IMLS Native American Library Services: Enhancement
2021-2023
Applicant: Miami Tribe of Oklahoma

NARRATIVE

Project Justification

The Miami Tribe of Oklahoma, like most Native American nations, has a long history of oppression. Originally a people based in the southern Great Lakes region, the nation was forced to move twice by the United States government in 1846 and 1869, first from their traditional homelands and then from the reservation the government had set out for them. Throughout the difficulties brought about by these removals, the Myaamia continued the fight to remain sovereign and distinct.

The removal era was a time of great loss for the Miami people. When the U.S. government allotted lands in the reservation in the late 1880s, it recognized only sixty-six members. By the 1920s, nearly all Miami families had sold their allotments, and those who remembered the removals had passed. No one spoke the Miami language, apart from a word or phrase or two. Some left the community completely, pressured by economic forces to move just to provide for their family. Throughout all those hardships, the government of the Miami Tribe remained. Elections were held, and the people held on to what they could.

In 1997, the Miami Tribe began its first language reclamation project, marking the start of an era of cultural revitalization. Stemming from that first project, the Tribe has continually made language reclamation a priority in all education efforts. In 2001, the Miami Tribe entered into an agreement with Miami University to establish the Myaamia Project, a scholarly effort on the campus of Miami University to research Miami language and culture and support the research needs of the Miami Tribe. The Myaamia Project grew from one employee in a library cubicle to a true academic powerhouse. In 2013, the project was officially renamed the Myaamia Center, which cemented it as a permanent institution within the Miami University system. The staff of the Miami Tribe Cultural Resources Office and the staff of the Myaamia Center work closely together on all cultural education programs to ensure that they meet the needs of the tribal community.

One area in which these programs have increased over the past few years has been in the teaching of heritage arts. Beginning with an NEA-supported grant in 2014, the Miami Tribe has published a book on Myaamia ribbonwork, held workshops to introduce and teach this fine craft to community members, and facilitated a museum exhibit focusing on historical pieces. With the successes seen with efforts in revitalizing ribbonwork, the Tribe has increased efforts in teaching other heritage arts like creating lacrosse sticks, sewing regalia, and cooking with traditional ingredients. These hands-on workshops are always well-attended and appreciated by participants.

This grant project will enhance educational programs the Cultural Resources Office has been working toward for several years. Before the pandemic restricted our ability to gather, CRO staff spent several sessions learning about hand-built earthenware pottery from a master potter in a neighboring community. It has always been our intention to bring this knowledge to our community, but have not had sufficient space or infrastructure to do so. We have been able to teach the process of making traditional lacrosse sticks, but with only one saw that the instructor had to transport from Indiana to Oklahoma and limited supplies, it was difficult for participants to finish their projects. Often participants asked for more advanced teaching after the initial instruction, or opportunities to gather together to continue work on their projects.

These workshops and programs have never had a central home due to structural deficiencies at our Cultural Education Center. The center, formerly known as the Miami Tribal Longhouse, was built by an Indian

Action Team Grant in 1976 and was the first tribally-owned building. Sitting on original allotment land, the building itself is an important part of our tribal history and is registered on our Tribal Historic Properties Register. Over the years, the brick structure has served as a cafeteria, a meeting room, a family gathering place, and an educational space. In 2013, it was renamed the Ethel Miller Moore Cultural Education Center and was used intermittently for workshops and cultural presentations. However, over the last few years, it became more difficult to keep up with many maintenance issues, rendering the facility nearly dormant. In 2020, the Miami Tribe of Oklahoma committed a portion of the money received from the federal CARES Act to the renovation of the Cultural Education Center, focusing on adapting the facility to a distance learning center. With this renewed space, we are seeking to expand our ability to teach cultural arts virtually and on-site, and sustain tribal community interest in gathering to practice these arts.

This grant project will take the shell of the Cultural Education Center and transform it into a culturally responsive Makerspace. We want to make it into a space where our community can gather for whatever they need to do or learn: from making things with their hands to learning a new software program or teaching traditional ecological practices. To prepare for this proposal the Project Director met with Jill Sullivan, the director of the Post Art Library and manager of the MakerSpace at the Joplin (Missouri) Public Library. The discussion of what has worked and what has not for them and lessons learned after opening has informed aspects of our proposal.

While many makerspaces are geared towards students, they often leave out adults, especially elders. Other spaces restrict use to adults only. Our Makerspace will build on the Native value of building strong intergenerational relationships by providing communal activities for all ages. This Native-centered makerspace will revolve around heritage arts and activities such as beadwork, ribbonwork, finger-weaving, sewing, woodwork, and pottery, but also include culinary arts, painting, and drawing. Additionally, we will include an area for STEM activities and new technology like a 3-d printer, laser cutter and engraver, and vinyl cutter. We believe this type of technology can keep our youth engaged in learning and creating, and developing and expressing their own cultural identity.

Our tribal community needs this facility to remain a multipurpose space. An open floor plan and modular, mobile furniture will allow for setting the space for formal workshops or for an ‘open studio space’ where several activities can occur at once. We also recognize the importance of expanding library materials to this facility so that research can be done on-site and referred to as things are being created.

We envision that this space will be free for all tribal members to use for personal use. The materials purchased with this grant will be used to help community members learn a craft without having a large monetary burden, especially when it involves purchasing extensive equipment or hard-to-find supplies. Once they develop the necessary skills, they can give back by helping other beginners, further strengthening community bonds. Not only is it important to teach the skills needed to keep these heritage arts alive, but it is also important to reinforce cultural values of reciprocity and responsibility for the tribal community.

To carry out the organization of the new space, and to coordinate logistics of holding workshops and other events, we are including funding for one full-time employee in our grant proposal. This person, or an existing Cultural Office employee trained in Makerspace operations, will be present any time the makerspace is open to ensure any safety measures are followed and to facilitate the proper use of the provided materials.

This employee will also work with the Cultural Team and Myaamia Center staff to design culturally appropriate STEM activities for youth and establish language terms to use with these activities.

Community Profile:

The Miami Tribe of Oklahoma has a current enrollment of 5,961. Of those, 653 Miami tribal citizens reside within a 50-mile radius service area. The overall tribal population is widely dispersed, with high concentrations in our former homeland areas of Kansas and Indiana. This diaspora highly influences the way we present cultural information, as we want as many citizens as possible to participate.

Though this grant focuses on education for all, it is a priority for us to provide exciting opportunities for our youth, who number 1,635 in all. We have encouraged arts education through our summer youth experience for several years, and have reinforced that teaching by encouraging youth to enter the Myaamia Heritage Museum & Archive's biennial Art Show. We believe providing these opportunities for our students is foundational in their development as Myaamia artists and as Myaamia people.

Beyond our tribal citizens, the Miami Tribe physically resides in an area of the country that has a high density of Native Americans of other nations. Ottawa County, Oklahoma, where Miami Tribal Headquarters are located, is the home to seven other federally recognized tribes and also contains part of the Cherokee reservation. According to the United States Census Bureau, over 18% of Ottawa County's 31,454 residents identify as Native American, and an additional 9% identify as more than one race.[1] We intend for the makerspace to be available to anyone wishing to learn, including citizens of our neighboring Tribes.

Though it is important for Miami cultural preservation to teach heritage arts, we recognize that it can also present an economic opportunity for tribal citizens. Our county is in an economically depressed area, with 20% of residents living below the poverty line. Childhood poverty is even greater, at 30% living in poverty. Only 15% of Ottawa County residents hold a college degree and the jobs available are primarily low-skill and low-wage. Though not the primary purpose of this project, we support our tribal members in learning skills that could support them financially.

Goals & Objectives:

The Cultural Resources Office, the umbrella under which our Museum & Archive and Library fall, already considers educational programming to be one of their primary objectives in engaging with Miami tribal members. The hands-on workshops held routinely have 20-30 participants, and the size is often limited due to supplies and space. The number of people we are not able to accommodate prove to us that this is an area of education the tribal community is interested in learning about. Tribal members also frequently request workshops on several topics.

This grant proposal meets the IMLS Agency-wide Goal 2: "Improve educational programs related to specific topics and content areas of interest to library patrons and community-based users." Specifically, this

[1] https://data.census.gov/cedsci/profile?g=0500000US40115; United States Census Bureau Data Center, Accessed 29 April 2021.

project primarily fits within Objective 2.2 in that it supports the "development and implementation of classes, events, teaching tools, resources, and other educational services."

Additionally, this project meets Goal 3: Enhance the preservation and revitalization of Native American cultures and languages, through Objectives 3.2 and 3.3. Respectively these objectives are: "Support the preservation of content of unique and specific value to Native communities" and "support the sharing of content within and/or beyond Native communities." Through numerous educational programs, we have found that language learning is most useful when it relates to a learner's everyday life and areas of interest. So while learning ribbonwork, it is useful to also learn the myaamia words for different colors, for example. We will also engage our users in creating, in collaboration with our established Language Team, new terminology for technology that has not been described in the Miami language before. These might be terms for printing in 3-D, or describing a pipe cleaner or pom-pom from the STEM kit, or words for coding a website. Whatever our patrons are creating, we will work together to make sure there is Miami language to describe it.

As the world changes, we know Miami culture changes as well. Culture is never static, and language never stands still. This project allows new technology to be introduced to our community and cultural practices. Finding ways to incorporate cultural thinking into new arts is key to the CRO charge to perpetuate Myaamia cultural identity. As part of setting up the makerspace, we intend to create signage and labels in the Miami language, which will also require us to create new words to describe the supplies and activities for technology we have never had to discuss in the Miami language before. These language labels and signs will be made in the Makerspace with the tools and supplies provided for in the grant.

In past years, in-person presentations are held any time there are gathering events such as the annual General Council Meeting. The COVID Pandemic has allowed us to shift the focus to virtual gatherings, such as a monthly zoom book club. With the makerspace project, we hope to bring together in-person and virtual learning. Having in-person learners helps the instructor realize where people need additional help, and providing these recordings outside our direct service area allows our programming to have a wider impact in our community.

One of our highest goals for this project is creating and strengthening community relationships. We hope to establish mentor/mentee relationships between a tribal artist and an engaged learner, strengthen intergenerational ties by members of a family learning something new together, and build enduring connections among tribal youth by tackling a design challenge strategically.

Project Work Plan

Project Activities:

The first year of the grant period will focus on preparing the facility for use. The first activity will be to hire a coordinator to oversee the makerspace. The hiring team will include the Project Director, the Cultural Resources Officer, and the Human Resources Director.

Once the full-time Coordinator is hired, they will work with the Project Director to purchase the supplies, furniture, technology, and library materials needed to complete and organize the space. In congruence with our existing library, we will use LibraryThing to catalog the materials and TinyCat to make them searchable for patrons.

After the supplies are purchased, the Coordinator will write facility policies & procedures. These measures will ensure that the facility is a safe place for everyone in the community. These policies will include safety protocols, technology use agreements, liability release forms, and emergency response plans. All policies will be reviewed by the Tribal General Counsel.

The Project Director and Coordinator will work together to seek out proper training opportunities. This could include virtual training for the 3-D printer, educational seminars or workshops on STEM learning, or visiting with tribal artists or other makerspace coordinators.

At this point in the project, the Coordinator will establish social media accounts and begin sharing the plans and purpose of the makerspace. They will begin engaging the community online, through printed flyers, and the tribal newspaper.

The Coordinator will collaborate with the staff at the Myaamia Center at Miami University to create appropriate signage and storage labels in the Miami language. They will also work together to create culturally-based STEM activities. These activities will be released online where tribal members outside our service area can access them, perhaps even to find a makerspace or STEM lab near them to complete the activity with their family.

The last program activity to complete before opening the facility for use is to create a calendar of programming. The Coordinator will draft a calendar and approve it with the Project Director, and begin planning the logistics of the formal workshops.

Once the calendar has been approved, the facility will open for use. We will hold an open house to introduce patrons to the space, and begin welcoming patrons regularly. During this time, the Coordinator will be interacting with patrons, soliciting and receiving feedback, and promoting participation in the formal workshops.

During the last half of the grant period, four workshops on varied topics will be held. The Coordinator will direct the logistical planning for these workshops, including communicating with instructors, ensuring supply kits are available, registering participants, and preparing feedback surveys.

The last project activity in this proposal is assessment and sharing with the community. After each workshop, the Coordinator will collate participant survey responses, with an eye toward improvement for each successive session. Within the makerspace, we will also have a place where patrons can provide anonymous or credited feedback. The Coordinator and the Project Director will collaborate to determine the best way to elicit constructive feedback from in-person patrons. The Coordinator will also structure social media posts to gauge community interest in specific STEAM activities or topics.

Project Resources:

The Makerspace will be using an existing facility, and most of the overhead for facility use will be covered outside of this proposal by tribal funds. Because of the need to engage the community virtually and provide outreach on social media, the proposal does include a request to subsidize the cost of high-speed internet access during the grant period. After the conclusion of the grant, this internet access will be maintained by the Tribe.

We will be enlisting the assistance of our tribal artists to carry out the workshops. These artists often collaborate with Cultural Resources Staff, and some are even tribal employees. In cases where they are tribal employees, their art activities occur outside their regular work hours and responsibilities, therefore we request that this project provide for the workshop instructor's travel cost and a small honorarium to compensate them for their time and willingness to share their cultural knowledge.

The Makerspace will have a role in our annual Eemamwiciki summer educational experience. This program provides educational opportunities for four groups of people: ages 6-9, 10-16, 17-18, and adults. All groups learn about similar topics and language terms; these topics rotate each year and provide a theme for learning that directs other CRO programming throughout the year. This year's topic is "Ašiihkiwi neehi kiišikwi: Earth and Sky" and activities will relate to learning about waterways, ecosystems, and the Miami relationship with the moon and stars. Because this is such an important aspect of Miami educational efforts, we have consulted with Tribal citizen and Curator of Meteorites at the Smithsonian Museum of Natural History Tim McCoy to include an appropriate telescope for viewing celestial objects. The Coordinator will collaborate with Summer Educational staff to find other ways the Makerspace can support Eemamwiciki activities and curriculum.

Project Risks:

It is always a fear when starting a new project that the idea just doesn't catch on and expected patrons won't engage. We feel this is a small risk for this project, and intend to mitigate it by engaging target audiences on social media before the facility is open. Once the Makerspace is available for use, we can send targeted invitations to probable audiences, such as past participants of workshops. Another way we are mitigating this risk is by not restricting facility use in any way by tribal membership. The space will be a place that friends can participate in learning together, regardless if they are Miami or even Native American.

Another obstacle to in-person facility use is the rural location of the facility. The location is familiar to Miami tribal members who have previously been involved with tribal events but is likely unfamiliar to new patrons. We will compensate for this by providing a map and directions on our social media sites. The distance away from town may be an obstacle for some potential partners, like daycares, after-school programs, or the Boys & Girls Club. The Makerspace can work with CRO staff to provide supply kits and activities to community partners that can't travel to the Makerspace site. Providing workshop live-streams and recordings is also an important way to overcome this obstacle and increase use of these resources.

The COVID pandemic, though currently decreasing, will certainly pose a risk to in-person gatherings for some time to come. The Miami Tribe is committed to keeping our community safe by heeding the recommendations of the Centers for Disease Control. In the case that the pandemic changes our plans for in-person workshops, we have built flexibility into this proposal. All requisite technology to provide virtual-only instruction is included in this proposal, and shipping supply kits to participant households is within our reach.

Data Collection & Assessment:

The Coordinator will track facility usage statistics, including workshop participation. They will also seek to elicit qualitative feedback through on-site surveys or a suggestion box, pre-program social media polls or surveys, and post-program participation surveys. This feedback will be analyzed after each program with the intent to improve the next program as much as possible.

Additionally, Project Staff will meet with our Grants Compliance Department quarterly to ensure that all grant activities, requirements, and reporting needs are completed as scheduled and to identify any problems with the administration of the grant before they grow.

The Coordinator and Project Director will be transparent about the project's successes or difficulties. In addition to reporting this information to the granting agency, we have the opportunity to share it within the Miami tribal community through the tribal newspaper, where we can publish some of the activity resources produced as well as reports on the Makerspace events. We will also share similar content through our social media, which is available to a wider community of patrons. We may also have the opportunity to share about the role of the Makerspace at the biennial Myaamiaki Conference at Miami University. The timing of the conference schedule likely means this presentation would fall outside the grant period, but it is an avenue to share information with a different section of our community.

The Miami Tribe is also invested in sharing with a professional information services community through the Association of Tribal Archives, Libraries, and Museums. The Project Director often presents at this annual conference and would likely have the opportunity to share the results of the makerspace project with other tribal professionals at the 2023 Annual ATALM Conference.

Project Results

This grant project will make the Miami Tribe stronger by engaging the community in improved educational programs. It will increase positive impressions by patrons who are not tribal members. It will enhance the preservation of Native culture and language and have a positive impact on the community's youth, adults, and elders.

By the end of the grant period, we will see an increased number of tribal citizens with a deeper knowledge of heritage arts. The preservation of these arts will be furthered because a greater number of our community members will have increased their skill level and several participants are practicing these arts regularly.

As a result of this project, we will also see that participants have incorporated cultural knowledge into other areas of creativity. Utilizing project-designed STEM activities, patrons will learn how to apply traditional knowledge to contemporary situations.

This project will reinforce essential community bonds. Relationships among tribal members will strengthen through communal activities. Achieving a goal together will increase their self-confidence as a maker. Increasing levels of knowledge and skill will also help them feel like they have something of worth to contribute to the community.

Because this project will create a permanent home for CRO educational programs, we expect to see patron participation continue to other tribal events. We expect that patrons of the Makerspace will not only be interested in gaining skills in one area of art but be open to learning new things as the Tribe can provide

that education. Beyond educational programming, we believe that patrons of the Makerspace will be open and committed to engaging in other cultural events. An engaged citizenry is important in preserving the sovereignty of the Miami Tribe for generations to come.

An essential part of this grant is equipping the project staff to provide virtual learning opportunities to tribal citizens that can't travel to the physical location of the Makerspace. We intend to live-stream the workshops if possible, create edited recordings, and/or create shorter web tutorial videos where appropriate. These video recordings will be made available through the Makerspace social media platforms. We will measure the use of these digital resources by recording live-stream statistics, capturing web analytics, and including questions about digital resource use in participant surveys.

Due to the investment of the Cultural Resources Office in cultural education over several years, we already have an increased number of citizens who self-identify as artists and makers. This project will continue building on that foundation, enabling these artists and makers to grow, share, and collaborate with others in strengthening their cultural identity.

Project Sustainability:

The Miami Tribe is committing to maintaining the equipment and facility after the grant period is over. The Makerspace will be built on principles of cooperation and collaboration, and we expect to see patrons invest in the success of continued programs even after the two-year period ends. During the grant period, the Project Director will seek funding to continue the employment of the Coordinator, whether through additional federal funding, a private grant, or tribal funds.

It is our intent that cost is not a barrier to anyone's use of the Makerspace materials or facility. The Makerspace will make every effort to provide materials and supplies at little to no cost for participants. If the cost of supplies should become an obstacle for participation, the program will offer non-monetary exchange opportunities, such as donation of other materials or trading volunteer hours for mentoring, program assistance, or organizing materials. The Tribe will explore volunteering opportunities as needed. The Tribe will also include material replacement funds in the budget of the annual IMLS Basic Library Services Grant.

In support of the life-long learning journey of our patrons, the benefits of this grant project will continue well after the grant period is complete. We have allotted support for four workshops, but these programs certainly won't cease after this grant concludes. The materials purchased will support self-directed learning during the grant period, but also allow CRO staff to easily use the infrastructure and supplies of this grant to continue these programs for years to come.

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Schedule of Completion						
Year 1	Sept/Oct-21	Nov/Dec-21	Jan/Feb-22	Mar/Apr-22	May/June-22	Jul/Aug-22
Hire Staff						
Purchase furniture & supplies						
Set up space						
Catalog library materials						
Collaborate w/language team for signage						
Write Facility Use Policies & Procedures						
Technology training						
Create Cultural STEM Activities						
Create Activity Calendar						
Plan Workshops						
Meet with Grants Compliance Dept.						
Year 2	Sept/Oct-22	Nov/Dec-22	Jan/Feb-23	Mar/Apr-23	May/June-23	Jul/Aug-23
Create Cultural STEM Activities						
Hold monthly events						
Plan Workshops						
Hold Workshops						
Edit & Distribute recordings						
Assess Workshop results						
Share experience & results with community						
Meet with Grants Compliance Dept.						

DIGITAL PRODUCT FORM

INTRODUCTION

The Institute of Museum and Library Services (IMLS) is committed to expanding public access to digital products that are created using federal funds. This includes (1) digitized and born-digital content, resources, or assets; (2) software; and (3) research data (see below for more specific examples). Excluded are preliminary analyses, drafts of papers, plans for future research, peer-review assessments, and communications with colleagues.

The digital products you create with IMLS funding require effective stewardship to protect and enhance their value, and they should be freely and readily available for use and reuse by libraries, archives, museums, and the public. Because technology is dynamic and because we do not want to inhibit innovation, we do not want to prescribe set standards and practices that could become quickly outdated. Instead, we ask that you answer questions that address specific aspects of creating and managing digital products. Like all components of your IMLS application, your answers will be used by IMLS staff and by expert peer reviewers to evaluate your application, and they will be important in determining whether your project will be funded.

INSTRUCTIONS

If you propose to create digital products in the course of your IMLS-funded project, you must first provide answers to the questions in **SECTION I: INTELLECTUAL PROPERTY RIGHTS AND PERMISSIONS.** Then consider which of the following types of digital products you will create in your project, and complete each section of the form that is applicable.

SECTION II: DIGITAL CONTENT, RESOURCES, OR ASSETS

Complete this section if your project will create digital content, resources, or assets. These include both digitized and born-digital products created by individuals, project teams, or through community gatherings during your project. Examples include, but are not limited to, still images, audio files, moving images, microfilm, object inventories, object catalogs, artworks, books, posters, curricula, field books, maps, notebooks, scientific labels, metadata schema, charts, tables, drawings, workflows, and teacher toolkits. Your project may involve making these materials available through public or access-controlled websites, kiosks, or live or recorded programs.

SECTION III: SOFTWARE

Complete this section if your project will create software, including any source code, algorithms, applications, and digital tools plus the accompanying documentation created by you during your project.

SECTION IV: RESEARCH DATA

Complete this section if your project will create research data, including recorded factual information and supporting documentation, commonly accepted as relevant to validating research findings and to supporting scholarly publications.

SECTION I: INTELLECTUAL PROPERTY RIGHTS AND PERMISSIONS

A.1 We expect applicants seeking federal funds for developing or creating digital products to release these files under open-source licenses to maximize access and promote reuse. What will be the intellectual property status of the digital products (i.e., digital content, resources, or assets; software; research data) you intend to create? What ownership rights will your organization assert over the files you intend to create, and what conditions will you impose on their access and use? Who will hold the copyright(s)? Explain and justify your licensing selections. Identify and explain the license under which you will release the files (e.g., a non-restrictive license such as BSD, GNU, MIT, Creative Commons licenses; RightsStatements.org statements). Explain and justify any prohibitive terms or conditions of use or access, and detail how you will notify potential users about relevant terms and conditions.

Any digital content created for this project will be publicly accessible. It will be distributed through social media platforms like Facebook, YouTube or Vimeo. We will also host downloadable .pdf resources on our existing community blog, http://aacimotaatiiyankwi.org/. We will release these files under a Creative Commons BY-SA-NC license, which means users can download and copy as many times as they want and use it for any purpose they want as long as it is credited to the Tribe and not sold.

A.2 What ownership rights will your organization assert over the new digital products and what conditions will you impose on access and use? Explain and justify any terms of access and conditions of use and detail how you will notify potential users about relevant terms or conditions.

These digital resources, including videos and download-able files, will be free of charge to all users. We will not impose any restrictions on access or use. A Creative Commons label will be included on all digital resources.

A.3 If you will create any products that may involve privacy concerns, require obtaining permissions or rights, or raise any cultural sensitivities, describe the issues and how you plan to address them.

The concern for privacy rights may come into bearing in video or photo recording workshops and facility use. We will take care to not publish any person's image without prior authorization, especially when dealing with youth. All educational material documented in these resources will not contain cultural sensitivities or other areas of concern.

SECTION II: DIGITAL CONTENT, RESOURCES, OR ASSETS

A.1 Describe the digital content, resources, or assets you will create or collect, the quantities of each type, and the format(s) you will use.

We will create video recordings documenting each of the four workshops to be held. These recordings will focus on the instructor, and the instructor will have the authority to not allow any portion of the recording to be released after the workshop is included. These videos will be created in mp4 for easy upload to video sharing platforms.

STEM activities will be created for use in the Makerspace, and uploaded to the Makerspace social media pages and the community blog during the second year of the grant. These will be stable .pdf documents.

A.2 List the equipment, software, and supplies that you will use to create the digital content, resources, or assets, or the name of the service provider that will perform the work.

The Tribe will use our existing photo/video equipment and processing software to complete the video recordings. This includes professional-level video camcorders, lapel microphones and DSLR cameras. We will also be using iMovie or Adobe Premiere Pro to edit the recordings.

A.3 List all the digital file formats (e.g., XML, TIFF, MPEG, OBJ, DOC, PDF) you plan to use. If digitizing content, describe the quality standards (e.g., resolution, sampling rate, pixel dimensions) you will use for the files you will create.

We will be employing .mp4 and .jpg/RAW for the video recordings, and .pdf for the educational download files.

Workflow and Asset Maintenance/Preservation

B.1 Describe your quality control plan. How will you monitor and evaluate your workflow and products?

Once the recordings and files are edited, they will be reviewed by the Director of Media & Technology at the Myaamia Center before being made available online to ensure all content is correct and compatible.

B.2 Describe your plan for preserving and maintaining digital assets during and after the award period. Your plan should address storage systems, shared repositories, technical documentation, migration planning, and commitment of organizational funding for these purposes. Please note: You may charge the federal award before closeout for the costs of publication or sharing of research results if the costs are not incurred during the period of performance of the federal award (see 2 C.F.R. § 200.461).

During the grant period, project staff will work with the Tribes Information Technology Department to be sure digital files are backed up to the Tribe's secure server. They will also be uploaded to a cloud backup.

After the grant period, master copies of the video recordings and educational resources will be added to the collection of the Myaamia Heritage Museum & Archive for permanent retention. They will then fall under the MHMA plan for backup and migration.

Metadata

C.1 Describe how you will produce any and all technical, descriptive, administrative, or preservation metadata or linked data. Specify which standards or data models you will use for the metadata structure (e.g., RDF, BIBFRAME, Dublin Core, Encoded Archival Description, PBCore, PREMIS) and metadata content (e.g., thesauri).

The descriptive metadata will be collected when the recordings and files are registered into the collection of the Myaamia Heritage Museum and Archive. They will be cataloged using the MHMA's Mukurtu-based CMS platform.

C.2 Explain your strategy for preserving and maintaining metadata created or collected during and after the award period of performance.

The MHMA's Mukurtu catalog and associated is backed up and can be exported for any migration needs.

C.3 Explain what metadata sharing and/or other strategies you will use to facilitate widespread discovery and use of the digital content, resources, or assets created during your project (e.g., an API [Application Programming Interface], contributions to a digital platform, or other ways you might enable batch queries and retrieval of metadata).

The digital content created by this grant will be easy to access through web searches. The video recordings particularly will be easy to search for directly through Youtube, and the educational files will have clear descriptions so keywords are discoverable by web crawlers.

Access and Use

D.1 Describe how you will make the digital content, resources, or assets available to the public. Include details such as the delivery strategy (e.g., openly available online, available to specified audiences) and underlying hardware/software platforms and infrastructure (e.g., specific digital repository software or leased services, accessibility via standard web browsers, requirements for special software tools in order to use the content, delivery enabled by IIIF specifications).

These digital resources will be openly available online through uploads to Youtube or Vimeo. Links to .pdf documents will be shared on the Makerspace social media pages, and will be hosted at the Aacimotaatiiyankwi blog, the home for other educational resources from the Tribe.

D.2. Provide the name(s) and URL(s) (Universal Resource Locator), DOI (Digital Object Identifier), or other persistent identifier for any examples of previous digital content, resources, or assets your organization has created.

miamination.com
kaakisitoonkia.com
aacimotaatiiyankwi.org/

SECTION III: SOFTWARE

General Information

A.1 Describe the software you intend to create, including a summary of the major functions it will perform and the intended primary audience(s) it will serve.

A.2 List other existing software that wholly or partially performs the same or similar functions, and explain how the software you intend to create is different, and justify why those differences are significant and necessary.

Technical Information

B.1 List the programming languages, platforms, frameworks, software, or other applications you will use to create your software and explain why you chose them.

B.2 Describe how the software you intend to create will extend or interoperate with relevant existing software.

B.3 Describe any underlying additional software or system dependencies necessary to run the software you intend to create.

B.4 Describe the processes you will use for development, documentation, and for maintaining and updating documentation for users of the software.

B.5 Provide the name(s), URL(s), and/or code repository locations for examples of any previous software your organization has created.

Access and Use

C.1 Describe how you will make the software and source code available to the public and/or its intended users.

C.2 Identify where you will deposit the source code for the software you intend to develop:

Name of publicly accessible source code repository:

URL:

SECTION IV: RESEARCH DATA

As part of the federal government's commitment to increase access to federally funded research data, Section IV represents the Data Management Plan (DMP) for research proposals and should reflect data management, dissemination, and preservation best practices in the applicant's area of research appropriate to the data that the project will generate.

A.1 Identify the type(s) of data you plan to collect or generate, and the purpose or intended use(s) to which you expect them to be put. Describe the method(s) you will use, the proposed scope and scale, and the approximate dates or intervals at which you will collect or generate data.

A.2 Does the proposed data collection or research activity require approval by any internal review panel or institutional review board (IRB)? If so, has the proposed research activity been approved? If not, what is your plan for securing approval?

A.3 Will you collect any sensitive information? This may include personally identifiable information (PII), confidential information (e.g., trade secrets), or proprietary information. If so, detail the specific steps you will take to protect the information while you prepare it for public release (e.g., anonymizing individual identifiers, data aggregation). If the data will not be released publicly, explain why the data cannot be shared due to the protection of privacy, confidentiality, security, intellectual property, and other rights or requirements.

A.4 What technical (hardware and/or software) requirements or dependencies would be necessary for understanding retrieving, displaying, processing, or otherwise reusing the data?

A.5 What documentation (e.g., consent agreements, data documentation, codebooks, metadata, and analytical and procedural information) will you capture or create along with the data? Where will the documentation be stored and in what format(s)? How will you permanently associate and manage the documentation with the data it describes to enable future reuse?

A.6 What is your plan for managing, disseminating, and preserving data after the completion of the award-funded project?

A.7 Identify where you will deposit the data:

Name of repository:

URL:

A.8 When and how frequently will you review this data management plan? How will the implementation be monitored?