

**Little Traverse Bay Bands of Odawa Indians  
Native American Library Services Enhancement  
Grants – FY21  
Proposal Narrative**

**1. Project Justification**

The Little Traverse Bay Bands of Odawa Indians (LTBB) is a federally recognized Indian Tribe reaffirmed by the United States Congress on September 21, 1994 in Public Law 103-324, as amended. The Tribes' reservation area encompasses approximately 337 square miles of land within Emmet and Charlevoix counties in northern Lower Michigan. Tribal properties are dispersed throughout this area with the main LTBB Government Center located in Harbor Springs (Emmet County). As of April, 2021, LTBB has 4,505 citizens living throughout the United States and Canada. Twenty-six percent (1,152) of Tribal Citizens live in the rural tri-county area of Emmet/Charlevoix/Cheboygan Counties, Michigan. The Tribal population continues to age, with Youth enrollments declining at an alarming rate. The Youth population of LTBB enrolled Tribal Citizens has declined 40% in the last decade (620 LTBB Citizens ages 0-18 enrolled in 2020 vs 1,038 in 2010). It is imperative that, now more than ever, we provide opportunities for community members, especially Youth, to reconnect with traditional knowledge and ways of life.

Our Cultural Services Program and the Cultural Library are housed in the Niigaandiwin Education Department. These programs work collaboratively to provide cultural programming, specific to the Little Traverse Bay Bands of Odawa Indians community. During the onset of the COVID-19 pandemic, the Education Department's K-12 Services reached out to ninety-two (92) Tribal families that reside in the tri-county area to determine what assistance they need for their families. The need for cultural connection was expressed during many of the wellness calls. Aside from the outreach calls, the Cultural Services Program receives many requests from our Tribal community regarding programming for cultural artforms and practices; many express a desire to learn how to do this work. Anishinaabemowin is the language of the Odawa people; it is a repository of our collective history as Waganakising Odawak. It makes up the fabric of our identity, carrying with it our traditional knowledge, songs, stories, and connection with our ancestors. The preservation of our language is intertwined with our traditional knowledge. Revitalizing traditional artforms that teach about language and traditional knowledge is imperative to the continuation of our identity as Odawa people. Historically, quill work, weaving and other traditional artforms have been very important and culturally significant within our community. Although these artforms are no longer necessary for more practical purposes (hunting, gathering, shelter), these teachings and Elders\* that practice them are key to preserving the history, stories, language and culture of our Tribal Nation. Teaching these artforms to the next generation will allow us to continue exercising our Tribal Treaty Rights.

Due to historical trauma, there are few LTBB artists and traditional knowledge keepers that know how to practice these traditional artforms. However, there are an increasing number of citizens and descendants interested in acquiring this knowledge. Due to a quickly aging Tribal population, now is the time to pass down these skills and knowledge. If our teachings are not passed down within this generation, the artforms and unique teachings will be lost with those that pass on. We must engage new generations of Tribal citizens and descendants who are connected to the land and committed to our language and culture. Within the Tribal Citizenry, we have world-renowned quill work artist as well as artists of other Anishinaabe artforms. Many of these individuals have received these teachings from a long line of artists that came before them. Unfortunately, not all of

\*Elders refers to respected Knowledge Keepers within the community who possess and pass down important cultural teachings, knowledge, stories, language and ways of living.

them have close family members to pass this knowledge down to. Although these artforms are appreciated beyond our geographic area and culture, the knowledge and language integrated into the practice is tied specifically to LTBB's traditional land base. It is important that we connect those Elders to those in our community who want to continue our traditional ways of connecting with the land and our traditional artforms, especially since many of these Elders in our community are ageing. When they walk on (pass away), that knowledge walks on with them.

This project will create an opportunity for the LTBB community to work together in order to restore, document and preserve these cultural teachings and skills for future generations. As is traditional with our culture of teaching/learning, the project will focus on connecting Youth (those 26 years of age and younger) with Elders. The overall **goal of the project will be to enhance the preservation of two traditional Tribal practices within the LTBB Culture**. This fits with the Native American Library Services Enhancement Grants Goal 3, specifically Objective 3.2 and 3.3. This also supports IMLS agency-wide goal to Champion Lifelong Learning. This project will be digitally documented to preserve traditional knowledge, making it available for Tribal citizens unable to participate in the event. The project will focus specifically on land based artforms that are significant to the life and history of the Little Traverse Bay Bands of Odawa Indians.

This goal will be met by the following objectives:

- Objective 1: Within the first six months of the project, staff will utilize input from at least thirty community members to identify two traditional artforms to practice throughout the project period.
- Objective 2: Within the 24-month project period, twenty project participants will learn to identify and harvest materials for two traditional artforms.
- Objective 3: Within the 24-month project period, twenty project participants will process natural materials and create traditional items.
- Objective 4: Within the 24-month project period, project staff will plan and host seasonal community craft circles, with an average of fifteen participants at each session.

This project will benefit all Tribal Citizens and descendants that are interested in practicing and/or teaching traditional artforms and culture. Outreach will focus on Youth (those 26 years of age or younger), with opportunities for all age groups to participate. In the event that there is information that the Elder(s) feel is appropriate to share with the general public, staff will make that material available via a more public access forum, such as YouTube.

## **2. Project Workplan**

The following activities will occur in order to meet the project objectives:

- Objective 1:
  - The Cultural Librarian and Cultural Services Specialist, under the guidance of the Education Director, will evaluate participant feedback from previous cultural programming to gather information about community interest in specific artforms.
  - The Cultural Librarian and Cultural Services Specialist will work with a contracted individual/company to host a community gathering. This gathering will bring together Elders and Youth to discuss project goals and identify those interested in participating in the project. Project staff will work with the contracted individual/company to provide a traditional feast, supporting the cultural practice of sharing food and ideas. If resources and availability allow, a closing feast will also occur at the end of the project to gather and share the teachings shared throughout the project.

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- Based on community feedback and availability of Elders, project staff will identify two Elders to provide teachings on traditional artforms. Contracts will be procured with these traditional artists, who will act as consultants.
- The Cultural Librarian and Cultural Services Specialist, under the guidance of the Education Director, will develop a pre- and post-assessment to measure participants change in cultural knowledge. Pre-assessments will be administered to those interested in taking part in project.
- Project staff will work with the LTBB Accounting Department to identify and procure a contract with a videographer to document the process.
- The contracted videographer will work with the Cultural Services Specialist in order to coordinate specific days and times to document planning and teachings.
- Objective 2 :
  - The Cultural Services Specialist will consult with identified Elders regarding the materials and harvesting steps that are necessary to create the traditional artforms, such as quill work.
  - The Cultural Services Specialist will work with the contracted Elders to develop a timeline and materials/tools list based on the seasonal pattern of the artform (for example, when to properly harvest porcupine quills).
  - The Cultural Librarian and Cultural Services Specialist will organize, implement and track participant numbers for each harvesting events through end of project. We anticipate hosting 2-3 harvesting events for each traditional artform. However, the Cultural Services Specialist will work with contracted the Elders to determine how many harvesting events are needed based on the nature of the artform, availability of natural materials, and number of participants.
  - Seasonal teachings will be led by contracted Elder(s) with outreach and support provided the project staff. Staff will also reach out to other LTBB Departments/Programs (including the Language Department, Youth Services Program and Natural Resources Department/Treaty Rights Specialists) to encourage collaboration. All teachings will be connected to the project- incorporating language, culture, technical knowledge, traditional ceremonies and harvesting methods. Elders may require assistance from other cultural leaders or “helpers” within the community, these individuals may be given a stipend for their time, as is culturally appropriate.
  - The contracted videographer will document the process.
- Objective 3:
  - After harvesting material, the Cultural Librarian and Cultural Services Specialist will organize, implement and track participant numbers for the teaching events throughout the end of the project period.
  - Once materials are harvested and processed, community “creating” (such as weaving/quillwork) workshops will be scheduled by the Cultural Services Specialist. The Elders will lead the community in using the harvested/processed materials in order to create a traditional item for each participant to keep and add to their bundle. Corresponding cultural teachings and language lessons will be integrated into the process.
  - The contracted videographer will work with the Cultural Services Specialist in order to coordinate specific days and times to document the process
  - The Cultural Librarian and Cultural Services Specialist will administer and analyze post-assessments to measure the change in cultural knowledge for each participant.
- Objective 4
  - The Cultural Services Specialist will outreach to the Tribal community to plan and host a minimum of four community craft circles annually. This will foster a larger sense of community and be an opportunity where community members can share what they have

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learned and best practices when it comes to harvesting, processing and creating. Events may happen in-person (if COVID-19 precautions allow) or digitally. If possible, craft circles will be held as an in-person/remote access hybrid. This allows local community to gather in person, with those that are not able to attend physically (due to other commitments, health concerns or geography) join through a digital platform.

- The Cultural Services Specialist will lead community craft nights, tracking the number of participants at each event.
- The videographer will record community craft circles, as appropriate. He/she will also support a remote access platform, such as zoom, so others can join the event “live”.

The Education Director, Jordan Shananaquet, will serve as the Project Director and will be responsible for grant oversight, reporting, compliance, as well as budgeting. She will provide direct oversight of project staff and ensure the goals and objectives of this project contribute to the vision and mission of the LTBB Education Department. Ms. Shananaquet is an LTBB Tribal citizen and holds a BA in both History and Anthropology with a minor in Native American Studies from North Carolina State University. She has been involved in Indigenous Education since her freshman year in college and her seven years of leadership and management experience includes diverse experience in fiscal management of program budgets, including federal funding. Project activities will be coordinated by the LTBB Cultural Services Specialist and Cultural Librarian. The Cultural Services Specialist, Theresa Chingwa, will be primarily responsible for organizing/hosting events and working with Elders. Ms. Chingwa has worked in the Cultural Services Program for ten years and is connected to many Elders within the community. She has a large breadth of cultural knowledge. The LTBB Cultural Librarian, Celestine Petoskey will support the administration of the grant by assisting the Cultural Services Specialist with gathering and analyzing participant feedback. The Librarian will also be responsible for ordering/organizing necessary supplies and supporting the day-to-day grant activities. Ms. Petoskey has worked in the Cultural Library for four years during which time she has helped prepare, coordinate and implement grant applications for IMLS Native American Library Services Basic and Enhancement Grants. She ensures grant funds are well-utilized as she supports and maintains library operations and services for the LTBB Tribal community. She has a Tribal Library Services Certificate from the Association of Tribal Archives, Libraries and Museums and a Library of Michigan Level 3 Certification as well. The Cultural Librarian will ensure the digital product resulting from this project is available for LTBB Citizens. The Cultural Librarian and Cultural Services Specialist have worked together on many successful initiatives in the past and would be able to leverage their extensive experience to ensure the success of this grant project. A qualified videographer will be contracted to record the project activities and making a digital record of the process.

This project will be completed within the two-year timeframe. The goal/objectives of this project align with the mission of the LTBB Education Department to “Passionately supporting the growth of our Nation by weaving Ancestral & Contemporary knowledge through community collaboration.” Time committed to the project from the Education Department Director will be provided as a leveraged resource to this project. Funds are requested to include a contracted professional videographer, two Elders who practice specific traditional artforms, and an individual/company who is able to provide a traditional feast. Funds are also requested to provide project coordination. It is anticipated that the LTBB Cultural Specialist and Cultural Librarian will spend 25% of their time on this project throughout the two-year project period. Project staff will reach out to other LTBB Department to encourage collaboration efforts under the scope of other department/programs’ current work.

The COVID-19 pandemic has resulted in many restrictions related to meeting in-person. These restrictions may continue throughout the project period. Fortunately, the outdoor nature of the traditional activities lend themselves to social distancing and other COVID-19 precautions. Project staff will work with the videographer to include options for the Tribal community to join in-person gatherings via a digital platform. This will not only support COVID-19 restrictions, but will have the added benefit of allowing those that live further away to join programming.

LTBB will utilize the following methodology for measuring project performance:

<b>Data Collected</b>	<b>Frequency</b>	<b>Source</b>
Number of participants	During all project events (including digital)	Sign-in sheets
Change in cultural knowledge	Before and after objective two and three	Pre/Post surveys
Preservation of traditional artform	End of project period	Final video

In addition to other LTBB government programs, the community will be involved in every step of the project. This project will serve as a way to rebuild community ties and connections to cultural practices. Community members will be given the opportunity to contribute to the project, both as learners and teachers guiding the structure and implementation of the program. We will have sign-in sheets at all event and include surveys for feedback and improvement as well as verbal feedback for improving programs.

Like many cultural teachings, the purpose of the project goes beyond the finished product. Our community, especially our Youth, have been eager to learn how to connect with the land by creating things of cultural significance. A professional videographer will document and digitize the entire process of learning and practicing the traditional artforms. Documenting the process will allow us to pass this knowledge on to fellow Odawa for generations to come. This will also serve as a tool to educate—where appropriate—the larger non-native community regarding treaty rights and the practice of traditional artforms within the LTBB community. This video series will be uploaded to the citizens portal, which is accessible *only* to LTBB Tribal Citizens. Additional physical copies of the will be made available through circulation via the LTBB Cultural Library. In the event that the Elder(s) feels it is appropriate to share with the general public, staff will make that material available via YouTube. The LTBB Education Department will continue to track the number of times the video has been checked out beyond the scope of this project.

### **3. Project Results**

The primary learning outcome for this project supports IMLS Enhancement Grant Goal 3: Enhance the preservation and revitalization of Native American Cultures and Languages. This project supports the preservation of content unique and specific value to LTBB by working with two local Elders to reconnect our Youth to traditional Anishinabek artforms. Revitalizing this relationship to our culture and land is important to ensure our traditional ways continue for the rising generations. By digitizing the processes, this knowledge becomes accessible to all LTBB community members who live outside of the 27-county service area. Moreover, these videos will also serve as a road map for future generations to practice these traditional Anishinabek artforms.

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In addition, this project also supports IMLS Agency-Level Goal 1 to Champion Lifelong Learning. Activities under Objective 2, 3 and 4 will provide learning opportunities for the LTBB Tribal community to improve cultural knowledge and connectedness, especially with our Youth and Elders working closely together to share and pass on traditional knowledge. Community building is embedded within the program, as intergenerational connectedness is an essential form of community building. Teaching Youth and our larger LTBB community how to create traditional artforms establishes important spaces that help them build significant relationships with community Elders who hold important knowledge.

Through this project, LTBB will broaden access to cultural knowledge and traditional artforms. By documenting, digitizing and making two traditional artforms accessible in the LTBB community, the preservation, conservation and care of our cultural knowledge will be improved. These efforts will increase cultural knowledge, community connectedness, and educate LTBB citizens and community members on treaty rights in relation to harvesting the natural resources that will be used in this project. Practicing a traditional artform goes beyond developing a new skill; participants will learn history, language, as well as traditional ecological knowledge. What is more, our participants have the opportunity to gain a greater understanding and appreciation for our culture and respect for their role in preserving the land and our traditional ways of knowing.

The following plan will be utilized in collecting and reporting data to measure the project’s success:

<b>Performance Measure</b>	<b>Target Goal</b>	<b>Baseline</b>	<b>Obtained from ...</b>
“My Understanding has increased as a result of this program” in relation to practicing and/or teaching traditional artforms and culture.	50% increase	TBD by pre-assessment data	Survey at pre/post participation - # of participants - # of total responses - # of responses per answer option
“My interest in this subject has increased as a result of this program” in relation to practicing and/or teaching traditional artforms and culture.	20% increase	TBD by pre-assessment data	- # of non-Responses
# videos recorded for harvesting, processing and creating two traditional artforms + teachings associated with them	4	0	Final video(s)
# of participants attending harvesting, processing and creating two traditional artforms events (total)	20	0	event sign-in sheets
# of participants who attend the community craft circles (total, unduplicated)	30	0	Event sign-in sheets and/or zoom participant list
Average # of participants who attend the community craft circles	1	0	
# of traditional artforms preserved	2	0	Community input + Final Video(s)
# of Seasonal teachings digitized	4	0	# of digital products available for digital viewing
# of traditional artforms digitized	2	0	
# of views for harvesting, processing and creating traditional artforms videos	25	0	YouTube views, CDs made, CDs checked out

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This project will result in digitized cultural resources that will be accessible for the LTBB community (and where appropriate, the larger community) regardless of their geographic, cultural, or socioeconomic backgrounds. Because resources will be in audio and/or video form, persons with limited literacy skills will have equal access to the resources. Moreover, reestablishing and revitalizing our cultural knowledge builds community, which ultimately supports future efforts of cultural preservation.

Due to the digitization of these resources, the knowledge will be available for generations to come. This is critical to the revitalization and preservation of these traditional artforms. Moreover, the tools and supplies purchased during this grant will allow our Cultural Services Program the ability to host future harvesting events. Knowledge shared from our Elders will continue to teach our Tribal community how to exercise their treaty rights and build relationships to our land. As it is our cultural tradition to pass down knowledge from one generation to the next, it is our hope that revitalizing these artforms now will ignite a passion in Youth that will continue to be passed down for generations to come. But perhaps most importantly: this project will serve as a vehicle to educate LTBB and the larger community on the importance of exercising treaty rights in relation to preserving traditional artforms. Understanding the history and application of Indigenous Treaties is important for both the Tribal and non-Tribal community. Our Tribal nation has a long history of fighting to maintain our land and traditions, the 1805 incorporation of the Michigan territory into the United States, along with policies of expansion and Indian removal, threatened Odawa sovereignty. Under the 1836 treaty, the Little Traverse Odawa, along with five other Odawa and Ojibway bands, ceded over 16 million acres to the to the United States government. In exchange for their ceded homeland, the Odawa and Ojibway bands retained rights to natural resources on the ceded lands, reservations and monies paid. However, the 1836 treaty did not protect forced removal. As a result, the Odawa entered into another treaty to avoid being relocated to designated Indian Territory west of the Mississippi. The 1855 Treaty of Detroit eliminated the threat of forced removal and created a reservation for the Little Traverse Odawa. The 1836 Treaty of Washington established Michigan as a state and yet, this history is not taught in local or state curriculum despite the federally recognized Tribes of Michigan who advocated that these changes be made in the 2019. This project is not only an opportunity to educate our own tribal community of this history, but also the larger non-native community in which we share this space with. This will go great lengths to strengthen our relationship and foster mutual understanding.

Moreover, this project presents an opportunity to connect our LTBB community with not only the methods of how to create traditional artforms, but also strengthens our language, stories and traditional teachings. As indigenous peoples in today's time, we must understand and have the knowledge to exercise our treaty rights. The materials that will be used in this project are inherent to our treaty rights as Tribal citizens of LTBB. In order to create traditional artforms, we must go out and spend time on our ancestral homelands and harvest the natural materials that serve as the foundation of our traditional art. This is the space where our traditional teachings (stories) and language are taught. Practicing in the traditional geography of our ancestors allows us to understand the relationships of our ancestors.

With each LTBB community member who participates in this project, we are better able to share this knowledge with those who lack it. A wise community Elder once said, ***“You don't truly know something until you give it away.”*** The knowledge gained from this project will establish a new generation of Tribal citizens who are committed to our traditional ways of knowing and they too will be part of the continuation of this knowledge. When our community members receive this knowledge, they become obligated in sharing it with others. By continuing to host regularly

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scheduled community craft circles long after the end of this grant, we will have a space, both physically and digitally, to continue to keep this knowledge alive and connect with one another as a community. This grant will provide us with the necessary infrastructure, supplies and documentation needed to continue the practice of two traditional artforms, and with it, the traditions and culture of our people.



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Native American Library Services Enhancement Grants – FY21  
Schedule of Completion**

Activity	2021			2022									2022												
	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	
<i>Objective 1: Within the first six months of the project, staff will utilize community input to identify two traditional artforms to practice throughout the project period</i>																									
The Cultural Librarian and Cultural Services Specialist, under the guidance of the Education Director, will evaluate participant feedback from previous cultural programming to gather information about community interest in specific artforms.																									
Cultural Librarian and Cultural Services Specialist will work with contracted individual/company to host a community gathering. This gathering will bring together Elders and youth to discuss project goals and identify those interested in participating in the project. Project staff will work with contracted individual/company to provide a traditional feast, supporting the cultural practice of sharing food and ideas.																									
Cultural Librarian and Cultural Services Specialist, under the guidance of the Education Director, will develop a pre and post survey to measure participants change in cultural knowledge. Pre-assessments will be provided to those interested in taking part in project.																									
Project staff will work with LTBB accounting department to identify and procure a contract with a videographer to document the process.																									
<i>Objective 2: Within the 24-month project period, project participants will identify and harvest materials for two traditional artforms</i>																									
The Cultural Services Specialist will consult with identified Elders regarding the materials and harvesting steps that are necessary to create these focused artforms, such as quill work. The Cultural Services Specialist will work with the contracted Elders to develop a timeline and materials/tools list based on the seasonal pattern of the artform (for example, when to properly harvest birch bark).																									
Cultural Librarian and Cultural Services Specialist will organize, implement and track participant numbers for # harvesting events through end of project.																									
Seasonal Teachings will be led by contracted Elder(s) with outreach and support provided project staff. Staff will reach out to other LTBB Departments/Program (Language, Treaty Rights Specialists) to encourage collaboration. All teachings will be connected to the project- incorporating language, culture, technical knowledge, traditional ceremonies and harvesting methods.																									
Contracted videographer will work with the Cultural Services Specialist in order to coordinate specific days and times to document planning and teachings.																									

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Activity	2021			2022									2022												
	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	
<b>Objective 3: Within the 24-month project period, project participants will process materials and create traditional items</b>																									
After harvesting material, the Cultural Librarian and Cultural Services Specialist will organize, implement and track participant numbers for the teaching events through end of project.																									
Once materials are harvested and processed, community “creating” (such as weaving/quillwork) workshops will be scheduled by the Cultural Services Specialist. The Elders will lead the community in using the harvested/processed materials in order to create a traditional item for each participant to keep and add to their bundle. Corresponding cultural teachings and language lessons will be integrated into the process.																									
Seasonal Teachings will be led by collaborating departments/programs, project staff and Elders. All teachings will be connected to the project-incorporating language, culture, technical knowledge, traditional ceremonies and harvesting methods.																									
The Cultural Librarian and Cultural Services Specialist will administer post-assessments to measure the change in cultural knowledge for each participant.																									
<b>Objective 4: Within the 24-month project period, project staff will plan and host at minimum 4 seasonal community craft circles</b>																									
The Cultural Services Specialist will outreach to community to plan and outreach a minimum of four craft circles annually. This will foster a larger sense of community and be an opportunity where community members can share what they have learned and best practices when it comes to harvesting, processing, creating. Events may happen in-person (if COVID-19 precautions allow) or digitally. If possible, craft circles will be held as an in-person/technology hybrid. This allows local community to gather in person, with those that are not able (due to other commitments or geography) to join through a digital platform.																									
The Cultural Services Specialist will lead community craft nights, tracking the number of participants at each event.																									



## 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.

**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.

**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.

## **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.

**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.

**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.

### **Workflow and Asset Maintenance/Preservation**

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

**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).

## **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).

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

**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).

### **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).

**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.

## 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?