



Native American/Native Hawaiian Museum Services

Sample Application MN-259657-OMS-26

Pamunkey Indian Tribe

Amount awarded by IMLS:	\$250,000
Amount of cost share:	\$0

The Pamunkey Indian Tribe will modernize and reimagine its flagship exhibition at the Pamunkey Indian Museum and Cultural Center. The Tribe will hire a guest curator and an exhibition design firm to develop new exhibition narrative content and design, as well as plans for future building use. The project will also involve hosting listening sessions for community input. Project outcomes will be a finalized exhibition narrative and design plans, enabling the Tribe to move forward to the next phase of fabrication and installation.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Digital Products Plan
- Performance Measurement 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

Pamunkey Indian Tribe – Pamunkey Indian Museum & Cultural Center exhibition content development and design plans

Project Justification

Which NANH objective will your project address?

The Pamunkey Indian Museum and Cultural Center (PIMCC) requests grant funding from the Institute of Museum and Library Services' (IMLS) Native American/Native Hawaiian Museum Services grant program to develop the content and design plans for a refurbished flagship exhibition. The proposed project best aligns with objective three: support the management and care of Indigenous collections and their associated documentation. The PIMCC believes that modernizing and reimagining its flagship exhibition will bring the history and living culture of the Pamunkey Indian Tribe (PIT) to life and reach a broader audience.

The Pamunkey have inhabited Tsenacommacah, now Tidewater Virginia, since time immemorial, and they were among the first Native peoples to meet English settlers there in the early seventeenth century. Original treaties between the Tribe and the British Crown underscore international acknowledgement of the Tribe's sovereignty over a hundred years before the United States declared independence (Supporting Document 1, Figure 1). Early maps reference "Indian Lands" and Pamunkey leaders, Totopotomoi and Wahunsenacawh, or Chief Powhatan (Supporting Document 1, Figure 2), further acknowledging Pamunkey territory.

An interpretive plan is currently in development, and the Museum has acquired and implemented a collections management system (CMS) database into its workflows (Supporting Document 1, Figure 3). These projects will directly support the exhibition design process. In addition to honoring the labor of those who put the Museum together in the 1970s, IMLS grant funding will enhance the Museum's ability to reflect the Community it serves, highlighting their achievements, struggles, and ongoing initiatives.

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

PIMCC's main exhibition reflects 1970s era academic archaeological theory. Themes illustrate Indigenous lifeways of the past in the mid-Atlantic region generally, focusing on subsistence practices and technology. Displays are arranged chronologically, with the timeline ending in the seventeenth century. These are both trends that the field of Indigenous historical interpretation has moved beyond. There is little discussion of Pamunkey life and culture specifically, the stories told are broad and impersonal, and there is no exploration of stories from the past 400 years. For example, Pamunkey people and the Reservation played a critical role in the U.S. Civil War. Pamunkey men served as spies, ship pilots, and guides for Union forces, and the Reservation was used as a base for both Union and Confederate forces during the conflict (Supporting Document 1, Figures 4 through 6).

Reimagining and modernizing the exhibition will provide the Pamunkey Community with a Museum that reflects their unique experiences, struggles, and living culture, placing it within a regional and national context. Much of U.S. history is linked to Pamunkey and Virginia Indian history, and illuminating the ways in which those stories have contributed to the present cultural landscape is vitally important. Grant funding from IMLS will make that work possible, and it will ensure the museum is better positioned to tackle the challenges of the coming decades.

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

For forty-six years, the PIMCC's primary exhibition has remained largely unchanged. Structurally, the exhibition narrative is borne out of a 1970s academic framework, and it reflects the time's understandings of Indigenous life generally from twelve thousand years ago to the seventeenth century. While token consideration is given to the Pamunkey experience in the late twentieth century, there is a noticeable lack of Pamunkey-specific stories and robust exploration of the Tribe's history from the seventeenth century to the present.

Narrative

Pamunkey Indian Tribe – Pamunkey Indian Museum & Cultural Center exhibition content development and design plans

For example, the exhibition is structured chronologically, using academic temporal classifications (i.e. Paleolithic, Archaic, Woodland periods). While useful for conceptualizing broad trends in material culture and morphology, this framework is not reflective of Native ways of storytelling and concepts of deep time. Incorporating Indigenous knowledge in all processes of exhibition development “allows the community members to recognize the strength of their contribution and what they can bring by way of contextualization, even as they allow the designer to show new possibilities to them” (Reitsma, et al., 2019, p.1565). The museum industry has also broadly moved away from timelines, leaving the PIMCC’s exhibition behind as a reminder of where the sector once was and of Western modes of describing Tribal experiences. Bringing Native peoples into the design process results in prioritizing Indigenous stories and knowledge systems (Tunstall, 2023, p.23), and the Tribe deserves to tell its own story in its own way and take agency over how that story is presented.

The cost to undertake the design work for the approximately 5,000 square foot building and to develop the narrative content for a major exhibition is substantial, and it is beyond the capacity of the Tribe to fund on its own. Efforts to update the Tribe’s museum should not be abandoned due to lack of funding. Grant funding from IMLS will help the Tribe elevate its museum within the region and within the Tribal cultural sector, reflecting current standards in exhibition design and Community co-curation while also honoring the work of the Ancestors. Furthermore, the proposed project is part of a larger campaign to reimagine the Museum building’s use, function and the interpretation it contains. This project would contribute to the Tribe’s efforts to modernize and reshape its Museum to better serve all constituencies (Supporting Document 2).

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 audiences for the PIMCC are drawn from the Pamunkey Community in the immediate geographic region, local school groups, and cultural tourists from across the United States. Exhibit attendance during open, seasonal hours typically ranges from 400-650 visitors from April through November. Of these, the Pamunkey Community, both on the Reservation and across the country, would be most positively affected by a reimagined exhibition that reflects their living culture. Additionally, student groups who visit the Museum will have the opportunity to learn about an Indigenous Tribe from the Tribe itself, supplementing their classroom learning.

The primary audience has been involved in the planning via ongoing development of an interpretive plan. This plan is being produced by Studio Ammons, an award-winning exhibition design and architectural firm (Supporting Document 1, Figure 7). Throughout, they have gathered community input via questionnaires, meetings with Tribal Council and the Museum Advisory Committee (MAC), focus group sessions, and interviews with stakeholders. The resulting deliverable will ensure community wishes are reflected in the building’s use and interpretation. The MAC, made up of Pamunkey Citizens, provides guidance and oversight to the PIMCC, authorizes policy, procedures, accessions, and loans, and ensures operations reflect community wishes. The MAC will act as an advisory panel for this project, providing insight, content suggestions, and making first approval of deliverables.

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 of this project are any constituency benefited by continued Museum operations. Members of the Pamunkey Community will see their lived experience, the Tribe’s unique historical context, and their living culture reflected in the exhibition narratives. A redesigned exhibition will provide accurate and meaningful interpretation of the Pamunkey experience to educators, students, interest groups and others. The

Narrative

Pamunkey Indian Tribe – Pamunkey Indian Museum & Cultural Center exhibition content development and design plans

exhibition will serve as the basis for programmatic development, generating knock-on effects for public outreach and educational efforts such as virtual exhibits, traveling panel shows, and complimentary temporary exhibitions. The wider museum sector can also benefit from the work this project will accomplish via papers or presentations at industry conferences, serving as a model for how similarly positioned institutions can make progress toward modernizing their own museum's exhibitions and programming through community focused design processes.

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

The PIMCC collection is comprised of approximately 10,000 individual items. Most are archaeological artifacts, but also included are regalia, artwork, militaria, and other cultural materials. The collection combines replicas created by non-Native experimental archaeologist and professor Errett Callahan, his students, and Pamunkey citizens in the 1970s with original artifacts donated by Tribal Citizens from their personal and familial collections. Of note is an original 1677 silver frontlet presented to Werowansqua (leader) Cockacoeske in recognition of her role assisting the Virginia Colonial Government during Bacon's Rebellion (Supporting Document 1, Figure 8).

The current exhibition posed a substantial risk to the collection, as materials have been inaccessible since they were installed forty-six years ago. Many degraded to the point where they are no longer suitable for display or have lost their integrity entirely. The exhibition has been deinstalled, the collection inventoried, and it is currently packed away awaiting new interpretation and use. Many Tribal Citizens have direct personal connections to the items held by the museum. Ensuring those materials are well cared for respects not only the artifacts, but also those familial connections, living Pamunkey culture, and the Ancestors who once called this collection their own. Revamping the exhibition in a way that accounts for appropriate preventive conservation best practices will accomplish this task.

Project Work Plan

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

1. The Museum Director (MD), Executive Director (ED), and MAC will develop a request for proposals (RFP) for a Guest Curator to write the exhibit narrative.
2. Following the RFP deadline, and in accordance with procurement policy, a review panel appointed by Tribal Council will select the top candidate, prioritizing Indigenous candidates via Indian Preference policy.
3. The MD, ED, and Finance Director (FD) will conduct contract negotiations, solidify the project timeline with the Guest Curator, and finalized contracts will be signed by all parties.
4. The MD and MAC will hold initial meetings with the Guest Curator to establish working relationships, set expectations, and provide context. Relevant documentation will be provided.
5. The Guest Curator will review materials provided and conduct a survey of the literature and of Virginia based repositories that speak to Pamunkey history and culture. This research and the interpretive plan will inform their narrative draft and potential loan list. The Cultural Resources Associate (CRA) will provide access to the database and other materials as needed.
6. Throughout the writing process, the Guest Curator will hold regular meetings with the MD and MAC for accountability of work, to provide updates and allow opportunities for stakeholder input.
7. The Guest Curator submits a draft narrative for comment from the project team, MAC, and Tribal Council.
8. The Guest Curator will hold a community listening session presenting the draft narrative, providing the wider community a chance to have their voice heard and their ideas included.

Narrative

Pamunkey Indian Tribe – Pamunkey Indian Museum & Cultural Center exhibition content development and design plans

9. The Guest Curator will incorporate all feedback into their narrative, adjusting to align with the community's goals and to address their concerns.
10. The MD, ED, and MAC will develop an RFP for an exhibition design firm to develop plans for building use and exhibition design. The top firm will be selected in accordance with procurement policy listed previously.
11. The MD, ED, and FD will conduct contract negotiations, solidify the project timeline with the design firm, and the finalized contracts will be signed by all parties.
12. The MD, Guest Curator, and MAC will hold initial meetings with the design firm to establish working relationships, set expectations, and provide context. Relevant documentation will be provided.
13. Throughout, the firm will hold regular meetings with the MD, Guest Curator, and MAC for accountability of work, to provide updates and allow for stakeholder input. The firm and Guest Curator will work closely to ensure cohesive deliverables that align with the Tribe's interpretive plan and community's wishes.
14. The design firm will submit draft plans for comment from the project team, the MAC, and the Tribal Council.
15. The design firm will hold a community listening session presenting the draft design plans, providing the wider community a chance to have their voice heard and their ideas included.
16. The design firm will incorporate all feedback into their plans, adjusting to align with the community's goals and to address their concerns.
17. The design firm will submit a final design plan, and the Guest Curator will submit a final exhibit narrative for MAC and Tribal Council approval.
18. Once approved, the design firm will deliver finalized plans, and the Guest Curator will deliver the finalized exhibit narrative for future implementation by the Tribe.
19. Throughout the period of performance, the Tribe will continue fundraising efforts to enable the next phase of the project: fabrication and installation of the redesigned Museum and exhibition in accordance with the plans and narrative generated by this project.

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

- **Delays:** with any large, complex project, there is a chance of delay at several points. The first course of action to prevent this will be regular contact from the MD requesting updates from the team and setting reasonable deadlines. Should delays threaten to exceed the period of performance, then a request for a no-cost extension will be submitted to IMLS, and a modified Schedule of Completion will be generated.
- **Implementation:** projects that have planning documents as deliverables have the potential to sit unused. Because financial capacity is the primary barrier to implementation, the Tribe is already pursuing a multi-pronged approach to fundraising. This includes the formation of a fundraising non-profit organization to support the Tribe's museum and other public programming, the development of an individual donor program and a museum membership program, and pursuing other grant funding opportunities. As soon as fundraising goals are met, these planning documents will allow for expedient implementation.
- **Community Disagreements:** whenever it is necessary to find consensus among a large and diverse group of people, there will inevitably be competing views on the right path forward. Finding solutions and ideas that resonate with as many stakeholders as possible will be essential. To achieve this, the chosen design firm and Guest Curator will be required to arrange several meetings with the project team and MAC, submit drafts for comment, and hold Community listening sessions. They will take feedback and input received and distill the ideas into cohesive design plans and exhibit narrative.

Narrative

Pamunkey Indian Tribe – Pamunkey Indian Museum & Cultural Center exhibition content development and design plans

Who will plan, implement, and manage your project?

The planning, implementation, and management of the proposed project will be undertaken collaboratively. The Project Director will be Andrew Foster, the MD, and he will be responsible for coordination and logistics. Mr. Foster has over a decade of collections management experience in museums and cultural institutions, and he has contributed to dozens of successful exhibitions. He will work closely with the MAC, the contracted professionals, and the rest of the project team throughout the period of performance.

The Museum Advisory Committee is comprised of seven Pamunkey Citizens with a range of expertise and an interest in supporting the Museum. Included are a Councilperson, a language revitalization specialist, a former educator and non-profit board member, two artists and former PIMCC staff, and other knowledge keepers and culture bearers. Also included as an outside advisor is Siera Hyte, an enrolled member of the Cherokee Nation and the Schiller Family Curator of Indigenous American Art at the Virginia Museum of Fine Arts. They will oversee project progress, provide staff with guidance and insight, and ensure the work aligns with Community wishes.

Also assisting with the project will be the Tribe's Executive Director, Richard Matens, Finance Director, Amber Obeng, and Cultural Resources Associate, Kim Taylor. Mr. Matens will assist with developing the RFP, contract negotiations, and will serve as Tribal Council liaison. Ms. Obeng will be key in managing funds and assisting the Project Manager during reporting, drawdowns, procurement processes, and other financial responsibilities as necessary and appropriate. Ms. Taylor is an enrolled Pamunkey citizen, has significant experience managing archaeological collections, and is the daughter of Warren Cook, a founder of the PIMCC. She will aid the project by providing access to collections, information, and research assistance to the Guest Curator and design firm.

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

Significant resources will be required to successfully complete this project. Among these is the time necessary to conduct stakeholder update meetings and community listening sessions and provide opportunity for input. Incorporating their feedback into the design plans and exhibit narrative will also take time. Because the exhibition is meant to reflect Pamunkey living culture, it is vital that the design process be collaborative and driven by a community focus. There is a strong desire among the Pamunkey Community to move this project forward quickly, and we propose to undertake this phase of the work within eighteen months. To accomplish this, staff have begun laying the foundation for the proposed project, including working with an award-winning exhibition design firm to develop an interpretive plan, enacting vital repairs to the Museum's roof and storefront windows (Supporting Document 1, Figures 9 and 10), and implementing a CMS to better steward the materials in the Museum's care. This will allow project staff to hit the ground running without delay, should funding be awarded.

Also necessary will be significant personnel time required to develop the RFP, coordinate logistics, and provide access to the museum space and to collections. The cost of this support will be borne from the Tribe's operating budget. Importantly, substantial financial resources will be required to contract with an exhibition design firm and a Guest Curator to undertake the proposed work. The Tribe lacks the capacity to undertake the proposed work in-house, and hiring outside firms will be necessary. Furthermore, PIMCC will draw upon the resources, expertise, and connections we have with our peer institutions around the Commonwealth of Virginia and beyond for support, loan requests, and other help as we move through the content development and design process. PIMCC is a member of several peer organizations such as the Virginia Association of Museums, the Virginia Museum of Fine Arts' Statewide Partners Program, and the Virginia Museum of History and Culture's Virginia History Affiliates program, to name a few (Supporting document 1, Figures 11 through 13). The help provided by our friends at partner institutions will augment the resources PIT will put toward the project.

Narrative

Pamunkey Indian Tribe – Pamunkey Indian Museum & Cultural Center exhibition content development and design plans

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

Progress will be tracked by a variety of methods. The completed RFPs will be archived as project milestones, as will the evaluation methodology and winning bids. Signed contracts with the chosen design firm and Guest Curator will also be documented as project milestones. The dates on which these activities are completed will be measured against the proposed Schedule of Completion, and adjustments to the timeline will be made as required. Regular meetings with vendors and Project Team will help track progress. Draft designs, MAC meeting minutes, community listening session notes, and final approved designs and exhibition narratives will all be archived to track project progress. A certificate of completion will be requested from the design firm to verify the project's successful end. A survey will be circulated to Tribal citizens following community listening sessions to further gauge alignment with community wishes. Deliverables will be freely available to share with Tribal citizens upon request.

Project Results

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

This project will result in a significant improvement to the PIMCC's capacity to make accessible the collections it holds and the stories they contain. That capacity will be improved via the narrative content and design plans for a reimagined exhibition that accurately reflects Pamunkey history, initiatives, and living culture. It will provide a roadmap for the Tribe to fabricate an exhibition that is flexible in a way that the existing exhibition is not, allowing for content updates and object rotations in line with museum best practices. After forty-six years without major changes to the exhibition, the time is overdue to bring new stories to light and to modernize the way those stories are presented. This work will serve as a foundation for programmatic development and outreach, and it will position the PIMCC for several decades of meaningful service to the Pamunkey Tribe and the broader community.

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

Revamping the PIMCC's flagship exhibition will result in a substantial increase in the value provided by the Museum to the Pamunkey Community and other patrons. Seeing oneself accurately and meaningfully reflected in museum exhibitions is a powerful experience that reaffirms the importance of those stories to the Community and to the wider public. Furthermore, illustrating that Pamunkey culture is living and evolving will help continue to refute the notion that Indigenous peoples vanished from the East Coast. Not only will the PIMCC be a place for education on Indigenous history in the southeastern United States, but it will also be a place of respect for the work of the Ancestors, of reflection on modern and future issues, and of collaborative cultural creation.

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

The primary products that will result from the proposed project are the exhibition content, narrative, object lists, and label text. Also produced will be exhibition design plans that synthesize that content into a cohesive presentation and provide a roadmap for future building use. Upon successful completion of the project, lessons learned and experiences can be shared via papers or presentations at industry conferences, serving as a model for institutions in similar positions.

Deliverables will be freely accessible to Pamunkey Citizens upon request and can be posted on the Tribe's citizen portal. We will regularly share progress made during the project via the Tribe's and Museum's social media and

Narrative

Pamunkey Indian Tribe – Pamunkey Indian Museum & Cultural Center exhibition content development and design plans

email newsletters. Throughout, staff will continue fundraising for fabrication and installation. The implementation of these deliverables will make them widely available via a reimagined Museum and exhibition space, and it will enable wide-reaching access to the Pamunkey story via virtual exhibitions & tours and traveling panel or banner shows. School groups can visit to learn about their Indigenous neighbors and the ways in which the Tribe has, and continues to, contribute to the cultural landscape of the Commonwealth of Virginia and the United States.

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

The newly formed Pamunkey Foundation serves as a fundraising entity for the Tribe's public programming, focusing initially on Museum renovation and development. This organization will focus its early efforts on raising money via pursuing grants, establishing an individual donor program with supporter benefits, hosting fundraising events, and courting major gift opportunities. Funds raised will go to support exhibit fabrication, installation, and maintenance, among other priorities and programs.

Project benefits and long-term sustainability will also be incorporated into the exhibition design. By allowing for object rotations and content updates, a reimagined exhibition will be flexible and nimble enough to respond to new historical research, and to ongoing initiatives. A central tenet of the new design will be an emphasis on the living and evolving Pamunkey cultural tradition, meaning sustainability and long-term adaptability will underpin much of the exhibition's content. Improved exhibition spaces also mean the collection itself will be better cared for and preserved for future generations to enjoy and learn from.

Additionally, programmatic development based on the content generated will elevate the utility of the exhibition beyond the physical gallery space. This may take the form of virtual exhibitions, topic-specific guided tours, and traveling panel or banner shows. The potential for future work generated by a redesigned exhibition is enormous, and it will serve the Pamunkey Community, both locally and across the U.S. for decades. A reimagined and modernized museum space can serve the Tribe and other constituencies as a community gathering space, hosting events, corporate outings, generating earned income through facility rentals and admissions, and more.

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?

Inherent to the project is an increased level of awareness of the Museum's collections and the stories they illustrate. In its present state, the collection has limited reach, and with the gallery space closed, access to the Tribe's material culture is extremely restricted. With the interpretive plan soon in hand, content development and design plans for an updated exhibition is the next step to returning that space to active use and full operation. The care of the collection will be improved by increased awareness of the stories held by Museum objects, by enabling virtual exhibitions and traveling shows, and by providing a roadmap to prioritize and prepare selected objects for display. There is vast potential for programmatic opportunities resulting from an updated and reimagined exhibition. Such work will be augmented by the authority and depth of content the exhibition will provide.

References Cited

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Schedule of Completion

Pamunkey Indian Tribe – Pamunkey Indian Museum & Cultural Center exhibition content development and design plans

Year 1

Activity	Month 1	Month 2	Month 3	Month 4	Month 5	Month 6	Month 7	Month 8	Month 9	Month 10	Month 11	Month 12
Request for Proposals developed and released for Guest Curator												
Proposals accepted and reviewed												
Contract negotiations and signing												
Guest Curator review of documents, survey of literature/other institutions												
Guest Curator develops draft narrative, submits for comment												
Community Listening session with Guest Curator												
Guest Curator updates draft narrative, incorporating feedback												
Request for Proposals developed and released for design firm												
Proposals accepted and reviewed												
Contract negotiations and signing												
Design firm develops draft plans, submits for comment												
Meetings with Guest Curator and/or design firm, and Project Team												
Community Listening session with design firm												
Guest Curator submits final exhibition content for review & approvals												

Schedule of Completion

Pamunkey Indian Tribe – Pamunkey Indian Museum & Cultural Center exhibition content development and design plans

Year 2

Activity	Month 1	Month 2	Month 3	Month 4	Month 5	Month 6
Guest Curator hands off final deliverables						
Design firm updates draft plans, incorporating feedback						
Meetings with design firm and project team						
Design firm submits final design plans for review & approvals						
Design firm hands off final deliverables						

Digital Products Plan

Pamunkey Indian Tribe – Pamunkey Indian Museum & Cultural Center
exhibition content development and design plans

Type

What digital products will you create?

The digital content created by this project includes exhibition design plans, architectural plans, graphic design plans, and other documentation as necessary. Also included are exhibition content, narrative, object lists, label text, and other relevant text documents. Digital exhibition design plans will be saved in a file format which the chosen vendor utilizes, with copies saved in high-resolution, print-ready PDF files. A copy of the same will be provided as compressed PDF files for quick reference. Exhibition graphic files will be saved in both archival TIF format and print-ready PDF format, both at a resolution of 600ppi or greater. The exhibition narrative and label text provided by the Guest Curator will be saved as Microsoft Word documents with PDF copies. Exhibition artifact checklist(s) shall be generated as a Microsoft Excel spreadsheet(s). The accompanying metadata will vary according to document type, but general standards will include the date created, a standardized file naming convention that follows the exhibition design plan and narrative content outline, and creator of the digital object. Two copies of all files will be requested, and copies will be stored on discrete hard drives in separate locations on the Pamunkey Indian Reservation.

Availability

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

All digital products generated from this project will be freely available to any enrolled Pamunkey Indian Tribe (PIT) Citizens who request it from PIMCC staff. Out of respect for Indigenous data sovereignty, only materials approved for public dissemination by the Museum Advisory Committee and/or Tribal Council will be made available to outside entities. Culturally sensitive materials will be restricted to enrolled PIT citizens, and such restrictions will be enabled through Axiell Collections, the Museum's Collections Management System (CMS). Because the primary product of this project is the digital content that enables its execution, approved digital content will be made available to potential funders and supporters via direct access, with copies posted on the Tribe's website, easily accessible by any internet browser. Such access will further engender support for the fabrication phase of the project to follow. As fundraising and exhibition fabrication continue following the end of the performance period, staff will synthesize approved materials into a virtual exhibit, providing access to the diaspora Pamunkey Community and any others who may not otherwise be able to visit the Museum. This virtual exhibit will be supported by Axiell Internet Server 6, which integrates seamlessly with PIMCC's CMS, and which is accessible from any modern device.

Digital Products Plan

Pamunkey Indian Tribe – Pamunkey Indian Museum & Cultural Center
exhibition content development and design plans

Access

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

In consideration of Indigenous data sovereignty, the Pamunkey Indian Tribe asserts full rights over the data generated from this project. All data will be hosted on servers owned and operated by the Tribe, allowing it to be wholly held and managed by the Community to which it applies. Data will only be shared with outside entities with the expressed written approval of the Museum Advisory Committee and/or Tribal Council. All data, including culturally sensitive data, will remain secure behind a firewall on the Museum's server with duplicates stored on an external hard drive kept in a separate location on the Pamunkey Indian Reservation.

Sustainability

How will you address the sustainability of your digital products?

Digital products deliverables generated from the project will be curated in perpetuity and will be stored on a duplicated storage system in separate locations on the Reservation to allow for regular back-ups and to aid data migration should one server fail. Archived designs, narratives, and other materials will remain accessible for future exhibition updates and programmatic development. The Tribe dedicates money in its operating budget to maintaining servers at its administrative offices, and at the Museum building. All other data generated from this project, including correspondence, procurement documentation, interim and final reports, budget analyses, and other relevant documents will be retained for a minimum of five (5) years following the end of the performance period. PIT may choose to retain these materials for longer at its discretion.

Applicant Name: Pamunkey Indian Tribe | Pamunkey Indian Museum and Cultural Center

Project Title: Exhibition Content Development and Design Plans

Performance Measure	Data We Will Collect (e.g., counts, costs, weights, volumes, temperatures, percentages, hours, observations, opinions, feelings)	Source of Our Data (e.g., members of the target group, project staff, stakeholders, internal/external documents, recording devices, databases)	Method We Will Use (e.g., survey, questionnaire, interview, focus group, informal discussion, observation, assessment, document analysis)	Schedule (e.g., daily, weekly, monthly, quarterly, annually, beginning/end)
Effectiveness: The extent to which activities contribute to achieving the intended results	<u>Data and source:</u> the draft exhibition content and design plans will be submitted by the contracted vendors. The Project Team will review these documents and provide feedback to ensure alignment with project objectives. <u>Method we will use:</u> Project Team will meet with contracted vendors monthly throughout the period of performance. Upon revision, final plans will be approved first by the Museum Advisory Committee and then by the Tribal Council. Contracted vendors will hold a community listening session after submitting draft narrative/design plans. <u>Schedule:</u> Monthly – see Schedule of Completion			
Efficiency: How well resources (e.g., funds, expertise, time) are used and costs are minimized while generating maximum value for the target group	<u>Data and source:</u> Project Director will retain all receipts, invoices, and documentation related to the project for accountability and transparency. <u>Method we will use:</u> Project Director and Finance Director will reconcile these documents to ensure adherence to project budget and procurement policy. Finance Director will assess drawdowns and program expenditures to assure adherence to project activities and proposed uses of funds. <u>Schedule:</u> Quarterly, assessments and reconciliations from Project Director and Finance Director. Monthly, meetings between the project team and contracted vendors to enable assessment of schedule and allow for adjustments if necessary.			
Quality: How well the activities meet the requirements and expectations of the target group	<u>Data and source:</u> a brief survey will be distributed to community listening session attendees to determine how well the exhibition design and content aligns with Community wishes and to ensure their input is captured. <u>Method we will use:</u> physical and electronic surveys. All commentary from stakeholder groups, survey results, and meeting minutes will be reviewed, retained, and archived. <u>Schedule:</u> Following each community listening session (two during project period). At the end of the project, the full Pamunkey Community will be invited to complete a brief survey on whether the final product met their expectations and what suggestions they have.			
Timeliness: The extent to which each task/activity is completed within the proposed timeframe	<u>Data and Source:</u> Monthly meetings between the Project Team and contracted vendors will provide opportunity to assess progress compared to the Schedule of Completion. <u>Method we will use:</u> the Project Director will assess the proposed Schedule of Completion as compared to actual activity completion dates. As milestones are achieved, dates will be recorded and measured against the proposed Schedule of Completion. <u>Schedule:</u> quarterly, adjustments to the Schedule of Completion will be assessed and enacted as necessary, in consultation with IMLS.			