

Applicant Name: Winnebago Tribe of Nebraska

Hōcāk Woškā, Phase 1

Abstract

The Winnebago Tribe of Nebraska is the lead applicant in the multi-phase *Hōcāk Woškā* (HoChunk Culture) preservation and revitalization project to create a series of video learning materials which document, preserve, and contribute to the revitalization of Winnebago language, cultural practices, and traditional knowledge. The Winnebago Tribe of Nebraska is endowed with a rapidly growing population of young people, but is also faced with a small and rapidly declining population of Elders who are able to pass on traditional cultural knowledge. The *Hōcāk Woškā* project will address the Winnebago community’s need to create textual records of living Elders’ knowledge of the Tribe’s history, language, cultural values, and traditional practices, for circulation among Tribal members, particularly youth and future generations.

Phase 1 of *Hōcāk Woškā* will be carried out through collaboration of staff from the Tribe’s Angel DeCora Museum and Renaissance Language Program. Over 12-month project period, Museum and Renaissance staff will work with a contracted film production company to document public events centered around language usage in the context of cultural activities, and private interviews concerning the lived experiences and knowledge collected by individual Tribal members on the Winnebago Indian Reservation. New documentation material collected through these events will be combined with existing archival footage to produce a 20-minute documentary on Winnebago language, culture, and history.

Winnebago Tribal members, particularly youth, are the primary audience that we intend to reach with Phase 1 of the *Hōcāk Woškā* project. Through future screenings of the documentary film at the Angel DeCora Museum, we also hope to reach non-Native residents of, and visitors to, the Winnebago Indian Reservation.

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Goal	Activities	Outcomes	Results	Product
To document Winnebago Tribal history, language, and cultural practices in ways which make the collected cultural knowledge easily accessible for people today and for future generations.	Filming public language and culture events, as well as private interviews with individual Tribal members.	Winnebago Tribal members will be actively involved in the creation of culturally appropriate educational materials.	Winnebago Tribal members, especially youth, will increase their knowledge of Winnebago language, culture, and history, which will foster the formation of a healthy sense of identity.	A 20-minute documentary film, containing a blend of new and archival footage, highlighting Winnebago language, culture, history.
	Compiling film footage with digitized footage existing in the language archives.			

1. Statement of Need

Unlike many other rural communities in the United States, Winnebago is endowed with a large and growing youth population. Approximately one third of our 5,287 enrolled Winnebago Tribal members on the Reservation are between the ages of 0 and 17. Along with its growing population of youth, the Winnebago Tribe faces the challenge of meeting the educational needs of its young learners, within a context where few Elders who are available to transfer knowledge of HoChunk cultural history, language, artforms, knowledge of the surrounding environment, and seasonal ceremonial practices. This deficit in the number of surviving Elders who bear our traditions can be traced to historical circumstances, which have disrupted intra-Tribal relationships, interrupted the intergenerational transmission of cultural knowledge, and contributed to ongoing cycles of poverty, homelessness, family instability, and unemployment within the reservation context. As a result, Winnebago is home to a minority of Tribal members who have the ability to recall and transfer their memories of traditional knowledge, ancestral teachings, seasonal observances, and family histories. Less than ten Elders now remain in Winnebago who are fluent speakers of Hōcāk, the HoChunk language. Due to these combined factors, many of the ways that people used their language and cultural practices to express their identities as Winnebago Tribal members have gone to sleep, and many of the stories that our youth internalize about themselves and their ancestors originate from voices outside of our Tribal community.

Phase 1 of the Hōcāk Woška (*Ho-Chunk Wosh-kah*, “HoChunk Culture”) preservation and revitalization project seeks to document and preserve HoChunk cultural knowledge and ways of using the HoChunk language, by providing spaces for Tribal members to participate in building a narrative which expresses the continuity of Winnebago history, language, and culture.

Through participation in public events and private interviews, individuals will have opportunities to share their voices, knowledge, and lived experiences in the creation of a record for today's viewers and future generations. Relative to our community's needs, we have determined that film is the best medium for documenting and circulating Tribal knowledge, as it is durable, accessible, and easily shared. According to the Pew Research Center's 2018 report¹, 75% of adults and 94% of youth (age 18-24) in the United States utilize the video platform, YouTube, on a regular basis, suggesting that digital film is an overwhelmingly popular method of delivering and consuming information. We look forward to making use of YouTube as a channel for disseminating the film created through Phase 1 of this project, in order to broaden the reach of our work.

The primary intended audience for this project is Winnebago Tribal members, particularly our young people, who are working to learn more about our Tribal history, culture, and language. The secondary audience for this project includes non-Native viewers who will have the opportunity to view the film during public screenings, as well as through our museum's archival holdings. Through the Hōcāk Woškā project, we envision creating a public record of Winnebago history, culture, and language which will accurately represent our people's knowledge and experiences and Tribal members.

2. Project Design

The Hōcāk Woškā project is a multi-phase project. During Phase 1, we will produce two versions of a documentary film, at least 20 minutes in length, exploring the broad theme of Winnebago Tribal history and its connection to current contemporary concepts of Winnebago

¹ Smith, Aaron and Monica Anderson. "Social Media Use 2018: Demographics and Statistics." Pew Research Center *Internet & Technology*. <https://www.pewinternet.org/2018/03/01/social-media-use-in-2018/> (Accessed April 1, 2019).

identity among Tribal members. During Phase 2, clips from Phase 1 filming will be combined with historical footage to produce 8 topic-specific film modules which will range between 10 and 15 minutes each.

Phase 1 of the Hōcāk Woškā project will take place over the course of 12-months, from September 1, 2019 through August 31, 2020. During Phase 1, documentary video footage of seasonal cultural activities will be collected, along with footage of interviews with individual Tribal members. Documentary material collected through Phase 1 of this project will be combined archival film footage to produce two versions of the documentary film on Winnebago Tribal history and identity by the end of the 12-month project period. The first version will be screened locally for Tribal members only, and will contain culturally sensitive information which is not permissible to share publicly. The second version of the film will be at least 20 minutes in length, and this version will be screened publicly and made available for non-Tribal members through the museum's digital archives, as well as through online platforms such as YouTube.

Public filming activities will take place at least once per project month during Phase 1, allowing for a minimum of three opportunities to capture seasonally based events during fall, winter, spring, and summer periods. Individual interviews will be scheduled around the three seasonal events in each 3-month project quarter to allow for efficient collection of documentary film material. Filming activities will encompass two primary contexts: public activities and private interviews. Carrying out documentation in both public and private settings will facilitate the inclusion of a broad range of community voices and perspectives. This method will also accommodate individuals who may not be comfortable speaking about issues of Tribal culture, language, or identity in front of others. The following table provides examples of the kinds of activities and events, at which filming will take place throughout the 12-month project period.

Fall	Winter	Spring	Summer	Year-Round
Waboxiri cooking (corn bread), Archery, Harvest Celebration, Green Corn Dance, Hunting, Corn Harvesting	Waika Storytelling, Beading, Arts and Crafts, Moccasin Making, Traditional Games, Traditional Belt Weaving, Sacred Fire Gathering	Corn Planting, Mushroom Hunting and Gathering, Maple Sugaring, Mahic (Milkweed) Gathering, Fishing, Lacrosse	Ciporoke (Traditional Home) Building, Basket Weaving, Winnebago Homecoming Celebration, Summer Culture Camp, Leather and Hide Making	Elder Gatherings, Ethnobotany, Traditional Dance Workshop, HoChunk Singing Class, Veteran (Warrior) stories

Phase 1 filming will be carried out under the supervision of the Project Director, a role that will be filled by Winnebago’s Tribal Historic Preservation Officer (THPO)/Cultural Preservation Director for the Angel DeCora Museum. The THPO/Cultural Preservation Director will allocate 10% of his time to providing oversight to project staff and activities. The Project Director will oversee the activities of the Film Producer and Project Coordinator, who will work together in the collection of film footage and the documentation of the filming process. The Film Producer will be responsible for documenting activities and interviews in a culturally appropriate manner, and to edit the collected footage into a 20-minute documentary film. Once each quarter of the 12-month project period, the Film Producer will work with staff at the Angel DeCora Museum and Language Consultants of the HoChunk Renaissance language program to organize film footage collected during the project and, when appropriate, to combine new footage with existing archival materials in order to fully develop ideas relative to Winnebago Tribal history, culture, and language. Language Consultants will provide language interpretation services as needed each quarter, in the form of HoChunk to English and English to HoChunk translations for subtitles used throughout the film. The Project Coordinator will maintain a list of filming events to take place throughout the project period, and will be present at each to record

the number of participants attending, as well as to collect observational and survey data for project records. The Project Coordinator will be responsible for writing up all notes and survey data collected at each filming event, for compilation into project reports completed by the Project Director.

Final filming activities will take place during the time of the Winnebago Homecoming Celebration in month 11 of the project period. This celebration is an important and well-attended community event, which will provide a convenient opportunity for Tribal members to contribute their knowledge and perspectives to the filmmaking process even if they were unable to attend previous public or private filming activities throughout the year. Following the last filming activities in project month 11, the Film Producer will work in collaboration with the Project Director and Language Consultants to translate and incorporate material filmed during project months 10 and 11, and to edit the film into a final product for a public screening in month 12. The first public screening will take place in the Tribe's Blackhawk Community Center, and will be open to Winnebago Tribal members only. Following the first screening, the documentary film will be screened publicly in the Angel DeCora Museum, where the film will subsequently be housed and played on loop for future visitors to the museum.

Audio, video, and text files collected throughout the 12-month period for Phase 1 of the Hōcāk Woškā project will be stored and accessed through the museum's archives. Building a secure collection of cultural material to draw from will facilitate the work of future project phases, during which topic-specific video modules will be produced as educational resources for Tribal members and researchers. We envision creating 8 topic-specific films during the 12-month project period of Phase 2, for which we will reapply for funding through the Institute of Museum and Library Services (IMLS) in Fiscal Year 2020. These short modules will serve as

supplemental learning materials for our students and young learners, in topic areas such as HoChunk language acquisition, dance traditions, crafts, subsistence activities, and other seasonally-based knowledge and practices. Materials will be accessible free of cost, and the Winnebago Tribe reserves the right to require special permission to access culturally sensitive materials, such as those containing references to sacred traditional knowledge, or names and images of deceased family members of individuals in the Tribe.

3. Impact

The following table outlines the primary goal, objective, activities and deliverables for Phase 1 of the Hōcāk Woškā project.

Hōcāk Woškā Phase 1			
Project Goal	Project Objective	Grant-Funded Activities	Deliverables
To document Winnebago Tribal history, language, and cultural practices in ways which make the collected cultural knowledge easily accessible for people today and for future generations.	To create a 20-minute documentary providing accurate information on Winnebago Tribal history and contemporary conceptualizations of Tribal identity among enrolled Tribal members.	Filming seasonally based activities and individual interviews with Tribal members. Combining new footage with archival materials located within the holdings of the Renaissance language program and Little Priest Tribal College Library.	A 20-minute documentary film exploring Winnebago Tribal history, culture, language, and other issues of identity. New film footage available for use as educational materials and for future films.

As a result of Phase 1 project activities, we intend to create the following outcomes for participants:

- Winnebago Tribal members will have the opportunity to express important ideas about their culture, language, and identities.
- Native and non-Native participants will gain a clearer understanding of Winnebago Tribal history and cultural continuity through the information presented in the documentary film.

Progress towards the intended outcomes for Phase 1 will be measured by attendance during public filming activities, attendance at film screenings, and through responses collected on surveys distributed to participants at both filming and screening events.

4. Communications Plan

All public events during which filming will take place will be advertised in The Winnebago Indian News, on the Winnebago Tribe's Facebook page, through emails to Tribal employees, through broadcasts on the Tribe's KWTN radio station, as well as on flyers posted throughout the community regularly. Screenings of the finished film will be advertised using the same communication channels, with press releases also appearing in newspapers, television, and radio stations based in Omaha and Sioux City, for the first public screening at which non-Native participants are invited. The Project Director will be responsible for overseeing all communications plans and activities associated with advertising filming and screening events.

5. Sustainability

Once the documentary film is in its final, edited form, both versions will remain permanently available for viewing through the Angel DeCora Museum. The public version, from which culturally sensitive material will be removed, will serve as a new educational resource for non-Tribal viewers in exploring the history, culture, and language of the Winnebago

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Narrative

Tribe of Nebraska. The version retaining culturally sensitive material will provide a new resource for Tribal members, especially students and youth, to reference whenever they are conducting research into their own Tribal history, culture, and language. Preserving audio-visual examples of HoChunk language being used in context by speakers to express themselves and their ideas is critical to ongoing and future language revitalization efforts. We expect the availability of this film to provide a starting point for Tribal members of all ages in the exploration of their language and heritage by offering a communally agreed upon set of cultural data which students can use as a basis for deeper inquiry into questions related to these topics.

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Schedule of Completion

Estimated Start of Task	Project Goal	Related Objective	Activities	Estimated Completion of Task	Person Responsible for Completing Task
Month 1	To document Winnebago Tribal history, language, and cultural practices in ways which make the collected cultural knowledge easily accessible for people today and for future generations.	To create a 20-minute documentary providing accurate information on Winnebago Tribal History and contemporary conceptualizations of Tribal identity among enrolled Tribal members.	Filming of Fall season public activities and private interviews.	Month 3	Project Director
Month 3			Reviewing, editing, and compilation of Fall season footage.	Month 4	
Month 4			Filming of Winter season public activities and private interviews.	Month 6	
Month 6			Reviewing, editing, and compilation of Winter season footage.	Month 7	
Month 7			Filming of Spring season public activities and private interviews.	Month 9	
Month 9			Reviewing, editing, and compilation of Spring season footage.	Month 10	
Month 10			Filming of Summer season public activities and private interviews.	Month 12	
Month 11			Reviewing, editing, and compilation of Summer season footage.	Month 12	
Month 12			Production and community screening of documentary film	Month 12	



DIGITAL PRODUCT FORM

Introduction

The Institute of Museum and Library Services (IMLS) is committed to expanding public access to federally funded digital products (e.g., digital content, resources, assets, software, and datasets). The products you create with IMLS funding require careful stewardship to protect and enhance their value, and they should be freely and readily available for use and re-use 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

All applications must include a Digital Product Form.

Please check here if you have reviewed Parts I, II, III, and IV below and you have determined that your proposal does NOT involve the creation of digital products (i.e., digital content, resources, assets, software, or datasets). You must still submit this Digital Product Form with your proposal even if you check this box, because this Digital Product Form is a Required Document.

If you ARE creating digital products, you must provide answers to the questions in Part I. In addition, you must also complete at least one of the subsequent sections. If you intend to create or collect digital content, resources, or assets, complete Part II. If you intend to develop software, complete Part III. If you intend to create a dataset, complete Part IV.

Part I: Intellectual Property Rights and Permissions

A.1 What will be the intellectual property status of the digital products (content, resources, assets, software, or datasets) you intend to create? Who will hold the copyright(s)? How will you explain property rights and permissions to potential users (for example, by assigning a non-restrictive license such as BSD, GNU, MIT, or Creative Commons to the product)? Explain and justify your licensing selections.

The digital documentary film created through Phase 1 of the Hōcāk Wošką will be protected under copyright as intellectual property under the ownership of the Winnebago Tribe of Nebraska. We will notify potential users about property rights and permission through written terms on all platforms and formats in which the documentary film is available.

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.

The Winnebago Tribe of Nebraska will hold copyright of the unedited material gathered during the film production process, and of the edited and finished material. The Winnebago Tribe reserves the right to require special permission to access culturally sensitive materials, such as those containing references to sacred traditional knowledge, or names and images of deceased family members of individuals in the Tribe. Potential users will be notified of these conditions through written terms accompanying all platforms and formats in which the documentary film is available.

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.

As noted above, in cases where materials generated through the course of film production contain sacred traditional knowledge, or names and images of deceased family members of individuals in the Tribe, the Winnebago Tribal Council will require special permission to view or use these materials. The Council reserves the right to make their decisions on a case by case basis,

Part II: Projects Creating or Collecting Digital Content, Resources, or Assets

A. Creating or Collecting New 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.

The video format used to acquire original footage will be in XAVC I (Intra) QFHD 4K (3840 x 2160) at 29.97 or 23.98 frames per second.

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

We will likely contract the services of Fourth Wall Films, who will film using a Camera, Sony FS7 with prime and zoom lenses. Their editing equipment will include an iMac with Thunderbolt drives, using Adobe Premiere Pro CC and other association Adobe CC products (Photoshop, After Effects, etc.).

A.3 List all the digital file formats (e.g., XML, TIFF, MPEG) you plan to use, along with the relevant information about the appropriate quality standards (e.g., resolution, sampling rate, or pixel dimensions).

Acquisition format, as noted above: XAVC I (Intra) QFHD 4K (3840x2160) at 29.97 or 23.98 frames per second. Distribution formats (depending of how you plan to distribute): DVD = mpeg2, 720 x 480 pixels, Blu-ray = H.264 mpeg4, 1920 x 1080 pixels, Online streaming video = H.264 mpeg4, 1920 x 1080 pixels.

B. Workflow and Asset Maintenance/Preservation

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

Video and audio quality will be monitored during acquisition. Footage and audio will also be reviewed after acquisition to ensure quality.

B.2 Describe your plan for preserving and maintaining digital assets during and after the award period of performance. Your plan may 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).

Three complete copies of all raw video and audio elements, and editing and finished elements, will be stored in three separate locations for safety: Fourth Wall Films (hard drive), Tribal Headquarters (in museum records on a hard drive) and online via cloud storage.

C. Metadata

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

Metadata generated through the production of the documentary film will be cataloged and accessible through the museum's archives. Metadata will be labeled according to Dublin Core standards in order to best direct potential users' searches.

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

Our strategy for preserving and maintaining metadata created and/or collected during and after the award period of performance will be to organize all metadata according to Dublin Core standards. Once metadata has been sorted and edited for use in the phase 1 documentary film, and in the topic-specific film modules in future project phases, all audio-visual and text files will be transferred to the museum archive.

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).

Our museum archive staff will work with the Winnebago Tribe's Information Technology department in the creation of an online, searchable platform onto which we can load, store, and retrieve metadata generated through phase 1 of this project. The completion of the searchable digital database for this material will facilitate the widespread discovery and use of content created through our project.

D. 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).

Our Angel DeCora Museum and HoChunk Renaissance language program staff will work together with our Tribe's Information Technology department to make the digital content created through our project accessible online to the public, both through public platforms such as YouTube, as well as through our Tribe's website, Facebook pages, and digital archives.

D.2 Provide the name(s) and URL(s) (Uniform Resource Locator) for any examples of previous digital content, resources, or assets your organization has created.

Twelve Clans Unity Hospital Midnight Ceremony - https://www.youtube.com/watch?v=FcOsE_0XbxM
HoChunk Farms Donation to Oglala Sioux Tribe- <https://www.youtube.com/watch?v=G1BCYmxUuYY&t=14s>
Nations Helping Nations- <https://www.youtube.com/watch?v=uAmojEFeE5Y>
2019 Little Priest Tribal College AIHEC Recap - <https://www.youtube.com/watch?v=CZDRb4Z3L7c>
Winnebago Tribe of Nebraska Facebook - <https://www.facebook.com/WinnebagoTribeofNebraska/>
Angel DeCora Museum Facebook - <https://www.facebook.com/AngelDeCoraMuseum/>
HoChunk Renaissance Website and Language App - www.hochunklanguage.com

Part III. Projects Developing Software

A. 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 functions, and explain how the software you intend to create is different, and justify why those differences are significant and necessary.

B. Technical Information

B.1 List the programming languages, platforms, 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) and URL(s) for examples of any previous software your organization has created.

C. Access and Use

C.1 We expect applicants seeking federal funds for software to develop and release these products under open-source licenses to maximize access and promote reuse. What ownership rights will your organization assert over the software you intend to create, and what conditions will you impose on its access and use? Identify and explain the license under which you will release source code for the software you develop (e.g., BSD, GNU, or MIT software licenses). 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.

C.2 Describe how you will make the software and source code available to the public and/or its intended users.

C.3 Identify where you will deposit the source code for the software you intend to develop:

Name of publicly accessible source code repository:

URL:

Part IV: Projects Creating Datasets

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

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 personally identifiable information (PII), confidential information (e.g., trade secrets), or proprietary information? If so, detail the specific steps you will take to protect such information while you prepare the data files for public release (e.g., data anonymization, data suppression PII, or synthetic data).

A.4 If you will collect additional documentation, such as consent agreements, along with the data, describe plans for preserving the documentation and ensuring that its relationship to the collected data is maintained.

A.5 What methods will you use to collect or generate the data? Provide details about any technical requirements or dependencies that would be necessary for understanding, retrieving, displaying, or processing the dataset(s).

A.6 What documentation (e.g., data documentation, codebooks) will you capture or create along with the dataset(s)? Where will the documentation be stored and in what format(s)? How will you permanently associate and manage the documentation with the dataset(s) it describes?

A.7 What is your plan for archiving, managing, and disseminating data after the completion of the award-funded project?

A.8 Identify where you will deposit the dataset(s):

Name of repository:

URL:

A.9 When and how frequently will you review this data management plan? How will the implementation be monitored?

