



Native American/Native Hawaiian Museum Services

Sample Application MN-259645-OMS-26

Fort Peck Assiniboine & Sioux Tribes

Amount awarded by IMLS:	\$159,417
Amount of cost share:	\$0

The Fort Peck Assiniboine and Sioux Tribes' Cultural Preservation Department will implement a two-year initiative to strengthen museum and archival capacity and preserve Assiniboine and Sioux cultural knowledge. Project activities include cataloguing items, digitizing historical photographs and archival documents, establishing a centralized digital archive repository, and rehousing collections using archival-quality materials. The project will also engage tribal youth and emerging professionals by offering a Junior Curator Academy and Junior Tribal Historic Preservation Officer (THPO) Academy, and a 10-week summer internship program to provide hands-on training in cataloging, digitization, and collections care. Project results will include a centralized digital inventory of tribal collections and archival materials and a youth training curriculum.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Digital Products Plan

When preparing an application for the next deadline, be sure to follow the instructions in the current Notice of Funding Opportunity for the grant program and project category to which you are applying.

Narrative

Project Justification

- Which NANH objective will your project address?

This project advances NANH Objective 1: Support the preservation and perpetuation of languages and cultural practices. The Fort Peck Assiniboiné & Sioux Tribes recognize that preservation of language and cultural practice is inseparable from the stewardship of material culture, archival records, oral histories, and traditional knowledge systems. This initiative strengthens cultural continuity by enhancing our centralized Tribal archive repository and inserting intergenerational knowledge within structured youth and community learning programs.

By cataloguing, digitizing, and stabilizing Tribal collections while also engaging youth and college students in culturally grounded preservation activities, the project ensures that Assiniboiné and Sioux knowledge is not only safeguarded but actively preserved. The work reinforces Tribal sovereignty by preserving, interpreting, and governing cultural materials within Tribal systems rather than external institutions.

The Fort Peck Tribes Cultural Preservation Department was originally established in 1995 to meet the Tribe's responsibilities related to cultural resource protection and museum stewardship. Founded under the leadership of Darrell "Curley" Youpee, the department was created to protect sacred sites, document cultural resources, and preserve Assiniboiné and Sioux cultural heritage through research, education, and museum stewardship. Today the department serves as the Tribe's primary steward of cultural materials, historical records, and museum collections.

- How will your project strengthen your Tribe's and/or Native Hawaiian organization's museum services?

The overall goal of our ***"Pathway to Preservation: Establishing Tribal Museum and Archive Capacity through Youth Professional Development Program"*** is, *"To strengthen the preservation and perpetuation of Assiniboiné and Sioux cultural knowledge by improving the documentation, care, and accessibility of Tribal cultural collections while engaging Tribal youth and emerging professionals in culturally grounded preservation practices."*

Our project Objectives are:

Objective 1: Strengthen preservation and management of Tribal cultural collections.

- Catalogue and document 800+ artifacts using standardized metadata and unique identifiers.
- Digitize 100 historical photographs and 300 archival documents following archival standards.
- Establish a centralized digital archive repository with secure server storage and backup systems.
- Rehouse artifacts and archival materials in archival-quality containers and preservation-grade storage cabinets.

Objective 2: Improve access to cultural knowledge and documentation.

- Develop a structured digital inventory that organizes Tribal collections and archival records.
- Create digital records and metadata that include culturally appropriate descriptions and language references when appropriate.
- Provide access to non-sensitive historical materials and educational resources through the Cultural Preservation Department and Tribal education programs.

Objective 3: Engage Tribal youth in cultural preservation and stewardship.

- Host the Junior Curator Academy for 20 students annually to introduce museum stewardship and artifact care.
- Host the Junior THPO Academy for 20 students annually to introduce cultural resource protection and historic preservation responsibilities.
- Deliver educational activities that connect youth to Assiniboiné and Sioux cultural knowledge, traditions, and stewardship practices.

Objective 4: Develop emerging Tribal professionals in cultural preservation.

- Implement a 10-week Summer Internship Program serving five college students annually.
- Provide hands-on training in cataloguing, digitization, collections care, and archival documentation.

- Engage interns in real preservation work supporting the documentation and stabilization of Tribal collections.

This project will strengthen museum services by transforming current preservation efforts into a standardized, culturally grounded, and sustainable stewardship system. First, it establishes a centralized digital archive for more than 800 artifacts, 100 historical photographs, and 300 archival documents. Each item will be assigned a unique identifier and catalogued using Dublin Core metadata standards. Digital files will be created following Federal Agencies Digital Guidelines Initiative (FADGI) standards and stored within a secure digital asset management platform.

Second, the project integrates Indigenous language elements and culturally appropriate descriptors into metadata records. Cataloguing will incorporate Nakoda and Dakota language terminology whenever possible to describe traditional materials, objects, and cultural practices. By using traditional names, cultural meanings, and customary access protocols within the digital archive, the project actively supports language preservation and the preservation of Indigenous knowledge systems.

Third, the project builds long-term cultural stewardship capacity by developing structured intergenerational learning opportunities. The Junior Curator Academy, Junior THPO Academy, and 10-week Summer Internship Program will engage youth and Tribal college students in hands-on preservation activities connected to Assiniboiné and Sioux cultural knowledge systems. Participants will learn artifact handling, stewardship ethics, documentation practices, and cultural responsibilities rooted in Assiniboiné and Sioux values.

These improvements increase institutional resilience, strengthen cultural knowledge, and ensure the continuation of Tribal museum services beyond the grant period.

- What need, problem, or challenge will your project address, and how was it identified?

The Assiniboiné & Sioux Tribes of the Fort Peck Indian Reservation represent two separate Indian Nations commonly referred to as the Fort Peck Tribes (*FPT*) and are a federally recognized Tribe with a total Tribal membership of 13,109 (Fort Peck Tribal Enrollment Office January 2026). The Tribes operate under the Fort Peck Tribal Constitution adopted in 1960. The Fort Peck Indian Reservation spans approximately 2.1 million acres in northeast Montana and is considered a “frontier” region due to its extreme rural isolation from population centers. The nearest urban center, Billings, Montana (population approximately 120,000), is located roughly 680 miles roundtrip from the Reservation. Communities on the Reservation extend along more than 100 miles of U.S. Highway 2 and include Frazer, Oswego, Wolf Point, Poplar, Brockton, and Fort Kipp. The roundtrip distance between the two most distant communities is approximately 126 miles. Geographic dispersion across six primary communities creates logistical challenges for centralized cultural programming and archival access.

Internal collections assessments conducted by the Cultural Preservation Department identified several urgent preservation gaps:

- Absence of a fully centralized and standardized cataloguing system;
- Inconsistent metadata and digitization practices;
- Limited digital preservation infrastructure and backup protocols;
- Insufficient archival rehousing for fragile materials; and
- Lack of a formal intergenerational training pathway for cultural stewardship.

While materials are maintained with care and dedication, many artifacts and records are not yet integrated into a unified digital repository. Without standardized documentation and preservation workflows, access to culturally significant materials, including language references, traditional knowledge documentation, and historical narratives, remains limited.

Simultaneously, the Tribe faces a generational transition challenge. Without intentional youth engagement and professional mentorship, stewardship knowledge may not transfer effectively to future cultural custodians. These needs were identified through internal planning sessions, collections reviews, and consultations with Tribal leadership emphasizing the importance of strengthening cultural identity and preservation sovereignty.

- Who is the primary audience for your project and how have they been involved in the planning? “Primary audience” refers to those who will be most immediately and positively affected by your project. Identify the number of individuals in the target group or in each primary audience, if you identify more than one.

The primary audience consists of Tribal youth and Tribal college students participating in structured cultural preservation learning programs. The Junior Curator and Junior THPO Academies will each serve twenty (20) students annually, reaching

forty (40) youth per year and eighty (80) youth over the two-year grant period. These two-day academies introduce students to cultural stewardship, preservation ethics, artifact care, and Tribal Historic Preservation responsibilities. The 10-week Summer Internship Program will serve five (5) college students per year, totaling ten (10) interns over the grant period. Interns will actively contribute to digitization, cataloguing, metadata development, and archival stabilization efforts.

Planning for these programs included consultation with Tribal leadership, Cultural Preservation staff, educators, and the Cultural Preservation Board. Curriculum design incorporates traditional teachings, cultural protocols, and appropriate handling practices consistent with customary law. This collaborative process ensures that preservation activities reflect community priorities and respect culturally sensitive materials.

- Who are the ultimate beneficiaries for this project? “Beneficiaries” refers to those who are likely to be aided in the long-term by your project. They may or may not be the same as your “primary audience.”

The ultimate beneficiaries are the broader Tribal community and future generations of Assiniboiné and Sioux citizens. Elders and cultural knowledge holders benefit from improved documentation and protection of culturally significant materials. Educators and families benefit from enhanced access to organized archival resources and educational materials. Youth participants develop stronger cultural identity and awareness of stewardship roles. Most importantly, future generations inherit a stabilized and professionally managed archive that preserves language references, cultural narratives, and traditional knowledge under Tribal governance. The project reinforces cultural sovereignty by ensuring that cultural materials remain preserved, interpreted, and protected by Tribal citizens.

- If applicable, describe and quantify the collections and/or records that are the focus of your project, and their current condition.

The project focuses on a defined and quantifiable body of cultural materials:

- 800 physical artifacts requiring professional photography, cataloguing, and archival rehousing;
- 100 historical photographs requiring high-resolution TIFF scanning at 600 DPI or higher;
- 300 archival documents requiring 300 DPI scanning and OCR processing; and
- Oral histories and Tribal government records requiring structured metadata and digital preservation.

Currently, these materials lack a centralized digital cataloguing system and consistent metadata structure. Some items require rehousing in acid-free containers to prevent deterioration. Digitization efforts are incomplete, and digital storage systems are not yet standardized under a comprehensive preservation framework. Through this project, all materials will receive unique identifiers, standardized metadata records, archival-quality digital master files, and secure storage within a 3-2-1 backup system. These interventions will significantly improve care, condition, management, and culturally appropriate access.

Project Work Plan

- What specific activities will you carry out and in what sequence?

The project will be implemented over a two-year period (September 1, 2026 – August 31, 2028) through a phased work plan that integrates repository development, collections stabilization, and intergenerational cultural stewardship learning.

Phase 1 (Months 1–3) The Cultural Preservation Department will establish foundational infrastructure for the Tribal archive repository. This includes installing a secure server, two cataloguing workstations, and a photography station equipped with professional lighting and camera equipment. Staff will develop cataloguing procedures, implement a unique object identification system, and adopt the Dublin Core metadata framework to guide collections documentation and digital preservation practices.

Phase 2 (Months 4–6) Staff will begin assessing and inventorying existing Tribal collections. Fragile materials will be prioritized for stabilization and rehousing in archival-quality containers and preservation-grade storage cabinets. Youth academy recruitment will occur through collaboration with local schools and Tribal education programs to identify participants for the upcoming cultural preservation training activities.

Phase 3 (Months 7–12 – Year 1 Programming) The Cultural Preservation Department will host the Junior Curator Academy and Junior THPO Academy, each serving approximately twenty (20) youth participants. These academies introduce students to artifact handling, museum stewardship, and cultural resource protection. During this period, the department will also implement the 10-week Summer Internship Program, serving five Tribal college students. Interns will

receive hands-on training in cataloguing, digitization, metadata development, and collections care while assisting with the documentation and stabilization of Tribal cultural materials.

Phase 4 (Months 13–21 – Year 2 Programming and Continued Preservation Work) Cataloguing and digitization activities will continue during the second year of the project. Staff and interns will integrate Indigenous knowledge descriptors, Nakoda and Dakota language terminology, and culturally appropriate access protocols into metadata records. The Cultural Preservation Department will again host the Junior Curator Academy and Junior THPO Academy during the second project year, serving approximately twenty (20) youth participants in each academy. The 10-week Summer Internship Program will also occur again during the second summer, providing continued professional development opportunities for five Tribal college students while supporting ongoing preservation activities. Youth participants and interns will assist in developing small digital exhibits and interpretive materials that share culturally appropriate historical narratives with the community.

Phase 5 (Months 22–24) During the final months of the project, the Cultural Preservation Department will complete repository documentation, evaluate training outcomes, and develop a long-term preservation management plan to guide the continued care and management of Tribal collections beyond the grant period.

- What are the risks to the project and how will you mitigate them?

Several potential risks have been identified and addressed through proactive mitigation strategies. One potential risk is staffing capacity. If staff turnover occurs or positions remain temporarily unfilled, the Cultural Preservation Director will assume responsibilities until positions are filled if staff turnover occurs. Existing Tribal staff also provide additional support to ensure continuity of activities. Another risk involves technology failure or digital data loss. To mitigate this risk, the project will follow a 3-2-1 digital preservation model in which three copies of all digital files are maintained on two different storage media, with one copy stored off-site or in a secure cloud environment. Recruitment challenges may also arise when engaging youth participants. To mitigate this risk, the project will partner with local schools, Tribal education programs, and community leaders to ensure broad outreach and equitable participation across Reservation communities. Another potential risk involves transportation for youth participating in field-based activities during the Junior Curator and Junior THPO Academy. To mitigate this, the Cultural Preservation Director confirmed that the THPO grant includes mileage funding to support transportation costs. Participants will also be transported together by bus to field locations, reducing the need for additional fuel support and ensuring safe, coordinated travel.

- Who will plan, implement, and manage your project?

The Cultural Preservation Director, Ms. Dyan Youpee, will serve as Project Director at 20% in-kind and will provide overall leadership, coordination, and oversight of all project activities. Ms. Youpee has served as the Cultural Preservation Director for the *FPT* since 2019 and also fulfills the role of Tribal Historic Preservation Officer (THPO). In this capacity, she oversees Tribal Museum operations, archival stewardship, cultural resource protection, and federal consultation related to historic preservation. Ms. Youpee brings extensive experience in Tribal Museum management, cultural preservation, repatriation efforts, and community engagement. She is currently pursuing a Master of Science degree in Cultural Resource Management. Please see her attached *Resume*.

Supporting project staff will include Mr. Jared Pipe, Museum Education Outreach Coordinator, and Ms. Celesse Shields, Field Research Manager both as 20% in-kind. Mr. Pipe is responsible for coordinating museum education initiatives and community engagement activities. Through this project, he will assist with youth academy instruction, development of educational materials, and coordination of community outreach and internship programming. Ms. Shields serves as the department's Field Research Manager and brings experience in cultural resource documentation, field surveys, archival research, and repatriation work. She will support collections documentation, cataloguing, research, and preservation activities while assisting with intern supervision and cultural resource interpretation. Please see their attached *Resumes*.

Together, these staff members bring complementary expertise in cultural education, museum stewardship, archival documentation, and cultural resource protection, ensuring successful implementation of all project activities. The Cultural Preservation Board, composed of Tribal elders and cultural practitioners with expertise in Nakoda and Dakota customs, will provide advisory guidance throughout the project. The Board will help ensure that preservation activities, documentation practices, and access protocols align with Tribal cultural values, customary law, and appropriate stewardship responsibilities.

- What time, financial, personnel, and other resources will you need to carry out the activities?

The project requires a combination of technological infrastructure, preservation materials, staff time, and educational resources. Technology investments include cataloguing workstations, a digital server, photography equipment, and repository management software. Preservation supplies include archival storage materials such as acid-free boxes, document sleeves, and protective handling equipment. Educational resources include instructional materials, curriculum handouts, and youth academy supplies that support hands-on learning activities.

Personnel time will be dedicated to cataloguing, digitization, youth instruction, and internship supervision. Existing Tribal staff will provide significant in-kind support by contributing planning, oversight, and mentoring responsibilities. The project budget also includes travel funds for the Project Director to attend IMLS-designated meetings, as required by the Notice of Funding Opportunity. A total of \$3,000 per year is included to support participation in these meetings, which provide technical assistance, networking opportunities, and guidance for effective project implementation.

- How will you track your progress toward achieving your intended results?

Project progress will be monitored using a structured performance tracking system aligned with IMLS evaluation measures. The Project Director will maintain detailed records of cataloguing progress, digitization outputs, youth participation, and internship activities. Key indicators include:

- number of artifacts catalogued;
- number of documents digitized;
- number of youth and interns trained; and
- number of improvements in collections storage conditions.

Cataloguing logs, digitization reports, attendance records, and training assessments will be maintained throughout the project period. Participant surveys and reflection activities will measure changes in knowledge, confidence, and interest in cultural preservation careers. Semi-annual project reviews will compare actual progress to planned milestones and allow staff to adjust workflows if necessary to ensure project goals are met. This monitoring framework ensures that the project remains accountable, responsive, and aligned with intended outcomes.

Project Results

- What are your project's intended results and how will they address the need, problem, or challenge you have identified?

The intended results of this project are to strengthen the preservation and perpetuation of Assiniboine and Sioux cultural knowledge by improving the organization, documentation, and stewardship of Tribal cultural materials while building an intergenerational workforce trained in cultural preservation practices.

Through the project, the Cultural Preservation Department will enhance the centralized archive repository supported by standardized cataloguing procedures and digital preservation infrastructure. More than 800 artifacts, 100 historical photographs, and 300 archival documents will be catalogued, digitized, and stabilized using archival-quality materials and metadata standards. These improvements directly address the identified need for a unified preservation system and reduce the risk of deterioration or loss of culturally significant materials. Please see attached the ***Digitalproductsplan*** for further information.

At the same time, the project will establish structured cultural preservation training opportunities through the Junior Curator Academy, Junior THPO Academy, and the 10-week Summer Internship Program. These programs ensure that preservation knowledge is transmitted to younger generations while strengthening the Tribe's internal capacity to manage cultural collections in the future. Please see attached ***Supportingdoc2*** that includes all training opportunities curriculum. Together, these outcomes address both the institutional challenge of fragmented collections management and the generational challenge of ensuring continuity in cultural stewardship responsibilities.

- How will the knowledge, skills, behaviors, and/or attitudes of the primary audience change because of your project?

Participants in the youth academies and internship program will gain knowledge and practical skills related to cultural preservation, collections stewardship, and Tribal heritage protection. Youth participants will develop a foundational understanding of artifact care, documentation practices, and the importance of safeguarding cultural materials that carry Assiniboine and Sioux history and teachings. Through hands-on activities and mentorship from Cultural Preservation

Department staff, students will learn how museums and archives support the preservation of language, stories, and cultural identity.

College interns will gain deeper experience in cataloguing, digitization, metadata development, and archival stabilization techniques while working directly with Tribal collections. These activities will strengthen participants' understanding of how cultural objects, photographs, and records contribute to the preservation of community knowledge and historical narratives. In addition to technical skills, participants are expected to develop a stronger sense of cultural responsibility and pride in protecting Tribal heritage. By engaging directly with cultural materials and learning the traditional knowledge connected to them, participants will develop greater awareness of the importance of preserving Assiniboiné and Sioux language, cultural practices, and community history for future generations.

- What products will result from your project, and how will you make them accessible to the primary audience?

The project will produce several preservation and educational products that support the documentation and perpetuation of Assiniboiné and Sioux cultural knowledge.

These products include a catalogued digital inventory of more than 800 artifacts, digitized archival records including at least 100 historical photographs and 300 documents, and structured metadata records developed using Dublin Core standards. Educational curriculum materials created for the Junior Curator Academy, Junior THPO Academy, and Summer Internship Program will also be produced to support ongoing cultural preservation education.

Digital records will be stored within a secure digital repository managed by the Cultural Preservation Department and supported by the department's server infrastructure and digital backup system. Non-sensitive materials, including selected educational resources and finding aids, will be shared through the Tribe's Cultural Resources website and used during youth academies and educational programs so that Tribal youth, educators, and community members can access appropriate historical and cultural materials. Materials containing culturally sensitive information will remain restricted and accessible only through Tribal-controlled systems in accordance with cultural protocols, customary law, and Tribal governance policies.

- How will you sustain the benefit(s) of your project beyond the conclusion of the period of performance?

The project is designed to produce long-term institutional benefits that extend beyond the grant period. The digital repository infrastructure established through the project, including the server, cataloguing systems, and digitized collections, will remain in place to support ongoing cataloguing, digitization, and collections management. The *FPT* have committed to maintaining the server infrastructure, digital storage capacity, and system maintenance within the Cultural Preservation Department's annual operating budget.

The educational curricula developed for the Junior Curator Academy and Junior THPO Academy will become recurring youth programs offered by the Cultural Preservation Department. These programs will continue introducing Tribal youth to cultural stewardship, preservation ethics, and Assiniboiné and Sioux cultural knowledge. The 10-week Summer Internship Program will continue as part of the department's cultural workforce development efforts when funding opportunities allow. Interns will continue assisting with cataloguing, digitization, and preservation activities while gaining experience in Tribal cultural preservation practices.

Staff training supported through IMLS meetings and professional conferences will strengthen internal expertise and ensure that the Cultural Preservation Department can continue implementing preservation standards, expanding the digital repository, and improving collections management practices in the future.

- If applicable, how will the care, condition, management, access to, or use of the collections and/or records that are the focus of your project improve?

Artifacts and archival records will be rehoused in archival-quality containers and preservation-grade storage cabinets to reduce deterioration and provide consistent environmental protection. Digitization and high-resolution photography will reduce the need to physically handle fragile materials while creating archival-quality digital records for long-term preservation. Cataloguing and metadata development using standardized documentation practices will improve the organization, tracking, and discoverability of collections. The establishment of a centralized digital repository supported by secure server infrastructure and backup protocols will strengthen digital preservation and collections management. Together, these improvements will transform current preservation practices into a professional, standardized collections management system that improves the care, condition, management, and culturally appropriate access to Tribal heritage materials.

Schedule of Completion

Key: Tribal Chairman (TC), Central Finance Office (CFO), Central Finance Manager (CFM), Project Director (PD), Field Research Manager (FRM), and Museum Education Outreach Coordinator (MEOC).		
Activity	Month	Responsible Party
Accept and finalize grant award.	Month 1	TC, CFO, CFM, PD
Orient project staff to the program, staff coordination, and development of cataloguing procedures.	Months 1–2	PD
Ongoing internal evaluations and monitoring.	Months 1–24	PD
Purchase and installation of server, computers, iPads, cataloguing workstations, photography equipment, display mounts, glass case display, and storage cabinets.	Months 1–3	PD, FRM, MEOC
Establish digital repository structure and metadata standards (Dublin Core).	Months 2–3	FRM
Inventory and condition assessment of Tribal collections.	Months 3–4	PD, FRM, MEOC
Begin artifact cataloguing and photography.	Months 4–12	FRM, Interns
Digitization of archival photographs and documents.	Months 5–12	FRM, Interns
Rehousing artifacts and records using archival storage materials.	Months 5–12	PD, FRM, MEOC, Interns
Youth recruitment and curriculum preparation for academies.	Months 7–8	MEOC
Junior Curator Academy with twenty (20) students.	Month 9	PD, FRM, MEOC
Junior THPO Academy with twenty (20) students.	Month 9	PD, FRM, MEOC
10-week Summer Internship Program with five (5) interns.	Months 10–12	PD, FRM, MEOC
Intern training in cataloguing, digitization, and collections care.	Months 10–12	FRM
Attend IMLS Designated Meeting and ATALM Conference.	During Year 1	PD
Prepare and submit required interim financial and performance reports in eGMS Reach.	Month 12	PD, CFO, CFM
Continue artifact cataloguing, photography, and metadata development.	Months 13–24	FRM, Interns
Continue digitization of archival photographs and documents.	Months 13–24	FRM, Interns
Integrate Indigenous language descriptors and cultural context into metadata records.	Months 14–20	PD, FRM, MEOC

Key: Tribal Chairman (TC), Central Finance Office (CFO), Central Finance Manager (CFM), Project Director (PD), Field Research Manager (FRM), and Museum Education Outreach Coordinator (MEOC).		
Activity	Month	Responsible Party
Develop educational materials and digital presentations for youth programs.	Months 16–20	MEOC
Junior Curator Academy with twenty (20) students.	Month 21	PD, FRM, MEOC
Junior THPO Academy with twenty (20) students.	Month 21	PD, FRM, MEOC
10-week Summer Internship Program with five (5) interns.	Months 22–24	PD, FRM, MEOC
Intern participation in cataloguing, digitization, and repository development.	Months 22–24	FRM
Finalization of repository documentation and preservation workflows.	Months 21–23	PD, FRM, MEOC
Attend IMLS Designated Meeting and ATALM Conference.	During Year 2	PD
Prepare and submit final financial and performance reports in eGMS Reach	Month 24	PD, CFO, CFM

Digital Products Plan

Type: *What digital products will you create?*

This project will create several categories of digital products in support of collections management and cultural preservation training.

- **Digital Images:** The Tribe will produce high-resolution still images of more than 800 physical artifacts and cultural objects for inventory, cataloguing, preservation, and controlled access purposes.
- **Digitized Archival Materials:** The project will digitize more than 100 historical photographs and over 300 archival documents currently in Tribal custody. Digitization will reduce handling of fragile originals and help prevent further physical deterioration.
- **Educational Digital Products:** Participants in the Junior THPO and Junior Curator academies will develop digital presentations, exhibit labels, and structured metadata records as part of their preservation training.

Master preservation images will be created in uncompressed TIFF format, with JPEG access copies generated for viewing and educational use. Archival photographs will be scanned at 600 DPI or higher in TIFF format, with JPEG derivatives created for access. Documents will be scanned at 300 DPI and saved as searchable PDF/A files using Optical Character Recognition (OCR). Metadata will follow the Dublin Core standard to ensure interoperability with national archival systems. Core metadata fields will include Title, Creator, Date, Subject, Description, Identifier, Format, and Rights. Each item will receive a unique identifier using a standardized naming convention (e.g., FTPK-OBJ-001). Digitization workflows will follow Federal Agencies Digital Guidelines Initiative (FADGI) standards to ensure preservation-quality digital files. Digital assets will be managed using a culturally responsive content management system such as Mukurtu or Omeka, which support Indigenous data governance principles and tiered access controls.

Availability: *How will you make your digital products openly available (as appropriate)?*

The Tribe will implement a tiered access strategy that balances educational access with cultural responsibility. Non-sensitive digital materials, including selected finding aids, approved educational resources, and general exhibit content will be made available through the Tribe's public-facing Cultural Resources website. These materials will be accessible through standard web browsers without requiring specialized software. Digital assets containing culturally sensitive information, sacred knowledge, or restricted materials will not be made publicly available. These materials will be stored on a secure internal Tribal server with access controls limited to authorized Tribal members and Cultural Preservation Department staff. This approach ensures responsible stewardship while promoting appropriate public education and transparency.

Access: *What rights will you assert over your digital products, and what limitations, if any, will you place on their use?*

The Fort Peck Tribes will retain copyright ownership over all digital products created under this award. Non-sensitive educational materials may be shared under a Creative Commons license to

support educational reuse and community learning. Materials that involve cultural sensitivities, sacred knowledge, or customary law will remain subject to Tribal governance and access restrictions. Access determinations will be made by the Cultural Preservation Director/THPO in consultation with the Cultural Preservation Board. Restrictions will be applied when necessary to protect privacy, sacred knowledge, and culturally sensitive information. The Tribe acknowledges that IMLS retains a royalty-free, nonexclusive, and irrevocable right to use project products for Federal Government purposes, as required under the terms of the award.

Sustainability: *How will you address the sustainability of your digital products?*

Digital preservation will follow a 3-2-1 backup strategy to prevent data loss:

- Three copies of all master files;
- Stored on two different media types; and
- One copy maintained off-site or in a secure cloud environment.

Master preservation files (TIFF and PDF/A formats) will be curated permanently within the Tribal archive repository. Administrative drafts and temporary working files will be retained for the duration of the grant and evaluated for long-term archival value. The Tribe commits to maintaining server infrastructure, digital storage capacity, and periodic file format migration through its annual operating budget following the conclusion of the grant period. Technical documentation of digitization workflows, metadata schemas, and preservation procedures will also be retained to ensure continuity and institutional knowledge transfer within the Cultural Preservation Department.