



Dear Colleagues:

Enclosed please find sample narratives, schedules of completion, and summary budget forms from four successful applications from the 2008 American/Native Hawaiian Museum Services (NANH) grant program. This packet contains sample narratives of applications that address the program's three major application categories: Programming, Professional Development, and Enhancement of Museum Services. Each sample application was selected to illustrate a specific aspect of a good application in any category, as described below:

Programming

The **Citizen Potawatomi Nation's** application is included as an example of a very clearly written narrative, including well-defined project objectives. A detailed schedule of completion illustrates how the project will be completed during the grant period.

The **Lac Courte Oreilles Band of Lake Superior Chippewa Indians'** application is included as an example of a project that is clearly linked to fulfilling the cultural center's mission. The project is a very good example of how a cultural center functions as a community educational resource.

Professional Development

The **Sault Ste. Marie Tribe of Chippewa Indians** is included as an example of a well thought out project designed to provide professional development for tribal museum professionals in conjunction with a formal partner. The narrative includes a strong Statement of Need and Project Design, in addition to well-defined Project Resources.

Enhancement of Museum Services

The **Mashantucket Pequot Tribe of Connecticut** is included as an example of a clearly written project with the objective of researching, developing, and evaluating exhibition components. The application illustrates how their plans build upon prior research and evaluation.

I hope these sample narratives will be useful to you as models for structuring a proposal helps strengthen your museum services. Please contact either me at (202) 653-4634 or snarva@imls.gov, or Reagan Moore at (202) 653-4637 or rmoore@imls.gov, or Robert Trio at (202) 653-4689 or rtrio@imls.gov if you have any questions. We would be happy to assist you and discuss any questions you have as you develop a proposal. Applications for NANH are available from the Grants.gov website (www.grants.gov). We look forward to receiving your application.

Sincerely,

Sandra M. Narva
Senior Program Officer

1. STATEMENT OF NEED

Located along the southern rolling plains of Shawnee, Oklahoma, the Citizen Potawatomi Nation (CPN) is the currently the ninth largest federally recognized Indian Tribe in the United States and the largest group of Potawatomi descendents with over 27,000 members and a tribal jurisdiction that encompasses 900 square miles, including Pottawatomie, Cleveland and Oklahoma Counties. (*See Supporting Document 1 - Reservation Map*) Originally from the Great Lakes region, Potawatomi tribal lands once encompassed millions of acres in what are now Michigan, Indiana, Illinois and Ohio. Through a series of treaties, beginning in the early 1800s, their land was gradually reduced in size, and with the passage of the Indian Removal act, the tribe was divided and confined in small reservations on one-fifth of their original lands until finally they were forcibly removed. Upon removal, beginning in the late 1830s, the Potawatomi were scattered onto three separate temporary reservations west of the Mississippi in what is now Iowa, Missouri and Kansas until 1846 when a new reserve was established for all Potawatomi in Kansas and the scattered bands were forced to once again relocate to the new location. In 1861, they became the first Indian tribe to accept United States Citizenship, a decision that forever shaped their lives and history like no other and subsequently led to their final migration into Indian Territory.

The history of the tribe, both highly unique and complex, has been severely fragmented. The systematic break up and scattering of the tribe, forced removal, four decades of displacement, the decision in 1861 to accept United States Citizenship and its aftereffects, coupled with the allotment process, have created gaping holes in the tribe's history, left questions unanswered for tribal members and made it impossible to come to a firm understanding of their tribal heritage. A comprehensive, historically accurate depiction of the Citizen Potawatomi Nation's tribal history in regards to their migration does not exist today in any complete format that is accessible to tribal members or the public. The removal of the tribes that once peopled the forests of the great lakes region in the north has been largely ignored, therefore the public-at-large is unaware. Yet in 1838, the same year of the Cherokee removal, Chief Menominee's Band of Potawatomi also suffered through one of the most well-documented and tragic events in American History known as the "Trail of Death." (*See Supporting Document 2 - Trail of Death Map*)

Gathered under the false pretenses of negotiations with the US Government at their mission church in Twin Lakes, Indiana, the band was immediately surrounded by militia men, their homes burnt to the ground, and forced at gunpoint to march 660 miles to a reservation in Kansas. The removal took over two months to complete, and of the 850 that began the journey, only 650 survived to reach their destination at Sugar Creek, Kansas. While the story of the tribe's migration holds elements of tragedy, it is in fact a story of a people's will to survive. It is a story of hope and determination, of enduring strength and resilience and ultimately a story of triumph in the face of the tidal forces of American history. (*See Supporting Document 7 - Synopsis, Photos, Diary Excerpt, and Research Journal*) Completion of the project will bring these events alive for Tribal members as well as the public-at-large. Without this understanding, tribal heritage cannot be preserved. Without preservation, it will be lost to future generations.

In an ongoing effort to reinforce the Citizen Potawatomi Nation's cultural identity, the Cultural Heritage Center, a 38,000 square foot facility that houses a Museum, Pocket Theatre, Tribal Family Research Area, and a 1500 square foot professional video production studio, was opened in 2006. The Heritage Center attracts over 16,000 visitors annually. Additionally, the Tribal Heritage Project was launched. The Heritage Project is a concentrated effort to research and document the stories of the original Citizen Potawatomi families that made the journey to Indian Territory from the Kansas reserve for those who are alive today and archived for future generations. The project generates a series of DVD videos centered on each of the founding families of the Citizen Potawatomi Nation entitled the Family History Series. Tribal members have taken an active interest in the project, by participating in interviews and allowing the Cultural Heritage Center to digitally copy thousands of photographs and family documents for use in the family videos. (*See attached Statement of Purpose*)

While the interviewing process provided invaluable insight, it also shed new light on the fragmented nature of the tribe's history in regards to its migration. When assessed side by side, some gaps were filled in while others were found to be overlapping, leaving questions unanswered for tribal members. It became clear that an exploration of the tribe's migratory history was required to first address the fragments and search out the

missing pieces in order to present the complete picture. With help from an IMLS Native American/Native Hawaiian Museum Services Program grant in 2007, the Citizen Potawatomi Nation launched Phase I in the development of a historical documentary video project entitled *Journey to Oklahoma*. Phase I involved research and preliminary script drafting for the video project. The focus of this application, Phase II, completes the *Journey to Oklahoma* documentary.

The proposed project will impact the community in numerous ways. Completion of the documentary will, for the first time, provide a complete, historically accurate and culturally significant depiction of the tribe's complex and unique cultural history in regard to its migration from the Potawatomi homelands of the Great Lakes region to the events that led to the creation of the Citizen Band of the Potawatomi and their journey to Indian Territory, present day Oklahoma. This will promote cultural awareness and allow tribal members to come to a firm understanding of their cultural identity as well as ensure that this invaluable heritage is passed on to future generations.

2. PROJECT DESIGN

The project's conception and design is the direct result of a joint effort between the Citizen Potawatomi Nation Business Committee, the tribe's Cultural Heritage Center staff, and the tribal membership as a way of piecing together the tribe's history. (*See SupportingDocument3 - Tribal Resolution*) With assistance from IMLS, the first phase of this project, research and script development, has made significant progress over the course of the past year. Extensive research has been conducted by key project staff, who traveled the length of the tribe's forced removal beginning in Twin Lakes, Indiana where Chief's Menominee's band was rounded up and forced to march the 660 mile Trail of Death. Stopping along the way at points where the weary band had camped for the night, such as Exeter, Illinois and Quincy, Illinois, where they spent a few days crossing the enormous Missouri River. Finally, the project staff journeyed to Sugar Creek, Kansas, where the 650 survivors of the Trail of Death arrived at the end of their horrific journey. In their efforts to gather together the tribe's fragmented historical pieces, the project staff also conducted research in archives of the University of Notre Dame, as well as the Jesuit Archives in St. Louis, Missouri and numerous historical societies along the way.

A wealth of historical documents, research materials and photographs have been gathered and new video interviews of tribal elders with relevant knowledge on the project's subject matter have been completed and added to those already surveyed and archived. All of these materials will be used in the development of the final production script. Participant releases have been obtained. (*See SupportingDocument4 - Participant Release*) Project efforts have been met with enthusiasm by those familiar with the complex nature of the Citizen Potawatomi Nation's migration, its impact on the tribe's cultural history and the value of its exploration for not only Potawatomi tribal members, but also the history of the United States. Project supporters include R. David Edmunds, Watson Professor of American History and author of *The Potawatomi Keepers of the Fire* and Joe Herring, scholar and authority on Potawatomi history as well as Melinda Clinger, Museum Director of the Fulton County Historical Society in Indiana and Dr. Patricia Michaelis, Director of the Library and Archives Division, Kansas State Historical Society. (*See SupportingDocument6 - Letters of Support*)

Phase II of the *Journey to Oklahoma* project, and the basis of this application, lies in production. The primary goal of the second phase of the *Journey to Oklahoma* documentary is to present a comprehensive, historically accurate and culturally significant depiction of the tribe's removal and migration, essential for the understanding, preservation and transmission of the Citizen Potawatomi Nation's unique cultural history. To accomplish this goal, the following objectives have been identified.

Project Objectives

- A. **Pre-Production:** Using the completed script as a guideline, the Project Director and Coordinator will plan and prepare a detailed production schedule and make all arrangements necessary for production.
- B. **Production:** Adhering to production schedule, staff and crew travel to locations to shoot re-enactments of selected events. The ten day shoot will begin in Twin Lakes, Indiana and continue along the course of the Trail of Death through Illinois, Missouri and Kansas. .
- C. **Post-Production:** Adhering to narrative script, Key Project staff members combine and assemble all footage, images and historical documents in the editing process, adding music, narration, and titles.

- D. **Exhibition:** The end product will be the final cut to be delivered on DVD, which will be played in the pocket theatre, distributed at family festivals and made available on-line to all members of the tribe, scholars and the general public.

Activities related to Objective A. Pre-Production (October 1, 2008 – November 10, 2008)

1. Prepare a Production Schedule.
2. Contract Professional Technical Crew: sound operator, camera operator, grip, lighting, camera assistant, crane, and crane operators
3. Contract cast of 20 re-enactors as well as volunteer extras.
4. Locations will be secured and all required permits obtained.
5. Travel and catering will be arranged
6. All supplies and materials will be ordered.

Activities related to Objective B. Production (November 10, 2008 – November 20, 2008)

1. Travel to Twin Lakes Location – film 1 day
2. Travel along the Trail of Death – film 2 days
3. Travel to Illinois – film ½ day
4. Illinois – film 2 days
5. Travel to Missouri ½ day
6. Missouri – film 2 days
7. Travel to Kansas – ½ day
8. Kansas – film 1 ½ days

Activities related to Objective C. Post-Production (January 2008 – July 2009)

1. Project personnel will log and screen all video footage
2. Shoot any exterior pick up and B-roll footage.
3. Experts will be interviewed in the Cultural Heritage Center Studio
4. Shoot studio interior shots
5. Rough assemble edit
6. Narration: record voice-over narration, using a professional
7. Audio Sweetening: All audio, including narration and music will be tweaked and mixed.
8. Titles will be added.,
9. Transitions, Mattes, Graphics & Motion Effects will be added and rendered.
10. Once the editing process is complete, the video will be finalized to comply with SMPTE standards.
11. Create Master Tapes
12. Create Master DVD from which DVDs will be authored and duplicated.
13. Authoring and Duplication of DVDs (See *DigitalProducts - Specifications for Digital Products*)

Activities related to Objective D. Exhibition (August 2009-September 2009)

1. Distribution of DVDs to tribal membership and scholars
2. Upload to internet
3. Screening of documentary at the Cultural Heritage Center

3. PROJECT RESOURCES: TIME, PERSONNEL, BUDGET

One year has been allocated to complete Phase II of the Journey to Oklahoma documentary Project. Upon award notification, key project staff will launch six weeks of Pre-Production, during which all planning and preparations will be made for a ten day production shoot. Production will begin on November 10, 2008 and end on November 20, 2008. During that time, re-enactments will be shot on location in Indiana, Illinois, Missouri and Kansas. The most laborious and time consuming phase of the project, Post-Production, or editing will take place from January to July of 2009, during which time Key Project Staff as editors will work together, using the script as a guideline to sew all the various pieces together in the creation of the final product, *Journey to Oklahoma*. (See attached *Schedule of Completion*)

The *Journey to Oklahoma* Project builds upon the success of the Tribal Heritage Project, whose staff members, Jon Boursaw, Grant Brittan and Leslie Gee, served as key project personnel during Phase I of the

Journey to Oklahoma project and will serve during Phase II of the project as well. They have extensive experience in conducting professional video interviews and producing documentary style videos through their work in the production of the tribe's Heritage Project Family History Series. The DVD series is produced using a combination of tribal archival documents, family photographs, video interviews of tribal elders and family members, and archival stock footage clips, finished with music and narration. In February 2006, the CPN received the prestigious Telly Award for two of the videos in the series, "Bertrand Family" and the "Anderson Family." The first of its kind in Indian country, the Tribal Heritage Project staff will have added 35 individual family histories to the tribe's video series collection by July of 2008.

Over the course of the grant period, key project staff members, Grant Brittan and Leslie Gee will be spending 75 percent of their time managing the project and all grant related activities while Jon Boursaw will dedicate 10 percent of his time for oversight. (*See attached Project Staff resumes*)

Jon Boursaw plays two roles in the project. As Director of the CPN Cultural Heritage Center Mr. Boursaw also offers extensive experience, guidance and advice on the overall project, and serves as liaison between the Business Committee and the CHC in communicating on the progress of activities. As a tribal member and direct descendent of one of the early tribal leaders, Mr. Boursaw's extensive cultural knowledge has been used as a major resource in relating the tribe's migration and cultural history. A retired United States Air Force Colonel, Mr. Boursaw has served as the CHC Director since May of 2006. Previously, Mr. Boursaw served as Executive Director for the Tribal Government of the Prairie Band Potawatomi Nation in Mayetta, Kansas. His experience in the development and successful management of numerous programs, his ability as an educator and source of cultural knowledge will be invaluable.

Grant Brittan, Project Director, has overseen day to day project administration and production management research. Mr. Brittan has operated as the Production Manager of the Tribal Heritage Project since July of 2005. He has thorough knowledge of the tribe's cultural history in regards to the migration, extensive experience in both conducting video interviews and producing video documentaries. Mr. Brittan completed the New York University Film Production program in May of 1995, and has spent the last 12 years working in all aspects of film and video production. Mr. Brittan has worked for Nickelodeon, Tri-Star, and Comedy Central to name a few. His 20 years of film and video production work makes him uniquely qualified for this project.

Leslie Gee will serve as Project Coordinator. Ms. Gee has been employed with the CPN Tribal Heritage Project since October 2006 as research/writer/audio-visual specialist and editor. She is a graduate of the Institute of American Indian Arts in Santa Fe, New Mexico where she received a Bachelors of Fine Arts in Creative Writing. Ms. Gee has been honored with several prestigious awards for her writing including the Truman Capote Grant and the Native Writer Award at the Taos Writer's Conference. As Project Coordinator during the phase II of the project, she will assist the Project Director in all pre-production planning and all related activities for production. She has extensive experience in film and video and will also assist during production as a camera operator and as video editor in post-production.

Throughout the duration of the project, the Key Project Staff will be working out of their offices in the tribe's Cultural Heritage Center, and are already in possession of the equipment that will be used for the video's production including all professional audio and video equipment, light kits, digital cameras, a state of the art studio complete with lighting and green screen and two professional non-linear video editing panels which will be used by staff in post-production. In addition, the digital archive of the Cultural Heritage Center holds thousands of images provided by tribal members for use in production, as well an established database of footage from the production of family history videos that will be used in part to depict the tribe's final migration into Indian Territory.

The total cost of production for the *Journey to Oklahoma* project is \$166,745. If awarded, IMLS funds will be used to pay [REDACTED] of Project Director Grant Brittan's total salary and will be used for IMLS designated travel totaling \$50,000. The Citizen Potawatomi Nation has committed \$116,745, or seventy percent of the total project cost, of cash or in-kind contributions for the documentary's production. The tribe's contributions include salaries and fringe for a production coordinator, travel to and from locations for the production shoot, wages paid to contracted professional crew including sound operators, grip, lighting, camera

assistant, crane operators and crane, re-enactors, narrator and a camera operator. Additionally, the Tribe will cover supplies and materials and miscellaneous needs including stock footage, facilities, meals for crew and re-enactors, and postage. (*See Supporting Document5 - Budget Schedule as well as Budget Summary Form and Budget Justification for details*)

To help ease the total production cost committed by the tribe, we have applied for a grant from the National Park Service's 2008 Preservation Fund Grants to Indian Tribes, Alaskan Natives and Native Hawaiian Organizations for \$39,925. If awarded, the grant funds will be used to cover the bulk of actual production costs, which includes the key staff's travel to locations, the hiring of a professional crew for production, re-enactors and a professional narrator.

4. IMPACT

All milestones achieved by the CPN project staff through the objectives and activities of this project, will be subject to the same processing procedures now in practice for phase I of the *Journey to Oklahoma* project and the rest of the tribe's permanent collection. Throughout the 12 month project period, process and outcomes measures will be collected by the Project Staff. Evaluation information will be assimilated into the Project Director's semi-annual and final (annual) reports. This "Balanced Scorecard" evaluation tool will include the following information from each objective: Objective A) date production schedule completed, dates technical crew and re-enactors hired, dates locations secured and permits obtained; Objective B) scenes shot each day in production; list of all footage shot; Objective C) lists of all footage from production, interview footage and historical documents used in editing; date editing begins; date editing completed; Objective D) lists and dates DVD distributed to tribal members; date of Journey to Oklahoma screening; number of on-line "hits" inquiring about documentary; compiled report of survey cards completed by viewers. This evaluation plan will serve as a type of checklist to identify and determine the impact the project has had on the Cultural Heritage Center and its visitors, Tribal leaders, Tribal members, and the community. These positive outcomes, research materials, the DVD documentary and new artifact collections, will be available for years to come.

Successful production of the documentary will, for the first time, piece together the fragmented nature of the tribe's recorded history in a culturally significant way, allowing tribal members the opportunity to come to a firm understanding of the not only the tribe's migration and cultural history but also their place within the larger context as tribal members. This will promote tribal identity and ensure the continuation of the tribe's cultural history to future generations. Upon completion, the video will be played in a pocket theatre of the tribe's Cultural Heritage Center, where it will serve to educate both tribal members and the general public. It will be distributed to tribal members at annual family festivals as well as regional tribal membership meetings and made available on-line to the general public. The work completed so far has introduced priceless cultural and historical materials which have served to bridge the gaps in the tribe's cultural history due to the nature of their repeated removal, decision to accept United States Citizen and their final migration to Indian Territory. Bridging these historical and cultural gaps is an integral part in strengthening and enhancing museum services, as well as the ancestral ties that bind the Citizen Potawatomi Nation. Alliances have been established with other historical and scholarly institutions that have shown their interest and support, creating new avenues through which the documentary can be used as a tool in educating the public. This cultural education will be an on-going process, as it is key to the evolution of the CHC.

In conclusion, the project will come full circle from our research endeavors, preservation of material and completion of a comprehensive historically accurate script to creating historical educational materials, in a documentary form, to Tribal members and all interested learners. In-turn we, as an institution, will evolve from students into teachers of the tribe's historical migration. This documentary is intended to help develop tribal member's cultural awareness. From this awareness, tribal members can pass on their historical ties and cultural traditions to future generations, preserving the history of Citizen Potawatomi people.

BUDGET FORM - PAGE FOUR

Section B: Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages			
2. Fringe Benefits			
3. Consultant Fees			
4. Travel			
5. Supplies and Materials			
6. Services			
7. Student Support			
8. Other Costs			
TOTAL DIRECT COSTS (1–8)			
9. Indirect Costs			
TOTAL COSTS (Direct and Indirect)			

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS

2. Cost Sharing:

 a. Cash Contribution

 b. In-Kind Contribution

 c. Other Federal Agencies*

 d. TOTAL COST SHARING

3. TOTAL PROJECT FUNDING (1+2d)

% of Total Costs Requested from IMLS

* If funding has been requested from another federal agency, indicate the agency's name:

Narrative

I. STATEMENT OF NEED

Description of the Community

The Lac Courte Oreilles (LCO) Band of Lake Superior Chippewa is a federally recognized tribe that partakes in its rights of sovereignty and governance established by treaties and its constitution that was initially adopted in 1966. It was organized to conserve tribal property, develop human and natural resources, to enjoy the rights of self-government, and to provide for the general quality of life for all members.

The LCO Reservation encompasses 76,465 acres-including non-Indian owned fee land within the exterior boundaries of the reservation- and is located near Hayward (population 2,129) in Sawyer County in northwest Wisconsin. There are 23 separate and unique villages with a population of approximately 3,400 tribal members. It is a rural and isolated woodland community with 15,000 acres of the land base occupied by lakes and over 4,000 acres of wetlands. Sawyer County, in general, relies heavily on its tourism industry. Hunting, fishing, and winter sports play a major role in the surrounding area. Employment is often seasonal. Unemployment, heavy use of alcohol and drugs, and gang activities are strong areas of concern.

Education is of primary importance. A substantial number of community members still suffer indirectly from the effects of the "boarding school syndrome" that resulted from children being sent off to boarding schools and being essentially stripped of their cultural identity. Today, there are only a few fluent speakers of Ojibwe. This is devastating as the values and knowledge of a culture can only be truly expressed and understood in its native language. The recognition that the language was nearing extinction has resulted in a number of language preservation efforts. Language instruction is incorporated into all branches of the education system starting with the Head Start program and continuing in the K-12 School and on to the LCO Ojibwe Community College. Waadookadaading, a language immersion charter school (grades K-4), was established in 2001. Cultural activities naturally fall in with language efforts. Traditional arts and activities are incorporated into the curriculums of all the institutions. The LCO College requires cultural integration across the curriculum.

The LCO Reservation had never had a facility to house and display archival materials. Many of its real treasures are in storage or on display in the Milwaukee Public Museum and history centers in the state. The LCO Ojibwe College Community Library has developed collections of photographs, newspapers, and microfilms along with sponsoring a series of historical programs entitled "History Comes Alive".

In 1994 Tribal Colleges were awarded Land Grant status. As a result the Lac Courte Oreilles Ojibwe Community College Extension was established in 1999. Its mission is to provide university extension programming. One way it accomplishes this is by offering programs and curricula that integrate the unique culture and heritage of the Ojibwe people.

Current Status of the Cultural Center and Library

In the late 1990's the LCO College Administration and Board of Regents identified a need for a living culture center. At about that time the American Indian Higher Education Consortium (AIHEC) - in cooperation with the Log Home Council and technical assistance from the Smithsonian- devised a plan to provide log museums to all of the tribal colleges. The LCO group recognized the importance of this initiative and worked to expand the original plan. A cultural center committee was developed and community input was solicited. Additional funding was located and an architect was hired. The Migizi Cultural Resource Center (CRC) was completed in the spring of 2003. It is a 9,600 square facility designed to be a living cultural arts and teaching center. It has a climate controlled storage facility, an audiovisual production room, offices, a classroom and a 4,500 square foot display and gathering area.

The actual implementation of the new facility became a major concern. A 2003 survey that was held in conjunction with the development of a college self-study document identified a number of uses that the community wanted for the center. These included artifacts, Native arts such as beading, and traditional activities of the Ojibwe people. A logical starting place was to develop a collaborative relationship between the library and CRC. An IMLS Enhancement grant for Native American Library Services gave the necessary

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impetus as it provided a full-time archivist along with core services and materials. Policies, procedures, and a strategic plan were also developed and a committee was formed. The library long-range plan is updated on an annual basis and one of its consistent goals is the collaborative efforts of the two facilities.

In May of 2005 major renovations and construction were started at the college which necessitated moving the entire library into the CRC. Although the CRC and library had by this time become strongly intertwined, some functions of the CRC were reduced. An IMLS Museum grant provided funding for seasonal programming activities and these were offered successfully throughout the college. These included the making of snowshoes, flutes, decoys, moccasins, pouches, baskets, and quilts. Storytelling sessions, poetry readings, and Indian games were also offered. Evaluation forms were often utilized with these programs and the participants expressed strong appreciation of the programs along with suggestions for others. On a more informal conversational basis, community members would often ask for specific activities. In May of 2007 a new adjoining library facility was completed and the CRC once again could reclaim its space. The library and CRC now share the archives, classroom, and production room. Concurrent with the new library open house, Winona LaDuke's poignant art exhibit, Impacted Nations, was displayed in the CRC.

Currently, the facility includes a number of small displays and exhibits. The Chippewa Valley Museum traveling exhibit, "Paths of the People" is featured. The collections of the CRC consist of community quilts, floral beadwork and other artwork, photographs, birch bark containers, clothing and historic drums. Student interns have worked in the production room to edit student plays and to convert historical reel-to-reel tapes of traditional music and speeches to a digital format. Paul DeMain has selected the center for the housing of his papers (20 storage boxes) on his Anna Mae Aquash/Leonard Peltier research.

The LCO Extension and the CRC/Library joined forces this past winter. They met and decided that much of their programming was similar and it would be more effective to work together.

One limitation that does exist in the facility is the lack of adequate storage. The archives room is 1500 square feet but has only four full shelving units that take over an entire wall. The purchase of mobile shelving has been explored and bids have been received for this system.

How the Proposal will Improve Services

The services outlined in this proposal target the entire community. All ages and walks of life will find something of interest. The Migizi CRC will continue providing quality cultural and educational opportunities for the Lac Courte Oreilles community. Consistent programming and hours will encourage steady usage and attendance at events. Working with the LCO Extension will offer the means for more exceptional services by combining human, material, and financial resources. The mobile storage will help in the development of an efficient and organized archives that will house college and tribal documents, artifacts, display items, historical newspapers, and project supplies.

Impact on the Community from Improved Services

This project will enable the CRC to fulfill its mission of engaging people to learn and celebrate their cultural heritage. By gaining knowledge of traditional activities, community members will become empowered to develop more cultural self-awareness and pride. This knowledge will enhance cultural identity, which will, in turn, help many in the development of individual self-sufficiency and will also promote positive changes on the reservation, such as the decrease in gang activity. Furthermore, by offering a series of cultural programs tailored to community requests, local tribal members will gain a sense of ownership of the center and a belonging in the community. In the past, many of the hands-on programs have been offered in day long sessions and participants have been encouraged to bring dishes for a potluck lunch. The sharing of food and unique skills has developed into a sort of "quilting bee" type environment resulting in a strong sense of comradeship as participants help each other. This will be encouraged whenever possible for future programs.

On the more practical side, these activities will provide "something to do" in a community that has few offerings of cultural and enrichment programming. Participants will receive Continuing Education Units (CEU's) through the LCO Extension. Students from the LCO College will be able use these programs to fulfill class requirements.

Lac Courte Oreilles Band of Lake Superior Chippewa

An organized archives will benefit the entire college community. There is often a “desperate” search whenever a group needs certain documents. Having an organized storage system will benefit all.

II. PROJECT PURPOSE AND PLAN

Project Goals and Objectives

The Migizi Cultural Resource Center (CRC) is dedicated to the education, discovery, preservation and transmittal of history, language, literature, and cultural values and wisdom of the Lac Courte Oreilles People. By encouraging the active participation in the community, the Migizi CRC works in protecting and reaffirming the traditions and beliefs of our ancestors, supporting contemporary artistic expression, and providing the technical knowledge needed to ensure the survival of the story of the Lac Courte Oreilles for present and future generations.

In addition to the mission goals, one of the main objectives of the “Migizi Cultural Resource Center Strategic Plan completed in 2004 was “to develop and implement educational and cultural programs”.

The LCO Tribe embraces this idea in its mission when it states that the tribe will “sustain our heritage, preserving our past, strengthening our present, and embracing our future”. The LCO College Extension seeks to “empower members of LCO and the surrounding communities through embracing the traditional values and language of the Anishinaabe people”.

The goal of this project is to develop the Migizi Cultural Resource Center into *the* central resource facility in the region for sharing Ojibwe cultural knowledge and history. Three objectives have been identified to help accomplish this goal:

Objective 1: Offer a series of educational and cultural programs.

Objective 2: Provide a series of seasonal hands-on activities.

Objective 3: Provide a means to centralize and store current collections and materials in a compact and organized system.

Action Steps and Activities to Implement the Project & Capability of Implementing Project Plan

Objective 1: Educational and Cultural Programs

The Migizi Cultural Resource Center and the LCO Community Library along with the LCO Extension will offer a series of programs for the cultural enrichment, education, and the enjoyment of the community. The programs will be open to everyone although many will have distinct focuses. The following will be offered:

- Storytelling sessions: One nationally known storyteller-- Tim Tingle or Joseph Bruchac (depending on availability)--will be hired for a day long visit that will include a session for school-aged children (100 participants) and one for families (100). The importance of these storytellers is their skill, audience appeal, and encouragement of audience participation. A local traditional storyteller will provide two early evening family sessions (50). The third storytelling program will consist of the Lac du Flambeau (Ojibwe) traveling troupe that acts out traditional and modern stories. This program will be offered to the entire community at the LCO College annual winter storytelling program. (200).
- Poetry Reading: Kim Blaeser (White Earth Ojibwe) will provide a poetry reading session open to the community and also provide poetry discussions and readings to the literature classes in the college (50).
- Writing program: Jim Northrup, (Fond du Lac Ojibwe), will discuss his writing with the college composition classes and also provide a lunch hour brown bag session during which he will read from his writings (50).
- Local History/Genealogy: Theresa Schenck (Blackfeet/Ojibwe), historian, will present a session on local genealogy. She will visit the Ojibwe history class to discuss her William Warren biography and also provide a two- hour history discussion to interested historians and genealogists (50).
- Education: Two sessions will be developed that will help area teachers incorporate Ojibwa language and culture into preschool/elementary curriculum. Lisa LaRonge (LCO) and Betsy Peacock (Fond du

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Lac) will provide these sessions. The audience will include students from the LCO College Early Education Program and local teachers (35).

Objective 2: Hands-on Seasonal Activities.

The four seasons will provide a time-line for a number of hands-on activities. Such programming has been held on regular basis the last three years and a number of lessons have been learned. For example, the snow-show making project went from the planned two week (10 hours) timeline to nearly two months. The results were exceptional but the time factor for such a program is prohibitive for this project. The importance of partnerships for these programs has also proven effective. Community members who have provided successful programs in the past will be asked to return and a general posting will recruit new possibilities. Elders will be special guests at all programs. Some of the projects will be offered in conjunction with college classes but they will be open to the community. Registration limits will be necessary due to costs of materials, teacher loads and space considerations. The following workshops will be planned:

- *Biboon* (Winter): Fish decoys will be made in preparation for ice fishing-1 day (25). A quilt making workshop will be held to make one community quilt (20).
- *Ziigwan* (Spring): Black ash and birch bark baskets-1 day session each (20). Reed dolls-half day session (20).
- *Niibin* (Summer): Moccasin making workshop-4 two-hour sessions for all ages (20). Traditional games and Indian dancing/powwow etiquette-LCO Library Summer Reading Program -1 hour each (30 children grades 1-4 along with parents and volunteers).
- *Dagwaagin* (Fall) The Ethnobotany class will take a wild ricing field trip using the college canoes. This trip will be open to the community and this project will provide a program on processing the harvested rice (25). A tan-hiding workshop will demonstrate techniques of brain tanning (20).

Objective 3: Storage

During the past year the necessity for mobile shelving in the archives room has become apparent. Preliminary scouting has been put in motion and two vendors have submitted preliminary design bids for the first stage of such a system. This system can be added to as need dictates.

- Request final bids for system and select system-College Administration will assist in decision.
- Vendor will install system.
- Staff will develop organization system and shelve materials.

Evidence that Applicant is Capable of Successfully Completing the Project.

The Migizi Cultural Resource Center and the LCO Library exist today due to the experience and expertise of personnel who have long been involved in the growth of the two facilities. Successful past IMLS Native American library and museum grants have provided necessary experience for this project. A primary role of the LCO Extension is to offer community programming in all fields and the staff is very experienced in all types of programming. The activities in the first two objectives will be spread out over the year and a definite calendar of events will be developed early in the project year.

III. PROJECT RESOURCES

Time, Personnel, Budget.

There will be three key personnel enlisted to carry out the functions of this project. Caryl Pfaff, Library Director, will assume the role of Project Director. She has a master's degree in library science and has attended a number of archival workshops and programs. She has successfully managed a number of grants and is currently working on a second IMLS Museum project. Four hours per week of her time will be allocated to this project. Her duties will include requisition and reporting procedures along with helping in program planning and arrangement of materials on the new shelving. This allotted time will work well with her current schedule as her position is full-time and she has been working on similar projects for a number of years.

Dolores Belille will be the Project Coordinator. She assumed this position for the current IMLS project and will continue the role in the new one. She will work twenty hours a week and devote most of her time to the programming outlined in this project. She will be responsible for arranging, publicizing, and

hosting programs. She will also help with shelving arrangement and provide general supervision of the CRC and student workers. She has extensive experience in working with children which will be beneficial. Retaining her in this position will ensure the smooth transition that an experienced worker can provide and alleviate the need for “starting over”.

Shanna Clark is the LCO Extension Program Assistant. She will devote two hours per week to this project and will be responsible for helping with programming and publicity. She has been planning programs during the past year and has excellent computer/desktop publishing skills. Working on this project will actually benefit her current position as she will be getting help in the programming she would ordinarily develop alone.

The budget has been carefully planned and complies with the stated objectives. A large portion will go to fund personnel and presenters. The CRC already has a core base of resources that include necessary computer, camera, and video equipment, a display monitor for slide shows and event listings, art supplies such as beads, sewing notions, tools, instructional materials and display cases. Bids for the mobile shelving have provided necessary cost information. The LCO Extension will purchase some materials as needed.

IV. IMPACT

Specific Outcomes that will Result from the Project

Generated outputs will show what has occurred throughout the duration of this project. Attendance lists, promotional materials, CEU counts, purchase orders, and contracts will verify what has happened. The outcomes will not be as easy to show. The most important one will be the new sense of self-awareness and pride that comes from the better understanding and appreciation of the rich cultural heritage of the Ojibwe. It is hoped that the programming will draw many new community members and that they will see the CRC as the center of their own histories and futures. One major outcome is the satisfaction of learning to do something new. A completed basket or a community quilt will demonstrate the new skills that have been developed. The pride of the creators will be obvious when they show a project to friends and family. The urge to continue and seek skills and information on one’s own is another example of a positive outcome. For example, one student in the snowshoe making class went on to create a cradleboard for his expected baby. Exposure to talented Native writers, educators, and storytellers will help open up the world to many.

Evaluation forms will encourage participants to express what they think of programs and also to provide suggestions for the future. The evaluations will ask participants what they have “come away with” as a result of attending a program. Students working on projects for class credit will be required by their instructors to describe the creation process of their projects or to evaluate the programs. The education programs will contain a component asking educators to list their own ideas for integrating Ojibwe ways into their curriculum. All these evaluative methods will show what changes the projects and programs have made in the lives of the community. Participants will come away with new skills, knowledge, attitudes or ideas.

The new portable shelving will provide improved access to materials. The appreciation of those who will be able to find what they need will prove to be an excellent outcome.

Plan to Maintain and Continue Positive Changes and Documentation of Results

The activities of this project build upon previous programs provided by the CRC and library. Core equipment and collections are already available along with a good source of supplies. A collaborative relationship has been developed between these two entities and will continue long after federal funding is available. The new relationship with the LCO Extension will also enable the continuation of programming. Local funds and other sources of funding will be continually sought to further the dream of the Migizi Cultural Resource Center. Files will be kept for all the activities of the project. They will include photographs, newspaper clippings, promotional materials, sign-in sheets, and program evaluations to measure effectiveness, relevance, and impact of the programs. The sign-in sheets will show repeat attendances and also provide a mailing list for the future. Displays of actual projects (e.g. baskets) and photographs will show the skills that are being developed and should intrigue future participants. Reports will be provided to the LCO College Office of Sponsored Programs and to IMLS.

BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages	\$15,600.00		\$15,600.00
2. Fringe Benefits	\$1,248.00		\$1,248.00
3. Consultant Fees	\$11,700.00		\$11,700.00
4. Travel	\$2,000.00		\$2,000.00
5. Supplies and Materials	\$11,650.00		\$11,650.00
6. Services			
7. Student Support			
8. Other Costs	\$1,000.00		\$1,000.00
TOTAL DIRECT COSTS (1-8)	\$43,198.00		\$43,198.00
9. Indirect Costs	\$6,480.00		\$6,480.00
TOTAL COSTS (Direct and Indirect)	\$49,678.00		\$49,678.00

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	\$49,678.00
2. Cost Sharing:	
a. Applicant's Contribution	
b. Kind Contribution	
c. Other Federal Agencies*	
d. TOTAL COST SHARING	
3. TOTAL PROJECT FUNDING (1+2d)	\$49,678.00
Percentage of total project costs requested from IMLS	100 %

*If funding has been requested from another federal agency, indicate the agency's name:

NARRATIVE

1. TRIBAL OVERVIEW AND STATEMENT OF NEED

The Sault Ste. Marie Tribe of Chippewa Indians (Sault Tribe) is the largest federally recognized tribe in Michigan. The Sault Tribe is comprised of six bands of Ojibwe, or Chippewa, with traditional ties to Bahweting—the rapids of the St. Mary’s River—which became the Soo Locks. There are 38,004 enrolled tribal members and 1/3 of the membership (13,612) resides within a seven-county service area in the eastern Upper Peninsula of Michigan.

The Sault Tribe is first a government, exercising sovereign authority over its territory and members. Our mission is to provide for the perpetuation of our way of life and the welfare and prosperity of our people, to preserve our right to self-government and to protect our property and resources as ordained by the establishment of our Constitution and Bylaws. Federal recognition acknowledged our sovereign authority to enter into contracts with the federal government for basic services. The Sault Tribe operates under a Constitution and Bylaws approved in November 1975 by the Secretary of the Interior. A 12-member Board of Directors is duly elected by the tribal membership representing five geographical units in the eastern and central Upper Peninsula of Michigan. The Chairperson’s position is elected at large.

The Sault Tribe has made tremendous strides since the days when our people were forced to leave their fishing villages along the St. Mary’s River in order for the Soo Locks to be developed. Today, the Sault Tribe is the single largest employer in the entire Upper Peninsula, with over 3,300 employees. The Tribe administers over 100 membership services programs and directs the operation 22 businesses providing a wide range of opportunities for the membership. Our achievements are a testament to the vision, determination, and hard work of our Elders and community leaders who have been united in a desire to improve the lives of our children and grandchildren and for the next seven generations to come.

The Tribal Board of Directors established the Cultural Division in 2001. The main objectives of this division are to: Act in an advisory role to the community on Ojibwe cultural topics; Develop and promote culturally appropriate activities for the community; Conduct and schedule tribal ceremonies; and its final and major objective is to develop an Ojibwe Interpretive Center. Programs and services are offered at two main locations. The Mary Murray Cultural Camp is located on Sugar Island and is a place for “hands on” experiential camps. The Sault Tribe Cultural Center is located in downtown Sault Ste. Marie next to the tribal administration building. This facility houses the tribal library, a small museum, a teaching classroom, and the staff offices. The division consists of: one (1) Repatriation Specialist, one (1) Cultural Training Specialist, one (1) Historian, two (2) Language Teachers, three (3) Cultural Camp staff, and one (1) Administrative Assistant.

The Sault Tribe’s immediate goal is to expand the current Cultural Center in size and scope to become the Ojibwe Interpretive Center. The Vision Statement of the Ojibwe Interpretive Center is *to perpetuate Baweting Anishinaabe Bimaadziwin (way of life) and teachings for future generations by raising the general community’s awareness of the Ojibwe migration, and the significance of this story to Sault Ste. Marie and the entire Great Lakes*

region. The mission is to preserve all aspects of the Bahweting Anishinaabe Bimaadziwin by providing opportunities for the education and perpetuation of our way of life with Sault Tribe members, other tribes, and with all cultures. The Ojibwe Interpretive Center will provide a variety of interactive and educational demonstrations and displays of traditional art, Native fine art, pictographs, photographs, artifacts, archives, general teachings, tribal experience in the Great Lakes, American history, Canadian history, environmental teachings and natural resources in an interpretive center setting.

Through an ANA Social and Economic Development grant, a comprehensive operational plan was developed for the Ojibwe Interpretive Center, based on a formal assessment conducted in 2005-06. The project Design Team was comprised of Tribal members from the community, Tribal employees, and members of the Cultural Committee. The Design Team also sought input from Tribal Elders, youth, and service area members and the general membership at large. This mix of ages, residency and areas of interest provided a well-rounded perspective for the planning process. Formal surveys were conducted at nine Elders Advisory Committee meetings across the service area, at four Tribal Board and Community Meetings throughout the region, and through a nation-wide survey of the membership via our tribal newspaper. The Design Team also conducted seven site visits to tribal museums and cultural centers across the country. The site visits provided valuable information regarding the feasibility and sustainability of a future Ojibwe Interpretive Center.

The Sault Tribe is ready to move ahead with plans for the Ojibwe Interpretive Center. The need to build the skills of Cultural Center staff and volunteers is immediate. We are requesting assistance for professional development through the IMLS Native American/Native Hawaiian Museum Services grant. Project Shki-Kinoomaadwin (Learning New Skills) is the next step in the progression from a small museum/cultural center to a larger, comprehensive teaching facility. This training will address the identified need of increasing the skill level of staff and volunteers necessary to take on additional museum services activities.

The professional development project will improve museum services by providing a larger base of individuals skilled in museum service activities. This will include current Cultural Center staff as well as future staff and volunteers. As the Sault Tribe expands the Cultural Center to become the Ojibwe Interpretive Center, it is paramount that staff, volunteers, and tribal leadership have the knowledge and skills to make decisions, implement plans, and serve the membership and the general public in an efficient and effective manner.

The impact upon the community from improved museum services will be immense. There are 12,534 tribal members who reside within the seven-county service area. Of these, nearly one-half (6,100 or 49%) reside within Chippewa County, where the facility is located. Sault Ste. Marie is our largest population center and where the majority of tribal services are provided and governmental responsibilities conducted. Many tribal members who reside both within the seven-county service area and outside of the service area travel to Sault Ste. Marie for membership services, governmental meetings, powwows, and ceremonies. Expanding the size and scope of the Cultural Center will provide our membership with increased opportunities to learn more about the culture. This expansion cannot happen without skilled staff and volunteers.

2. PROJECT DESIGN

The goal of Project Shki-Kinoomaadwin is to build the museum services skills of the Sault Tribe staff and volunteers, in preparation for increased services offered at the Ojibwe Interpretive Center. The approach taken is to utilize the curriculum for museum professionals, developed by the Smithsonian Institute, as a checklist for the skills needed to be taught through Project Shki-Kinoomaadwin. This curriculum will be aligned with the three courses to be offered by the Museum Studies Program of Central Michigan University: Introduction to Museum Work; Collections Management and Care; and Museum Interpretation and Education. CMU operates the Museum of Cultural and Natural History on its campus. In addition, it operates the Clarke Historical Library. Each course of study will be based on the master course syllabus approved by CMU for use in the Museum Studies Interdisciplinary Minor program. Each course will consist of 45 hours of course contact time with an instructor. Classes will be offered at the Cultural Center training room. Classes will be offered on Saturdays, eight meetings per course.

The goal will be accomplished through completion of the following objectives:

- 1) Design a certificate program in Museum Services through a partnership with Central Michigan University.
Activities: Meeting with CMU Museum Studies Program to finalize certificate program.
- 2) Recruit interested individuals to participate in the training program.
Activities: Develop and post flyers, newspaper articles, targeted mailings, radio announcements, and public access cable announcements.
- 3) Implement the Museum Studies training program through Central Michigan University.
Activities: Conduct three (3) classes at Cultural Center Training Room.
- 4) Conduct a capstone experience with a site visit to Mt. Pleasant to interact with staff from three museum/cultural center/historical library facilities.
Activities: Plan and implement trip to Mt. Pleasant, Michigan with outcomes.
- 5) Develop an ongoing professional development plan to maintain and enhance museum services skills.
Activities: Meet with CMU Museum Studies Program to develop template for new employee training and ongoing professional development.

The Sault Tribe has the organizational experience and capacity to manage the IMLS Native American/Native Hawaiian Museum Services grant. The Tribe has successfully managed hundreds of grants for over 35 years including local, state, and federal projects and cooperative agreements. Some of the major grants received by the Sault Tribe include U.S. Department of Health and Human Services: ANA Language Planning & Preservation, ANA Social and Economic Development grant; Bureau of Indian Affairs Roads Construction; U.S. Department of Housing and Urban Development Drug Elimination Program; U.S. Department of Energy Wind Energy Feasibility Study; U.S. Department of Agriculture grant funds for housing reservation and fisheries development.

3. PROJECT RESOURCES: TIME, PERSONNEL, BUDGET

Project Shki-Kinoomaadwin will be implemented and completed over a one year period, beginning November 1, 2008 and ending September 30, 2010. Developing the certificate program and recruiting participants will be completed within the first two months (Objectives One and Two). The majority of the timeline will be devoted to the three classes provided by Central Michigan University to the Sault Tribe community, with each class taking eight sessions to complete (Objective Three). This leaves one month at the end of the timeline to conduct the capstone field experience and to develop the ongoing professional development plan (Objectives Four and Five).

Project Shki-Kinoomaadwin will be administered by the Education Director/Assistant Membership Services Director. In this position, Angeline Matson ensures that all narrative and fiscal reports are completed, facilitates all contracts and subcontracts, and serves as the primary liaison between the grantor and the grantee. In addition, she serves as the direct supervisor for the Cultural Division staff. Ms. Matson has nearly six years of experience as a Division Director, two with the Sault Tribe (of which she is an enrolled member). Project management will be provided by Ms. Matson as an in-kind contribution of tribal resources.

Central Michigan University (CMU) has agreed to provide the three college classes for Project Shki-Kinoomaadwin. CMU is an accredited university which offers a minor in Museum Studies. The university has an excellent track record of collaborations with Native American tribes. It has an articulation agreement with Saginaw Chippewa Tribal College. It has made a commitment to honor the Michigan Indian Tuition Waiver program. CMU has a Native American Programs office and has implemented a mandatory Native American cultural training for all incoming freshmen students.

The budget for Project Shki-Kinoomaadwin is \$50,000 for the twelve month timeline. The majority of the budget is to provide the three college classes on-site in Sault Ste. Marie and the remainder of the budget is to conclude the academic instruction with a “capstone” experience in the field. The three different facilities include a historical library with extensive archives, a small museum, and a tribal museum/cultural activity center.

The Sault Tribe has a well-developed management system implemented organization-wide for financial management and resource control. These activities fall under the auspices of the Financial Services Division of the Tribe’s organizational structure. There are three departments within this division that share the responsibilities of the financial management processes: Fiscal Administration, Appropriations Administration, and Purchasing. The current tribal accounting and procurement system meets the minimum specifications as defined in 25 CFR Part 900. The Tribe has established processes and procedures that define organizational expectations regarding financial reporting, record keeping, internal controls, budgetary controls, allowable costs, source documentation, and cash management. The Financial Services Division is authorized to control and implement the approved financial policy and procedures of the tribal organization. In addition, the division manages all tribal assets of the organization via annual capital asset inventories. The Sault Tribe Board of Directors conducts monthly financial reviews with all program directors and contracts for an independent annual audit.

4. PROJECT IMPACT AND EVALUATION

Project Shki-Kinoomaadwin will impact the Cultural Center by preparing staff and volunteers to provide expanded museum services. The operational plan for the Ojibwe Interpretive Center relies upon current Cultural Center staff to serve as the foundation for OIC personnel. Additional labor will be needed for operating new services such as the food service center, the gift shop, and expanded museum services such as archiving, technology, mobile interpretive center, guided tours. Preparing community members with these skills will directly impact the success of the OIC. The community itself will benefit by increasing the number of individuals concerned with preserving our culture and knowledgeable about specific curatorial practices. In addition, the more tribal members aware of the OIC and its programs and services, the more “ambassadors” present in the community to promote the mission of the OIC and encourage tribal members to lend or donate items to its collection.

A database (MicroSoft Access) will be developed by the Project Director to document the progress of each participant in gaining the skills identified in the Museum Services curriculum. Quarterly progress reports regarding Project Shki-Kinoomaadwin will be published in the tribal newspaper. Specific outcomes for the project objectives are identified as follows:

- Outcome 1 Approval of the curriculum for the Project Shki-Kinoomaadwin Museum Services Certificate (Documented by Tribal Board of Directors Resolution)
- Outcome 2 Number of participants recruited (Documented by database report, “rptProjectParticipants”)
- Outcome 3 Number of participants completing Project Shki-Kinoomaadwin Museum Services Certificate with progress measured by number of participants completing each of the four classes (Documented by database report, “rptProjectParticipantsClasses1-4”)
- Outcome 4 Number of participants completing Capstone Experience (Documented by database report, “rptProjectParticipantsCapstone”)
- Outcome 5 Approval of the Ongoing Professional Development Plan for Ojibwe Interpretive Center (Documented by Tribal Board of Directors Resolution)

The Sault Tribe will maintain and continue the professional development of the staff and volunteers of the OIC by incorporating the Ongoing Professional Development Plan (OPDP) into the Tribe’s Human Resources processes. A formal evaluation is conducted annually with each individual employee, on their start date anniversary. A portion of the evaluation form already focuses on identifying professional development goals for the upcoming year. The OPDP will be incorporated into the evaluation tool. A modified evaluation, including the OPDP, will be conducted with each volunteer on the anniversary of their volunteer start date with the OIC. In addition, the Sault Tribe Human Resources Department offers a variety of professional development training workshops and publishes a calendar each month of these workshops. Division directors work with the Human Resources Training Manager to identify new workshops to be developed and offered.

BUDGET FORM - PAGE FOUR

Section B: Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages			0.00
2. Fringe Benefits			0.00
3. Consultant Fees	39,876.00		39,876.00
4. Travel	2,000.00		2,000.00
5. Supplies and Materials	2,724.00		2,724.00
6. Services			0.00
7. Student Support			0.00
8. Other Costs	5,400.00		5,400.00
TOTAL DIRECT COSTS (1–8)	50,000.00	0.00	50,000.00
9. Indirect Costs			0.00
TOTAL COSTS (Direct and Indirect)	50,000.00	0.00	50,000.00

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	50,000.00
2. Cost Sharing:	
a. Cash Contribution	
b. In-Kind Contribution	
c. Other Federal Agencies*	
d. TOTAL COST SHARING	0.00
3. TOTAL PROJECT FUNDING (1+2d)	50,000.00
% of Total Costs Requested from IMLS	100.00%

* If funding has been requested from another federal agency, indicate the agency's name:

**PROJECT SHKI-KINOOMAADWIN
SCHEDULE OF COMPLETION**

	N	D	J	F	M	A	M	J	J	A	S	O
Objective 1 Design the Certificate Program	X											
Objective 2 Recruit participants	X	X										
Objective 3 Provide four classes in Museum Studies			1	1	1	2	2	2	3	3	3	
Objective 4 Provide Capstone Experience												X
Objective 5 Develop Ongoing Professional Development Plan												X
Quarterly Progress Reports to Tribal Newspaper			X			X			X			X

Towards Deeper Understandings of Pequot Community History: An Exhibit for the Museum's Mashantucket Gallery

4. Project Narrative

Project Background and Statement of Need

In August 2008, the Mashantucket Pequot Museum and Research Center (MPMRC), a tribally-owned and operated institution located on the Mashantucket Pequot Reservation, will celebrate its 10th anniversary as a national leader in the Native American museum movement. We have become well known for our innovative exhibits and programming, performances and changing exhibitions by Native artists, and contributions to the scholarly and education communities. With the help of a \$1.8 million grant from NSF, we piloted an informal science education program that is becoming a national model. Using a \$375,000 IMLS Leadership grant as a springboard, we also developed a model to help other Native communities create and manage their own museums and cultural centers. This summer, we will be hosting an award-winning traveling exhibit – “RACE: Are We So Different?” – for which we have created a new component, “Race Matters in Indian New England.”

The museum's 85,000 square feet of exhibit space tells the story of Mashantucket, a long-used settlement area with a rich archaeological record, which is one of the nation's earliest and continuously-occupied Indian reservations. The second floor of the exhibits tells the critical story of the Pequot community's survival in the aftermath of King Philip's War (1675-76) through explorations of indentured servitude, 19th-century lives on and off the reservation, and this generation's successful struggle to return to Mashantucket and renew the community. The museum's exhibits and programs are experienced by more than 135,000 visitors each year including school groups, researchers, families, and senior citizens. The museum is also important in the lives of the tribe's 800+ members who gather here for community meetings, celebrations and inaugurations, and special programs, and who come to explore the exhibits and view contemporary, photographic portraits of their relatives.

Yet for more than five years, the second-floor exhibits have also been a focus of community concern as they do not illuminate the historic roots of diversity or the various pathways which lead Pequot families away from or back to Mashantucket. The exhibits have little to say about the complex interplay between race and identity and almost nothing about how and why the community's geography changed in the 19th and 20th centuries. Nor are there enough stories representing the 11 major family lines extant today and of the contributions they make to the contemporary tribal society. In February 2003, the Mashantucket Pequot Tribal Council forwarded a resolution to MPMRC, requesting that new exhibits and programs be developed for the second floor in order to “more completely and effectively tell as much of the Mashantucket Pequot historical, cultural, familial, and governmental story as possible, thereby supporting Mashantucket Pequot pride, understanding, and unity” (Tribal Council Resolution 022003-01).

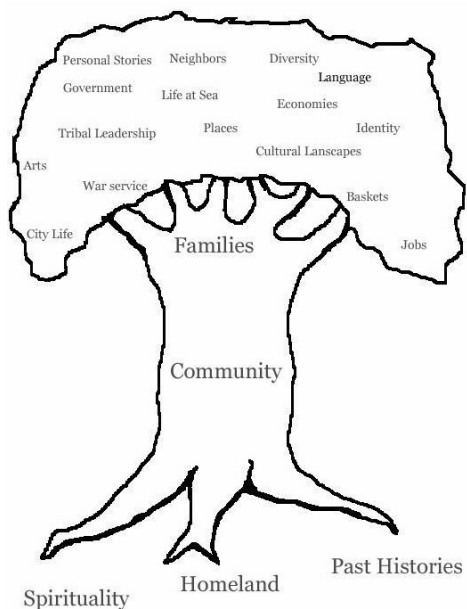
In response and under the leadership of Kim Hatcher-White, Executive Director and tribal member, MPMRC successfully applied for a “Museum for America” grant in November 2006, to undertake a year-long process of community outreach, collaborative planning, and front-end studies. That process, underway since August 2007 (funded in part by a \$75,000 cash match from the Tribal Council), is being implemented by a museum-based team of tribal and non-tribal staff from the Research, Public

Programs, Exhibits, and Development Departments. Our long-range goal is to create new, experiential exhibits and programs for the second floor which meet the tribe’s goals and which also reach out to museum visitors, helping to deepen their understandings of the history, diversity, and contemporary workings of the Pequot community. To do this, tribal members from different generations need to become more involved in the process as sources of family memories, participants in oral history interviews, and as contributors to exhibit and program design.

This proposal seeks one year of funding to help us take the next critical step in this long-term process: the planning and completion of an innovative exhibit project, “Pequot Lives in the Lost Century,” which will be both a research space and learning center for the Mashantucket community and museum visitors. The exhibit will open mid April 2009 in the Mashantucket Gallery (4200 square feet) and close early September, serving as a prototype and site for formative evaluation research, as we continue working on the 2nd-floor project.

Exhibit Objectives and Work Plan

Since August 2007, a collaborative, planning team of 13 museum staff (tribal and non-tribal) and 3 consultants have been meeting weekly to identify key themes for the new 2nd-floor exhibits and to explore how those themes might be illuminated through various research and outreach strategies. We have assessed the current state of our understandings, evaluated the work of the Research Department over the past decade, and discussed insightful writings on Native history (Deloria 2004, Spruce 2006, Thrush 2007) and museum representations (Archuleta 2005). We also took a memorable trip together to Washington, D.C. (early February 2008) to tour the community history galleries at the National Museum of the American Indian (NMAI) and the Anacostia Neighborhood Museum (“East of the River” exhibit). While there, we talked with staff from both institutions and spent a day at NMAI’s Cultural Resource Center, exploring the Pequot collections and the importance of community-based, oral history projects. Mike Hanke, an experienced exhibit designer who worked on the original 2nd floor exhibits, has been part of our group since mid January 08, helping us clarify the strengths of various design approaches.



Vision Drawing by Steve Cook, MPMRC’s Head Curator

Conceptually we now understand that the complex histories of the Pequot community, both on and off the reservation, cannot easily be told with a strict chronological approach. Instead we envision a tree whose roots are intertwined with the long histories of the Mashantucket ancestral homeland and whose trunk and branches are comprised of the key family lines, linking past histories with the contemporary tribal community. In turn this suggests the many different stories of the historic community (see the tree’s “leaves”) should be situated and represented through the experiences, struggles, and lives of specific families and individuals.

As importantly, we have identified the “Lost Century” (1870-1970) as a key thematic focus, the period seemingly when the Pequot community largely disappears from the ancestral homelands of southeastern Connecticut and from Mashantucket itself. In reality there are truer stories to be told: of the Pequot diaspora, diverse experiences, resistances and prejudices, survival and loss, continuities and changes, large events in American history and much smaller family struggles. Without knowing what happened in the “Lost Century,” one might think the return home by Pequot families, after federal recognition in 1983, was simply a matter of wanting a “better, easier life.” The current 2nd-floor exhibits largely skip over the “Lost Century.”

A focus on that critical period requires much more involvement from contemporary Pequot families, as many stories of the “Lost Century” are preserved in memories and family-based archives (scrapbooks, correspondence, and photo albums). A process for community engagement is now being implemented by members of the planning team and staff from NAAPU, the tribe’s strategic planning group. We’ll be undertaking various community workshops and forums as well as a Tribal Family Day in late August. We have also re-activated oral history research, building upon earlier efforts from the early 1990s. Tribal museum staff is now being trained in research methods by an experienced oral historian, Gerry Albarelli, from Columbia University’s Oral History Research Program.

By late January 2008, it was becoming obvious we would need to develop an exhibit prototype which we could use to assess the effectiveness of various storylines while continuing to reach out to and engage community members. “Pequot Lives in the Lost Century” will be that exhibit and will open in our Mashantucket Gallery in mid-April 2009 for a 20-25 week stay. This project has four key objectives (also see exhibition summary below):

- Engage the tribal community in the ongoing processes of research and memory keeping by providing spaces for sharing, study, and conversation. In these spaces, there might be photographs of tribal gatherings, family celebrations, reservation scenes, and so on, any image which might spark a memory and lead to a “storied experience.” This space will be hosted by tribal members, some of whom are on the oral history team and will be available to begin more, in-depth conversations.
- Encourage all visitors to discover and explore the complex geography and histories of the entire Pequot community, using interactives, immersive mini-environments, and creative programming. Our intent here is to enrich understandings of the diverse experiences and lives of the community, many of whom did not live at Mashantucket until after federal recognition. But not living here did not necessarily mean they lost their cultural identity or did not know their community’s history (see “Race and Survivance in Indian New England,” attachment #4).
- Integrate a biographical-life history approach, to present the real experiences of real Pequot people whose lives are variously shaped by the need to make a living, the desire to be and act as American citizens, the commitment to challenge racial stereotypes, and their passion to remain connected to their ancestral homelands. A recent analysis of the 20th-century birthplaces of the contemporary Mashantucket Pequot community is suggestive. Between 1900 and 1940, most births took place in southeastern Connecticut and adjacent southern Rhode Island, suggesting that many families lived within 40 miles of the reservation. This would have facilitated communications amongst different family lines, enabling collective action on critical issues such as housing conditions on the reservation and the process used by the state in the 1930s to determine tribal membership. But in the next few

decades (1940-1970), this geography becomes more extensive, reaching out to include urban centers in Hartford, Providence, New York City, and Philadelphia where Pequot families now lived and worked. Given this new geographic reality, one wonders how off-reservation families stayed in touch with those “back home” and how they kept alive their identity and shared their histories while living in urban neighborhoods with other Native and non-Native people.

- Assess the effectiveness of the biographical approach, exhibit content, and learning strategies as tools for planning future work on the museum’s second floor. Formative evaluation studies (visitor observations and interviews, surveys) will be organized and undertaken by a museum-based team, lead by Dr. Russell Handsman, a museum anthropologist with extensive experience in program development and experiential learning (see further discussion in section on Project Impacts below).

The project work plan (see summary table with schedule of completion) consists of 5 phases including an initial phase of Exhibit Research which will happen this summer, using current funding available in the Museums of America grant and the tribe’s cash match. Then in October 2008, the actual exhibit project begins with several months of final planning and design activities (Phase II); the 2nd-floor team will work closely with exhibit designer Mike Hanke. By late December, a master plan and contract documents will be ready for outside bidding. Winter 09 will be spent in reviewing exhibit panels and interactives, and in developing initial programs and materials for use in the Gallery. These will then be completed during the spring when exhibit production concludes.

“Pequot Lives in the Lost Century” will open in our Mashantucket Gallery in mid-April 2009 for a 20-25 week stay. Over the last 3 years, the museum has averaged 55,000 to 60,000 visitors (including school groups) over the five spring and summer months (April-August), more than one third of our annual visitation. We expect those numbers to increase during this summer’s RACE exhibit by 5,000 so a target audience range for the 2009 Gallery exhibit would be 60,000 to 65,000 visitors.

During the exhibit’s stay, museum staff will be offering a variety of visitor programs and periodic teachers’ workshops and will be present to work with tribal members in the research and learning spaces throughout the summer. This will give us an opportunity to use these different audiences as a focus for formative evaluation research, a key objective of Phase IV. Project spending should be completed by September 30, 2009 (the end of the tribe’s fiscal year); report preparation will take place during the fall of 2009 with a projected end date of December 30, 2009.

Project Resources

A team of 10 museum staff, including 6 Native people (4 tribal members) and 3 consultants will work together to conceptualize, design, and produce the final exhibit (see list of Key Project Staff). Most staff has been involved in the 2nd floor exhibit planning process since August 07, under the direction of Executive Director Kim Hatcher-White and Russ Handsman, museum consultant. We will continue to work with Mike Hanke from Design Division, Inc., a deeply experienced designer who played a key role in creating the original exhibits. Together with Hatcher-White and Handsman, the museum’s management team for this project includes a financial manager and administrative support, together with the Tribe’s Finance Department including staff from their Grants Department. Together this group has been managing a series of federal grants (NSF, NPS, and IMLS) since 2003.

Museum staff is committed to spend between 10% and 40% of their time on the Gallery exhibit project between October 1, 2008 and September 30, 2009. The current 2nd floor planning process and the Gallery project are key priorities for the team, requiring weekly meetings and regular work on photographic or collections research, archival studies, exhibit design, and oral history interviews. Monthly time sheets are used to record staff time and document the museum's cost share; time sheets are reviewed by the project manager and entered into a project spreadsheet.

A project budget has been prepared, requesting \$50,000 in grant funds. These monies will be combined with a cash match from the Tribal Council of almost \$75,000 which will be primarily used to support tribal staff, consultant fees, and travel costs. Corporate sponsorships will play a critical role in funding the production and installation of exhibit components. Almost \$200,000 of sponsorships has been earmarked for the project in 2008-2009, including an annual, recurring gift of \$100,000 from the Pepsi Bottling Group. The museum's cost share consists of staff time and fringes, valued at more than \$150,000. Details can be found in the budget pages and budget commentary.

Assessing Project Impacts

An initial logic model has been developed for the Gallery exhibit project (see attachment #2). The model calls for systematic studies of four different audiences who potentially will be impacted by the exhibit project and related program initiatives: school groups and museum visitors, tribal members, and participants in teachers' workshops. A series of probable outcomes and research questions have been developed for each audience. Data will be gathered by museum staff and student interns working under the direction of Russ Handsman. Research methods include tracking attendance, observing visitor behaviors, undertaking surveys and interviews, and administering pre- and post-program questionnaires.

This will be the first time MPMRC has committed significant resources to assessing the impact of exhibits and programs in the Mashantucket Gallery space. To date, we have worked with experienced outside evaluators and participated in IMLS workshops. We will use this opportunity to deepen staff capacity in evaluation research while learning more about what works and does not work in the exhibit prototype. Findings from our evaluation studies will then be integrated into future phases of the 2nd floor planning process starting the fall of 2009.

References Cited

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2006 *Mother Earth, Father Skyline. A Souvenir Book of Native New York*. Washington D.C.: National Museum of the American Indian and the Smithsonian Institution.

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2007 *Native Seattle: Histories from the Crossing-Over Place*. Seattle: University of Washington Press.

BUDGET FORM: Section B, Summary Budget

	\$ IMLS	\$ Cost Share	\$ TOTAL COSTS
1. Salaries and Wages		\$138,430.00	\$138,430.00
2. Fringe Benefits		\$45,682.00	\$45,682.00
3. Consultant Fees	\$30,750.00	\$24,000.00	\$54,750.00
4. Travel	\$8,600.00	\$2,000.00	\$10,600.00
5. Supplies and Materials	\$1,500.00	\$500.00	\$2,000.00
6. Services	\$1,650.00	\$207,600.00	\$209,250.00
7. Student Support			
8. Other Costs	\$7,500.00	\$7,500.00	\$15,000.00
TOTAL DIRECT COSTS (1-8)	\$50,000.00	\$425,712.00	\$475,712.00
9. Indirect Costs			
TOTAL COSTS (Direct and Indirect)	\$50,000.00	\$425,712.00	\$475,712.00

Project Funding for the Entire Grant Period

1. Grant Funds Requested from IMLS	\$50,000.00
2. Cost Sharing:	
a. Applicant's Contribution	\$425,712.00
b. Kind Contribution	
c. Other Federal Agencies*	
d. TOTAL COST SHARING	\$425,712.00
3. TOTAL PROJECT FUNDING (1+2d)	\$475,712.00
Percentage of total project costs requested from IMLS	10.5 %

*If funding has been requested from another federal agency, indicate the agency's name:

Proposed Work Plan and Schedule of Completion, “Pequot Lives in the Lost Century,” October 2008 – September 2009

Time Period	Objectives of Museum Planning Process	Activities	Design Work: Design Division Inc.*
	I. EXHIBIT RESEARCH		
Summer 08, July – September	<ul style="list-style-type: none"> ▫ Complete research on Pequot family experiences in the Lost Century ▫ Continue integrating tribal members into the research and exhibit development processes 	<ul style="list-style-type: none"> ▫ Planning team continues to work in small research groups, focusing on specific family experiences ▫ Oral history interviews continue, initial exhibit plan presented at a Tribal Community Day at MPMRC 	<ul style="list-style-type: none"> ▫ Designer continues to meet with 2nd floor planning team to identify key concepts and design strategies for Gallery exhibit ▫ Initial cost estimates developed
	II. EXHIBIT DESIGN		
Fall 08, October - December	<ul style="list-style-type: none"> ▫ Identify final, key exhibit components ▫ Develop final storylines ▫ Compile sets of images, oral history segments, and material culture for Gallery exhibit 	<ul style="list-style-type: none"> ▫ Small research groups work on storylines and exhibit texts ▫ MPMRC’s curator and collections manager work with research groups to identify key objects, documents, and other materials for exhibit use ▫ Loans processed; conservation needs assessed and handled 	<ul style="list-style-type: none"> ▫ Final exhibit components identified ▫ Final master plan and concept drawings completed and reviewed ▫ Contract documents completed ▫ Contract documents and plans released to selective bidders
	III. PROJECT IMPLEMENTATION		
Winter 09, January - February	<ul style="list-style-type: none"> ▫ Final production of storylines ▫ Development of public programs for Gallery exhibit ▫ Development of materials for tribal research space and learning center 	<ul style="list-style-type: none"> ▫ Planning team meets biweekly to review final text panels, object labels, etc. ▫ Research groups meet with Public Program Committee to envision program needs for the Gallery exhibit ▫ Research groups meet to identify activities for the tribal research space and learning center 	<ul style="list-style-type: none"> ▫ Oversees and reviews fabrication and production work ▫ Co-ordinates with MPMRC’s project manager and staff to ensure Gallery space is prepared for installation work
Spring 09, March - May	<ul style="list-style-type: none"> ▫ Finalize public programs and schedule ▫ Finalize materials to be used in tribal research space – after trial period in April and May 	<ul style="list-style-type: none"> ▫ Final program calendar for summer 09 due by March 1st ▫ Open Gallery exhibit on/about April 17-18, 2009 ▫ Exhibit’s research space and learning center is staffed each day by tribal members, museum researchers, and museum interpreters 	<ul style="list-style-type: none"> ▫ Co-ordinates with MPMRC’s project manager and staff to ensure exhibit components are properly installed ▫ Co-ordinates with MPMRC’s project director on final payments for fabrication, production, and installation
	IV. PROJECT EVALUATION		Design Work Completed
Summer 2009, June- August	<ul style="list-style-type: none"> ▫ Undertake formative evaluation studies in Gallery exhibit space ▫ Reach out to tribal community for feedback on exhibit 	<ul style="list-style-type: none"> ▫ Offer programs and workshops around the exhibit ▫ Visitor observations and interviews are conducted several times weekly in Gallery ▫ Gallery exhibit used for a tribal gathering and family reunions 	<ul style="list-style-type: none"> * See proposal and budget from Design Division Inc. in the attachments
	V. PROJECT COMPLETION		
Fall 09 September	<ul style="list-style-type: none"> ▫ Prepare final report on project and findings from formative evaluation studies 	<ul style="list-style-type: none"> ▫ Report writing, final accounting. Project end date estimated as December 30, 2009. 	