



Native American/Native Hawaiian Museum Services

Sample Application MN-245366-OMS-20
“Anishinabe Quillwork Project”

Saginaw Chippewa Indian Tribe

Amount awarded by IMLS:	\$67,627
Amount of cost share:	\$0

The project description can be viewed in the IMLS Awarded Grants Search:

<https://www.ims.gov/grants/awarded/mn-245366-oms-20>

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion

Please note that the instructions for preparing applications for the FY2021 Native American/Native Hawaiian Museum Services grant program differ from those that guided the preparation of FY2020 applications. Be sure to use the instructions in the Notice of Funding Opportunity for the grant program to which you are applying.

Project Justification

The Saginaw Chippewa Indian Tribe of Michigan's Ziibiwing Center of Anishinabe Culture and Lifeways (Ziibiwing) respectfully requests funding for planning of a traveling exhibition and exhibition catalog for Great Lakes region tribal quillwork. Ziibiwing will work in conjunction with the Michigan State University (MSU) museum, Eyaawing Museum and Cultural Center of the Grand Traverse Band of Ottawa and Chippewa Indians (Eyaawing), the Ojibwe Cultural Foundation located in Ontario, Canada (OCF), and a representative of Little Traverse Bay Band of Odawa Indians of Michigan to develop the catalog and traveling exhibition of historic and contemporary examples of quillwork produced by Great Lakes regional Native Americans. A precipitous decline in artists who are knowledgeable in the art of quillwork, as well as the lack of a respectfully created quillwork catalog and exhibition unique to the Great Lakes region, was identified through discussions between the Ziibiwing Center and curators at MSU. Having determined that there is only one quillwork catalog in existence and that the catalog does not credit works of artists, and therefore is not comprehensive in its approach to quillwork and its meaning, Ziibiwing and MSU determined the need is great for a comprehensive catalog and traveling exhibition to revitalize inter-generational knowledge of this traditional art form. This will create an understanding of meanings, stories, and cultural heritage of Native American quillwork.

Quite likely, the first purely decorative craft practiced on the North American continent was porcupine quillworking, practiced by various Great Lakes and Plain Indian Tribes.¹ As the porcupine is native to only the North American continent, porcupine quillworking is unique to Indians of North America.² Prior to about 1840, quillwork was the primary form of decoration for the majority of Tribes living in areas where porcupine could be found.³ Sadly, once white traders introduced glass beads to the Tribes, quilling took a back seat to bead work.⁴ The Ottawa and Chippewa bands of Indians stretched throughout the Great Lakes region at the time of French trading, practicing quillwork throughout what is now the United States and Manitoulin Island in Ontario, Canada. Quill boxes were often created for daily use such as storage containers for berries, medicines, food and other items.⁵ The design on top of the box usually signified the contents of the box and beyond the top design, the box may have other designs, colors and shapes that could signify region, family or a spiritual significance.⁶ Development of a quillwork traveling exhibition and comprehensive catalog of historic and contemporary works is meant to revitalize this traditional and unique art form to Tribes throughout the Great Lakes region.

Beneficiaries of the quillwork project will be Native Americans throughout the Great Lakes region and the United States, as well as artists, youth, and non-native community members who have an interest in learning about traditional Native American art and history. As planning of a traveling exhibition and comprehensive quillwork catalog is meant to reintroduce this endangered art, other interested parties throughout the United States will have the opportunity to learn about unique traditions of the Great Lakes Tribes, an often overlooked group in discussions around North American Indian culture and tradition. In addition to historic and contemporary pieces of Native American quillwork, stories, traditions, and anecdotes about porcupine quillwork will be included in the catalog, creating a context around which a better understanding of the meaning of the art can be attained.

Museum services will be strengthened in many ways. Partnerships between several museums will further develop comprehensive partnerships between Tribal museums and higher education museum services. Planning of the traveling exhibition and comprehensive catalog will include partnerships between Ziibiwing Center and the MSU Museum located in Lansing, Michigan. MSU Museum is a Smithsonian-affiliated museum focusing on education, exhibitions, research, and building and stewardship of collections that focus on Michigan and its relationship to the Great Lakes and the world beyond. Eyaawing Museum and Cultural

Center located in Pshawbestown, Michigan, is the museum for the Grand Traverse Band of Ottawa and Chippewa that shares the Tribes history, culture, and language with the people of all nations. The Ojibwe Cultural Foundation (OCF) located in M’chigeeng, Ontario works toward preservation and revitalization of language, culture, arts, spirituality and traditions of the Anishinaabe people of Mnidoo Mnising (Manitoulin Island) and surrounding areas. Additional participants in the project will be a master quillwork artist~Elder from Little Traverse Bay Band of Odawa Indians and community artists. Strengthened partnerships will allow for leveraging of resources between institutions, as well as permit greater numbers of peoples to experience the history of quillwork through the traveling exhibition.

Museum services will also be strengthened through revitalization of the unique form of Great Lakes regional Tribal art of quillwork, allowing for renewed interest in cultural traditions that have been lost to current generations of Native Americans. A project strategic planning team will include an inter-generational component through the integration of both elders and youth in the planning process. The project seeks to also synergize with ongoing Anishinaabek cultural programs and projects, such as language revitalization. Additionally, through gathering of examples of quillwork from not only museums, but also contemporary artists and private collections, planning for a comprehensive catalog and exhibition can be developed, inclusive of pieces representing history of Great Lakes Native Americans that otherwise would not be shared between museums and with the public. The hiring of a Field Researcher for 12 months of the grant to photograph quillwork pieces and assist in locating these pieces will also strengthen the overall success of the project. Additionally, a traveling exhibition will be used as a marketing piece for promotion of Native American affiliated museums to promote revitalization of traditional arts. Planning of the quillwork traveling exhibition and comprehensive catalog supports the increase of public access through development of partnerships to address access barriers to collections, programs and information. In addition to improved public awareness, the nature of the project increases access to knowledge through effective communications in the form of development of a planning group that is inclusive of an institute of higher learning museum representatives (MSU), Michigan tribal museum representatives (Ziibiwing, Eyaawing) and representatives from First Nation’s on Manitoulin Island (OCF), historically related to other Great Lakes region Native American Tribes. Development of this planning group builds on the belief that Native and non-Native museums can work together to form partnerships respectful of Native American beliefs, traditions and culture, a belief that has not always been held in the past. Through effective partnerships to develop exhibitions of this nature, stronger communication will lead to an increase of public access to works that are currently scattered throughout Native American and non-Native collections, including collections of named partners in this grant application.

Project Work Plan

The exploratory phase project proposed will be inclusive of the following objectives, activities, and timeline for project completion.

Objective One: Strengthen the capacity of Saginaw Chippewa Indian Tribe and its partners to develop a strategic action plan for a quillwork traveling exhibition and comprehensive catalog by June 30, 2022.

Activity	Month	Activity	Responsible Party
1	1-3	Following SCIT internal policies, review award and receive permission for acceptance of award from Tribal Council.	SCIT Office of Grants and Contracts and Shannon Martin, Ziibiwing Director
2	1-3	Develop contracts with partners, send through internal SCIT Legal Department, receive approval from SCIT Tribal Council, and sign contracts with partners.	SCIT Office of Grants and Contracts and Shannon Martin, Ziibiwing Director

3	3	Assemble strategic action plan advisory team at Ziibiwing. Advisory team will be composed of project partners and meeting will determine roles, responsibilities and needs of the project.	Shannon Martin, Ziibiwing Director and William Johnson, Ziibiwing Curator
4	TBD by IMLS (years 1 & 2)	Travel to mandatory IMLS meetings for training in successful implementation of grant.	William Johnson, Ziibiwing Curator
5	3-4	Hire a Field Researcher to work with strategic action planning team in harvesting quillwork pieces and providing outreach and photographs of pieces for inclusion in future traveling exhibition and catalog.	Shannon Martin, Ziibiwing Director and William Johnson, Ziibiwing Curator
6	4-7	Conduct monthly meetings of partners and artists through teleconference for the purpose of developing plan	Shannon Martin, Ziibiwing Director; William Johnson, Ziibiwing Curator; project partners
7	8	Teleconference between partners and artists to further develop strategic action plan, with MSU traveling to Ziibiwing for teleconference.	Shannon Martin, Ziibiwing Director; William Johnson, Ziibiwing Curator and partnership team members.
8	9	Conduct Teleconference strategic planning meeting with partners and artists.	Shannon Martin, Ziibiwing Director, William Johnson, Ziibiwing Curator and partnership team members.
9	10	Conduct Teleconference strategic planning meeting with partners and artists, with MSU traveling to Ziibiwing to participate.	Shannon Martin, Ziibiwing Director, William Johnson, Ziibiwing Curator and partnership team members.
10	11	Conduct Teleconference strategic planning meeting with partners and artists.	Shannon Martin, Ziibiwing Director, William Johnson, Ziibiwing Curator and partnership team members.
11	12	Partner organizations travel to MSU in Lansing, Michigan to further develop plan and review MSU collections for inclusion in catalog and exhibit. Partners from Northern Michigan will travel to Ziibiwing and travel to Lansing in SCIT van for cost-effectiveness.	Shannon Martin, Ziibiwing Director, William Johnson, Ziibiwing Curator and partnership team members.
12	13	Conduct Teleconference strategic planning meeting with partners and artists.	Shannon Martin, Ziibiwing Director, William Johnson, Ziibiwing Curator.
13	14	Partners travel to OCF for strategic planning meeting and review of OCF collections for inclusion in catalog and exhibit. For Cost	Shannon Martin, Ziibiwing Director, William Johnson,

		Effectiveness, Eyaawing and Little Traverse Band elder will meet Ziibiwing and MSU at Mackinaw Bridge to travel in Ziibiwing van.	Ziibiwing Curator and partnership team members.
14	15	Conduct strategic planning meeting with partners and artists. Ziibiwing, Eyaawing, MSU and Little River Band representative travel to Eyaawing to review collections for inclusion in exhibit and catalog.	Shannon Martin, Ziibiwing Director, William Johnson, Ziibiwing Curator and partnership team members.
15	11-16	Place outreach ads for identification of quillwork pieces, stories and traditions in regional tribal newspapers and websites for inclusion in traveling exhibition and catalog.	Field Researcher and William Johnson, Ziibiwing Curator
16	16-22	Conduct Teleconference strategic planning meeting with partners and artists.	Shannon Martin, Ziibiwing Director, William Johnson, Ziibiwing Curator and partnership team members.
17	23	Assemble strategic action plan advisory team at Ziibiwing. Review, edit, and finalize strategic action plan for grant deliverables.	Shannon Martin, Ziibiwing Director, William Johnson, Ziibiwing Curator and partnership team members.
18	1-23	Evaluate progress of planning and identification of pieces and stories related to quillwork through partner monthly meetings.	William Johnson, Ziibiwing Curator and Shannon Martin, Ziibiwing Director
19	24	Submit to IMLS finished strategic action plan for traveling exhibit and comprehensive catalog as completed evaluation measure of grant.	Shannon Martin, Ziibiwing Director and William Johnson, Ziibiwing Curator

A risk to the project is obtaining comprehensive collection information from individual Tribes, artist and private collection owners. The work plan accounts for this risk with hiring of a Field Researcher who will conduct outreach to Ojibwe and Ottawa Tribes, Museums, artists and Tribal and non-tribal community members. This outreach will take place through extensive research methods employed by a qualified Field Researcher, and placement of ads in various media forms for inclusion in Tribal media outlets.

The planning, implementation and management of the project will be conducted by Shannon Martin, Ziibiwing Director. Additionally, William Johnson, Ziibiwing Curator will work extensively on the project.

The planning of a traveling exhibition and comprehensive catalog of Great Lakes region Native American quillwork will take 24 months. Financial needs include ability to bring partners together in face to face discussions, a total of six (6) times over the two year period. Travel cost and meeting room space cost for meetings at Ziibiwing, including audio-visual equipment to view quillwork pieces are included in the budgeted cost. For meetings at Ziibiwing, in order to maximize in-person meeting time, working breakfast and working lunches are included in the budget. Also included in cost of the partnership meetings are 16 additional phone conference meetings in which time for participants who are artists or elders will be paid for with grant funds.

Additional costs include office supplies for use of the Field Researcher, Ziibiwing Director, and Ziibiwing Curator for successful and productive strategic action plan development. Travel cost for Ziibiwing Curator is also included for mandatory meetings with IMLS, as is travel cost for Ziibiwing Director to meet at Eyaawing with the Curator to explore their collections.

The cost of contracting a Field Researcher is included in the grant budget, as the Field Researcher will be working six months of each year to find quillwork pieces in collections and conduct outreach activities with museums and collectors. The cost to run ads for identification of quillwork collections is also included in the budget.

Time and fringe is also in the budget at the following rates: Shannon Martin, Ziibiwing Director at 2% of time per year of the grant, and fringe of 31%; William Johnson, Ziibiwing Curator at 5% of time per year of the grant, and fringe rate of 31%. Additionally, the 2019 indirect cost rate for Saginaw Chippewa Indian Tribe is 21%. 2020 indirect cost rate is in negotiation.

Grant progress will be tracked through assigned responsibilities completion compiled in monthly meetings of partners. Additionally, if barriers arise due to unforeseen issues, partners will work through strategies to overcome those barriers in their monthly meetings, ensuring the project will be completed within the two year grant timeframe.

The project results will be shared with all partners, IMLS, and other entities who are interested in expanding partnerships between Tribes and non-tribal entities. Additionally, when the strategic action plan is fully implemented, the traveling exhibition and quillwork catalog has potential to be shared with other museums outside of the established partnerships.

Project Results

The intended results of the project are to develop a strategic action plan for a traveling exhibition and draft an outline for a comprehensive catalog of Great Lakes region quillwork inclusive of a Native American point of view of the art. Development of this plan will allow for revitalization of the art for Native Americans and also provide resources for a respectful presentation of this unique art form.

The knowledge, skills, behaviors, and/or attitudes of the intended audience, both Native American and non-Native, will develop into an appreciation for the uniqueness of quillwork as a North American art form and reveal the rich history of this work to many who are not aware of it. An often overlooked Native American art that has not been included in many discussions of Native American culture and heritage, the traveling exhibit and comprehensive catalog will reintroduce skills and knowledge to the Native American population in the United States.

Identification of quillwork pieces within museums and private collections for inclusion in the traveling exhibit and comprehensive catalog will be one measure of projects success. Additionally, logistics, cost analysis, spatial issues for exhibition, and fabrication needs for each partner location for exhibition will be included in the strategic action plan. Catalog printing estimates will also measure project success, as resources will be determined between partners.

Access to collections of quillwork and stories surrounding the art will improve as partners will be able to prepare for cataloging of collections in North America. As a result, management of collections and records will improve as these art pieces will be shared among museums. Synergy with ongoing Anishinabek cultural programs will be explored, and a multi-generational approach toward revitalization of the art of quillwork will be established.

The tangible product of a strategic action plan for implementation will be developed for creation of the traveling exhibit and comprehensive catalog of Great Lakes region quillwork. Pieces will be identified, as well as research into their origins. Through leveraging of resources between partners and development of a plan for the traveling exhibition and comprehensive catalog of quillwork pieces, project sustainability will be explored within the strategic action plan. Once the extent of collections is known and cost analysis is completed, further resource allocation of partners can be determined for successful implementation.

Year One July 2020-June 2021

Activity	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	March	Apr	May	June
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Year Two July 2021-June 2022

Activity	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	March	Apr	May	June
13												
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19												