



## Museums for America

Sample Application MA-20-19-0547-19  
Project Category: Community Anchors & Catalysts

## Sealaska Heritage Institute

Amount awarded by IMLS:	\$233,078
Amount of cost share:	\$238,580

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 FY2020 Museums for America grant program differ from those that guided the preparation of FY2019 applications. Be sure to use the instructions in the [FY2020 Notice of Funding Opportunity](#) for the grant program and project category to which you are applying.

## **NWC Arts: A Catalyst for Community Wellbeing**

### **Project Abstract**

Sealaska Heritage Institute's (SHI) *Northwest Coast Arts: A Catalyst for Community Wellbeing* project will establish a sustainable North West Coast (NWC) Arts training program in Juneau, Alaska, that meets the needs of underserved individuals and others seeking to significantly advance their skills. The project was successfully piloted; and SHI's pilot partners and the University of Alaska, Southeast are committed to the project.

Over three years, SHI will: (1) form the Catalyst for Community Wellbeing Committee; (2) assess NWC Arts training needs; (3) create curricular resources for five NWC Arts courses; and (4) teach the courses (with optional college credits) at the Lemon Creek Correctional Center and the Gajaa Hit facility. SHI's strategic goal is to lay the groundwork for its Native Arts Curator to establish NWC Arts Certificate of Merit program.

The challenges being addressed by the proposed project are: to create and teach courses that perpetuate NWC Arts in ways that improve Juneau's livability for participants of diverse cultural and socio-economic backgrounds; expand their educational opportunities; support their self-directed economic goals; and are sustainable in their approach, thus both enhancing *and* maintaining the wellbeing of Juneau – and the region.

The three NWC Arts courses being taught in Year 2 (formline; NWC carving; Artist Small Business Development) were selected based on: (1) SHI's Native Artist Committee (NAC) previously identifying essential knowledge for NWC artists; (2) results from SHI's 2014 NWC Arts needs assessment (*The Vitality of Our Tribal Arts*); (3) Southeast Conference's *The Arts Economy of Southeast Alaska* (2014); (4) the popularity of these trainings during SHI's pilot; and (5) the courses can be scaled to meet the needs of beginning, intermediate, and advanced students. The three NWC Arts courses being taught in Year 3 will be selected, and approved by the NAC, based on findings from *The Vitality of Our Tribal Arts II*, a Year 1 assessment of regional NWC Arts training needs.

To support the project, SHI will form the Catalyst for Community Wellbeing Committee, comprised of its project partners: Lemon Creek Correctional Center; University of Alaska; the Second Chance Reentry Program; the Juneau Arts and Humanities Council; and Southeast Conference. The committee will meet three times annually over the three-year project. SHI and committee members will invite additional participants as needed.

The committee will conduct facilitated, community-driven project evaluation based on both the IMLS Lifelong Learning performance measures and the project's impact measurements: (1) increasing cultural engagement; (2) expanding economic opportunities; (3) enhancing participation in higher education; and (3) redefining social connections. The committee may select additional impact measures in Year 1.

IMLS Lifelong Learning performance measure data will be collected from participants by the project's pre/post participation surveys. These data will be analyzed by the project's evaluator, and reported as post-project changes in participants' knowledge, skills, behaviors, and attitudes. These data will be presented in the project's annual evaluation report and further contrasted and compared in its final impact report.

The *NWC Arts: A Catalyst for Community Wellbeing* project is responsive to the IMLS' Lifelong Learning goal and its category of Community Anchors and Catalysts. To support the project, SHI is requesting: \$241,295 from IMLS and SHI has committed \$241,662 of in-kind project match. SHI anticipates serving 250 participants.

## **I. PROJECT JUSTIFICATION**

Sealaska Heritage Institute's (SHI) *Northwest Coast Arts: A Catalyst for Community Wellbeing* project will establish a sustainable North West Coast (NWC) Arts training program in Juneau, Alaska, that meets the needs of underserved individuals and others seeking to significantly advance their skills. The project was successfully piloted; and SHI's pilot partners and the University of Alaska, Southeast (UAS) are committed to the project.

Over three years, SHI will: (1) form the Catalyst for Community Wellbeing Committee; (2) assess NWC Arts training needs; (3) create curricular resources for five NWC Arts courses; and (4) teach the courses (with optional college credits) at the Lemon Creek Correctional Center and the Gajaa Hit facility. SHI's strategic goal is to lay the groundwork for its Native Arts Curator to establish NWC Arts Certificate of Merit program.

Facilitated evaluation will assist SHI and the committee to: analyze NWC Arts training needs; examine national and international program models; review course content; and assess pre/post participation data. A final impact report will measure how participation in the project's NWC Arts courses: increase cultural engagement; expand economic opportunities; enhance participation in higher education; and redefine social connections.

The project is responsive to the IMLS' Lifelong Learning goal and its category of Community Anchors and Catalysts. To support the project, SHI is requesting: \$241,295 from IMLS and SHI has committed \$241,662 of in-kind project match. SHI anticipates serving 250 participants.

### **Sealaska Heritage Institute (SHI): An Anchor Institution for Juneau & Southeast Alaska**

Sealaska Corporation (Sealaska) was formed as a result of the Alaska Native Claims Settlement Act (ANCSA) of 1971. As an Alaska Native shareholder corporation established by ANCSA, and a federally recognized tribal organization, Sealaska serves the Tlingit, Haida, and Tsimshian tribes in 21 communities in Southeast Alaska. Sealaska provides benefits to 22,000 shareholders and their lineal descendants, and has accepted the responsibility to care for and promote its people's education, culture, and way of life. To further this effort, Sealaska Corporation created Sealaska Heritage Institute in 1980 as a 501(c)3 nonprofit organization.

Sealaska Heritage Institute (SHI) is an anchor institution serving the community of Juneau and Southeast Alaska – often referred to as a “regional community.” SHI's mission is to perpetuate and enhance Tlingit, Haida, and Tsimshian cultures; its goal is to promote balance through cultural diversity and cross-cultural understanding. SHI operates a public museum, library, and archive; coordinates and sponsors NWC Arts training; develops culturally responsive resources for educators and K-12 students; hosts leadership academies for Native youth; fosters indigenous language revitalization; and conducts scientific and humanities research. SHI employs 35 full-time staff and enters into partnerships to enhance its mission and achieve its goals.

SHI opened the Walter Soboleff Building (WSB) in 2015. The 29,000 square foot facility is located in downtown Juneau, a block from the waterfront, and in close proximity to the shops and restaurants frequented by local residents and over a million tourists who arrive on cruise ships each summer. An entire floor of the WSB is dedicated to SHI's collections; half of another is dedicated to its museum exhibits, visited by over 10,200 individuals in 2017. Local interest in NWC Arts has grown exponentially since the opening of the WSB. SHI is leasing the Gajaa Hit facility (through 2022) as a venue for its museum's NWC education programs.

### **Advancing SHI's Strategic Plan: Arts Campus, Museum, and NWC Arts Certificate of Merit**

SHI is engaged in a \$10M capital campaign to build an Arts Campus adjacent to its WSB (on land donated by the Sealaska Corporation). During the recent unveiling of three bronze statues at the WSB, SHI's President spoke about SHI's vision for linkages between its museum and its Arts Campus. The City and Borough of Juneau responded by passing a resolution naming the location for SHI's Arts Campus: “*Heritage Square*.” The city plans to include Heritage Square on city maps and materials – and will provide signage to mark its location.

SHI's strategic goal is for its Arts Campus is to offer a sustainable NWC Arts Certificate of Merit program, created and managed by its museum staff. SHI's 2019 Strategic Plan also identifies: expanding NWC Arts opportunities for underserved populations; re-introducing traditional arts (that have been in decline) to create culturally-significant revenue sources for the region's NWC Artists; developing curricular resources to support NWC Arts instruction; and partnering with UAS on NWC Arts programming. (See: Strategic Plan Summary)

## **SHI's Pilot Project: How Stakeholders Have Shaped the Project**

A total of 97 individuals participated in a pilot (2017-2018) of the proposed NWC Arts training program: 48 community members, and 49 residents at the Lemon Creek Correctional Center (LCCC).<sup>1</sup> Thirty-four (34) participants also completed a 2-day Artist Small Business Development training, taught by the Alaska State Council on the Arts (ASCA). Participants created NWC artwork on a 1:1 basis – for each art piece they kept, they gave one to Sealaska Corporation's wood donation program to be gifted to charities (for their fund raisers). The pilot did not offer the option to earn college credits towards a degree or a NWC Arts Certificate of Merit.

SHI's Special Project's Coordinator and other accomplished NWC Artists (contracted) taught NWC carving and formline classes.<sup>2</sup> SHI's staffed "open studio hours" at the Gajaa Hit facility for community members to work independently on their art pieces. To accommodate inmate's schedules, the NWC Arts training occurred over 2-3 day workshops; and inmates used LCCC's "Hobby Shop" to work on their art pieces. ASCA's curriculum was based on its *Alaska Native Artist Resource Workbook*. Participants received a copy of ASCA's workbook free of charge and the training was tailored to meet the needs of NWC Artists.

Qualitative and quantitative feedback from participants in SHI's pilot demonstrated that NWC Arts training (and open studio hours) had profound effects on their knowledge, skills, behaviors, and attitudes. An inmate at LCCC explained: *"I feel that your class and the carving classes have saved my life, giving me purpose and helping me want to learn my culture."* A participant in the pilot's Artist Small Business Development class wrote: *"The best thing about it is that if I have questions, I now know who to ask for assistance or at the least the right directions."* Each participant in the business class set short and long-term creative and business goals.

In conjunction with SHI's pilot, LCCC resurrected its "Lobby Shop" and Alaska's Department of Corrections eased its restrictions on inmates selling their artwork at the shop. The sale of NWC artwork allows inmates to meet their restitution responsibilities sooner, buy art tools while incarcerated, and save money for reentering the community. SHI recently purchased 72 NWC art pieces wholesale from LCCC's Lobby Shop for \$4,350 and has sold 43 pieces (total sales: \$8,700) at its Heritage Retail Store, located in its WSB.

## **IMLS Goal and Category**

Based on the IMLS article, *Biscuits vs. Granola: Innovative Ways for Libraries, Archives, and Museums to Scale Up* (2018), which applicants have been asked to consider, SHI's project a hybrid. The principles of NWC formline do not deviate (IMLS' example of biscuits: "strictly adhering to protocol"). However, the curricular resources for the project's five courses will be "scalable" (akin to the IMLS' example of granola), allowing SHI's museum staff to meet the needs of: (1) beginning, intermediate, and advanced NWC Arts students (2) receiving instruction at LCCC or the Gajaa Hit facility - and, in the future, at SHI's Arts Campus.

SHI's project is responsive to the IMLS' goal of **Lifelong Learning**, specifically its objective to: *"Invest in library and museum programs that focus on continuous learning for families and individuals of diverse cultural and socio-economic backgrounds and needs."* An inmate participating in the pilot explained: *"I have an opportunity now to give back ... I never really thought about giving back. I was always taking and taking from everybody, society, my family ... It was these classes that made me think about my culture."*<sup>4</sup> Another told SHI: *"I should be teaching my kids about who I am. It totally turned [around] my perception of society in general."*

The project is also aligned with the **Museum for America's Community Anchors and Catalysts** category, and its aim to: *"strengthen [a] museum's capacity to improve social well-being" by "contributing to the creation of livable, sustainable communities."* A community-based student in the NWC Arts pilot project explained to SHI (in their post-participation survey): *"It is empowering to witness NWC art by indigenous artists come back to life in Juneau. It is exciting to see up and coming artists working hard to support their families and bring back the quality of formline design ... This is representative of our existence and wellbeing to the world."*

<sup>1</sup> Based on data from DOC, 189 individuals were residing at LCCC in 2017; not every inmate had the privileges necessary to participate in SHI's NWC Arts training.

<sup>2</sup> *"The formline system is the foundation of Northwest Coast Alaska Native design ... it is a gateway for all students of the region to learn about the concepts and cultural significance of this art tradition."* Excerpted from: Northwest Coast Formline Design: Introduction to Formline Design (2015). Sealaska Heritage Institute.

<sup>3</sup> *Transforming Communities: Institute for Museum and Library Services Strategic Plan 2018-2022*. IMLS. 2018.

<sup>4</sup> Fisher, Mackenzie. (2017, September 5). Juneau Inmates Create Art. *Juneau Empire*.

## **Project Challenges & Opportunities**

The challenges being addressed by the proposed project are: to create and teach courses that perpetuate NWC Arts in ways that improve Juneau's livability for participants of diverse cultural and socio-economic backgrounds; expand their educational opportunities; support their self-directed economic goals; and are sustainable in their approach, thus both enhancing *and* maintaining the wellbeing of Juneau – and the region.

Southeast Conference surveyed over 600 artists to publish *The Arts Economy of Southeast Alaska* (2014). The region's self-employed artists earned 23% of their total annual income from art sales in 2013; and 9% earned all of their annual income from art sales. Twenty-three percent (23%) of respondents identified as Alaska Native artists. On average, Native artists secured 30% of their annual 2013 income (\$27,900 – all sources) through art sales. About 18% made all of their income from art sales in 2013, and the average net profit earned by Native artists was 64% higher than the average net profit for the general survey population.

SHI surveyed 249 tribal NWC Artists to publish *The Vitality of Our Tribal Arts* (2014).<sup>5</sup> The majority of respondents sought to enhance their art skills, but not all could afford to pay \$212/credit for courses at UAS; twenty-five percent (25%) of survey respondents made less than \$15,000 annually, and 37% made less than \$25,000. On average, respondents seeking to enhance their skills were willing to spend 21 hours per week on art. SHI's survey showed that wood carving, beading, and weaving were the primary mediums for those earning \$30,000 or more from annual art sales. Further, 19% reported earning over \$50,000 annually from art sales.

SHI began offering NWC Arts programming at LCCC after learning of the disproportionately high rate of incarceration of Alaska Natives. Based on state data, about 19% of Juneau's 32,000 residents are Native; nearly 20% of the region's 74,000 residents are Native; and 15% of Alaska's 737,000 residents are Native. In 2017, the Alaska Department of Corrections (DOC) reported that 37% of its 4,222 inmates were Alaska Natives.<sup>6</sup>

A recent study tracked 404,638 prisoners in 30 states after their release.<sup>7</sup> Within three years, 67.8% were rearrested; within five years, 76.6% were rearrested. However, other research shows that inmates participating in educational programs had a 43% lower rate of recidivating – and a 13% greater chance of obtaining employment upon release.<sup>8</sup> Alaska's Deputy Commissioner for DOC has stated: “*We know that education is a critical component of successful reentry; that education is one of the most critical pieces. If they do not have education and skills to be able to go back out into the community and compete, then they are going to fail.*”

## **II. PROJECT WORK PLAN**

SHI's goals for the *NWC Arts: A Catalyst for Community Wellbeing* are: (1) provide project beneficiaries from diverse cultural and socio-economic backgrounds with a solid grounding in traditional NWC Art forms and techniques, optional higher education opportunities, and the small business development skills necessary to enhance their self-directed economic goals; and (2) develop a NWC Arts Certificate of Merit program – which in the future will be managed by SHI's museum staff and offered at SHI's Arts Campus in Juneau, Alaska.

SHI studied program models in Southeast Alaska as it developed the project with its partners. The Totem Heritage Center, operated by the City of Ketchikan Museum Department, was established in 1976.<sup>10</sup> It offers classes taught by highly skilled NWC artists. Students may work independently, pursue a Certificate of Merit, and/or earn UAS credit. However, few Juneau residents can attend its classes: Ketchikan is located on an island in Southeast Alaska, 200 miles from Juneau, and is only accessible by plane (\$300 from Juneau) or by boat.

The Flying University is a prison education project that brings UAS students into LCCC for mutual study.<sup>11</sup> Established in 2012, it paved the path for SHI to provide NWC Arts training at LCCC. The Flying University has recently established another precedent-setting outcome of its efforts: it worked with DOC to allow LCCC

<sup>5</sup> The Sealaska Heritage Institute: *Assessing the Vitality of our Traditional Art Forms* (2014) project was supported by the National Park Service.

<sup>6</sup> 2017 Offender Profile. Alaska Department of Corrections. Division of Administrative Services. <http://www.correct.state.ak.us/admin/docs/2017Profile.pdf?11082018>

<sup>7</sup> Durose, Matthew R., Alexia D. Cooper, and Howard N. Snyder. Recidivism of Prisoners Released in 30 States in 2005: Patterns from 2005 to 2010. U. S. Department of Justice. Bureau of Justice Statistics Special Report. April 2014. <https://www.bjs.gov/content/pub/pdf/rprts05p0510.pdf>

<sup>8</sup> Davis, Lois M., Jennifer L. Steele, Robert Bozick, Malcolm V. Williams, Susan Turner, Jeremy N. V. Miles, Jessica Saunders, and Paul S. Steinberg. How Effective is Correctional Education, and Where do we go from Here? The Results of a Comprehensive Evaluation. RAND Corporation. Lois M. Davis, et al. 2014.

<sup>9</sup> “The Flying University” Documentary. 2016. Scott Burdon, Producer/Narrator. 360 North. <https://www.360north.org/flying-university/>

<sup>10</sup> The City of Ketchikan website. Museums – Native Arts Studies Program. <https://www.ktn-ak.us/native-art-studies-program>

<sup>11</sup> University of Alaska Southeast Website. Activities & Involvement. <http://www.uas.alaska.edu/juneau/activities/index.html>

Sealaska Heritage Institute - IMLS Museums for America: Lifelong Learning/Community Anchors & Catalysts inmates to earn college credits. For two successive terms (2017-18), private sponsors have covered tuition expenses, allowing several inmates to earn college credits.<sup>12</sup> The Flying University does not offer art courses.

### **Course Structure & Higher Educational Opportunities**

SHI's NWC Arts Curator is an accomplished NWC artists who, among his other teaching credentials, has previously been a visiting instructor at Ketchikan's Totem Heritage Center. Prior to accepting the position as SHI's Native Arts Curator (2018), he also contracted with SHI to teach NWC Arts classes during (and previous to) SHI's pilot project – including formline and carving classes. SHI's Special Project Coordinator also is a highly skilled NWC Artist and arts instructor; and he also taught during SHI's pilot of this proposed project.

SHI will co-sponsor the project's NWC Arts courses with UAS, allowing interested participants to earn college credits for successfully completing the project's NWC Arts courses – with significantly lower tuition expenses. The project will award scholarships to 20 LCCC inmates and 20 community members, an expense of \$100/per scholarship (at UAS, four credits are \$848). As enrollment allows, SHI will prioritize scholarships based on Alaska's Poverty Rate.<sup>13</sup> Tlingit and Haida Central Council of Indian Tribes of Alaska's Second Chance Program, a project partner, will encourage individuals reentering the community from LCCC to apply.

UAS requires 12.5 hours of lecture-based instruction or 50 hours of "lab time" for students to earn one credit. NWC Arts courses at LCCC will be taught as 2-3 day workshops, allowing inmates to earn at least one credit. Courses at the Gajaa Hit facility will be taught as 2-3 day workshops or bi-weekly, 50-minute intensives – allowing community members to also earn one or two credits per course. Further, participants spending ten (10) hours/week over a 15-week semester on their NWC Arts course assignments (during open studio hours at LCCC's Hobby Shop or at Gajaa Hit) will satisfy the lab hours needed to earn up to three more college credits.

### **Project Planning, Structure & Activities**

The first year of the project will be used for the planning and development needed to teach the project's six courses in Years 2 and 3. SHI's key project staff (Project Director; Native Arts Curator; Development Officer) will visit the Totem Heritage Center in Year 1. They will meet with the Center's staff and leadership to learn about the structure of its certificate program: required core classes; emphasis areas; and elective classes.

The three courses being taught in Year 2 (formline; NWC carving; Artist Small Business Development) were selected based on: (1) SHI's Native Artist Committee (NAC) previously identifying essential knowledge for NWC artists; (2) results from SHI's 2014 NWC Arts needs assessment (*The Vitality of Our Tribal Arts*); (3) Southeast Conference's *The Arts Economy of Southeast Alaska*; (4) the popularity of these trainings during SHI's pilot; and (5) the courses can be scaled to meet the needs of beginning, intermediate, and advanced students. The three NWC Arts courses being taught in Year 3 will be selected, and approved by the NAC, based on findings from *The Vitality of Our Tribal Arts II*, a Year 1 assessment of regional NWC Arts training needs.

SHI's key project staff will meet biannually with: (1) SHI's NAC to (a) finalize curriculum maps<sup>14</sup> and syllabi for the project's five NWC Arts courses & the artists' small business course and (b) identify core courses, emphasis areas, and elective courses for SHI's future NWC Arts Certificate of Merit program; and (2) the McDowell Group to (a) ensure that IMLS Performance Measures & project-specific measurements are being assessed and (b) review drafts of the project's annual reports & final impact report. SHI's entire project staff will participate in: (3) three meetings/year of the Catalyst for Community Wellbeing Committee.

#### **In Year 1, SHI's Project Staff will:**

- Research/summarize state/national/international community and prison-based arts programming models
- Use SHI's outreach platforms to increase local and regional participation (including those interested in learning/enhancing their NWC Arts skills) in its NWC Artist Database (target: 250 individuals)
- Survey database participants to assess NWC Arts training needs & emphasis areas for a Cert. of Merit

<sup>12</sup> Personal communication with Dr. Sol Neely, Professor of English. (11/21/2018).

<sup>13</sup> Based on Alaska's poverty guidelines, a family of four making less than \$30,750 is below poverty. [http://labor.alaska.gov/bp/ygr/wioa\\_youth\\_application.pdf](http://labor.alaska.gov/bp/ygr/wioa_youth_application.pdf)

<sup>14</sup> "Curriculum mapping is a process for compiling curricular resources based on core skills and content taught, processes employed, and assessments used for subject area and skill level." Education World: Connecting Educators to What Works. [https://www.educationworld.com/a\\_curr/virtualwkslp/curriculum\\_mapping.shtm](https://www.educationworld.com/a_curr/virtualwkslp/curriculum_mapping.shtm)

- Post *The Vitality of Our Tribal Arts II Report*, a summary of NWC Arts training needs, on SHI's website
- Use findings from *The Vitality of Our Tribal Arts II Report* to select three courses to teach in Year 3\*
- Create curriculum maps for five NWC Arts courses (2 will be taught in YR 2; 3 will be taught in YR 3)
- Create pre/post Lifelong Learning NWC Arts course participation survey (IMLS performance measures)
- Submit syllabi to UAS for approval of the two NWC Arts courses that will be taught in Year 2
- Determine the required core classes for SHI's Certificate of Merit, with guidance from SHI's NAC

**In Year 2, SHI's Project Staff will:**

- Use the NWC Artist Database/SHI's outreach platforms to advertise/enroll participants the three courses
- Administer participants' Lifelong Learning pre-participation survey (mandatory for course registration)
- Teach formline and NWC carving at both the Gajaa Hit facility and at LCCC
- Co-teach ASCA's Artist Small Business Development workshop at Gajaa Hit and at LCCC
- Attain training from ASCA to independently teach NWC Artist Small Business Dev. in the future
- Host and document (for individuals earning college credits) participants' Gajaa Hit open studio hours
- Coordinate w/LCCC to document (for individuals earning college credits) inmates' Hobby Shop hours
- Administer post-participation Lifelong Learning surveys to all students completing Year 2 courses
- Submit syllabi to UAS for approval of the three NWC Arts courses that will be taught in Year 3\*
- Select the emphasis options for SHI's NWC Arts Certificate of Merit, with guidance from SHI's NAC

**In Year 3, SHI's Project Staff will:**

- Use the NWC Artist Database/SHI's outreach platforms to advertise/enroll participants the three courses
- Administer participants' Lifelong Learning pre-course survey (mandatory for course registration)
- Teach three NWC Arts courses at both the Gajaa Hit facility and at LCCC\*
- Host and document (for students seeking college credits) participants' Gajaa Hit open studio hours
- Coordinate w/LCCC to document (for individuals earning college credits) inmates' Hobby Shop hours
- Administer post-participation Lifelong Learning surveys to all students completing Year 3 courses
- Develop an overview of elective courses for SHI's Certificate of Merit, with guidance from SHI's NAC
- Finalize NWC Arts Certificate of Merit Sustainability Plan with UAS and SHI's Leadership
- Publish & share the comprehensive project report: *NWC Arts: A Catalyst for Community Wellbeing*

**Community-based Project Evaluation & Performance Measures**

By the third month of Year 1, SHI will establish the Catalyst for Community Wellbeing Committee, comprised of its project partners: LCCC; UAS; the Second Chance Reentry Program; the Juneau Arts and Humanities Council; and Southeast Conference. The committee will meet three times annually over the three-year project. SHI and committee members will invite additional participants as needed.

The committee will conduct facilitated, community-driven project evaluation based on both the IMLS Lifelong Learning performance measures and the project's impact measurements: (1) increasing cultural engagement; (2) expanding economic opportunities; (3) enhancing participation in higher education; and (3) redefining social connections. The committee may select additional impact measures in Year 1. Project partners participating in the Catalyst for Community Wellbeing have agreed to (See: Supporting Document 1):

- Review the IMLS' Lifelong Learning performance measures; identify additional measures (Years 1)
- Review SHI's *The Vitality of Our Tribal Arts II Report* documenting NWC Arts training needs (Year 1)
- Analyze state/national/international community and/or prison-based arts programs (Year 1)
- Review ASCA's workbook, NWC Art curricular maps, and syllabi for the project's courses (Year 1-2)
- Review the plans (including the sustainability plan) for SHI's Certificate of Merit program (Year 1-3)
- Participate in annual, facilitated project evaluation discussions, moderated by McDowell (Years 2-3)
- Review summaries of changes in students' knowledge, skills, behaviors, and attitudes (Years 2-3)
- Review/refine the project's annual evaluation reports and its final summative impact report (Years 2-3)

Lauren Rocco will be the project evaluators. She is the McDowell Group's Senior Analyst and specializes in program evaluation, strategic planning, and working with Alaska Native entities on economic and educational equity projects. McDowell has 45 years of experience serving over 400 Alaska-based clients. Rocco will guide SHI and its project partners through the project's evaluation processes and review drafts of the (1) project's *The Vitality of Our Tribal Arts II* survey instrument and its (2) pre/post Lifelong Learning NWC Arts course participation survey. She will analyze data from those surveys to summarize and report changes in students' knowledge, skills, behaviors, and attitudes in the project's annual evaluations and final project impact report.

### **Project Personnel & Sharing Project Results**

Kari Groven (20% FTE), SHI's Art Director, is the Project Director. She will: develop the survey used to assess NWC artists/those interested in NWC Arts courses about training needs; write the *Vitality of Our Tribal Arts II Report*; create the Lifelong Learning pre/post participation survey instrument/s; be the point of contact for LCCC; assist SHI's NAC to select core and elective courses and areas of emphasis for SHI's future Certificate of Merit program; track the project schedule; manage the budget; and write IMLS progress reports.

Steve Brown (20% FTE) is SHI's Native Arts Curator. He will consult with SHI's NAC to develop five curriculum maps/syllabi in YR 1 and teach the five NWC Arts courses in YRS 2-3; co-teach Artist Small Business Development with ASCA/learn to teach this workshop in YR 2; and assist the NAC to design a Certificate of Merit program. Donald Gregory (15% FTE), SHI's Special Project Coordinator, taught during SHI's pilot. In YRS 2-3, he will assist to teach five NWC Arts courses and manage studio hours at Gajaa Hit.

Bobbie Meszaros (10% FTE), SHI's Development Officer, will develop the project's sustainability plan. YR 1: analyze state/national/international arts programs. YR 2: draft the sustainability plan for SHI's NWC Arts Certificate of Merit program/refine the plan with the NAC and project committee. YR 3: finalize the plan with UAS and SHI's leadership. Chuck Smythe (10% FTE), SHI's Culture & History Director, will incorporate the broad, strategic objectives for SHI's museum in the sustainability plan and assist to draft/finalize the document. He will be the lead author for the comprehensive *NWC Arts: A Catalyst for Community Wellbeing* report.

Sydney Akagi (5% FTE) is SHI's Art Project Coordinator. She will oversee course registration; ensure participants complete pre/post surveys; and manage the project's databases. Nobu Koch (5% FTE), SHI's Media/Publication Specialist, will format/publish (online) the results from the training needs survey; advertise six courses using SHI's public outreach platforms and develop the online registration portal; and edit/format the *The Vitality of Our NWC Arts: A Catalyst for Community Wellbeing* report for professional publication.

Project risks have been considered and are mitigated by: identifying three key staff to participate in all high-level project objectives, ensuring project continuity; identifying two NWC Arts instructors who are employed by SHI (contractors' schedules can change); the Project Director and Arts Project Coordinator will temporarily assume the other's duties, if a replacement needs to be found; and the Media/Publication Specialist is a member of SHI's four-member Media Dept., if she is not available, other media staff can temporarily assume her duties.

**In Year 1**, SHI will publish (online) the *Vitality of Our Tribal Arts II Report*, a summary of Juneau's and the region's NWC Arts training needs. SHI will announce its availability using press releases and social media. SHI has a robust outreach, information gathering, and educational platform: 7,300 Facebook followers; 1,400 Twitter followers; and 975 followers on Instagram. SHI's website had 39,488 visitors in 2017.

**In Year 3**, the Project Director and SHI's Native Arts Curator will (1) co-author *NWC Arts: A Catalyst for Community Wellbeing* (2022), a comprehensive report incorporating findings from the *Vitality of Our Tribal Arts II Report* and project impact data related to addressing those documented NWC Arts training needs. This publication will be formatted by SHI, professionally printed, and shared with project participants, partners, Alaska's museums, and IMLS. The Project Director and NWC Arts Curator will also (2) give a talk during SHI's Annual Native American Heritage Month Lecture Series to share the project's achievements and challenges and copies of the *NWC Arts: A Catalyst for Community Wellbeing* report with Juneau's residents.

To support the project, SHI is requesting: \$241,295 from IMLS and SHI has committed \$241,662 of in-kind match. SHI anticipates that that the *NWC Arts: A Catalyst for NWC Arts* will serve 250 participants.



### III. PROJECT RESULTS

Based on participation in its pilot, SHI anticipates that 250 individuals will complete at least one of the project's six courses. IMLS Lifelong Learning performance measure data will be collected from participants by the project's pre/post participation surveys. These data will be analyzed by the project's evaluator, and reported as post-project changes in participants' knowledge, skills, behaviors, and attitudes. These data will be presented in the project's annual evaluation report and further contrasted and compared in its final impact report. In addition to the IMLS performance measures, there will be at least four additional impact measures considered in the project's final impact report. These are summarized below.

Increased Cultural Engagement: At a minimum, each of the project's five NWC Arts courses will provide 16 hours of lecture-based instruction, equating to a total of 3,200 hours of culturally responsive programming.

Expanded Economic Opportunities: During the project's pilot, inmates at LCCC sold over \$4,000 of artwork and are selling their art pieces in three locations in Juneau. The project's NWC Arts courses, Artist Small Business Dev. training, and open studio hours are expected to create further economic benefits for participants.

Enhanced Participation in Higher Education: Twenty (20) community members and 20 inmates at LCCC will receive tuition scholarships to earn four college credits – and all participants will be able to earn up to four credits/class for \$100 (as opposed to standard tuition of \$848). Further, this project is an educational bridge to:

- A two-year associate's degree program in NWC Art at UAS by 2021 (classes are not co-sponsored, tuition will be full-price). SHI's collaborative project is funded by the US Department of Education.
- *"We are setting up the framework through which artisans can earn a bachelor's degree and make a living in the arts while perpetuating our ancient art practices,"* explained SHI's President.<sup>15</sup>

Redefined Social Connections: Individuals who participate in the project while incarcerated can continue taking the project's courses upon their reentry to Juneau. Alaska's Deputy Commissioner for DOC explains the need for these social bridges this way: *"The communities have got to help us and help the inmates have a smooth transition back. Because they are from these communities, they are members of these communities, this is where they most often lived and grew up and went through their lives."*<sup>16</sup>

#### Tangible Products

**YR 1:** SHI will publish (online) the **(1) *Vitality of Our NWC Arts II*** Report, summarizing NWC Arts training needs and create **(2)** curricular maps for five NWC Arts courses (which can be scaled to create 15 NWC Arts courses – by establishing courses focused on the needs of beginning, intermediate, and advanced students);  
**YRS 1-3:** SHI's project evaluator will prepare three evaluation reports (two annual and a final impact report);  
**YR 3:** SHI will publish the **(3) *NWC Arts: A Catalyst for Community Wellbeing*** report and complete its **(4)** sustainability plan for a NWC Arts Certificate of Merit program.

#### Sustainability Plan

SHI's sustainability plan will formalize the structure of SHI's future NWC Arts Certificate of Merit program, comprised of NWC Arts courses that will be co-sponsored by SHI and UAS. The plan will draw from state, national, and international program models. Certificates of Merit: provide a demonstration of an individual's abilities in specific NWC Art forms, and are helpful in seeking: grants, scholarships, and exhibit opportunities. Further, earning college credits at lower tuition costs opens up countless other educational opportunities.

The idea of a future *NWC Arts: A Catalyst for Community* silent auction of student-created artwork has been discussed. This type of a fundraiser would allow SHI to continue to award merit and need-based scholarships after the IMLS project has been successfully completed. A silent auction would also benefit students donating their artwork to such a community event; they would be demonstrating to the public the quality of their current artwork – and the promise of their bright futures as NWC artists.

<sup>15</sup> SHI, School Districts, Sign Agreements to Advance Northwest Coast Art, Math Training. (11/28/2017.) SHI Website. <http://www.sealaskaheritage.org/node/673>

<sup>16</sup> "The Flying University" Documentary. 2016. Scott Burdon, Producer/Narrator. 360 North. <https://www.360north.org/flying-university/>





