



NATIONAL HISTORICAL
PUBLICATIONS
& RECORDS COMMISSION

The attached document contains the Grant Narrative of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Be aware that minor changes may have been made to the plan of work and other portions of the proposed project in response to comments made during the review process. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations.

Prospective applicants should consult the NHPRC's application guidelines at <https://www.archives.gov/nhprc/apply> for instructions.

Applicants are also strongly encouraged to consult with the NHPRC staff member listed in the grant announcement well before a grant deadline. Prospective applicants are also strongly encouraged to submit a draft application by the deadline listed in the grant announcement.

The Commission especially welcomes applications from collaborative teams at the earliest stages of planning for an online edition of historical records that center the voices and perspectives of Black, Indigenous, and People of Color.

Project Title: Wičhóoyake kiŋ aglí—They Bring the Stories Back: Connecting Lakota Wild West Performers to Pine Ridge Community Histories

Institution: Clemson University

Project Co-Directors: Douglas Seefeldt and Tawa Ducheneaux

Grant Program: NHPRC-Mellon Planning Grants for Collaborative Digital Editions in African American, Asian American, Hispanic American, and Native American History and Ethnic Studies

PROJECT NARRATIVE

***Wičhóoyake kiŋ aglí*—They Bring the Stories Back: Connecting Lakota Wild West Performers to Pine Ridge Community Histories**

As Oglala Lakota artist and descendant of a Wild West performer, Arthur Amiotte argues in an essay co-written with Janet C. Berlo, “for too long, outsiders have tended to romanticize and reify traditional Plains life, as if it were separate from the larger world.”¹ Amiotte encourages us to think about a long history of Lakota cosmopolitanism and circulation, of which Wild West performance is an exemplary part. Emerging on the heels of the US military’s campaigns against the Plains Indians, Wild West exhibitions such as Buffalo Bill’s sought to capitalize on growing public nostalgia for a vanishing American frontier with American Indians at its mythic center. As the longest-running and most prominent Wild West show, its history is singularly intertwined with the community of Pine Ridge, beginning in 1885 when Sitting Bull joined the tour as a featured performer for one season. The Lakota leader’s notoriety elevated the exhibition to a position of commercial viability and helped cement its sustained professional interest in this community. In 1891 Oglala Lakota, such as Short Bull, would find a mutually beneficial arrangement with the Wild West after being detained by the military in response to the Ghost Dance movement. That legacy is preserved to this day by Thomas Shortbull, a great-grandson and the current President of the Oglala Lakota College.

This project invites wider community conversation about the importance of Lakota performance, the circulation of Lakota arts and culture, and the legacy of these travels today.

¹ Janet Catherine Berlo and Arthur Amiotte, “Generosity, Trade and Reciprocity among the Lakota: Three Moments in Time,” in *Plains Indian art of the early reservation era: the Donald Danforth Jr. collection at the Saint Louis Art Museum*, ed. Jill Ahlberg Yohe (Saint Louis: Saint Louis Art Museum, 2016), 34.

The proposed digital edition of primary sources (texts, images, oral histories, and artifacts), focuses on Lakota community members who traveled across Canada, the United States, and Europe as “Wild West” show performers during the late nineteenth and early twentieth centuries. It will demonstrate to scholars, students, and local community members just how unique and significant these performers’ experiences were to their families, to American culture, and to European conceptions of Lakota people. Taken as a whole, this project will tell the important but little-known history of these Lakota performers from the perspectives of their own communities in a way that will both educate and inspire future generations.

This project will bring together a diverse group of collaborators uniquely suited to ensure its relevance and dynamism as a resource for its sponsoring community as well as students and researchers in the multi-disciplinary scholarship of Native American Studies. That collaboration includes the archivist, faculty, and staff from Oglala Lakota College and Woksape Tipi Library & Archives who will oversee the curriculum development, student instruction, and public outreach for building, curating, and promoting the edition. Editors and scholars with specialties in Native American history, art history, cultural studies, and archives and digital humanities will collaborate directly or play advisory roles in the development of the project.

Primary activities will include discussions to establish the values and priorities for the make-up of the collaborative digital edition, as well as for its eventual functionality and design. This will involve coordinating meetings both in person and remotely between key stakeholders. The project will also focus on readiness to carry out core processes in the development of the edition. Graduate courses at the OLC will be oriented toward a project-based experiential learning pedagogy focusing on research and editorial methodologies. The experiential

education model will also inform tutorials on all aspects of the editorial process as well as core skills in digital humanities. Community history collection events will both expand and diversify the edition even as they foster new possibilities for an edition engaged with its publics.

When art historian Emily Burns first approached Woksape Tipi archivist Tawa Ducheneaux about Lakota-related archives she had studied in French collections, Ducheneaux noted her disappointment with the scattering of Lakota materials that might otherwise be centered within the community. The proposed project seeks to expand, enrich, and reconceive the collection of items located at Woksape Tipi Library & Archives and the Papers of William F. Cody, while working to cultivate the community archive of Pine Ridge that persists in local family histories and traditions. This collaboration will be the basis for a multivocal and multimedia edition that redefines the traditional concept of a scholarly edition by engaging a diverse group of participants and appealing to a range of audiences. This project offers an opportunity, using digital tools, to compile and center these disparate materials in a single accessible place that is grounded in the Lakota Nation as well as to expand and enrich the archive with objects and stories that are already in the archives, homes, and memories of present-day Lakotas.

The budget includes funding for an hourly student internship at the Oglala Lakota College's (OLC) Woksape Tipi Library and Archives, a summer stipend for the archivist, speaker fees for five Lakota community collaborators, a summer course development stipend for an OLC faculty member, and costs for Lakota community scanning events, travel reimbursements and speaker fees for project participants, domain registration and hosting fees, and costs associated with implementing community surveys and prototype user testing.

PROJECT TEAM

Project Director:

Seefeldt, Douglas. Associate Professor of History, Clemson University, and Senior Digital Editor, The Papers of William F. Cody. 864-656-3153. wseefel@clemson.edu

Project Co-Director:

- **Ducheneaux, Tawa.** Archivist, Woksape Tipi Library & Archives, Oglala Lakota College. 605-455-6065. tducheneaux@olc.edu

Project Key Personnel:

- **Burns, Emily.** Associate Professor of Art History, Auburn University. 334-844-4318. emily.burns@auburn.edu
- **Christianson, Frank.** Associate Dean, College of Humanities, Professor of English, Brigham Young University, and Senior Editor, The Papers of William F. Cody. 801-422-5289. frank_christianson@byu.edu
- **Jewell, Andrew.** Interim Co-Director, Center for Digital Research in the Humanities (CDRH), Professor of Digital Projects, University of Nebraska–Lincoln Libraries. 402-472-5266. ajewell2@unl.edu
- **Johnston, Jeremy.** Tate Endowed Chair of Western History, and Managing Editor, The Papers of William F. Cody, Buffalo Bill Center of the West. 307-578-4032. jeremyj@centerofthewest.org
- **Meyers, Richie.** Director, Graduate Studies. Oglala Lakota College. 605-455-6006. rmeyers@olc.edu
- **OLC Student Intern.** Woksape Tipi Library & Archives, Oglala Lakota College.

- **Voelker, Emily.** Assistant Professor of Art History, University of North Carolina, Greensboro. 336-334-5789. elvoelker@uncg.edu
- **Weakly, Laura.** Metadata Encoding Specialist, Center for Digital Research in the Humanities (CDRH), University of Nebraska–Lincoln. 402-472-4547. lweakly2@unl.edu
- **Wingo, Rebecca.** Assistant Professor of History and Director of Public History, University of Cincinnati. 513-556-2144. wingora@ucmail.uc.edu

Committed To Participating In The Planning Process:

- **Iron Cloud, Stella.** Lakota Genealogist.
- **LaPointe, Ernie.** President of the Sitting Bull Family Foundation, Lakota Consultant.
- **LaPointe, Sonja.** Lakota Genealogist.
- **Reinhardt, Akim D.** Professor of History, Towson University.

Will Be Invited To Participate In The Planning Process:

- **Geliga, Susana.** Co-director, Genoa Indian School Digital Reconciliation Project, University of Nebraska, Lincoln, and former student, Oglala Lakota College
- **Lakota Community Collaborators (3 additional)**
- **Maxon, Mary.** Director, Red Cloud Heritage Center, Red Cloud Indian School

The committed participants and potential participants will join in the two scheduled community conversations, the two community scanning events, and will work with Woksape Tipi Library & Archives staff to identify community archival materials and potential family collections related to Lakota Wild West performers, and discuss the results of the user survey.

Project Advisors (* = confirmed):

- **Amiotte, Arthur.** Oglala Lakota American painter, collage artist, and educator. Author of *Transformation and Continuity in Lakota Culture: The Collages of Arthur Amiotte* (2014)
- **Andersson, Rani-Henrik.** Senior University Lecturer in North American Studies, University of Helsinki. Author of *A Whirlwind Passed through Our Country: Lakota Voices of the Ghost Dance* (2018)
- **Cohen, Kenneth.** Associate Professor and Director of Museum Studies, U. of Delaware
- ***Delaney, Michelle.** Assistant Director for History and Culture, National Museum of the American Indian, Smithsonian Institution. Author of *Art and Advertising in Buffalo Bill's Wild West* (2019), and *Buffalo Bill's Wild West Warriors: A Photographic History by Gertrude Käsebier* (2007)
- **Deloria, Philip J.** Professor of Native American and Indigenous Studies, Department of History, Harvard University. Author of *Indians in Unexpected Places* (2004), and *Playing Indian* (1998)
- **Friesen, Steve.** Director, Buffalo Bill Museum and Grave (retired). Author of *Lakota Performers in Europe: Their Culture and the Artifacts They Left Behind* (2017)
- **Greci-Green, Adriana.** Curator of Indigenous Arts of America, Mellon Indigenous Arts Program, University of Virginia. Art historian and anthropologist with a dissertation on "Performances and Celebrations: Displaying Lakota Identity, 1880–1915"
- **Jacobs, Margaret.** Charles Mach Professor of History; Director, Center for Great Plains Studies at University of Nebraska-Lincoln. Director of [The Genoa Indian School Digital Reconciliation Project](#)

- **Maddra, Sam.** Assistant Archivist, Library Services, and Honorary Research Fellow, School of Humanities, University of Glasgow. Author of *Hostiles?: The Lakota Ghost Dance and Buffalo Bill's Wild West* (2006)
- ***McNenly, Linda Scarangella.** Independent Scholar. Author of *Native Performers in Wild West Shows: From Buffalo Bill to Euro Disney* (2015)
- **O'Neal, Jennifer R.** Assistant Professor, Department of Indigenous, Race, and Ethnic Studies, University of Oregon and author of *Protocols for Native American Archival Materials* (2006)
- **Ostler, Jeffrey.** Professor of History, University of Oregon. Author of *The Lakotas and the Black Hills* (2010)
- **Phillips, Katrina.** Assistant Professor of History, Macalester College. Author of *Staging Indigeneity: Salvage Tourism and the Performance of Native American History* (2021)
- **Warren, Louis S. W.** Turrentine Jackson Professor of U.S. Western History, University of California–Davis. Author of *God's Red Son: The Ghost Dance Religion and the Making of Modern America* (2017), and *Buffalo Bill's America: William Cody and the Wild West Show* (2005)

Most of the Advisors have worked in some capacity with The Papers of William F. Cody on prior initiatives, while others are new connections made by project personnel.

THE PROPOSED DIGITAL EDITION AND ITS USER COMMUNITIES

Archives are not neutral. They are rooted in colonial relationships, misguided efforts at cultural salvage that inherently privilege those in power and center settler perspectives. As Joan

Schwartz and Terry Cook argue, “Archives – as records – wield power over the shape and direction of historical scholarship, collective memory, and national identity, over how we know ourselves as individuals, groups, and societies.”² As a result of colonial collecting practices, Indigenous communities are by proxy the subjects of more archives and archival materials than they are the proprietors.

As such, our proposed collaborative scholarly edition joins larger ongoing repatriation efforts – be they digital, material, or immaterial – that seek to confront the longstanding colonial power structures that shape Euro-American institutions such as museums and archives, and as a result, the agency of who gets to tell the official historical narrative itself. Whereas settler institutions remain largely steeped in the perspective of state formation, Indigenous Studies scholars note the affective, social, and familial dimension through which Native community members often engage with historical objects across time.³ Individual and communal Lakota memory regarding Wild West shows, travel, and performance during the Early Reservation Period enriches and complicates the meanings of repositories of related material throughout the US and Europe, while objects held in spaces across Pine Ridge add to the living archive of this story.

The foundation for this digital edition will include hundreds of archival documents, images, objects, and stories about Lakota performers currently held at the Buffalo Bill Center of the West and the Woksape Tipi Library & Archives, as well as newly collected items and stories

² Joan M. Schwartz and Terry Cook, “Archives, Records, and Power: The Making of Modern Memory,” *Archival Science* 2 (2002): 2.

³ See especially Amy Lonetree, “Visualizing Native Survivance: Encounters with my Ho-Chunk Ancestors in the Family Photographs of Charles Van Schaick,” in *People of the Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942*, eds. Tom Jones, et. al. (Madison: Wisconsin Historical Society Press, 2011), 13-22.

from the Pine Ridge community. Initial planning will focus on strategies for unifying the existing collections of between 1,200-1,500 items, as well as facilitating the sharing and collection of items preserved by the community. With deliberate uncertainty, grounded in genuine co-creative practices, we can only guess what additional items Lakota descendants will contribute to the collections. Our partnership between multiple academic institutions, the Buffalo Bill Center of the West, Oglala Lakota College, and the Woksape Tipi Library & Archives is crucial to building trust with the local community and providing the expertise needed to successfully build and expand a digital collection. Drawing on ideas from members of the community and its institutions while considering possible models for the database, such as the University of Washington's "Plateau People's Web Portal,"⁴ these conversations will experiment with how to best present archival materials related to Lakota performers in dialogue with community members and colleagues in multiple departments at Oglala Lakota College and with community members in multiple districts of Pine Ridge.

PLANNING ISSUES

Project conception, scope and design

Initial planning will determine selection parameters for currently collected materials – the number and types of items community members would like to include as well as classification methods. Discussions between the partners and collaborators has centered around how knowledge is managed and shared. The originating communities often get left out in the assumption that digitization leads to ready and widespread access. We will challenge this

⁴ <https://plateauportal.libraries.wsu.edu/>

assumption by connecting holding institutions, and those with academic backgrounds specific to this project with a tribal college and the tribal community, putting the college and community at the center of the project. Lakota historiography has only recently begun to seriously consider settler colonialism's role in the people's history.⁵ While some works highlight Native agency, recent works have continued to focus on political history or updating older narratives about nineteenth-century violence.⁶ This project can help push Lakota historiography forward through its multidisciplinary approach, its development of community-based oral and artifactual history and resources, its linking of institutions, and its emphasis on Lakota cultural and social history that keeps an eye on both Native agency and colonial systems and forces.

Staffing and collaborative project administration and management

This collective enterprise emerges out of a number of long-established and fruitful relationships among scholars, teachers, and cultural leaders with a shared interest in the history of the Pine Ridge community in the wider world. While many past partnerships between mainstream institutions and minority-serving institutions have not always benefited both equitably, this project anchors the planning and implementation at the tribal college with regular involvement from community experts who will consult on materials specific to the community. While Clemson University offers its institutional resources to assist in managing the

⁵ Akim D. Reinhardt, "A Crude Replacement: The Indian New Deal, Indirect Colonialism, and Pine Ridge Reservation," *Journal of Colonialism and Colonial History*, 6, no. 1 (Spring 2005); Jeffrey Ostler, *The Plains Sioux and U.S. Colonialism: From Lewis and Clark to Wounded Knee* (Cambridge University Press, 2004); Ostler, *The Lakotas and the Black Hills* (Viking, 2010).

⁶ Reinhardt, *Welcome to the Oglala Nation: A Documentary Reader in Oglala Lakota Political History* (University of Nebraska Press, 2015); Pekka Hämäläinen, *Lakota America: A New History of Indigenous Power* (Yale University Press, 2020).

grant funds, beginning with the co-directors' collaborations, the Plan of Work is designed to facilitate constant communication and continuous engagement among participants to foster the sharing of information, perspectives, and expertise.

Target Audience

By addressing the absence of community history in the much examined history of Wild West Show performers, this project places the community first, but with the intention of reaching a broader audience who will see how the stories from multiple institutions and the originating community inform each other. Our intended public for the prototyping stage are Lakotas themselves, who are the primary stakeholders, specifically the descendants of the performers. In keeping with co-creative, decolonial practice, only Lakota stakeholders can determine how their collected archival, material, and non-material objects can or should be used and made available to a wider audience. The layered access protocols established in Mukurtu will work to this end as we can restrict some knowledge to specific user groups.

Student and user community input and engagement

The success of this project relies on student and community engagement. The project activities aim to align scholarship and resources with the student instruction and experiential learning and general community participation. The community events will be promoted extensively across known and trusted outlets. Throughout the grant period, participants will explore how to craft shared protocols and practices that build ethical and non-extractive relationships between academics and community partners as we collaborate to share

knowledge and skills to develop a prototype for this scholarly digital edition. These ethics will undergird both the construction of the scholarly edition and our seeking out of dialogue with and historical materials from descendants of Lakota performers as we build an extended network of sharing and dialogue within the community.

The team will engage with current literature on Indigenous archives. We embrace O’Neal’s “Five Pillars” to undergird this project towards this end: collaboration, respect, reciprocity, stewardship, and reconciliation.⁷ We see this practice as one of generosity of sharing materials – rather than taking material away – by engaging in extended conversations about individual performers, their travels, their objects, and their legacies. We recognize that histories of Wild West performers and the community memories about this practice exist in many forms, both material and immaterial, and are archived in different ways. As Ojibwe elder Larry Aitkin told Timothy B. Powell, “There is nothing not archived about our people. It’s just an archive with a different symbol, with a different way.”⁸ Working with community partners who are Lakota speakers, we hope to ensure that individuals are accurately identified with both Lakota and Anglo names wherever possible, and with consistent orthography drawing on the Lakota Language Consortium’s New Lakota Dictionary, and that words or phrases that might be used by Lakota speakers are also used in cataloguing. We hope to have discussions about how this multi-lingual structure can construct a database that is useful to the community.

⁷ O’Neal, “From Time Immemorial,” in *Afterlives of Indigenous Archives: Essays in Honor of The Occom Circle*, eds. Ivy Schweitzer and Gordon Henry (Hanover, NH: Dartmouth University Press, 2019), 50.

⁸ Timothy B. Powell, “The Role of Indigenous Communities in Building Digital Archives,” in Schweitzer and Henry, *Afterlives of Indigenous Archives*, 30.

With our shared commitment to place “Indigenous knowledge and ethics at the center of archival activities” and to, in Susan A. Miller’s terms, build a scholarly digital edition which will operate as “a service to an Indigenous people and community,” we will undertake through dialogue about not only what should be archived in the scholarly digital edition but how it should appear and by what pathways it should be found.⁹ Recognizing that we do not yet have the answers and that we instead try to provide support and access to community members, we embrace the speculation in undertaking what Professor of Native American Studies Melanie Benson Taylor calls “an expedition into as yet unimagined futures.”¹⁰

Technical architecture and digital workflow

In our efforts to center Lakota contributions, stories, and accounts, we plan to build our digital edition in Mukurtu, a content management system designed and developed for Indigenous archival materials and knowledge. The platform “[aims] to empower communities to manage, share, preserve, and exchange their digital heritage in culturally relevant and ethically-minded ways.”¹¹ Mukurtu requires projects to first identify communities of access, and then establish protocols for access, which in turn allows item-level restrictions to certain user groups (like Lakota tribal members, for example). Mukurtu also supports a variety of media files, including images, audio, and video, and the platform allows us to open up conversation space for community contribution. The platform will allow registered users to contribute to the

⁹ Schweitzer, “Introduction,” 10; and Susan A. Miller, “Native America Writes Back: The Origin of the Indigenous Paradigm in Historiography,” *Wicazo Sa Review* 23, no. 2 (Fall 2008): 16.

¹⁰ Melanie Benson Taylor, “Foreword: The Afterlives of the Archive,” in Schweitzer and Henry, *Afterlives of Indigenous Archives*, xi.

¹¹ <https://mukurtu.org/>

reinterpretation of their archival records while also maintaining control over access to their records. For Indigenous peoples who have rarely had control over their archival records, building this directly into the technology plan is a minimal yet important gesture toward reconciliation and co-creation. We will use the planning grant to foreground training in this system for project participants and users as we discuss both the implications of its use and the practicalities of learning and sharing new technology as an archival repository. Some of the project team members have specific experience and expertise in the Mukurtu CMS platform. With their expertise, we will design the access points and workflow specific to the needs to expand standard Dublin Core metadata with Lakota terms and descriptors.

Virtual unification of digitized collections

We hope to be able to include digitized materials related to Lakota performers from various collections in this central scholarly edition. As we do so, we anticipate the need to engage in negotiations about resource sharing and possible conversations about rights and reproductions. By seeking to federate these digital items we aim to address the problem of having digital objects only accessible through a single institutional portal, because accessibility and maintenance in perpetuity by a single institution is a challenge. We chose an open source platform that has several trusted iterations with extensive involvement from indigenous communities. The Mukurtu platform will connect all partnering users and ensure the likelihood of maintenance and the creation of additional projects and associated metadata by a larger group of partners and collaborators.

Training and other relevant professional development

A critical aspect of this project addresses the need to build capacity and skills in the community from which so much history has been written but so little collaboration has occurred. To achieve this, we are implementing onsite and virtual training and experiential learning opportunities for students, faculty, and staff at OLC.

SUMMARY PLAN OF WORK

Year One

January-June 2022:

- Project personnel, community collaborators, and Oglala Lakota College (OLC) staff and faculty will meet at OLC and via Zoom early in the spring to discuss the appropriate content, ideal format, and appropriate access for this new historical and scholarly digital edition on Lakota Wild West performers. **[Burns, Christianson, Ducheneaux, Iron Cloud, Jewell, Johnston, LaPointe & LaPointe, Seefeldt, Voelker, Wingo]**
- Project team leaders will report findings from the first community collaborators meeting to project Advisors for feedback and direction via Zoom. **[Advisors, Christianson, Ducheneaux, Iron Cloud, Jewell, Johnston, LaPointe & LaPointe, Seefeldt, Wingo]**
- Meetings with OLC IRB and OST RRB (Oglala Sioux Tribe Research Review Board) to discuss creating a survey of Oglala Lakota community members to be conducted over the summer months. **[Ducheneaux, Meyers, Seefeldt, Wingo]**
- Lakota community collaborators will work remotely and in person with co-director Ducheneaux to identify community archival materials and potential family collections. Analog items will be digitized and known descriptive and administrative metadata collected and recorded. These items will be integrated with the 1,000+ items already

digitized and described by the Cody Archive project into the Mukurtu CMS installed on a Reclaim Hosting account managed by Woksape Tipi Library and Archives. **[Ducheneaux, Iron Cloud, Johnston, LaPointe & LaPointe, Student Worker, Weakly]**

Summer 2022:

- Video tutorials on principles and methods of digital scholarly edition creation including, but not limited to, skills of documentary editing and historical scholarly digital edition creation will be created remotely by project team member experts. **[Burns, Christianson, Ducheneaux, Weakly, Voelker]**
- An OLC faculty member will receive course development stipend to integrate digital thematic research collection project into the Oglala Lakota College Lakota Studies course LakM 603: Graduate Research, Writing and Statistics to be taught in the fall semester. The faculty member and Co-Project Director Seefeldt will hold remote consultations to discuss the objectives, methods and tools involved. **[Meyers, Seefeldt]**

July-December 2022:

- Students in LakM 603: will utilize the Lakota Wild West performer archival items to organize selected items into digital thematic research collections (families, genders, ages, roles in the WW shows, etc.) in Mukurtu. **[Meyers, Seefeldt, Weakly]**
- Project participants and Lakota community collaborators will provide remote historical context presentations and discussions in the LakM 603 in the fall 2022 semester via Zoom or in person. **[Burns, Christianson, Iron Cloud, Johnston, LaPointe & LaPointe, Reinhardt, Seefeldt, Voelker, Wingo]**

Year Two

January-June 2023:

- Members of the project team and LakM 603 students will apply in early spring to present at the Association of Tribal Archives, Libraries, and Museums (ATALM) conference held in the late fall of 2023. **[Project Team Members TBD]**
- Project team members will host the first of two community history scanning events in the spring. This event will invite members of the Lakota community to bring items related to Lakota performers in Wild West shows for discussion, interpretation, and digital reproduction. **[Burns, Christianson, Ducheneaux, Iron Cloud, Johnston, LaPointe & LaPointe, Reinhardt, Seefeldt, Voelker, Weakly, Wingo, LakM 603 students, and other OLC students faculty, and staff]**
- Members of the project team will apply in early spring to present at the Association for Documentary Editing (ADE) conference held in the summer of 2023. **[Project Team Members TBD]**
- Project team members will meet for a second time with community collaborators and the public at OLC and via Zoom to decide upon the kinds of content, ideal presentation format, and appropriate access via Mukurtu functionality for the digital scholarly edition project. These meetings will determine the goals of the wireframe or prototype. **[Burns, Ducheneaux, Christianson, Iron Cloud, Jewell, Johnston, LaPointe & LaPointe, Seefeldt, Voelker, Weakly, Wingo]**
- Project team leaders will present findings from the second community collaborators meeting to project Advisors for feedback and direction in a Zoom meeting **[Advisors,**

**Burns, Christianson, Ducheneaux, Iron Cloud, Jewell, Johnston, LaPointe & LaPointe,
Seefeldt, Voelker, Wingo]**

Summer 2023:

- The Woksape Tipi Library and Archives summer student worker, supervised by archivist Ducheneaux, will continue to work with items, including those collected at the first community scanning event, entering metadata and adding cultural descriptions provided by community collaborators to the Mukurtu CMS. **[Student Worker, Ducheneaux, Iron Cloud, LaPointe & LaPointe, Weakly]**
- The OLC faculty member will receive a summer course development stipend to spend time reviewing the experience integrating a digital thematic research collection course project into the OLC Lakota Studies course LakM 603 the previous fall semester. The faculty member and Co-Project Director Dr. Seefeldt will hold remote consultations to discuss ways to improve the student experience. **[Meyers, Seefeldt]**
- Members of the project team will ideally present various aspects of the project on a panel at the Association for Documentary Editing (ADE) conference in the summer. **[Project Team Members TBD]**

July-December 2023:

- Archival items will again be used in LakM 603 with students researching and organizing items into new thematic collections in Mukurtu. **[Meyers, Seefeldt, Weakly]**
- Project participants and Lakota community collaborators will again provide remote historical context presentations and class discussions in LakM 603 in the fall 2023

semester via Zoom or in person **[Burns, Christianson, Iron Cloud, Johnston, LaPointe & LaPointe, Reinhardt, Seefeldt, Voelker, Wingo]**

- Project team members will host the second of two community history scanning events in the fall. This event will invite members of the Lakota community to bring items related to Lakota performers in Wild West shows for discussion, interpretation, and digital reproduction. **[Burns, Christianson, Ducheneaux, Iron Cloud, Johnston, LaPointe & LaPointe, Reinhardt, Seefeldt, Voelker, Weakly, Wingo, and LakM 603: Graduate Research, Writing and Statistics students and other OLC students and faculty]**
- Technical staff from the Center for Digital Research in the Humanities (CDRH) at the University of Nebraska-Lincoln will collaborate with the co-directors and other members of the project team to develop a wireframe prototype **[Visual artist contractor, Ducheneaux, Jewell, Seefeldt, Weakly, Wingo]**
- Oglala Lakota College staff, faculty, and students as well as selected members of the broader Lakota community will participate in a user survey of the wireframe prototype design illustrations via online polling mechanisms such as Survey Monkey or Google Forms and via hands-on interaction with the content in the Mukurtu development environment **[Ducheneaux, Iron Cloud, Jewell, LaPointe & LaPointe, Seefeldt, Wingo]**
- Members of the project team and LakM 603 students will submit proposals to present at the Association of Tribal Archives, Libraries, and Museums (ATALM) conference in the late fall of 2023. **[Project Team Members TBD]**

PERFORMANCE OBJECTIVES

1. Consult with Lakota community leaders about the appropriate content, ideal format and access, and how best to handle cultural archival artifacts.
2. Identify Lakota community archival materials and potential family collections via ongoing genealogy work and personal networks, and arrange to digitize and capture descriptive and administrative metadata.
3. Re-curate Lakota performer archival materials from The Papers of William F. Cody.
4. Create recorded workshops and tutorials to train student intern, OLC faculty, and LakM 603 students in the principles and methods of digital scholarly edition creation.
5. Integrate digital thematic research collection project into LakM 603 with OLC faculty.
6. Use archival items in OLC course LakM 603 with students researching and organizing the items into thematic collections as part of the students' final project in a course.
7. Project participants, advisors, and Lakota community project collaborators provide historical context presentations via Zoom.
8. Host two community history digitization events in the spring and fall of 2023.
9. Project team members meet with community collaborators to approve content and determine design parameters of the digital scholarly edition wireframe prototype.
10. Collaboratively develop a wireframe prototype design for the project using the student-generated content, Woksape Tipi Library & Archives content, items from The Papers of William F. Cody, and community contributed materials.