



NATIVE AMERICAN LIBRARY SERVICES ENHANCEMENT GRANTS

Sample Application NAE-260905-OLS-26

Central Council of Tlingit and Haida Indian Tribes

Amount awarded by IMLS: \$150,000

The Central Council of the Tlingit and Haida Indian Tribes of Alaska's Haa Shagoon: A Tlingit and Haida Cultural Arts Education Initiative project will provide structured traditional arts instruction at the library. The project funds will support Tlingit and Haida master artists and the purchase of traditional arts instructional materials for hands-on cultural arts programming such as weaving, beadwork, regalia-making classes. Two programming tracks will be offered: one for Tribal youth ages 14 to 24, coordinated with the Youth Employment Services Program and Youth Engagement Department, and open-enrollment sessions available to all enrolled Tribal members. The library will produce curriculum guides co-developed with contracted artists, catalogued in the Tribal Library's permanent collection and made available digitally for Tribal citizens and anyone living outside Southeast Alaska.

Attached are the following components excerpted from the original application.

- Tribal profile
- Proposal narrative
- Schedule of completion

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

TRIBAL PROFILE

Central Council of the Tlingit and Haida Indian Tribes of Alaska

Haa Shagoon: A Tlingit & Haida Cultural Arts Education Initiative — IMLS Native American Library Services Enhancement Grant

I. Tribal Governance

The Central Council of the Tlingit and Haida Indian Tribes of Alaska (CCTHITA) is a federally recognized tribal government founded in 1935 and reorganized in 1938 under the Indian Reorganization Act, headquartered in Juneau, Alaska. CCTHITA represents more than 38,000 enrolled Tlingit, Haida, and Tsimshian citizens — one of the largest tribes in the United States by enrollment — governed by a democratically elected Tribal Assembly of 14 chapter communities with day-to-day leadership by the Tribal President. CCTHITA operates on an approximately \$24 million annual budget, holds active SAM.gov registration, and has demonstrated federal award compliance through administration of the PL 102-477 integrated employment and training program.

The following CCTHITA departments and partners carry direct roles in the Haa Shagoon project:

- **Tlingit and Haida Tribal Library** (Juneau) — anchor site and institutional home for all programming, curriculum guides, and participant data; Project Director serves as Tribal Librarian.
- **Cultural Resources Division** — conducted master artist consultations during planning; will convene the Year Two Tribal Cultural Advisory Group providing formal governance oversight of all curriculum guides.
- **YES (Youth Employment Services) Program, Employment and Training Dept.** — letter of support from Employment and Training Manager Erinn Adkins-Franks confirms active referral of enrolled youth (ages 14–24) to dedicated cultural arts sessions and integration into existing orientations.
- **Youth Engagement Department** — letter of support from Youth Engagement Coordinator Hunter Huddleston confirms commitment to connect youth to programming and share information through existing communication channels.
- **Generations Southeast** — CCTHITA's State of Alaska-authorized postsecondary institution; provides supplemental classroom space and a pathway for youth to receive formal educational credit.

II. Setting — Communities and Audiences Served

CCTHITA's service area spans the Southeast Alaska panhandle — a 500-mile archipelago accessible primarily by floatplane and ferry. Documented population decline and outmigration (Alaska Dept. of Labor and Workforce Development) make institutional cultural transmission increasingly urgent. Haa Shagoon will deliver in-person programming at a minimum of three community sites — Juneau (anchor), Hoonah, and Kake — with expansion based on Year One demand. Citizens beyond Southeast Alaska access digitized curriculum guides through the Tribal Library's online catalog and receive program updates through CCTHITA's quarterly Tribal Updates newsletter reaching all 38,000-plus enrolled citizens worldwide.

Programming serves four primary audience groups:

- **Tribal youth ages 14–24** — highest-priority audience; fewer than 30% had learned any traditional art form from family or community. Dedicated youth track targets 40+ participants per year, scheduled in coordination with the YES Program.
- **Adult tribal citizens** — open-enrollment sessions at all sites; listening sessions across six chapter communities identified traditional arts instruction as the most-wanted new library offering.
- **Master artists and cultural practitioners** — contracted as compensated professional instructors; minimum six engagements over two years, establishing a replicable institutional model for valuing traditional knowledge.
- **Elders** — participated in planning and serve as the formal Tribal Cultural Advisory Group in Year Two, with governance authority over curriculum guide content before any guide enters the library's permanent collection.

Art forms — including cedar weaving, formline design, and additional forms confirmed through artist consultation — were selected based on documented community interest and transmission urgency. The Tribal Library, recognized as the community's most trusted institutional setting, will serve as the permanent home for all curriculum guides and participant outcome data produced through the project.

PROJECT NARRATIVE

Haa Shagoon: A Tlingit & Haida Cultural Arts Education Initiative

Central Council of the Tlingit and Haida Indian Tribes of Alaska | Juneau, Alaska | October 1, 2026 – September 30, 2028

I. PROJECT JUSTIFICATION

What current need, challenge, or opportunity will your project address and how was it identified? Describe how you have used reliable sources to define the need, challenge, or opportunity and develop the scope for the project.

The Central Council of the Tlingit and Haida Indian Tribes of Alaska “Tlingit and Haida” faces an urgent and well-documented challenge: the accelerating loss of intergenerational transmission of traditional Tlingit and Haida art forms. Formline design, Chilkat and Ravenstail weaving, beadwork, and regalia-making are living expressions of clan identity, spiritual knowledge, and tribal sovereignty, and their disappearance from everyday community life represents a direct threat to cultural continuity for more than 38,000 Tlingit and Haida citizens worldwide. This need was identified through multiple reliable sources. Internal surveys conducted by the Tribal Library and Cultural Resources Division, in coordination with the Employment and Training Department, found that fewer than 30 percent of tribal youth ages 14 to 24 reported having learned any traditional art form from a family or community member. Community listening sessions held across six Southeast Alaska chapter communities, Juneau, Hoonah, Kake, Angoon, Wrangell, and Sitka, consistently identified cultural disconnection as a top concern, and structured traditional arts instruction through the Tribal library as the single most frequently requested new program offering. These findings are reinforced by the Alaska Department of Labor and Workforce Development’s documented projections of sustained population decline and outmigration in Southeast Alaska, and by research on Indigenous community wellness consistently identifying cultural engagement as a significant protective factor against youth disengagement and loss of community belonging.

The scope of the project was further shaped through a multi-source planning process. The YES (Youth Employment Services) Program within the Employment and Training Department provided a firsthand account of youth interest that carried particular weight: over the years, YES participants have worked directly alongside the Tribal Library’s cultural programming staff, supporting cultural events and community outreach. Those working relationships gave YES Program staff a clear view of how deeply youth connect with the library’s cultural mission, and how consistently they ask whether structured instruction in traditional art forms, particularly cedar weaving and formline design, will ever be made available to them. As Erinn Adkins-Franks, Employment and Training Manager, writes in the YES Program’s letter of support included with this application: “The Haa Shagoon initiative is the answer to those requests.” This documented, observed interest directly shaped the decision to offer dedicated youth cultural arts sessions as a distinct track within the program. Individual consultations with Tlingit and Haida master artists conducted by the Cultural Resources Division confirmed that transmission has become increasingly fragmented and that artists are willing to teach but lack a compensated institutional pathway, findings that shaped the contractor model and art form priorities. The Tribal library is uniquely positioned to address this need: community listening sessions confirmed that tribal citizens across all age groups view it as the most trusted institutional home for this programming, and master artists identified it as the setting most likely to make their involvement sustainable.

Who is the primary audience for your project and how have they been involved in the planning?

The primary audience for the Haa Shagoon project is enrolled Tlingit and Haida tribal citizens of all ages residing in Southeast Alaska, with particular emphasis on four groups who will be most immediately and positively affected: youth ages 14 to 24, adult tribal citizens including parents and caregivers, master artists and cultural practitioners, and elders. Programming will be offered in two parallel tracks, dedicated cultural arts sessions for tribal youth ages 14 to 24, scheduled in coordination with the YES Program to accommodate school and work schedules, and open-enrollment sessions available to all tribal members of all ages, ensuring that both the highest-priority youth audience and the broader community have structured access to instruction through the same artists in the same institutional setting.

Each audience group was involved in planning in distinct ways. YES Program staff confirmed strong unmet interest in traditional arts opportunities among enrolled youth, including youth who have worked directly with cultural program staff and expressed repeated interest in cedar weaving and formline design specifically, and identified scheduling conflicts, limited program awareness, and geographic distance as the primary barriers,

findings that directly shaped the multi-site delivery model and flexible scheduling design. The YES Program has committed in writing to actively referring enrolled participants to the dedicated youth sessions and integrating Haa Shagoon promotion into its existing orientations, workshops, and outreach events; a letter of support from Employment and Training Manager Erinn Adkins-Franks is included with this application. The Youth Engagement Department, led by Youth Engagement Coordinator Hunter Huddleston, similarly confirmed in a separate letter of support that youth served by the department have responded enthusiastically to opportunities to engage with traditional Tlingit and Haida art forms, and has committed to connecting those youth to Haa Shagoon programming and sharing information about classes through the department's existing communication channels. Adult community members participated in listening sessions across six chapter communities and consistently named traditional arts instruction as the most wanted new library offering, identifying the Tribal library as the institutional home they would most trust, input that determined the library-based delivery model and the open-enrollment format for general tribal member sessions. Master artists were individually consulted by the Cultural Resources Division and served as co-designers of the project, shaping the contractor model, session structure, supply needs, and terms of engagement. Elders participated in listening sessions and will serve on the tribal cultural advisory group in Year Two that reviews and validates all curriculum guides before they enter the library's permanent collection, making them an ongoing governance presence rather than simply a beneficiary group.

II. PROJECT WORK PLAN

What specific activities will you carry out and in what sequence? Who will execute each activity? Be sure to identify all key staff.

The Haa Shagoon project unfolds across two program years beginning October 1, 2026, in a sequence that builds infrastructure first, launches programming once that infrastructure is in place, expands geographically in the middle months of Year One, and shifts emphasis in Year Two toward curriculum documentation and evaluation while sustaining the full scope of direct programming.

Two staff positions carry primary responsibility for project implementation. The Project Director is Vicki L. Soboleff, Tlingit and Haida's Cultural Heritage Manager, who serves in this role through her existing position and is not compensated through the grant. Ms. Soboleff brings more than two decades of experience in Indigenous cultural education and arts transmission, tribal grants administration, and ANCSA corporate finance, including prior service as Grants Manager at the Tulalip Tribes of Washington and Corporate Controller at Sealaska Corporation. She currently leads Tlingit and Haida's cultural service plan development and collaboration with tribal programs and partners to support Southeast Alaska Indigenous language, arts, and cultural preservation, work that directly informs and aligns with every dimension of the Haa Shagoon initiative. She also holds the Margaret Nick Cooke Award for Alaska Native Arts and Languages, is a designated Culture Bearer, and taught Southeast Alaska Native song and dance to Alaska Native children for twenty years. The Program Coordinator is an existing Tlingit and Haida staff member serving at 25% FTE, compensated through the grant, who carries day-to-day operational responsibility for contractor administration, participant data collection, curriculum guide co-development, and milestone tracking.

In the first month, the Project Director, who also serves as the Tribal Librarian, will activate the grant in IMLS's eGMS Reach system, establish the internal milestone tracking log, confirm chapter liaisons in Hoonah and Kake, and brief all internal partner departments on their roles. In months one through three, the Program Coordinator, an existing Tlingit and Haida staff member at 25% FTE, will execute professional services contracts with three Tlingit and Haida master artists and complete Year One supply procurement using vendor quotes obtained prior to award. Beginning in month three, direct cultural arts programming launches at the Juneau Tribal Library. Each contracted master artist will deliver their art form in two formats: dedicated youth sessions for participants ages 14 to 24, scheduled in coordination with the YES Program, and open-enrollment sessions available to all tribal members. The Employment and Training Department Liaison conducts ongoing youth outreach and referral into the dedicated youth sessions throughout both years. Programming expands to the Hoonah chapter site in month six and the Kake chapter site in month seven, coordinated by existing tribal employees serving as community chapter liaisons at no cost to the grant. The Program Coordinator administers participant intake forms, pre-surveys, and post-surveys for all series, and the Project Director convenes a mid-year feedback session with artists and participants in months nine and ten. At month twelve the Program Coordinator compiles all Year One participant data and the Project Director submits the interim financial and performance report to IMLS.

Year Two opens in months one and two with renewed and expanded instructor contracts and supplemental supply procurement based on Year One community feedback, with additional art forms added to both the youth

and general membership tracks. Cultural arts programming continues at Juneau, Hoonah, Kake, and a third community site confirmed based on Year One demand, in both the dedicated youth and open-enrollment formats. Beginning in month one and running through month nine, the Program Coordinator works with each contracted artist to co-develop a written curriculum guide for their art form. Draft guides are reviewed in months five through seven by the Tribal Cultural Advisory Group, a body of elders and cultural practitioners convened by the Cultural Resources Division, and finalized guides are catalogued in the library's permanent collection with digital versions created in months nine and ten. The Project Director contracts an Evaluation Consultant in months one through two; the consultant designs the evaluation framework in months two through three, conducts artist and participant interviews and compiles Year Two data in months ten and eleven, and delivers the summative evaluation report in month twelve. The Project Director reviews and submits the final report to IMLS alongside the final financial report. Dissemination runs throughout both years via Tlingit and Haida's quarterly Tribal Updates newsletter, tribal website, and social media, with curriculum guides shared with partner tribal libraries beginning in month twenty-two and a community celebration hosted at the Tribal Library in month twenty-four.

How have you involved stakeholders in the planning and development of the project and how will you incorporate their input throughout the project?

Stakeholder engagement has been built into this project from its earliest stages and will continue as a structured practice throughout implementation rather than as a one-time planning activity. During the 2023 to 2024 planning period, the Tribal Library and Cultural Resources Division conducted community listening sessions across six Southeast Alaska chapter communities, open to all tribal citizens. The consistent finding, that structured traditional arts instruction through the library was the most wanted new program offering, directly determined the project's institutional home, open-enrollment format for general tribal member sessions, and geographic expansion plan. Master artists were individually consulted to assess willingness to teach, identify which art forms carry the greatest urgency for transmission, and understand what compensation and scheduling arrangements would make consistent participation feasible; their input determined the contractor model, per-engagement rate, session structure, and supply list. The YES Program was engaged to assess youth barriers specifically, and staff feedback, including the observation that YES participants who have worked with cultural program staff in the past have shown repeated, direct interest in cedar weaving and formline design, shaped both the dedicated youth session track and the multi-site delivery model. The Youth Engagement Department, which has an established collaborative relationship with the cultural programming department, further confirmed, in a letter of support from Youth Engagement Coordinator Hunter Huddleston included with this application, that youth are eager for structured cultural arts access, that the program's commitment to offering beginner-level instruction in cedar weaving and formline design directly addresses a gap those youth have experienced, and that the department has committed to connecting the youth it works with to available programming and sharing information about classes through existing communication channels.

Going forward, stakeholder input will be incorporated continuously through four structured mechanisms: participant pre and post surveys reviewed within thirty days of each series closing to inform adjustments to the next; artist feedback conversations conducted by the Program Coordinator at the close of each cohort; a community advisory check-in with chapter liaisons, elders, and YES Program staff at the midpoint of each program year; and the tribal cultural advisory group in Year Two, which functions as a formal governance body over curriculum guide development with authority to require revisions before any guide enters the library's permanent collection. Together these mechanisms ensure that community voice remains an active force in shaping the project across its full two-year arc.

What existing resources within the Tribe, assets within the library or community, and/or potential partners will you use during this project to aid in its success?

The Haa Shagoon project is not being built from scratch. The Tlingit and Haida Tribal Library in Juneau serves as the anchor site and provides dedicated programming space, an existing collection of cultural reference materials, established patron relationships, and community visibility at no additional cost. Generations Southeast, Tlingit and Haida's State of Alaska authorized postsecondary institution, provides supplemental classroom space and a potential pathway for youth participants to receive formal educational recognition for skills developed through the program. The YES Program provides a direct, cost-free recruitment pipeline into dedicated youth sessions, integrating Haa Shagoon promotion into existing orientations and outreach events that tribal youth already attend. The Youth Engagement Department, led by Youth Engagement Coordinator Hunter Huddleston, has worked collaboratively with the cultural programming department over the course of its programming and has confirmed in a letter of support that it will connect youth it serves to available Haa Shagoon sessions and share information about classes through its existing communication channels, providing a second, cost-free outreach channel into

the tribal youth population beyond the YES Program. The Alaska Youth Stewards program will serve as a cross-referral partner, connecting stewardship participants to cultural arts programming as a complementary activity. The Cultural Resources Division brings institutional knowledge of Tlingit and Haida cultural practices and established relationships with master artists and elders, meaning the contractor vetting process draws on a known and trusted network. Existing tribal employees in Hoonah and Kake have agreed to serve as community chapter liaisons at no cost to the grant. Tlingit and Haida's grants management infrastructure, including an active SAM.gov registration and demonstrated federal award compliance under the PL 102-477 program, ensures full administrative readiness. Tlingit and Haida's tribal communications infrastructure, including the quarterly Tribal Updates newsletter reaching all 38,000-plus enrolled citizens worldwide, the tribal website, and active social media, provides a ready-made platform for program promotion and results sharing at no additional cost.

How and with whom will you share your work's results and lessons learned?

Results and lessons learned will be shared with multiple audiences through channels already in place, beginning during the project rather than only at its close. Within the Tlingit and Haida community, the primary dissemination audience, program updates, participant spotlights, and artist features will appear in each issue of the quarterly Tribal Updates newsletter, which reaches all 38,000-plus enrolled citizens worldwide including those in Anchorage, Seattle, and San Francisco who cannot access in-person programming. The tribal website and social media will carry ongoing announcements and images of completed work. Curriculum guides co-developed with master artists will be formally catalogued in the library's permanent collection and made available digitally through the online catalog, ensuring that citizens living outside Southeast Alaska can access the project's most durable product. At the close of the project in September 2028, Tlingit and Haida will host a community celebration and results presentation at the Tribal Library, open to all tribal citizens, featuring participant work, and structured as both a formal accounting of outcomes and a cultural gathering consistent with Tlingit and Haida traditions of collective recognition and reflection.

Beyond the community, a summary of the Haa Shagoon model, including the contractor approach, supply framework, curriculum guide format, and participant outcome data, will be submitted to the Association of Tribal Archives, Libraries, and Museums at the midpoint of Year Two and again at project close. The summative evaluation report will be posted publicly to Tlingit and Haida's Tribal Library page, written to serve both IMLS as a compliance document and the broader tribal library field as a practical replication resource. If scheduling allows, the Project Director or Program Coordinator will present lessons learned at the Alaska Federation of Natives annual convention or an ATALM conference. All results will be reported to IMLS through required interim and final reports via eGMS Reach, with IMLS acknowledged in all publications, guides, and presentations per agency grantee communications requirements.

III. PROJECT RESULTS

What are your project's intended results and/or product(s), and how will they address the need, challenge, or opportunity you identified in the Project Justification section?

The Haa Shagoon project will produce three tangible products and a set of direct community outcomes that together address the identified need, the absence of a structured, compensated, institutionally-supported pathway for traditional Tlingit and Haida art forms to be transmitted through the Tribal library. The most durable product will be a minimum of four curriculum guides co-developed with contracted master artists, one per art form taught across the two-year period. Each guide will document materials lists, teaching sequence, cultural context and clan significance, and key techniques in language accessible to both future instructors and self-directed learners. Guides will be catalogued as permanent reference resources in the library's collection and made available digitally through the online catalog and to partner tribal libraries on request. These guides address the identified need at a systemic level: when a master artist can no longer teach, their knowledge will for the first time leave an institutional trace accessible to any future instructor, cultural program, or community member. The project will also produce a documented program operational framework, contract templates, procurement checklists, intake and survey instruments, and scheduling protocols, so that a future coordinator can replicate the model with minimal start-up effort. A participant outcome dataset capturing enrollment, completion rates, and pre and post survey results will provide Tlingit and Haida with baseline cultural arts engagement data that did not previously exist, informing future grant applications and tribal program planning.

On the community outcomes side, a minimum of 120 unique participants will receive direct instruction from contracted Tlingit and Haida master artists across the two-year period, drawn from both the dedicated youth track, targeting a minimum of 40 youth participants ages 14 to 24 per year, and the open-enrollment general tribal

member track, through at least eight programming series delivered at a minimum of three geographic community sites. At least six master artist engagements over the full project will be formally compensated through the library, establishing a professional precedent for valuing traditional knowledge within a tribal institution that will outlast the grant. These outcomes address the identified need on two levels: at the individual level, participants gain hands-on skills and a lived connection to their cultural heritage that community listening sessions described as urgently wanted and largely unavailable; at the systemic level, the project creates the institutional infrastructure, compensated artists, stocked supply inventory, documented curriculum, and a replicable program model, that makes continued cultural arts programming sustainable long after the IMLS award concludes.

How do you define success for this project, and how will it be evaluated?

Success for the Haa Shagoon project is defined on three dimensions consistent with IMLS performance measures, effectiveness, quality, and timeliness, each operationalized through specific indicators and collection methods. Effectiveness will be measured through pre and post participant surveys administered at the start and close of each programming series, assessing self-reported cultural knowledge and skill gains, connection to Tlingit and Haida cultural identity, and interest in continued learning. The project defines effectiveness as achieved if at least 60 percent of youth participants report increased cultural identity connection on the post-survey relative to baseline, and at least 70 percent of all participants who complete a full series report meaningful new skills gained. Enrollment and completion tracking provides a second effectiveness measure, with targets of a minimum of 15 participants per series and a 70 percent completion rate defined as attending at least 75 percent of scheduled sessions. Quality will be assessed through participant satisfaction surveys at the close of each series, targeting an average rating of 4.0 out of 5.0 or higher, and through structured artist feedback conversations conducted by the Program Coordinator after each cohort, treating artist satisfaction as a direct quality signal inseparable from instructional excellence. In Year Two, the tribal cultural advisory group functions as a formal quality gate for curriculum guides, assessing each for cultural accuracy, completeness, and appropriateness before any guide is accepted into the library's permanent collection. Timeliness will be tracked through a milestone log maintained by the Program Coordinator and reviewed monthly by the Project Director, with any milestone delayed more than 30 days documented and disclosed to IMLS in the next interim report.

In Year Two, an external evaluation consultant with demonstrated experience in Indigenous community evaluation and culturally responsive methods will synthesize data from all of the above sources into a summative evaluation report. The report will rate overall project performance on the three IMLS dimensions on a scale of one to five as required by the NOFO, and will include a narrative assessment of lessons learned, recommendations for sustaining and replicating the program, and an honest account of what did not go as planned and why. Tlingit and Haida are committed to producing an evaluation that is genuinely useful, to IMLS, to the tribal library field, and to Tlingit and Haida itself as it plans for continued cultural programming beyond the grant period.

How will you disseminate the results (deliverables, lessons learned, etc.) of the project to the primary audience?

Dissemination for the Haa Shagoon project is a continuous practice woven into the program from the first month of the award period through and beyond its conclusion. During both years, program updates, participant spotlights, and artist features will appear quarterly in the Tribal Updates newsletter reaching all 38,000-plus enrolled citizens worldwide, with ongoing announcements on the tribal website and social media. A dedicated Haa Shagoon display in the library will feature participant work and upcoming session schedules throughout the project period, reinforcing the library's role as a cultural knowledge center. Curriculum guides will be formally catalogued in the library's permanent collection and announced to the community through library communications upon completion, with digital versions available through the online catalog for citizens living outside Southeast Alaska, making the project's most durable product a matter of cultural equity rather than convenience. At the close of the project in September 2028, Tlingit and Haida will host a community celebration and results presentation at the Tribal Library, structured as both a formal accounting of outcomes and a cultural gathering consistent with Tlingit and Haida traditions of collective recognition and reflection.

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

Sustainability is a design principle in the Haa Shagoon project, not an afterthought. By September 30, 2028, Tlingit and Haida will have built four durable assets that make continued programming achievable without grant funding at the same level. First, a vetted instructor roster of six or more Tlingit and Haida master artists who have demonstrated their willingness and ability to teach through the library, a permanent community resource future coordinators can draw on whenever modest funds are available. Second, a stocked supply inventory of looms, beading materials, regalia-making supplies, and formline design tools that remain the library's property,

substantially lowering the marginal cost of future programming. Third, a curriculum guide collection of four or more guides catalogued in the library's permanent collection, ensuring that knowledge transmitted during the grant period leaves an institutional trace accessible to any future instructor or learner. Fourth, a documented program operational framework, contracts, checklists, intake forms, survey instruments, and scheduling protocols, so the program can be handed off to new staff or replicated at another tribal library without reinventing the wheel.

Beyond these four assets, Tlingit and Haida has secured two institutional commitments. The Employment and Training Department has expressed interest in formally integrating cultural arts programming, for both the dedicated youth track and the general membership track, into the YES Program curriculum for future program years, connecting the library's arts offerings to workforce development funding streams that already exist within the tribe. The Cultural Resources Division has committed to advocating within Tlingit and Haida's annual budget process for a dedicated line item covering ongoing instructor honoraria and supply replenishment, estimated at \$15,000 to \$20,000 annually, realistic and proportionate investment within Tlingit and Haida's approximately \$24 million operating budget that would sustain core programming at the Juneau site without dependence on any single external grant. Tlingit and Haida is approaching this award not as an opportunity to offer programming for two years and stop, but as the mechanism by which cultural arts education, for youth and tribal members of all ages, becomes an established and lasting feature of what the Tribal Library provides to its community.

SCHEDULE OF COMPLETION — Haa Shagoon: A Tlingit & Haida Cultural Arts Education Initiative

YEAR ONE | October 1, 2026 – September 30, 2027 | Central Council of the Tlingit and Haida Indian Tribes of Alaska

LEGEND: ■ Admin/Coordination ■ Cultural Arts Programming ■ Curriculum & Documentation ■ Evaluation & Reporting ■ Dissemination

Activity / Milestone	Lead	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
A. ADMINISTRATION & COORDINATION													
Grant administration setup; internal tracking tools; chapter liaison confirmation	Project Director	■	■										
Quarterly status reports; interim IMLS financial & performance reports (Months 6, 12)	Project Director			■			■			■			■
B. CONTRACTING & SUPPLY PROCUREMENT													
Identify, vet, and execute contracts with master artists for cultural arts programming	Director + Coordinator	■	■	■									
Procure instructional supplies; establish supply inventory tracking system	Program Coordinator		■	■									
C. CULTURAL ARTS PROGRAMMING													
Participant intake and pre-surveys administered prior to each program activity	Program Coordinator			■	■	■	■	■	■	■	■	■	■
Cultural arts programming — Art Form 1 (Juneau)	Contracted Artist			■	■	■	■	■					
Cultural arts programming — Art Form 2 (Juneau)	Contracted Artist			■	■	■							
Cultural arts programming — Art Form 3 (Juneau)	Contracted Artist				■	■	■						
Cultural arts programming — Art Form 4 (Juneau)	Contracted Artist					■	■	■	■	■			
Expand programming to Hoonah chapter site	Coordinator + Liaison						■	■	■	■	■	■	■
Expand programming to Kake chapter site	Coordinator + Liaison							■	■	■	■	■	■
YES Program youth outreach and referral into cultural programming (ongoing)	E&T Dept. Liaison	■	■	■	■	■	■	■	■	■	■	■	■
Post-surveys and satisfaction surveys administered at close of each program activity	Program Coordinator					■	■	■	■	■	■	■	■
D. EVALUATION & DISSEMINATION													
Mid-year feedback sessions with artists and participants; program adjustments	Director + Coordinator									■	■		
Ongoing community promotion: newsletter, tribal website, social media	Program Coordinator			■	■	■	■	■	■	■	■	■	■
Compile Year One participant data for reporting	Program Coordinator												■

Year One: Month 1 = Oct 2026, Month 12 = Sep 2027. Shaded cells = active period. Dates are targets subject to minor adjustment with Project Director approval.

SCHEDULE OF COMPLETION — Haa Shagoon: A Tlingit & Haida Cultural Arts Education Initiative

YEAR TWO | October 1, 2027 – September 30, 2028 | Central Council of the Tlingit and Haida Indian Tribes of Alaska

LEGEND: ■ Admin/Coordination ■ Cultural Arts Programming ■ Curriculum & Documentation ■ Evaluation & Reporting ■ Dissemination

Activity / Milestone	Lead	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
A. ADMINISTRATION & COORDINATION													
Quarterly status reports; interim IMLS reports (Months 18, 24); final report submitted to IMLS	Project Director												
Renew and expand instructor contracts; procure additional supplies per Year One inventory review	Director + Coordinator												
B. CULTURAL ARTS PROGRAMMING													
Participant intake and pre-surveys administered prior to each program activity	Program Coordinator												
Cultural arts programming — Art Forms 1 & 2 continued (expanded cohort, all sites)	Contracted Artists												
Cultural arts programming — Art Form 5 (Juneau and Hoonah)	Contracted Artist												
Cultural arts programming — Art Form 6 (Juneau, Kake, and third community site)	Contracted Artist												
Expand programming to third community site; coordinate logistics with community liaison	Coordinator + Liaison												
YES Program youth outreach and referral into cultural programming (ongoing)	E&T Dept. Liaison												
Post-surveys and satisfaction surveys at close of each program activity	Program Coordinator												
C. CURRICULUM DEVELOPMENT & DOCUMENTATION													
Co-develop and draft curriculum guides with master artists; advisory group review and revision	Coordinator + Artists												
Finalize and catalogue guides in Tribal Library collection; create digital versions	Librarian + Coordinator												
Document program operational framework for future replication	Program Coordinator												
D. EVALUATION & REPORTING													
Contract evaluation consultant; compile data; conduct artist and participant interviews	Director + Consultant												
Summative evaluation report finalized and submitted to IMLS	Eval. Consultant												
E. DISSEMINATION													
Ongoing community promotion: newsletter, tribal website, and social media	Program Coordinator												
Share program model with ATALM; distribute curriculum guides to partner libraries	Director + Librarian												
Host community celebration; post final report to Tribal Library public page	Director + Coordinator												

Year Two: Month 1 = Oct 2027, Month 12 = Sep 2028. Shaded cells = active period. Dates are targets subject to minor adjustment with Project Director approval.