

# Doris Duke Native Oral History Revitalization Project

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PROPOSED STATEMENT OF WORK

Association of Tribal Archives, Libraries, and Museums  
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## Statement of Work for Doris Duke Native Oral History Revitalization Project

### I. Background

From 1966--1974 Doris Duke funded seven universities to collect oral histories from American Indians. Copies of the information gathered through the project were to be made available to the participating universities and to the tribes of those being interviewed. Approximately 6,500 oral histories were collected. Most of the interviews have been transcribed, but are in formats that are no longer readily useable (i.e. microfiche, cassette tapes, reel to reel audiotapes). Some of the universities involved have made copies of their transcripts available online and digitized them while others have not. Few of the original recordings have been digitized. Further, the collections are difficult to access because the majority of the material is not available online.

Recognizing the high-value of the materials held within the collections, the Doris Duke Charitable Foundation is seeking to fund a two-year project that will work with the seven universities to revitalize the collection, give it new attention, and celebrate the return of these stories to the tribes and families who so generously shared them. In general terms, the Foundation wishes to:

- give new life to existing stories
- support the repositories in doing a better job of returning the recordings to tribes
- offer easier access to these archives
- support tribes in maintaining and sharing these stories with current and future generations
- transition the work of recording new stories to the tribes through assistance and training

These objectives will be accomplished through key project activities:

- Repositories will engage in a collective endeavor to assess the collections, update inventories, ensure proper care of the original materials, digitize and index all materials, and participate in programming that will highlight the collections. Funding of up to \$200,000 per repository is available to support these activities.
- Repositories will digitally repatriate all materials to the originating communities.
- Originating communities will review materials and alert the Repositories to any culturally sensitive materials that should not be available to the public.
- Originating communities will work to translate materials as needed.
- An online portal will be developed for the collection as a whole. The portal will allow for cross-collection searches and link to the digitized collections. Culturally sensitive materials will be listed as “restricted.”
- A promotional campaign will be launched to call attention to the collections and revitalization efforts. Campaign will include a strong social media presence, national media coverage, publications in scholarly journals and books, dissemination of project activities at national conferences relating to oral history, archives, and Native issues.
- A strategic plan will be developed to guide future activities for the collection, including the addition of 21<sup>st</sup> Century stories.

## II. Need for National Coordinating Institution

In order to ensure that this effort and the collections are well supported, the Foundation seeks to work with the Association of Tribal Archives, Libraries, and Museums to manage the Initiative and to provide support to the Universities as well as provide direct grants to each University to support programming, to update their collections and to inform and/or strengthen their Native studies programs.

ATALM is a national organization with trusted ties to Native communities. Founded in 2010, it is a non-profit educational organization led by an all-Native board of directors. It operates under a Cooperative Agreement with the Institute of Museum and Library Services, a federal agency, and maintains close partnerships with the Library of Congress, the National Endowment for the Humanities, the National Endowment for the Arts, the National Archives, and the National Museum of the American Indian. It provides training for Native cultural institutions, with a focus on archives, libraries, and museums. It is particularly well suited for this project because of its vast experience with oral history projects, digitization practices, collections management, programming, and the development of online portals. It also has established connections with Native communities throughout the United States and maintains a viable communications network with them through social media and email.

## III. Price

The cost to the Doris Duke Charitable Foundation is a firm fixed price of \$300,000 for a 24-month period to include staff salaries, consultant fees, travel expenses, materials and supplies.

## IV. Scope of Work

As the National Coordinating Institution, ATALM will provide professional services to develop and implement project activities. It will work in concert with the Foundation, the Repositories, and Native Communities to ensure all the program objectives are met or exceeded.

1. PROJECT RESEARCH		
Timeline	Task	Notes/Outputs/Outcomes/Deliverables
February	Conduct a literature review of the Doris Duke Program and create a webpage to provide ready access to the materials as well as links to the repositories.	Publications and links to repositories holding program materials are available at the link below. New materials will be added as they are discovered. <a href="https://www.atalm.org/node/437">https://www.atalm.org/node/437</a>
February	Develop a survey to be administered to seven existing repositories. The purpose of the survey is to collect information on the collections, their status, the involvement of Native communities, and the needs of repositories.	The survey was announced in an email from the DDCF consultant, with one follow up email. Three out of the seven repositories responded by 3/22/2020. Responses received to date may be found in <b>Attachment 1 – Repository Responses</b> . It is important that all repositories complete the survey as the information gathered will provide baseline data to inform evaluation and report writing efforts, as well as help plan the most cost-effective programs.  The survey instrument is available here: <a href="https://atalm.formstack.com/forms/ddcf_oh_collection">https://atalm.formstack.com/forms/ddcf_oh_collection</a>
February March	Review information gathered by the DDCF	The information received from the consultant interviews may be found in <b>Attachment 2 – Consultant Interview Notes</b> . From the

	consultant via interviews with Repository Staff. Along with the survey data, compile a report of needs and recommendations.	information gathered through the literature review, survey results, and interviews, ATALM developed a matrix of known conditions which may be found in <b>Attachment 3 – Repository Review</b> .  As more information comes available, ATALM will draft a detailed project plan.
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## 2. FUNDS TO UNIVERSITIES

Timeline	Task	Notes/Outputs/Outcomes/Deliverables
<b>April</b> <b>May</b>	<p>Work with DDCF staff to establish funding protocols and procedures for distributing up to \$200,000 per university.</p> <p>Consult with Repositories to ensure funding priorities meet their needs.</p> <p>Manage process, including developing and reviewing applications, making funding recommendations to DDCF staff, monitoring project activities, distributing funds upon the successful completion of a project phase.</p>	<p>DDCF staff has proposed these priorities for funding:</p> <ol style="list-style-type: none"> <li>1. Reviewing and digitizing collections</li> <li>2. Programming</li> <li>3. Updating websites</li> <li>4. Collection of new stories to add to the collection</li> <li>5. Development of multimedia products to be shared locally</li> </ol> <p>ATALM suggests adding:</p> <ol style="list-style-type: none"> <li>1. Transcribing materials when needed.</li> <li>2. Indexing collections</li> <li>3. Updating catalog records to enable cross collection searching</li> <li>4. Translating materials when needed.</li> <li>5. Providing digital copies of all materials to the originating communities.</li> <li>6. Other needs as identified by the repositories and approved by DDCF.</li> </ol>

## 3. STAKEHOLDERS/LEADERSHIP TEAM

Timeline	Task	Notes/Outputs/Outcomes/Deliverables
<b>April-June</b> <b>Ongoing</b>	<p>In consultation with DDCF staff, ATALM will identify stakeholders, i.e., Repository staff, Native Communities, Native Studies programs, funders, researchers, and experts in the fields of oral history, managing audio collections, digitization, and conservation of audio materials.</p> <p>From the list of stakeholders, ATALM will recruit a National Leadership Team.</p>	<p>The strength of the National Leadership Team will bring credibility to the project and will help gain the trust of Native communities.</p> <p>Team members will either have a specific role in the project (Repository staff) or be nationally recognized leaders in their respective fields. The Leadership Team will provide professional expertise, guidance and resources, as well as a national network of support.</p> <p>The team will meet as needed, primarily through teleconferences. Individual team members will be engaged in specific activities as needed.</p> <p>A preliminary list of recommendations may be found in <b>Attachment 4 – Doris Duke Native Oral History Project National Leadership Team</b>.</p>

## 4. UNIVERSITY PROJECT TEAMS

Timeline	Task	Notes/Outputs/Outcomes/Deliverables
<b>May</b>	Work with University leadership or Department Heads to appoint a project	An observation from working with Repository staff is that institutional information about the DD collections often is sparse and little to nothing has been done to make the collections

	team that will be responsible for ensuring Repositories meet their deliverables, plan robust programs, and have an opportunity to shine.	accessible or useful. To elevate the importance of the collections and to engage additional stakeholders in the project, a team of University staff should be organized to help implement the project. Team members should also include faculty or department heads from Native Studies and Anthropology.  The University Project Team can work together to develop programs and provide student support as needed.
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**5. NATIVE COMMUNITY INVOLVEMENT**

<b>Timeline</b>	<b>Task</b>	<b>Notes/Outputs/Outcomes/Deliverables</b>
<b>July</b>  <b>Ongoing</b>	With the help of the Repositories, develop a database of tribal cultures represented in the collection.  Add contact names for each culture, drawn from ATALM’s databases of Native cultural entities.  Make contact and request that each tribe appoint a task force to help review culturally related materials.	This database will be essential to engaging Native communities in determining future access to the collections, in developing transcripts and translations, in planning culturally relevant programming, and in setting the direction for new projects.  ATALM recommends that copies of the digitized versions of the recordings, transcripts and related materials be provided to all represented Native communities for review and to create a digital repository of their own.  As the Native communities review the digitized materials, they can track which recordings need transcriptions, which need translations, and which should have restricted access. They also can check the catalog records for accuracy in spelling and descriptions. Once reviewed, the community may grant open access to the material or restrict it.  It is suggested that DDCF provide funding for Native communities to help with this. Funding could be based on the scope of the collections needing review.

**6. PROTOCOLS FOR REPOSITORIES TO FOLLOW WHEN WORKING WITH NATIVE COMMUNITIES**

<b>Timeline</b>	<b>Task</b>	<b>Notes/Outputs/Outcomes/Deliverables</b>
<b>August</b>	Work with repositories to develop protocols for working with Native communities, using the American Philosophical Society’s Protocols as a guide.	Many repositories with Native collections recognize the sacred nature of some of the materials. Over the years, very sound protocols have been developed for the respectful treatment of materials and community engagement.  To view a sample, follow this link:  <a href="https://www.amphilsoc.org/sites/default/files/2017-11/attachments/APS%20Protocols.pdf">https://www.amphilsoc.org/sites/default/files/2017-11/attachments/APS%20Protocols.pdf</a>

**7. COMMUNICATIONS NETWORK/PROJECT MANAGEMENT SITE**

<b>Timeline</b>	<b>Task</b>	<b>Notes/Outputs/Outcomes/Deliverables</b>
<b>April – Ongoing updates</b>	Establish a members-only page on the ATALM website for Repository Staff, National Leadership Team, and Native Communities.	The purpose of the targeted webpages is to gather project information into a common online resource. Information may include calendar listings, training resources, funding applications, and other helpful information.  Note that this is a project management tool. Activities to build a national presence and connect the collections through a common online portal are addressed later.

8. TRAINING AND RESOURCES FOR UNIVERSITY TEAMS		
Timeline	Task	Notes/Outputs/Outcomes/Deliverables
<p><b>April</b> <b>May</b> <b>June, with topics added throughout the project period to keep the cohort engaged.</b></p>	<p>Provide a series of online discussions/trainings (most likely delivered via Zoom) to engage Repository staff in project development and implementation. Subject area experts will join the calls to listen to the needs, concerns, and suggestions of the Repository Staff and assist with identifying solutions. It is intended that these early collaborations between Repository staff will bring consistency to project activities and build a cohort that will extend beyond the project.</p> <p>Each session will be followed by a written report of recommendations and future actions.</p> <p><i>DDCF may wish to consider providing Repositories \$10,000 to complete the various project activities.</i></p>	<p>Virtual meetings may include:</p> <ul style="list-style-type: none"> <li>• Conducting a <b>Detailed Collections Inventory</b></li> <li>• Assessing the <b>Condition of the Doris Duke Collections and Developing a Preservation Plan</b></li> <li>• Developing <b>Compatible Metadata Standards</b></li> <li>• Reviewing <b>Content Management Systems</b> now in use by Repositories and discussing the advantages of a common CMS/Perhaps an introduction to Mukurtu, a free CMS platform built specifically for indigenous communities</li> <li>• Indexing Collections with OHMS</li> <li>• Developing <b>Digitization Plans</b></li> <li>• Engaging Native Communities in Translating Recordings</li> <li>• Protocols for Working with Native Communities</li> <li>• Developing a Community Archiving Program</li> <li>• Transcription Standards and Methodologies</li> <li>• Legal Considerations in Oral History/Determining Copyright/Seeking Permissions and Releases</li> <li>• Making the Collections More Accessible</li> <li>• Raising Awareness of the Collections</li> <li>• Program Planning</li> <li>• Other sessions as needed or requested by the University Teams</li> </ul>
9. ENVISIONING GATHERING		
Timeline	Task	Notes/Outputs/Outcomes/Deliverables
<p><b>July 15, 16</b></p>	<p>Work with DDCF staff to develop an agenda and guest list.</p>	<p>This work is ongoing. A preliminary agenda is under discussion as well as an invitee list. Key people have been asked to hold the date.</p>
10. COLLECTIONS INVENTORY AND ASSESSMENT		
Timeline	Task	Notes/Outputs/Outcomes/Deliverables
<p><b>August</b> <b>September</b> <b>October</b></p>	<p>Work with Repositories to assess the status of the collections, including catalog records, index availability, and other procedures recommended by professional audio visual archivists and archival collections managers.</p>	<p>Preliminary research has shown that some of the collections have been comingled with others and there is a lack of clarity about the status of catalog records, indexing, the need for transcriptions and translations, if permissions exist and so forth.</p> <p>In addition to reviewing collection materials, it will be helpful to review the original project files.</p>

<b>11. CONDITION ASSESSMENT/PRESERVATION PLAN AND EXECUTION</b>		
<b>Timeline</b>	<b>Task</b>	<b>Notes/Outputs/Outcomes/Deliverables</b>
<p><b>August</b> <b>September</b> <b>October</b></p>	<p>Work with the Repositories to conduct a condition assessment of the Doris Duke Collection and the development of a preservation plan.</p>	<p>Depending on storage conditions, the lifespan of magnetic media (reel to reel tapes, cassettes) is typically 10 years. The tapes in the DD collection have exceeded their life span and should be assessed before digitization activities commence. Condition assessments should be conducted by a trained conservator of the magnetic tapes, containers, microfiche, photographs, and other materials in the collection. The conservator will produce a detailed preservation plan with a budget for any needed collections care items. Repositories are responsible for covering the cost of the plan and related collections care materials. There is a possibility the Repositories could apply for NEH's Preservation Assistance Grants for Smaller Institutions grant of between \$10,000 and \$15,000 but the next deadline is January 2021. ATALM also could consult with NEH about an out of cycle grant to cover collections assessments for the seven repositories.</p>
<b>12. DIGITIZATION PLANS</b>		
<b>Timeline</b>	<b>Task</b>	<b>Notes/Outputs/Outcomes/Deliverables</b>
<p><b>August</b> <b>September</b> <b>October</b></p>	<p>Work with Repositories and experts to develop Digitization Plans</p>	<p>Some Repositories, i.e., the University of Oklahoma, have digitized transcripts, but not its recordings. Other repositories have not started the digitization process. At whatever state the Repositories are in the digitization process, detailed plans are needed to ensure adherence to standards. ATALM can provide resources and training on developing digitization plans and also provide access to experts. Once a plan is developed, ATALM can work with the repositories to outsource the digitization of materials to reputable vendors or help them establish in-house digitization labs. It is generally more cost-effective to outsource materials. Additionally, vendors will assess the tapes before playback to ensure the condition of the tapes allow for playback over standard machines. If the tape is in poor condition, the vendor can take remedial action to retrieve the information. It may be possible to work with one vendor and receive discounted services.</p>
<b>13. TRANSCRIBING AND INDEXING RECORDINGS</b>		
<b>Timeline</b>	<b>Task</b>	<b>Notes/Outputs/Outcomes/Deliverables</b>
<p><b>2020-2021</b></p>	<p>Work with the Repositories to have recordings transcribed and indexed.</p>	<p>For the collections to achieve maximum usability, each recording needs to be transcribed and indexed. ATALM will work with the Repositories to develop transcription protocols, including checking the accuracy of all transcriptions. It would be beneficial to engage tribal members in this process.</p> <p>Indexing can be done through an automated system such as the Oral History Metadata Synchronizer. Its creator, Dr. Doug Boyd is on the National Planning team and can guide the process.</p>



<b>14. TRANSLATING THE RECORDINGS</b>		
<b>Timeline</b>	<b>Task</b>	<b>Notes/Outputs/Outcomes/Deliverables</b>
<b>2020-2021</b>	Work with the Repositories to identify people who can provide translation services.	Once the tapes are digitized, translation activities can commence. The best methodology is to send a transcriber into the Native community to work with an advance language speaker to interpret the tapes.
<b>15. PARTNERSHIPS WITH TRIBAL COLLEGES, MUSEUMS, ASSOCIATIONS AND OTHER RELEVANT PARTNERS</b>		
<b>Timeline</b>	<b>Task</b>	<b>Notes/Outputs/Outcomes/Deliverables</b>
<b>Nov. 30-Dec. 2</b>	<p>Announce the Doris Duke Native Oral History Revitalization Project at the 2020 International Conference of Indigenous Archives, Libraries, and Museums in Washington, DC.</p> <p>Program listening sessions for repositories to introduce their collections to conference attendees.</p> <p>Engage attendees in discussions of future programs and activities.</p>	<p>The conference is attended by approximately 1,000 people representing more than 300 cultures, as well as tribal colleges, museums, archives, funders, and federal agencies. The conference is an excellent opportunity for Repository staff to engage with Native communities to share information about the collections and to receive input from the communities on how the collections can be made more useful. In addition to the listening sessions, there are many sessions at the conference on oral histories, digitization, metadata standards, and other topics that will help Repository staff improve collections care and management.</p> <p>Time will be reserved at the Opening Session for the announcement and a meeting room will be reserved exclusively for Doris Duke programming. If needed, ATALM can provide laptop computers with Internet connections for Repository staff to work individually with conference attendees.</p>
<b>16. OWNERSHIP ISSUES/COPYRIGHT/PERMISSIONS</b>		
<b>Timeline</b>	<b>Task</b>	<b>Notes/Outputs/Outcomes/Deliverables</b>
<b>January 2021</b>	<p>Review copyright statements relating to each collection, evaluate availability of consent agreements.</p> <p>Consult with ATALM board attorneys and oral history experts.</p> <p>Formulate a plan to bring the materials into compliance with today's standards, possibly through seeking permission from tribes and families of informants.</p>	<p>In visiting the various online collections, it appears there may be disparity in copyright and ownership statements. It would be helpful to know how the DDCF envisioned ownership of the materials. Does it retain any rights to the materials?</p> <p>It is not unusual for collections before the 1990s to not have consent agreements. There are ways to mitigate the lack of permissions, but consultations with copyright attorneys and others knowledgeable about laws pertaining to oral history will need to happen.</p>

17. IMPROVING ACCESS TO THE COLLECTIONS		
Timeline	Task	Notes/Outputs/Outcomes/Deliverables
2021	<p>Work with Repository staff to develop a plan to create an online portal to house the digitized collections.</p> <p>Produce an RFP to seek a website designer to execute the plan.</p> <p>Develop a sustainability plan for the website.</p>	<p>With the exception of two universities, the collections are inaccessible online and there is no way to search across the collections. Researchers must go from site to site to access basic finding aids. Additionally, many repositories require in-person visits to access the collections. A common portal will bring all the collections together and make them more accessible.</p>
18. NATIONAL PROFILE FOR THE COLLECTIONS		
Timeline	Task	Notes/Outputs/Outcomes/Deliverables
2020-2021	<p>Create a social media presence for the DD collection to convey project goals and benefits, advance credibility, and foster "buy in" with tribal and university leadership, scholars and future funding sources, as well as communications of University events to regional, statewide and national audience.</p> <p>Promote activities through media releases.</p> <p>Work with University Public Information Offices to disseminate information about individual Repository activities.</p>	<p>ATALM has built a social media presence that is international in scope and has over 28,000 followers. It reaches millions of people each month through a robust schedule of posts. It will employ its successful methodologies to build an online presence for the DD collections.</p>
19. NATIONAL PROGRAMMING		
Timeline	Task	Notes/Outputs/Outcomes/Deliverables
2020-2021	<p>Work with DDCF, University Teams, National Leadership Team, and Native communities to develop a "signature" program for each year of the project.</p> <p>Work with DDCF staff to develop a mechanism for University Teams to seek programming funds.</p> <p>Administer the program.</p>	<p>Thoughtful programming will help revitalize the collections and reveal the valuable information held therein.</p> <p>DDCF staff has ask for a "Signature" program for each year of the project that will be implemented by each University.</p> <p>Until the collections are more accessible, programming possibilities will be limited. However, for 2020, a signature program may be the sponsorship of Community Archiving Workshops where tribal communities visit the repositories and work with staff to review collection materials, advise on cataloging issues, and help develop a plan for access.</p>

	<p>Work with the 2026 Semiquincentennial Commission to name the DD project as a Signature Project. This will depend on an extension of the project to collect 21<sup>st</sup> century stories.</p>	<p>Future programs could include:</p> <p><u>Digital Stories Inspired by the DDCF Collections:</u> To engage Native Studies and Anthropology Departments of the universities, a “Digital Stories from the Doris Duke Collections” project could work with students to create digital stories. Students research a topic of interest found in the collections and then collect supporting information to produce a five minute digital story. There could be a competition and the top 10 stories/documentaries could be featured on the project website, shown at ATALM as well as other venues. Digital stories are easy to produce and many students already have the skills needed to produce digital stories. For those who do not, we can provide in-person training or self-guided training available through the project website. After the DDCF materials become more accessible, the project could be opened up to Native students from any location. This could become a long-term project.</p> <p><u>Oral History Projects:</u> A goal of the project is to add 21<sup>st</sup> century narratives to the existing collections. Again, Native Studies and Anthropology departments can be engaged in this endeavor. To ensure consistency and quality of materials collected, ATALM can help structure guidelines for students.</p> <p>Another way of adding new content is to open it up to Native communities and others through a competitive application process. It may be possible to work with the Library of Congress Folklife Division to establish guidelines and provide training. Guha Shankar with the Folklife Division will serve on the National Leadership Team.</p> <p><u>Programming Fund:</u> To encourage programs inspired by the DDCF collections, ATALM could manage an “on-demand” funding mechanism to support public programs. The seven universities could receive priority funding as well as Native communities.</p>
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**20. VIDEO DOCUMENTARY OR BOOK PROJECT**

Timeline	Task	Notes/Outputs/Outcomes/Deliverables
2020-2021	<p>ATALM will explore how partnerships can be formed with producers and authors to produce works that highlight the DD Collection and make recommendations to DDCF staff.</p>	<p>Vision Maker Media (producers of Native PBS content) and/or the Sundance Institute offer fellowships for specific subjects. These range from \$25,000 to \$60,000. Subject matter could be drawn from the collections and perhaps the first one could focus on Doris Duke’s vision for the oral history program and the wealth of unique materials contained therein.</p> <p>Doug Boyd, one of ATALM’s oral history advisors has been invited to write a chapter for a new book on oral history that will be published by Oxford Press. Dr. Boyd has expressed interest in including information about the DD Collection in the chapter.</p> <p>Sunday Morning on CBS did a story on Shangri-La. ATALM can pitch a story on the DD Collection to them.</p>

21. EVALUATION AND STRATEGIC PLAN		
Timeline	Task	Notes/Outputs/Outcomes/Deliverables
Ongoing	<p>ATALM will establish a digital archive of all project materials, including plans produced by the Repositories.</p> <p>ATALM will work with its researcher Miriam Jorgensen, Research Director of the Native Nations Institute at the University of Arizona and the Harvard Project on American Economic Development to develop a final project report and evaluation.</p> <p>ATALM will work with the advisory team and others to produce a strategic plan to guide future efforts to ensure the collection remains vital.</p>	<p>The archive will be helpful to future researchers of the DD collections. A difficulty encountered in project planning for the revitalization of the project has been a lack of information about project management during 1966-1974.</p> <p>The materials, and subsequent evaluation mechanisms, will help inform a scholarly analysis of the project.</p> <p>To ensure the continued vitality of the project, a strategic plan that includes methodologies for collecting new stories and programs that make use of DD materials is advisable.</p>
22. ADDITIONAL SCOPE		
Timeline	Task	Notes/Outputs/Outcomes/Deliverables
Ongoing	<p>ATALM will adjust project activities as necessary to ensure a successful project that meets the expectations of the Doris Duke Charitable Foundation</p>	

ATTACHMENT 1 - REPOSITORY RESPONSES

<b>Name of Collection Manager</b>	Molly Stothert-Maurer
<b>Title</b>	Associate Librarian (Archivist), Head of Library and Archives
<b>Name of Department/Division Director</b>	Molly Stothert-Maurer
<b>Title</b>	Associate Librarian (Archivist), Head of Library and Archives
<b>University</b>	University of Arizona
<b>Repository where the Doris Duke American Indian Oral History collections are held:</b>	Arizona State Museum
<b>Name of Collection</b>	American Indian oral history collection
<b>Address</b>	1013 E. University Blvd Tucson, AZ 85721
<b>Phone</b>	(520) 621-4695
<b>Email of Collection Manager</b>	stothert@email.arizona.edu
<b>Email of Department Director</b>	stothert@email.arizona.edu
<b>1.1 What types of Doris Duke American Indian Oral History materials are held in your collection?(Check all that apply)</b>	Project files Correspondence Field Notes Interview Tapes Interview Transcriptions News Clippings Other: Original recording equipment
<b>1.2 Approximately how many of each of these materials are held in the Doris Duke American Indian Oral History Collection?</b>	Set of reel to reel recordings, set of cassettes, set of DVDs, 4 filing cabinet drawers of transcripts, 2 filing cabinet drawers of other materials
<b>1.3 Does the Doris Duke Foundation American Indian Oral History Collection still fall within the collecting scope of your repository?</b>	Yes
<b>1.4 If the Doris Duke Foundation American Indian Oral History Collection continues to fall within the collecting scope of your repository, are you interested in expanding the collection?</b>	Unsure

<p><b>2.1 What content management system is used to manage access to the Doris Duke American Indian Oral History Collection? Is the current system adequate? If not, what are your plans for migrating to a new system?</b></p>	<p>insufficient catalog records. Main source of information is a paper catalog made on a typewriter that has not been digitized.</p>
<p><b>2.2 How many repository staff members are involved in the regular administration of the Doris Duke American Indian Oral History Collection? What are their roles?</b></p>	<p>Staff consists of a head librarian and a library specialist, 1 student worker and unpaid interns and volunteers</p>
<p><b>2.3 How much of the Doris Duke American Indian Oral History Collection has been digitized?</b></p>	<p>Only the recordings</p>
<p><b>2.4 If digitization of Doris Duke American Indian Oral History Collection materials are needed, is this function conducted in-house or outsourced?</b></p>	<p>outsourced</p>
<p><b>2.5 Are transcriptions available for all the recorded histories?</b></p>	<p>Other: 219 transcripts (on paper, typewritten and never digitized)</p>
<p><b>2.6 If transcriptions of Doris Duke American Indian Oral History Collection materials are needed, is this function conducted in-house or outsourced?</b></p>	<p>outsourced</p>
<p><b>2.7 If some recordings have not been transcribed, are plans in place to transcribe the materials?</b></p>	<p>no</p>
<p><b>2.8 Have recordings in Native languages been translated?</b></p>	<p>Some recordings have been translated</p>
<p><b>2.9 If recordings in Native languages have not been translated, are there plans to address this need?</b></p>	<p>no</p>
<p><b>3.1 Has a condition assessment been conducted of the Doris Duke American Indian Oral History Collection held by your repository? If so, what date was it conducted and what were the findings? If available, please upload a copy in the space provided at the end of this questionnaire.</b></p>	<p>The recordings are in good condition, but currently held in inadequately controlled environment. No formal documentation.</p>

**3.2 What are the preservation priorities of the Doris Duke American Indian Oral History Collection held by your repository and what plans are in place to address the priorities?** Phased cold storage is being constructed and will be completed in 3 years. At that time the originals will go into this area.

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**4.1 How can your Doris Duke American Indian Oral History Collection be accessed by patrons or the public?** In person by appointment and on a case by case basis.

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**4.2 How frequently are the materials accessed and by whom?** About a dozen requests come in per year. Rarely is access allowed.

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**4.3 Does your Repository create awareness about its collections in general and the Doris Duke American Indian Oral History Collection specifically?** Through online catalog mainly. There used to be a website but it's currently down. Collection is heavily restricted so it's not publicized broadly on that account.

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**4.4 To what extent can your Doris Duke Oral History Collections be accessed via the internet?** Only brief catalog records.

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**4.5 Are there any access restrictions in place?** Yes. Very few recordings available to public. There are no consent or release forms for any of the recordings. Most recordings restricted to use by family members of the interviewee only.

In the past the official documentation reads: UA Duke Program recordings and transcripts are not accessible to the public. Only an interviewee's family member and the original researcher are allowed access to the recordings and transcripts. The only RARE exception is for legal cases...usually NAGPRA.

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**4.6 If access restrictions are in place, how were these determined?** Various initiatives over time. There are thick control files and documentation, but these are not analyzed. Poor institutional memory due to staff changes.

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**4.7 Have Native communities represented in the collections been consulted to determine access restrictions?**

In some cases, never comprehensive effort to assess whole collection.

From documentation: The slow process of "backtracking" began with Dr. Fontana. He realized in 1970 that the UA Duke Program would not be able to do anything with the recordings until they had "signed agreements with all the informants" and sought "legal advice about what we do in the case of informants who have died to see if we need their heirs' signature or not". Another problem: no one gave any instructions about restricting material, leaving the interviewees free to make commitments to interviewees that the recordings and transcripts would be restricted... but they rarely documented this. The UA program did not have the funds to pursue the collection of written consent and release forms...thus the use of the material restricted. Later there was some discussion that since the interviewees and some interviewees had been paid it may qualify this material as a work for hire and therefore museum property..however even clear legal title did not address or solve all the problems. Robert Euler worked with the Hualapai Tribe and procured 20 forms from individuals interviewed or their heirs at the request of the Tribe [haven't looked or located these]. In 1986 there was a concerted effort to contact all the researchers inquiring about individual use of release forms and if any of the material recorded was considered sensitive. Received 37 responses. New Museum policy was written in 1988 addressing some of the problems raised by the Duke material: No museum employee or others conducting research on the Museum's behalf may "make commitments to restrict the use of the material" but the Museum may place restrictions to "protect the privacy of individuals or to avoid inappropriate use of culturally sensitive objects or information".

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**4.8 Do you maintain records on how Doris Duke American Indian Oral History Collection materials/interviews have been used by researchers in publications or other projects?**

Other: There are thick control files and documentation, but these are not analyzed. Poor institutional memory due to staff changes.

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**4.9 What is needed to make the collections more accessible?**

First steps include: Conduct consultations with individual interviewees or their lineal descendants. Consult with the cultural resource officers of specific tribes for guidance and permission to grant access to recordings made by their members.

Skilled staff to perform consultations, legal advice, research to identify copyright holders and permissions, transcription, metadata creation, scanning documents, etc.

From documentation: Legal access to a recording is obtained through the process of informed consent for participation and the transfer and release of the copyright of the resulting material from the interview to the archival institution

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<p><b>5.1 How many tribal cultures are represented in your Doris Duke American Indian Oral History collection?</b></p>	<p>55 different self-identified cultural designations. Including: Tohono O'odham (99), Apache (99), Pueblo (28), Pima (21) Yaqui (17), Navajo (14), Yavapai (15) Seri (n/a), Eskimo (n/a)</p>
<p><b>5.2 Please describe past outreach activities between your institution and Native Communities regarding the Doris Duke American Indian Oral History Collection. Did you encounter any difficulties? What are the outcomes? Do you have "lessons learned" to share?</b></p>	<p>Since I'm new in my position I would have to do a lot of research to answer this question.</p>
<p><b>5.3 Are there current outreach activities between your institution and Native Communities regarding the Doris Duke American Indian Oral History Collection? If yes, please describe. If not, are there activities you would like to pursue? What are the impediments that may prevent greater interaction with Native communities?</b></p>	<p>No. The Museum has extensive long term relationships with many communities and dedicated repatriation staff that do this type of work on a regular basis.</p>
<p><b>5.4 Have duplicates of the recordings been provided to the originating communities as originally mandated? If not, are there plans in place to fulfill this commitment?</b></p>	<p>Some repatriation has occurred. Again, documentation is not easy to browse and would require research.</p>
<p><b>5.5 Are you available to attend the 2020 International Conference of Indigenous Archives, Libraries, and Museums in Washington, DC from November 30-December 2 to share information on your collections and provide consultations with Native groups in attendance? Related expenses, including travel, lodging, and registration will be covered.</b></p>	<p>Yes</p>
<p><b>6.1 If funds were available to help preserve and improve accessibility to your Doris Duke American Indian Oral History Collection, what projects would you propose?</b></p>	<p>Consultations and securing release forms.</p>

**6.2 If funds were available to help increase use of the Doris Duke American Indian Oral History materials through public programs, publications, films, and other projects, how do you envision your Repository could support such endeavors?**

If permission were secured, our library is open regularly to the public and we provide access to archival material by appointment. Since we are a museum, this type of work aligns directly with our mission.

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**6.3 If funds were available to help collect contemporary oral histories from Native peoples, which Departments at your University would most likely be involved? Do you have ongoing relationships with these Departments? What role do you foresee for your repository?**

I don't think we are likely to take on this type of project. Not sure about other units across campus.

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**6.4 Are you available to attend a two-day gathering of representatives from the University repositories holding the Doris Duke American Indian Oral History Project scheduled for July 15-16, in Oklahoma City and Norman, OK? Funding is available to support attendance by two people from each repository.**

Yes

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**6.5 One of the objectives of the meeting is to explore how University repositories can work together to enhance management of the collections. For meeting planning purposes, are there agenda items you would like to suggest?**

no, excited to learn more about the other projects!

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**7.1 Is there any other information you wish to share?**

Our museum is experiencing prolonged budget cuts and layoffs.

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<b>Name of Collection Manager</b>	Sam Herley
<b>Title</b>	Curator
<b>Name of Department/Division Director</b>	Dan Daily
<b>Title</b>	Dean of Libraries
<b>University</b>	University of South Dakota
<b>Repository where the Doris Duke American Indian Oral History collections are held:</b>	South Dakota Oral History Center
<b>Name of Collection</b>	American Indian Research Project
<b>Address</b>	I.D. Weeks Library, Room 231 414 E. Clark St. Vermillion, SD 57069
<b>Phone</b>	(605) 658-3382
<b>Email of Collection Manager</b>	Samuel.Herley@usd.edu
<b>Email of Department Director</b>	Dan.Daily@usd.edu
<b>1.1 What types of Doris Duke American Indian Oral History materials are held in your collection?(Check all that apply)</b>	Project files Correspondence Field Notes Interview Tapes Interview Transcriptions News Clippings Photographs
<b>1.2 Approximately how many of each of these materials are held in the Doris Duke American Indian Oral History Collection?</b>	2367 total interviews and recordings. Of these, I would estimate about 10 percent contain some kind of field notes. Well over 90 percent contain a transcript, audio recording, or both. A very small amount - less than 3 percent, I would estimate - contain some kind of news clipping or photograph, but a few do.
<b>1.3 Does the Doris Duke Foundation American Indian Oral History Collection still fall within the collecting scope of your repository?</b>	Other: It does, although at the current time, we are not adding interviews to the DDF American Indian Research Project (AIRP, as we call it).
<b>1.4 If the Doris Duke Foundation American Indian Oral History Collection continues to fall within the collecting scope of your repository, are you interested in expanding the collection?</b>	Yes

<p><b>2.1 What content management system is used to manage access to the Doris Duke American Indian Oral History Collection? Is the current system adequate? If not, what are your plans for migrating to a new system?</b></p>	<p>I am not sure if there is a single system. We use a combination of systems. The records are searchable through the USD Libraries catalog (variously also known as ExLibris, Primo, or Alma). At the present time, patrons wishing to access files make requests to the South Dakota Oral History Center, which in turn largely provides materials that have been copied into mp3 (audio) and PDF (written or transcribed) format. The files themselves are stored using hard serves at USD Libraries, with storage both for master files and user files. Recently, the Library has begun looking into the possibility of using a software program, such as DuraCloud Software, to manage the storage of the files.</p>
<p><b>2.2 How many repository staff members are involved in the regular administration of the Doris Duke American Indian Oral History Collection? What are their roles?</b></p>	<p>Two at any given time: the curator (Sam Herley) and digital projects assistant (Kat Anderberg). During the academic year, the SDOHC also usually a graduate assistant. Occasionally, the SDOHC also has the help of an intern, usually an undergraduate student who is taking classes through the University of South Dakota History Department.</p>
<p><b>2.3 How much of the Doris Duke American Indian Oral History Collection has been digitized?</b></p>	<p>Well over 90 percent. Master audio files have been saved into WAV-format files, and user audio files (which patrons can access) have been saved into Mp3 files, as well as PDF for transcripts. This digitization was completed, with the assistance of grants, largely by 2014. The remaining 5 to 10 percent which has not been transcribed because of a variety of factors, primarily that the original analog recording was damaged or, in some cases, lost.</p>
<p><b>2.4 If digitization of Doris Duke American Indian Oral History Collection materials are needed, is this function conducted in-house or outsourced?</b></p>	<p>It was conducted both in-house and outsource. The primary company who assisted with the digitization - and in some cases the repair or remastering - was the Bay Area Video Coalition, based in California.</p>
<p><b>2.5 Are transcriptions available for all the recorded histories?</b></p>	<p>Some have been transcribed, but not all</p>
<p><b>2.6 If transcriptions of Doris Duke American Indian Oral History Collection materials are needed, is this function conducted in-house or outsourced?</b></p>	<p>Generally in-house, although there have been rare occasions in which volunteers have assisted.</p>
<p><b>2.7 If some recordings have not been transcribed, are plans in place to transcribe the materials?</b></p>	<p>Yes. This is a large part of what we do at the SDOHC. We generally use a transcription styleguide that was formulated by Baylor University in 2015.</p>
<p><b>2.8 Have recordings in Native languages been translated?</b></p>	<p>Some recordings have been translated</p>

<p><b>2.9 If recordings in Native languages have not been translated, are there plans to address this need?</b></p>	<p>Yes, there have been discussions for that endeavor. Being that our DDF AIRP Collection is very heavily based in Dakota and Lakota languages, we have consulted with experts in those fields. Our primary contact so far has been Armik Marzayan, Ph.D., who teaches modern languages and linguistics (including Lakota) at the University of South Dakota.</p>
<p><b>3.1 Has a condition assessment been conducted of the Doris Duke American Indian Oral History Collection held by your repository? If so, what date was it conducted and what were the findings? If available, please upload a copy in the space provided at the end of this questionnaire.</b></p>	<p>Not that I am aware of. If it was, I suspect it was conducted prior to 2010.</p>
<p><b>3.2 What are the preservation priorities of the Doris Duke American Indian Oral History Collection held by your repository and what plans are in place to address the priorities?</b></p>	<ol style="list-style-type: none"> <li>1) To preserve the original analog copies (audio, transcripts, etc.) in proper storage conditions (temperature, etc.).</li> <li>2) To preserve digital copies (including audio, transcript, etc.).</li> <li>3) To house and preserve these files in a way that is both accessible to researchers where possible and also respectful to Native American tribes and individuals from whom the materials came.</li> </ol>
<p><b>4.1 How can your Doris Duke American Indian Oral History Collection be accessed by patrons or the public?</b></p>	<p>There are a variety of ways. Most of the collection is searchable on the USD Libraries online catalog. Patrons can also contact the South Dakota Oral History Center through our webpage, which includes a request form. They can also contact us through at least two separate email addresses, or they can call us. Patrons are also encouraged to visit us, as our office is open from 8 a.m. to 5 p.m., Monday through Friday. If the situation and copyright allow, we can and do make copies for interested patrons. We used to make paper copies and tape or CD copies. We rarely do so anymore. By far, most of our transactions occur right over the Internet, with digital copies being provided through an online dropbox. Enrolled tribal members now can acquire copies of the American Indian Research Project at USD free of charge.</p>
<p><b>4.2 How frequently are the materials accessed and by whom?</b></p>	<p>At least on a weekly basis, if not daily, and that pace has increased in recent years. The collection receives interest from patrons from across the United States, and recently we have had patrons from Europe, Canada, and Australia. Patrons are students, faculty, journalists, researchers from other institutions, and others. Many Native American individuals contact the SD Oral History enter hoping to obtain copies of relatives or ancestors whose voices are among those in the AIRP Collection.</p>

<p><b>4.3 Does your Repository create awareness about its collections in general and the Doris Duke American Indian Oral History Collection specifically?</b></p>	<p>Yes, it does. In 2014, the SD Oral History moved (along with the AIRP) into the main library on campus, creating greater accessibility and awareness. Our staff and the SD Oral History Center have been featured on Public Television, on radio interviews, and on podcasts in recent years. We have made great usage of social media, such as facebook and twitter, to sometimes present small samples of the oral histories. Requests online through the SD Oral History Center webpage have also increased.</p>
<p><b>4.4 To what extent can your Doris Duke Oral History Collections be accessed via the internet?</b></p>	<p>None have yet been placed in a one-stop location such as a webpage or website yet, although that discussion to do so has been ongoing. Usually online access involves contacting the SD Oral History Center, filing a request, and then accessing the oral history via online dropbox.</p>
<p><b>4.5 Are there any access restrictions in place?</b></p>	<p>Many individual oral histories and recordings do have specific restrictions in place, yes.</p>
<p><b>4.6 If access restrictions are in place, how were these determined?</b></p>	<p>Generally they were determined by the interviewee or by the interviewee's family. Any restrictions now in place were not specified by the SD Oral History Center or University of South Dakota. However, many oral histories from the collection do not have any kind of copyright release form at all. Any such oral history that does not have a release form at all is considered "closed" and cannot be copied, unless SD Oral History staff have conducted their due diligence to determine that the oral history has not been claimed or spoken for and is thus an "orphan document." Such files can be claimed and closed by interviewees or interviewee family members once they are located. However, no case of this has happened yet.</p>
<p><b>4.7 Have Native communities represented in the collections been consulted to determine access restrictions?</b></p>	<p>Yes, and ideally they were in the first place, when the oral history in question was created. Part of what we do at the SD Oral History Center is to track down tribal members and family members who have a connection a particular oral history. If we can do so, we present them with a copyright release form, which allows them to open, close, or restrict the oral history in whatever way they see fit. Sometimes the copyright holders wish to restrict when the file can be used, how it can be used, which parts can be used, etc. The SD Oral History Center then honors those wishes.</p>
<p><b>4.8 Do you maintain records on how Doris Duke American Indian Oral History Collection materials/interviews have been used by researchers in publications or other projects?</b></p>	<p>Yes</p>

**4.9 What is needed to make the collections more accessible?**

The release form/copyright issue is the single biggest challenge. Many of our interviews date back to the 1960s or earlier. In many cases, the original interviewees and their children or even grandchildren have passed. So it can be a real challenge to find the people who can rightfully speak for a particular oral history. Tribes and Native American individuals have been wonderful to work with, and in many cases there is a great sense of cooperation and satisfaction.

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**5.1 How many tribal cultures are represented in your Doris Duke American Indian Oral History collection?**

A very conservative estimate would be 20-30. I would guess as high as 50. We're conducting a thorough inventory to arrive at a more certain number. It gets tricky, as some files that feature a certain speaker of a specific tribe may discuss five, ten or more tribes. The vast majority of oral histories come from Native American Nations located within the borders of South Dakota, meaning the Dakota and Lakota nations. Dakota-speaking tribes include the Eastern Dakota (also known as Santee: Mdewakanton, Sisseton, Wahpekute, Wahpeton) and Western Dakota (Yankton, Yanktonai). Lakota-speaking tribes include Sicangu, Oglala, Itazipcho, Hunkpapa, Miniconjou, Sihasapa, and Oohenumpa. There are also Nebraska nations such as Omaha and Ponca. There are Minnesota nations such as Ojibwe. Some from Montana, such as Salish-Kootenai. The list is quite extensive.

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**5.2 Please describe past outreach activities between your institution and Native Communities regarding the Doris Duke American Indian Oral History Collection. Did you encounter any difficulties? What are the outcomes? Do you have "lessons learned" to share?**

I have been curator at the SD Oral History Center since 2016, so I am not totally aware of efforts before then. I will say that we have been in regular contact with Tawa Ducheneaux, archivist at Oglala Lakota College for thoughts and advice on how to handle the collection and the future of the collection. Mostly contact with tribes has been on an individual or family-level basis. In January 2020, the Santee Sioux Reservation in Nebraska obtained about 20 oral histories from the collection to place on a computer at their museum in Santee, Nebraska. This effort was led by Duane Whipple, Santee Tribal Historian. My understanding is that the experience has been very positive all the way around and has created interest in doing more oral histories at the Santee Reservation. In 2016 I conducted an interview with KILI Radio Station out of Pine Ridge (Oglala) as a means to get the word out about the collection. I would not say that we have encountered difficulties. I would simply say that every tribe and individual is unique, and so the SD Oral History Center has to be as ready as possible to meet the needs of each group or individual who is seeking oral histories that might be relevant to their tribe or culture.

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**5.3 Are there current outreach activities between your institution and Native Communities regarding the Doris Duke American Indian Oral History Collection? If yes, please describe. If not, are there activities you would like to pursue? What are the impediments that may prevent greater interaction with Native communities?**

Aside from those mentioned above, we also work regularly with the USD Native American Studies Program, the Native American Culture Center, Crazy Horse Monument and other groups with direct connections to the area's Native American communities. One Native American oral historian recently completed an oral history project related to Native American sports in South Dakota, and we are currently accessioning that group of interviews into the South Dakota Oral History Center, although current plans are for that set to go into the South Dakota Oral History Project (a separate collection) first. Mostly, I think we are waiting for direction on how to handle the AIRP. We have given thought to seeking a panel of area advisors, including Native American leaders, who could perhaps consulting and guidance on issues concerning the AIRP collection. I know there has been interest in conducting future interviews to deposit into the collection, and I think that is definitely something we would want to pursue. One challenge is that the collection is so vast and has so many different voices representing so many different tribes that we feel we really must give our best due diligence and take many factors into account when making any major decisions regarding the collection.

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**5.4 Have duplicates of the recordings been provided to the originating communities as originally mandated? If not, are there plans in place to fulfill this commitment?**

I do not believe that this goal has been fulfilled, but we are working on it, while keeping in mind many of the concerns listed above.

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**5.5 Are you available to attend the 2020 International Conference of Indigenous Archives, Libraries, and Museums in Washington, DC from November 30-December 2 to share information on your collections and provide consultations with Native groups in attendance? Related expenses, including travel, lodging, and registration will be covered.**

Yes

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**6.1 If funds were available to help preserve and improve accessibility to your Doris Duke American Indian Oral History Collection, what projects would you propose?**

As mentioned, I think one possibility would be to use some kind of funding to create a panel of consultants or advisers to help the SD Oral History Center in working the orphan documents in the collection, as well as culturally sensitive issues (songs, ceremonies, rituals, sensitive information, etc.) that pertain to the collection. Trying to know exactly how to work with these issues is probably the number-one thing that impedes the accessibility of the collection.

From there, making any further determination with regards to those files which, for whatever reason, have remained un-digitized.

Finally, I would like to see some kind of consortium or collaboration between our collection and the other DD American Indian Oral History collections out there, particularly through an interactive website. There really seems to be a demand for this kind of thing from patrons.

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**6.2 If funds were available to help increase use of the Doris Duke American Indian Oral History materials through public programs, publications, films, and other projects, how do you envision your Repository could support such endeavors?**

I think we could do that in any number of ways. In past years, files from our AIRP collection were used to create a published anthology of oral histories ("To Be an Indian") as well as a documentary film on health care (Health Care Crisis at Rosebud, 1973). Recently we've also collaborated with the Native Voices Project, using our own oral history kiosk, with a touch-screen for patrons to interact. There are any number of things we could do. Interest in the 1973 Wounded Knee Incident remains high, and oral histories on the environment (Missouri River, for example) are also well in demand.

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**6.3 If funds were available to help collect contemporary oral histories from Native peoples, which Departments at your University would most likely be involved? Do you have ongoing relationships with these Departments? What role do you foresee for your repository?**

Mostly the History Department and Native American Studies Department. Other areas include Social Studies (Education), Anthropology, and Sociology. Religion or Religious Studies is another possibility. Yes, we do have ongoing relationships with all of these departments; all of them have faculty or students who have toured our facility or used oral history materials. Our role is generally showing people how to use oral histories, how to work with oral histories, and how to work with Native American oral histories. Charles Trimble, who co-authored The American Indian Oral History Manual, was very active with the SD Oral History Center and the AIRP until his recent passing. So, in addition to serving as a repository for new interviews and archive for old ones, our role is also to make sure that new interviewers know how to conduct oral histories and work with oral history, not least when working with South Dakota's Native American community.

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**6.4 Are you available to attend a two-day gathering of representatives from the University repositories holding the Doris Duke American Indian Oral History Project scheduled for July 15-16, in Oklahoma City and Norman, OK? Funding is available to support attendance by two people from each repository.**

Yes

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**6.5 One of the objectives of the meeting is to explore how University repositories can work together to enhance management of the collections. For meeting planning purposes, are there agenda items you would like to suggest?**

I would be really curious to hear how other collection representatives think we could collaborate and present our collection materials together, perhaps through an online webpage consortium, or some similar apparatus.

Also, the major issue concerning copyright release forms and sensitive materials and how to find solutions.

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**7.1 Is there any other information you wish to share?**

I am just very happy for the opportunity to meet everyone this summer and am excited that the Doris Duke Foundation is moving forward with everything! Thank you for inviting the South Dakota Oral History Center to be a part of it!

PS, I'm not sure why, but the "Website for the Collection" space was apparently not letting me insert the web address. Here it is:  
<https://www.usd.edu/library/sdohc/>

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<b>Name of Collection Manager</b>	Tomas Jaehn
<b>Title</b>	Director
<b>Name of Department/Division Director</b>	Tomas Jaehn
<b>Title</b>	Director
<b>University</b>	University of New Mexico
<b>Repository where the Doris Duke American Indian Oral History collections are held:</b>	Center for Southwest Research and Special Collections
<b>Name of Collection</b>	American Indian Oral History Collection, 1967-1972
<b>Address</b>	Center for Southwest Research and Special Collections University of New Mexico Albuquerque, NM 87131
<b>Phone</b>	(505) 277-7107
<b>Email of Collection Manager</b>	tjaehn@unm.edu
<b>Email of Department Director</b>	tjaehn@unm.edu
<b>1.1 What types of Doris Duke American Indian Oral History materials are held in your collection?(Check all that apply)</b>	Interview Tapes Interview Transcriptions News Clippings
<b>1.2 Approximately how many of each of these materials are held in the Doris Duke American Indian Oral History Collection?</b>	100%
<b>1.3 Does the Doris Duke Foundation American Indian Oral History Collection still fall within the collecting scope of your repository?</b>	Yes
<b>1.4 If the Doris Duke Foundation American Indian Oral History Collection continues to fall within the collecting scope of your repository, are you interested in expanding the collection?</b>	Yes

<p><b>2.1 What content management system is used to manage access to the Doris Duke American Indian Oral History Collection? Is the current system adequate? If not, what are your plans for migrating to a new system?</b></p>	<p>CSWR anticipated transition to ArchivesSpace within the next 12 months</p>
<p><b>2.2 How many repository staff members are involved in the regular administration of the Doris Duke American Indian Oral History Collection? What are their roles?</b></p>	<p>No assigned staff member. Roles relate to reference and making the oral histories available to researchers. Curator of Native American Collection position is currently vacant.</p>
<p><b>2.3 How much of the Doris Duke American Indian Oral History Collection has been digitized?</b></p>	<p>80%-90% digitized - some oral histories are restricted.</p>
<p><b>2.4 If digitization of Doris Duke American Indian Oral History Collection materials are needed, is this function conducted in-house or outsourced?</b></p>	<p>function will be outsourced.</p>
<p><b>2.5 Are transcriptions available for all the recorded histories?</b></p>	<p>Other: transcripts available for most recorded histories</p>
<p><b>2.6 If transcriptions of Doris Duke American Indian Oral History Collection materials are needed, is this function conducted in-house or outsourced?</b></p>	<p>likely outsourced if needed.</p>
<p><b>2.7 If some recordings have not been transcribed, are plans in place to transcribe the materials?</b></p>	<p>Depends on tribal permission or consultation.</p>
<p><b>2.8 Have recordings in Native languages been translated?</b></p>	<p>Some recordings have been translated</p>
<p><b>2.9 If recordings in Native languages have not been translated, are there plans to address this need?</b></p>	<p>open to do so in consultation with Native tribes, but no plans at this point.</p>
<p><b>3.1 Has a condition assessment been conducted of the Doris Duke American Indian Oral History Collection held by your repository? If so, what date was it conducted and what were the findings? If available, please upload a copy in the space provided at the end of this questionnaire.</b></p>	<p>no condition assessment done.</p>

<b>3.2 What are the preservation priorities of the Doris Duke American Indian Oral History Collection held by your repository and what plans are in place to address the priorities?</b>	Nearley oral histories have been digitized
<b>4.1 How can your Doris Duke American Indian Oral History Collection be accessed by patrons or the public?</b>	in person and online
<b>4.2 How frequently are the materials accessed and by whom?</b>	no data available. Possibly once or twice per semester by students.
<b>4.3 Does your Repository create awareness about its collections in general and the Doris Duke American Indian Oral History Collection specifically?</b>	Yes, both general and American Indian Oral History Collections are used in undergrad and grad library instructions.
<b>4.4 To what extent can your Doris Duke Oral History Collections be accessed via the internet?</b>	most Navajo oral histories recordings available online.
<b>4.5 Are there any access restrictions in place?</b>	yes.
<b>4.6 If access restrictions are in place, how were these determined?</b>	restrictions based on tribal recommendations.
<b>4.7 Have Native communities represented in the collections been consulted to determine access restrictions?</b>	yes
<b>4.8 Do you maintain records on how Doris Duke American Indian Oral History Collection materials/interviews have been used by researchers in publications or other projects?</b>	No
<b>5.1 How many tribal cultures are represented in your Doris Duke American Indian Oral History collection?</b>	bulk of the material is from Navajo and Pueblo informants. Other tribes represented are from Southern California, Washington, Montana and Alaska

<p><b>5.2 Please describe past outreach activities between your institution and Native Communities regarding the Doris Duke American Indian Oral History Collection. Did you encounter any difficulties? What are the outcomes? Do you have "lessons learned" to share?</b></p>	<p>n/a</p>
<p><b>5.3 Are there current outreach activities between your institution and Native Communities regarding the Doris Duke American Indian Oral History Collection? If yes, please describe. If not, are there activities you would like to pursue? What are the impediments that may prevent greater interaction with Native communities?</b></p>	<p>n/a</p>
<p><b>5.4 Have duplicates of the recordings been provided to the originating communities as originally mandated? If not, are there plans in place to fulfill this commitment?</b></p>	<p>Duplicated of recordings are provided to originating communities if/when requested. No data available.</p>
<p><b>5.5 Are you available to attend the 2020 International Conference of Indigenous Archives, Libraries, and Museums in Washington, DC from November 30-December 2 to share information on your collections and provide consultations with Native groups in attendance? Related expenses, including travel, lodging, and registration will be covered.</b></p>	<p>Unsure</p>
<p><b>6.1 If funds were available to help preserve and improve accessibility to your Doris Duke American Indian Oral History Collection, what projects would you propose?</b></p>	<p>additional separate webpage design for better discoverability consulting with tribes and pueblos to open additional oral histories fill-in of not yet translated transcripts</p>
<p><b>6.3 If funds were available to help collect contemporary oral histories from Native peoples, which Departments at your University would most likely be involved? Do you have ongoing relationships with these Departments? What role do you foresee for your repository?</b></p>	<p>Native Studies Department (interdisciplinary). possibly History department, American Studies department</p>

**6.4 Are you available to attend a two-day gathering of representatives from the University repositories holding the Doris Duke American Indian Oral History Project scheduled for July 15-16, in Oklahoma City and Norman, OK? Funding is available to support attendance by two people from each repository.**                      Unsure

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**7.1 Is there any other information you wish to share?**                      American Indian Oral History - finding aid - <https://rmoa.unm.edu/docviewer.php?docId=nmu1mss314bc.xml>

American Indian Oral History - recordings online - <https://nmdc.unm.edu/digital/collection/amerindian>

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## ATTACHMENT 2 - CONSULTANT NOTES

### DDCF Conference Calls with Universities

Last revised 3/25/20 LMC

**UNIVERSITY OF FLORIDA** – Feb. 24, 2020 (added: LMC notes entered into Formstack test)

Dr. Paul Ortiz  
Deborah Hendrix  
Grace Chun

Connections with Lumbee and Seminole  
Poarch Bank Creek Indians – most of the collections, Council of elders  
Audio and video presentations; advantageous for plotting history  
400-500 members of the tribe  
Share videos? Yes  
Reconnected with them – their archives & records management  
Look at Poarch Creek website / Dr. Diedra Dees

Samuel Project Oral History Repository is the largest in world with 9,000 oral history interviews – we don't manage that per se; we are a pass through for interviews. Final home for them is University of Florida digital collection. Libraries never created DD archive per se. They are sending us document with a breakdown of the collection.

If you wanted to use any of these interviews, you had to physically go to library; since that time, some materials have been digitized and you can review remotely.

Working with tribes or nations on an ongoing basis. Poarch Creek is the most extensive. Students come away transformed. Assoc. director and anthropology major on Western Shoshonees was conducted.

Transcripts are managed by U of F Digital collections. They have transcripts uploaded. 2005 is when the whole collection was digitized and uploaded. Digitized many Lumbee audio tracks - not online yet, but working on that. We do as required for patron inquiries. Our system is not adequate for access. We work with UFDC - we're not part of the library system.

We have a dedicated staff of 1 to 3 depending on the time of year. The Poarch Creek has a larger staff, with 2 working year-round; this is due to lack of resources. Dr. Paul Ortiz - director of oral history, professor of history, uses them in teaching. Grace - project coordinator oversees digitizing of PB Creeks transcripts. Deborah Hendrix - senior member of user experience; digital humanities.

The majority of our interviews have been transcribed – there still may be quite a few that are not. We developed guidelines for transcription over time since 1970s. Paul insists they do their own transcripts; outsourced ones are markedly inferior.

Our audio cassettes are stored well, and the paper is archival, stored in archival boxes. It's as good as it can be, but I want to go through it, including reel to reel, and assess to see if that is the case to give a definitive answer.

At some point, we will have to digitize the audio cassettes. It would bring tremendous visibility to our materials here. As a researcher, they're challenging to access. Multigenerational library



system. Quite often people don't have enough information about the materials to filter through the collection. I'd give us an accessibility grade of D+. Work is on an ad hoc basis. Takes a gatekeeper to help guide students, scholars, and others through the collection. It's a matrix w/multiple portals.

If grading internet access, I would give us a C. The library is making it more accessible.

The PB Creeks were consulted about permissions for access – an original researcher in 1971 did not fill out or save deeded gifts that are part of that collection. They were pulled offline. No permissions.

Have duplicates of recordings been provided to individuals or tribal communities? The standard practice is to make copies. It would have been a natural request to give back a copy. Most people were interested in the transcript in the earlier day. Today, the policy is yes, across the board, regardless of medium, plus transcript.

If funds were available, who would be involved in collecting contemporary oral histories? We are interdisciplinary, and we work very closely with Dept. of History, Anthropology, Journalism, Sociology, and the Library System. We do not have a Native Studies program, but colleagues over the certificate program will be interested. We love field work and to get students off campus.

**University of Illinois – Urbana-Champaign** Feb. 25, 2020

Dr. William Maher – came into contact in 2002

Should be able to attend in July

Chris Pom – delegated to him in 2002

Doris duke Indian Oral History

First run by anthropology professor, Ed Bruner; work done by graduate assistants

Transferred to library archives and made publicly accessible

Aware of culturally sensitive materials

Oral agreements, but not written agreements in some cases about public access.

Tribes listed on collection record – 25-28

Looking at rights of interviewers and not interviewees in that day.

Finding aids are completed; can go online to find aids, but not public access.

User access form to allow researchers to access and restrict use:

Level 1 – open materials approved by field worker

Level 2 – restricted; tapes, field notes, determined by field worker

Level 3 – confidential information

Proviso – as of Jan 2020, materials are open for research without restriction.

Recognize that materials have wide interest to tribes and scholarly research. Our hope is to make it accessible. BUT not trod on tribes/individuals' rights.

Are copies provided to tribes? They might look for information to answer that – history of the collection. There are 25 pages – will go through, and a bibliography of publications by field workers.

Lola invited grad or post doc student – suggestions for additional participants?  
Primary reason is to ensure of a legacy for the management of the collection.

## UNIVERSITY OF ARIZONA – March 3, 2020

Dr. Claire Barker  
Molly Strothert-Maurer

From DDCF spreadsheet:

615 sound recordings Within Collections Division  
Listing of recordings  
219 Transcripts

Housed in [American Indian Oral History Collection](#)

Manual lists all sound recordings with description of contents

Online database for sound recordings is in development (sept. 2019)

Cassette copies available at a charge

Translations/Transcriptions lacking for many recordings in Native languages

Unknown what % of recordings are in language other than English, or what % have been translated

Listing of recordings and copies of tapes made available to tribes upon request

Tribes: Apache, Navajo, Pima, Tohono O'Odham, Yaqui, Mohave, Hopi, Seri, Tarahumara, and Yavapai

Online: Individual interviews in this collection have been cataloged separately, 22 federally recognized tribes and maps

Consulting with tribes in Arizona:

<https://sites.google.com/view/az-consultation-toolkit/home>

Current involvement - Identify positions and primary roles to manage the collections, e.g. curator, assoc. curator, archivist, etc.

Molly– just came on board, getting familiar with everything

Claire – museum repatriation coordinator – so not very involved in collection.

Do you consider oral history recordings cultural material?

Yes, it is considered cultural material.

Portions of recording/transcriptions have been provided – activities have been varied.

Notes of activities of recordings and what has been given back to tribes:

213 transcribed all in English 1/3

Mixture of transcribed/not transcribes

All migrated to cassettes – digitized from Reel to Reel to CD

How frequently are the materials accessed and by whom?

Have records, 2 requests since Molly has come

Position of formal tribal liaison?

Unofficially Claire; she's been there 10 years, 3-4 years in this position.

Tribal relations? Go through SHPO?

Have authority to reach out – these sometimes overlap.

Her work is about NAGPRA – consultation on human remains, but collection has never been subject of consult.

What is the condition of the original media ? Do you have a conservation plan?  
They are building cold storage – will go to climate-controlled environment.

Are those that have not been translated being translated at this time? No, not right now.

Policies for transcription? No – specialized equipment is not available.  
Total collection = 1000, other groups represent small percentage

What is your biggest concern about your collection at this time?

- Restrictions – no paperwork attached, zero permissions obtained; in the late 70s, they tried to get them, but were not completed.
- Interest in building description internally
- Access database not done correctly – done on typewriter, not searchable
- Catalogue records extremely sparse
- Print copy split up by subject headings, very valuable if not available

Linguists are interested in ‘vanishing languages.

Personal family histories are accessed on site.

For years – restricted to single interviewer/interviewee, or direct descendants; now some sets are available – case by case basis.

What are your long-term goals for this collection?

Molly: Too new to know yet. It’s a large project to track down

Tribes would be interested – amenable when approached correctly

Tono nation

Apache

Need permissions from families, communities

Culturally sensitive information – needs a push to bring in appropriate communities

Identify tribes in original plan, get set up w/tribal preservation officer, get people

Did have website that had archives and links, so trying to find that information

Will you all be able to come to the convening in July? yes

What would you like to see at the convening in Oklahoma in July? Not really sure

**UNIVERSITY OF OKLAHOMA** – March 4, 2020, Lina Ortega,  
Todd Fuller out ill, but rescheduled (see his interview below)

Bound volume of microfiche – original typed transcripts

No audio files available online

Goal – audio files digitized – got initial quote in 2018, free pilot project digitized 10 tapes, getting revised cost estimate

University hasn’t taken view of co-ownership with tribes in the past, however, Lina felt it should be shared ownership

Tribes have requested copies – doesn’t know if they ever received them

Isn’t indicated in her files that tribes got copies, but individuals did get copies in some instances.

Is there documentation about what the tribes could expect? Journal article isn't clear.

Tribes are asking for copies now.

We have recordings from 36 or 37 tribes – all in OK but two

Over the last five years, what has been the greatest value for your community?

- Language from original audio files
- Researching food, agriculture
- Genealogy
- Tribal histories, government of the late 60's 70's, writing new tribal constitutions
- Ceremonial or religious practices
- Education

What will you want to let others know about your collection at the convening?

Research topics / usage / making tribal communities aware

How do you create awareness?

Personal contacts with tribal employees and citizens, but problems of going unnoticed.

When we send notices about this, sometimes it disappears into a void.

Exhibit – Indians to Indians, if I didn't have a certain individual/ contact, then it went unnoticed. Relationship building w/tribes is key and maintaining relationships over time.

What do you hope to get out of the convening?

Other collections, institutions over time how they work, provide access, others' ideas, relationship building Whatever we have, we want them to know it exists, its available for their use – improved access. Access is most important to me because I'm hoping these materials can help with language preservation and cultural revitalization.

What is your biggest concern?

Preservation of audio tapes.

Looking at inventory update and see that some are listed on reel, not sure if those are copies; rest are cassettes.

What are you proudest of?

They have been online a long time and are stable. Used a lot.

How do you measure? Ask for help from web services to find out how many hits?

We have two platforms. We get requests in person, by phone, email, and have #s from that. Numbers tend to be high, but not sure how everyone is using collection. When it goes down, they get a lot of feedback, along with use of Indian Pioneer Papers.

Anything else that would help guide our convening?

Good break times, refreshments to keep energy high.

March 12, 2020 separate interview with Dr. Todd Fuller

Role? He's only been there a year. Not very familiar with the collection. Lina's knowledge will help answer survey questions.

What do you hope to come from the convening?

- Awareness of other projects originally funded;
- Interested in the pathway that they created for tribal communities that they were intended to serve.
- How to work forward strategically from outreach and educational opportunity,
- What about prof. training development?
- Creating mutually beneficial dialogues between universities and tribes, needs and desires. What do tribes want?

Can DDCF help facilitate long-term, meaningful relationships?

Focused on holding to original mission of serving tribes – set up to serve them 50 years ago – we need new technologies for access.

They will be laying out a plan to meet with tribal leaders and administrators – it is time consuming in getting it done with travel for face-to-face meetings. We have 39 tribes here.

I'm interested to learn why the DDCF is initiating activity now. Are there opportunities for future funding?

It makes sense to collaborate with Okla. State – they have such good efforts of oral history projects. There could be ways to move this along quicker.

**UCLA** – March 9, 2020 – (\*see additional note, Tomas Jaehn email, University of NM)

Angela Riley, Citizen Potawatomi Nation Supreme Court Justice (raised in Okla.; works in LA)  
Law Professor, UCLA

Lola: Our goals are at the minimum to digitize, inform tribes what is in it.

Going to have varied responses to these being repatriated

Family perspective v. tribal perspectives

There are tribal concerns on what is/is not shared – privacy concerns

Funded in 60s and 70s, but universities still working on in 2011, 2012

Hope that universities will want to collect modern stories from young people

(She knows) Walter Echo Hawk has so much respect in Indian Country and deep respect – gets those issues, incredible guide.

Finds all of it really fascinating, not sure what role she can play in it, commends DDCF for what is being done, legal issues, intellectual property issues will be very complex

Tribal relationships are very complex – her experience with consultation, NAGPRA rep at UCLA and working with tribes is that for the most part, tribes see the beginning of relationship, they are generally take a long view of life and time, so not being on someone's timetable, revisiting will be key to relationships.

In general, not sure what I could do but wanted to learn about it.

Working on meeting agenda, panel sessions that speak to legal concerns and issues, will be a critical part of that conversation after the convening, we will want to reach out to reflect about the two days.

Angela: Happy to participate. Lola will get information out with the agenda to see where she can participate.

She has no sense of the history of the DD collection at UCLA – could she help? 1966-67

Yes, (Angela) she was the Director of Indian Studies Center for several years, but wouldn't have been established early enough with documentation to know who was involved in the project.

### **UNIVERSITY OF SOUTH DAKOTA** – March 10, 2020

Dr. Sam Herley, CURATOR 2015

Kat Anderberg, digital project assistant, digitization and cataloguing

Small staff, graduate assistant, possibly intern

90% collection has been digitized – finished 5 years ago

Not online yet – experimenting with that in other oral histories projects

Digital copies are accessible if we have the copyright to them; online dropbox

Decision made last July AIRP – American Indian Research Project, which includes all of DD collection and other collections; copies free of charge to requestors enrolled in tribes.

1966 started DD project; because it went so well, historians at the university requested funding from SD legislature for funds; now called South Dakota Oral History Project

VERY SD-centric project initially – Dakota and Lakota speaking peoples, Oglala falls under Lakota; 9 reservations fall under these. Nakota outside SD, Assinaboine, Flathead, Omaha Ponca from Nebraska, and others. Easily, more than 20 tribes represented. Originals with DD collection are all Dakota/Lakota speaking tribes.

Sam will help to provide a list of those tribes that fall into the language group.

Total recordings 2367 interviews and recordings – 1100 number we have (to clarify), less than half of the number have a good transcript, or adequate release form.

Both confirmed for convening. What do you hope to gain from convening?

- Solidifying/direction about obtaining permissions; patrons are always amazed at our collection.
- Materials fundamentally belong to tribes, but share copyright.
- As more things become digitized, SD has an online repository with archival materials; will there be a way to cooperate in a similar manner? (yes, provided discussion by ATALM for shared online platform).
- Very excited. Looking forward to what we can expect.

Western History Association conference – knows Greg Thompson from Utah, experienced and knowledgeable in oral histories.

Can't wait – always wanting to do it the right way and knew we weren't the only repository handling these issues.

Not too many interviews added the last 10 years to AIRP. Most interviews in 60s-70s – how to conduct next generation of interviews?

We have a few tribal liaisons we work with from different tribes. Primary contact at Lakota Tribal College Archive. Tribal colleges have increasing amount of interest in collection. Recently worked with Santee Dakota Tribe across the border in Nebraska who got digitized files to them for their museum.

*To Be an Indian*, 1970s – reprint in 1990s

Not familiar with Return the Voices Project in notes – may have been interview KILA radio station.

### **UNIVERSITY OF NEW MEXICO** – March 18, 2020

#### **Dr. Tomas Jaehn**

He is in charge of the collection now. Paulita Aguilar has retired. Tribes in collection include Navajo, Apache, and numerous Pueblo tribes. That includes Mescalero Apache and Jicarillo Apache.

“Nobody here is an expert.” He knows about it from earlier days because he's been there for 30 years, first as a student, and then as faculty. He has some knowledge, but much is guesswork. He will get numbers and information; they are holding virtual staff meetings. Currently, each dept. curriculum and schedules for student research influences access.

It appears all Reel to Reel tapes are transferred onto DVD or CD or electronic format. Almost all have been transcribed, but no one was clear if they are microfilm, digital, or otherwise.

In its beginnings, the History dept. was a funnel for staff, students, and work on the collections; all Navajo recordings took place in 60s. These were turned over to the university library. Additional Navajo recordings are in other collections.

Navajo recordings are online except for those with tribal concerns. Pueblos are more protective of what goes online.

No one is interacting with any tribes right now. To the university, the collection has been considered “finished”. They just wait for students to request what they want. They no Native American curator.

Tomas is not sure how they ended up with California, Alaska, and other tribes, however, he can find out through a colleague at UCLA.\* (*see update below*) Peter Nabokov at UCLA is an author about Acoma Pueblo – he's been at UCLA forever. Tomas will talk with him.

If things improve for the nation in the summer, he will come to Oklahoma for the convening. He would like to ask a colleague, Sarah Kostalky, library staff who manages digitization, to come, too.

What does he hope for the convening?

- One big thing is to know about the work at the other six universities.
- Also interested in knowing about use.
- Looking forward to information and conversation.

If funding was available, do you think it is possible to provide training in your region to tribes to collect their own stories?

- There are 19 Pueblo communities – separate governments whose leadership changes all the time. That may be difficult.
- You might check out Indian Pueblo Culture Center online – it is for profit, but doesn't give much funding to museums or cultural centers.
- He would have to connect us with someone in the Native American Studies dept. to determine tribal relations, goals, ways to facilitate. This is over his head.
- He will ask people what they think at the university.

Tomas will also check the accession file to find institutional history.

Follow-up - Received via email March 24 to Laura from Tomas:

As promised I contacted Peter Nabokov at \*UCLA to see if he knew anything about UCLA's Doris Duke Collection situation:

\* Hi Tomas, Never did know how the Duke project chose its centers and why California was ultimately overlooked. There was a piece I had from some journal about the whole project, from which I often drew information for students looking into oral history projects related to Indians. I do have information about other institutional centers re. California Indian oral history projects. But somehow the Duke project not. Of course you have great DD materials, from which I have drawn in the past.

I also gave some more thought to your inquiry regarding continuing or starting up again Native American oral histories if funded. Of course, to continue Native American oral histories is important and necessary to preserve Native American histories and cultural. Of all the institutions in NM, the ones with the best structures and most promise of success (again, if funded), in my opinion, are IAIA in Santa Fe, the Indian Pueblo Cultural Center in ABQ, UNM Libraries' CSWR along with support from the Native American Studies, American Studies and/or History department (Jennifer Denetdale [Dine] in American Studies would be a good person to contact if this is of interest to you - [jdenet@unm.edu](mailto:jdenet@unm.edu)). Obviously there are many profs in the UNM Native American Studies department but I do not know any of them personally – perhaps you want to visit the department's webpage. I do know Jennifer Denetdale.

The Dine College in Tsaile, AZ and tribal and pueblo gov councils, too, might be an option, but then the Doris Duke Foundation will have to pursue multiple parallel tracks and as I indicated, I am not certain how public and accessible these oral histories might become.

With an appropriate project leader with deep knowledge, interest, and a thoughtful plan, I believe CSWR with its existing digital structure, academic knowledge and support system, and a build-in user group, would be the most appropriate and most successful place to conduct such new set of oral histories.

(LMC) Here is the CSWR website: <https://elibrary.unm.edu/cswr/>



**UNIVERSITY OF UTAH** – March 23, 2020

Dr. Gregory Thompson (GT)

Dr. Gregory Smoak (GS)

GT: Everyone is working remotely; the library is shut down. They're still experiencing earthquakes. Very challenging with part of our assignment to get laptops and hotspots to students and faculty.

GT: I came as a graduate student two months after the DD grant started in Dec. 1966. Saw whole process unfold. After the first year that John Croix at UCLA dropped out, that role moved to Greg Crampton. Western studies became Univ. Southwest Center.

I helped put the technology into play and developed an approach to standardizing how the partners in the project would approach their efforts. At Utah, we took DD and her statement of mission to heart, to document the history of American Indians as told by themselves.

We took the folklore approach and recorded oral history. A key person was Floyd A. O'Neil who took on role of the assistant to C. Gregory Crampton and oversaw all field research activities. His background was history, really superb European historian and regional historian. He spoke Ute, so it made it easier to approach three reservation-based Ute tribes.

He focused on how interviewers would work with tribal members and how to obtain full approval to the project from tribes; the response of project would be to interview tribal members, and manage its archives or educational units in every case.

They began with Utes in eastern Utah, w/tribes from UT and CO, Southern Utes, Mountain Ute reservation; Pueblo and Zuni.

In the five-year period of project, their approach was to:

- Engage the most knowledgeable interviewers.
- Train on oral history techniques.
- Appropriate method and ethics.

Very large effort in the initiative. Reflected the intellectual pattern and thoughts of Dr. O'Neil.

There were 1400-1500 interviews representing 2300 hours of interview tape time. A high majority of that was translated and transcribed, which makes up the core of the collection today. Not all online due to tribal issues.

The DD collection is most heavily used of all the collections at Univ. of Utah. This shows how well the collection has carried itself into the future. Statement of pattern and process, and result of collecting process that developed and followed.

It is so much fun to be in the research room and provide a voice recording of family members, and to watch the reaction of the family. It's very emotional. It continues to speak to me as time well spent and what a marvelous project that Doris Duke put together.

We asked, "Is anthropology running the show or history running the show?" But the importance of the DD project generated was post-project developed. Out of that initiative came a design

program to develop tribal histories and reservation-based projects that still produce results under Greg Smoak; the guiding light was DD project, way to work with tribes, respect their position and culture; also, tribal histories have expanded into archival collections for tribal members to help with education, tool development, legal issues, cultural representation issues, plus general descriptions. All these came out of the DD initiative at Utah.

GS: I've been around 32 years, and didn't participate in original program, but used the results in my own work. Finished a project in Northern Arizona; recorded stories of those people, investigating what happened during Long Walk period and settlement by Mormons.

I would really welcome doing a broader Native oral history project; in past 5-10 years, I have focused on individual stories and would like to get back to tribal histories. Navajos, Shoshone have been contracted by the tribes for the tribes. The Pipe Spring stuff is open to the public.

So much has happened in Native history in the last 50 years, termination of Paiute tribe, then restored in 1980s. All kinds of events would be great to have Native perspective on.

GT: I sit in a unique position. I got to help start the grant, I was there during the entire period of its life. After 50 years at Center, I had worked closely in interim with predecessor to bring materials into the library, special collection, given recognition, and "babysit" them from 1974-75 to 1983. Then I had the good fortune of being directly responsible for the collection, continue its legacy and understanding with staff, and importance of the collection.

This allowed me to continue to interact with tribal individuals; I became good friends with them. A four-corner states project in 1990s shared a project and did a survey of bibliographic materials relating to tribal groups, and had a summary conference in Phoenix. What was interesting was how much of the DD work re-emerged 20 years later among the Indian tribal representatives. Helped me to continue to push the project and archives out.

One methodology was to see that every oral history interviewee received two copies of the interview, and each tribal education office received a copy besides what was in the library. Those reappeared in the mid 90s at the conference. Good stewardship, good documentation.

I lived with the DD project day to day for almost 50 years.

What would you like to see at convening?

GS: Better answered at meeting. Are we thinking of national approach more than a variable approach to universities? Are we trying to standardize that? Is the focus on health and community?

Lola: We will let each university determine their course, with a national coordinator from ATALM; it will be an organic structure, discussing community partnerships – community members collecting stories, possibly having a community place to come record stories.

GT: Tribes have developed their own expertise and leadership in this area; how we recognize and gain authority approval will determine how successful the academic world will be. Tribes have to be in the middle of things moving forward. Greg Smoak has been instrumental in putting those archives online. The lesson is how very careful we have to be with tribal sensitivities, approval, culture, and it's quite challenging.

The Universities of Oklahoma and South Dakota have been very successful and have digital versions online. That would be a good goal for the standing collection, to unify the digital effort.

Lola: That is one of our intentions, to create a national frontline platform. Should we be aware of any dynamics with your tribes or community?

GS: Yes, many varied dynamics. We are launching an online mapping project, which DDCF might be interested in with native place names replacing standard US place names. Many tribes collaborate, others are hesitant to participate. Northwest Band of Shoshone Nation is very cooperative. Northwest Utes have conflicts with the State of Utah over the land; Paitue Tribe of Utah has close relationship with Southern Utah University. A lot of dynamics in play.





## ATTACHMENT 4

### ADVISORS, CONSULTANTS & STAFF

#### Doris Duke Charitable Foundation Native American Oral History Project Revitalization Initiative

Role	Biography
Intellectual Property Issues	<b>Jane Anderson</b> is Associate Professor of Anthropology and Museum Studies at New York University. Jane has a PhD in Law from the Law School at University of New South Wales in Australia. Her work focuses on the philosophical and practical problems for intellectual property law and the protection of indigenous/traditional knowledge resources and cultural heritage in support of indigenous knowledge sovereignty. Since 2007 she has actively worked with and for Native American and First Nation communities to develop strategies and regain control and cultural authority of cultural heritage held within US cultural institutions.
Publications	<b>Ned Blackhawk</b> (Shoshone) is a Professor of History and American Studies at Yale and was on the faculty from 1999 to 2009 at the University of Wisconsin, Madison. A graduate of McGill University, he holds graduate degrees in History from UCLA and the University of Washington and is the author of <i>Violence over the Land: Indians and Empires in the early American West</i> (Harvard, 2006), a study of the American Great Basin that garnered half a dozen professional prizes, including the Frederick Jackson Turner Prize from the Organization of American Historians. Blackhawk is part of the Diker exhibition forum and author of an essay for the accompanying publication.
Protocols, Indexing, Intellectual Property, Publications	<b>Doug Boyd</b> serves as the Director of the Louie B. Nunn Center for Oral History at the University of Kentucky Libraries, and is a recent president of the Oral History Association. Boyd envisioned, designed and implemented the open source and free OHMS system, which synchronizes text with audio and video online. In 2019 Boyd received a Fulbright Scholars Research Grant to collaborate with the National Library of Australia on innovative access to online oral history. Recently, Boyd created the open source digital transfer tool Exactly for safely transferring born-digital archival material to an archive. Boyd is the co-editor (with Mary A. Larson) of the book <i>Oral History and Digital Humanities: Voice, Access, and Engagement</i> published by Palgrave MacMillan in 2014, and he is the author of the book <i>Crawfish Bottom: Recovering a Lost Kentucky Community</i> which was published in August 2011 by the University Press of Kentucky. He authors the blog <i>Digital Omnium: Oral History, Archives, and Digital Technology</i> and is the author of numerous articles pertaining to oral history, archives and digital technologies. In addition to writing, Boyd co-hosts and co-produces <i>The Wisdom Project</i> podcast and co-hosts the <i>Saving Stories</i> radio program and podcast on Lexington's NPR station WUKY. He served as Executive Producer on the documentaries <i>Kentucky Bourbon Tales: Distilling the Family Business</i> and <i>Quest for the Perfect Bourbon</i> . Previously, Doug Boyd managed the Digital

Role	Biography
	<p>Program for the University of Alabama Libraries, served as the Director of the Kentucky Oral History Commission, and prior to that worked as the Senior Archivist for the oral history collection at the Kentucky Historical Society. Doug Boyd received his Ph.D. and M.A. degrees in Folklore from Indiana University and his B.A. degree in History from Denison University in Granville, Ohio.</p>
Project Administration	<p><b>Melissa Brodt</b>, Director of Programs for the Association of Tribal Archives, Libraries, and Museums began working on the IMLS-funded tribal projects in 2007 as project administrator. Ms. Brodt will manage daily project activities, including working with cohort members on tracking their activities, assisting them with travel arrangements, arranging for site visits, booking hotels, overseeing contracts, maintaining databases, organizing committee/consultant activities, arranging webinars, producing reports, managing financial operations, overseeing web site content, and helping to develop the web-based resources.</p>
Publications, Programming	<p><b>Margaret Bruchac</b> is an Assistant Professor of Anthropology, Affiliated Faculty in the Penn Cultural Heritage Center, and Coordinator of Native American and Indigenous Studies at the University of Pennsylvania. She is a Consulting Scholar for the Center for Native American and Indigenous Research at the American Philosophical Society. Her research focuses on cultural material, heritage, memory, patrimony, and performance. She directs restorative research projects: <i>The Wampum Trail</i> and <i>The Speck Connection</i>, reconnecting objects in museums with Native American and First Nations communities.</p>
Protocols, Web Portal Development, Digitization, Transcription, Access	<p><b>Brian Carpenter</b> is the Curator of Native American Materials with the American Philosophical Society in Philadelphia. He began working at the APS Library in 2008 on a 6-year project to digitize and catalog all of the library's audio recordings of indigenous languages of the Americas. Through the APS Library's Center of Native American and Indigenous Research (CNAIR), he has worked with over 70 Native communities throughout North America to enhance their access to archival materials at the APS and receive their guidance on ways to improve the representation and uses of the collections.</p>
Content Management Systems	<p><b>Kim Christen</b> is Director of Digital Projects for the College of Arts and Sciences and Director of the Center for Digital Scholarship and Curation at Washington State University. She is the founder of Mukurtu CMS an open source community digital access platform designed to meet the needs of indigenous communities globally, she is also the Director of the Sustainable Heritage Network, and co-Director of the Local Contexts initiative. Her research explores the intersections of cultural heritage, archival traditions, curatorial practices, traditional knowledge, and digital technologies in and by indigenous communities.</p>
Preservation, Digitization	<p><b>Thomas Claerson</b> is Senior Consultant for Digital &amp; Preservation Services at LYRASIS, the largest U.S. library and cultural heritage network. He consults nationally and internationally on preservation, disaster preparedness and recovery, digitization, special collections/archives, remote storage, funding, and advocacy. He was a lead consultant on seventeen IMLS "Connecting to Collections" statewide preservation planning grants, and six implementation projects. He co-leads the week-long "Digital Futures" workshop series, sponsored by King's College London. Tom was previously Program Director for New Initiatives at PALINET, Global Product Manager at OCLC Online Computer Library Center, and held positions at Amigos Library Services.</p>
Preservation, Digitization, Workflow	<p><b>Brendan Coates</b> is the Sr. Archivist of the Oral History Projects Department at The Academy of Motion Picture Arts and Sciences. After receiving his MSI from the University of Michigan School of Information, he spent four years running the audiovisual preservation program for the University of California, Santa Barbara's Special Research Collections, supervising the digitization</p>

Role	Biography
	of a variety of formats, from “wax” cylinders to Beta tapes. He also specializes in workflow and quality control automation using free and open-source software.
Cataloging, Programming, Publications	<b>Kate Crowe</b> is the Curator of Special Collections and Archives at the University of Denver, where she oversees arrangement and description of collections, all public services, collection development, acquisitions, and teaching with archives. Her research focuses on culturally responsive collection development and cataloging, as well as teaching with archives that encourages students to read dominant narratives "against the grain." She has an upcoming publication, with Erin Elzi, "Cataloging and Classification of Materials by and about Native American Peoples in United States Libraries." (working title) Ethical Questions in Name Authority Control. Library Juice Press.
Digitization, Preservation, documentary	<b>Bob Curtis-Johnson</b> is the owner and principal consultant for SummitDay LLC, whose staff specializes in audiovisual media preservation for museums, archives and native organizations in eight U.S. states. SummitDay has two decades of experience in media preservation including mass digitization project management, digital media management, storage environment assessment, a/v media assessment, and media preservation consulting. Bob “CJ” has also produced, directed or edited dozens of documentaries, commercials, and artistic and sponsored films for National Geographic Explorer, Black Entertainment Television, The Discovery Channel, PBS and others.
Programming, possible liaison with Illinois collection	<b>Jenny L. Davis</b> is a citizen of the Chickasaw Nation and an Assistant Professor of Anthropology at the University of Illinois, Urbana-Champaign where she is the director of the Native American and Indigenous Languages (NAIL) Lab and an affiliate faculty of American Indian Studies and Gender & Women’s Studies. She is the 2019-2021 Chancellor's Fellow of Indigenous Research & Ethics, and serves as the UIUC campus NAGPRA officer. She earned her PhD in Linguistics at University of Colorado, Boulder in 2013. She was the 2010-2011 Henry Roe Cloud Fellow in American Indian Studies at Yale University, and a 2013-2014 Lyman T. Johnson Postdoctoral Fellow in Linguistics at the University of Kentucky. Her research focuses on contemporary Indigenous language(s) and identity, with dual focuses on Indigenous language revitalization and Indigenous gender and sexuality. Her 2018 book from the University of Arizona Press, <i>Talking Indian: Identity and Language Revitalization in the Chickasaw Renaissance</i> received the 2019 Beatrice Medicine Award for Best Monograph in American Indian Studies. It and additional publications focus on Chickasaw language revitalization ( <i>Language and Communication</i> , 2016 and <i>The Changing World Religion Map</i> , 2015). In addition, she has published in a number of topics and fields, including gendered representations in Breton language revitalization media ( <i>Gender &amp; Language</i> , 2012); the discourses about language endangerment in media ( <i>Language Documentation &amp; Description</i> , 2017).
Collections Assessment, Preservation	<b>Rebecca Elder</b> is an experienced cultural heritage preservation consultant specializing in finding practical and achievable solutions for challenging situations. She received her MLIS and a Certificate of Advanced Studies for Conservation of Library and Archival Materials from the University of Texas at Austin. Over the course of her career, Rebecca has conducted over 100 preservation assessments for institutions ranging from small historical museums to municipalities to large academic libraries, and has taught classes on a variety of preservation topics.
ATALM Board Chair, legal advisor, oral historian	<b>Walter Echo-Hawk</b> is an author and attorney who has served on the advisory board of the Association of Tribal Archives, Libraries, and Museums since 2010 and as its Chairman of the Board since 2015. From 1973–2008, he was a staff attorney of the Native American Rights Fund (NARF), where he represented Indian tribes, Alaska Natives, and Native Hawaiians on significant legal issues during the modern era of federal Indian law. A lawyer, tribal judge, scholar, author,

Role	Biography
	<p>and activist, his legal experience includes cases involving Native American religious freedom, prisoner rights, water rights, treaty rights, and reburial/repatriation rights. He is admitted to practice law before the United States Supreme Court, Colorado Supreme Court, Oklahoma Supreme Court, U.S. Courts of Appeals for the Eighth, Ninth, District of Columbia, and Tenth Circuits, and a host of federal District Courts. He is the Founding Chairman of the Native Arts and Cultures Foundation Board of Directors. He is author of <i>The Sea of Grass</i> (2018), <i>In the Light of Justice</i> (2013) and <i>In the Courts of the Conqueror</i> (2010).</p>
Project Director	<p><b>Susan Feller</b>, President/CEO, worked at the Oklahoma Department of Libraries from 2002 to 2015. While there, she served as the Director of the Oklahoma Cultural Heritage Trust, the Director of the Oklahoma Endowment for Reading and Literacy, and the Director of the Oklahoma Historical Records Advisory Board, in addition to being responsible for all IMLS-funded tribal programs. While at the Department of Libraries, Susan raised millions of dollars in support of archives, libraries, and museums and planned over 300 training programs. Upon leaving the Department of Libraries in 2015, Susan became President &amp; CEO of ATALM where she directs the national professional development programs, serves on numerous national committees and commissions, and participates in the collection and interpretation of data relevant to the needs of Native communities. Previously, Susan was the managing director of two symphony orchestras in California.</p>
Programming, Publications, Advocate, Advisor	<p><b>Donald L. Fixico</b> (Shawnee, Sac &amp; Fox, Muscogee Creek and Seminole) is Distinguished Foundation Professor of History. He is a policy historian and ethno historian. His work focuses on American Indians, oral history and the U.S. West. He has published a dozen books: <i>American Indians in a Modern World</i> (2008); <i>Treaties with American Indians: An Encyclopedia of Rights, Conflicts and Sovereignty</i>, 3 volumes, ed, (2007); <i>Daily Life of Native Americans in the Twentieth Century</i> (2006); <i>The American Indian Mind in a Linear World: American Indian Studies and Traditional Knowledge</i> (2003); <i>The Urban Indian Experience in America</i> (2000); <i>The Invasion of Indian Country in the Twentieth Century: Tribal Natural Resources and American Capitalism</i> (1998), 2nd ed., 2011; <i>Rethinking American Indian History</i>, ed. (1997); <i>Urban Indians</i> (1991); <i>An Anthology of Western Great Lakes Indian History</i>, ed. (1988); and <i>Termination and Relocation: Federal Indian Policy, 1945-1960</i> (1986). He has two recent books, <i>Call for Change: The Medicine Way of American Indian History, Ethos and Reality</i> (2013) and <i>Indian Resilience and Rebuilding: Indigenous Nations in the Modern American West</i> (2013), see Cspan <a href="http://www.c-spanvideo.org/program/311752-1">http://www.c-spanvideo.org/program/311752-1</a>. Prior to Arizona State University, Professor Fixico was the Thomas Bowlus Distinguished Professor of American Indian History, CLAS Scholar and founding Director of the Center for Indigenous Nations Studies at University of Kansas. He has received postdoctoral fellowships at UCLA and The Newberry Library, Chicago. Professor Fixico has been a Visiting Lecturer and Visiting Professor at University of California, Berkeley; UCLA; San Diego State University and University of Michigan. He was an Exchange Professor at University of Nottingham, England and Visiting Professor in the John F. Kennedy Institute at the Freie University in Berlin, Germany. At the undergraduate level, Professor Fixico has taught a survey history of "American Indians Since 1900" and a pro-research seminar for history majors. He has directed independent studies, honor theses for Barrett, The Honors College and theses at the Arizona State University West Campus. At the graduate level, he has taught seminars on "Federal Indian Policy, Laws &amp; Treaties," "American Indian History Research Seminar," "An Oral History of the American West," and "Readings in the American West." Professor Fixico has directed master's theses and doctoral dissertations and serves as an advisor to several graduate students. He has been a mentor to students as well as to junior faculty in the Provost's Mentoring Program. Professor Fixico has worked on nearly 20 historical documentaries. In 2000, President Clinton appointed him to the Advisory Council of the National Endowment for the Humanities and in 2002 he was the John Rhodes Visiting Professor of Public Policy in the Barrett Honors College at Arizona State University.</p>



Role	Biography
Digitization, Programming, Cataloging	<p><b>Ryan Flahive</b> is the Archivist at the Institute of American Indian Arts (IAIA) and serves as adjunct faculty for the IAIA museum studies department in archives studies and oral history. He earned a BA in history and anthropology from Lindenwood University and an MA in history with a graduate certificate in museum studies from the University of Missouri-St. Louis. Ryan is a history exhibit curator, museum educator, digital asset manager, oral historian, instructor of American History, manuscript curator, rare book librarian, author, and currently serves on the New Mexico Historical Records Advisory Board.</p>
Digitization, Online Portal	<p><b>Diana Folsom</b> (Choctaw Nation of Oklahoma) worked in technology at the Los Angeles County Museum of Art for 22 years before moving to Tulsa, OK to work in the Gilcrease Museum as Director of Digital Collections where she leads the ongoing effort to digitize and catalogue the collection and develop the Online Collections site. Ms. Folsom was project director for the IMLS-funded project: Native Artists and Scholars Bring Past to Present: Multi-Disciplinary Perspectives for Mississippian Culture Pottery and is currently project director for an IMLS-funded project Convergence of Native Cultures in Northeast Oklahoma: Connecting Ancient to Modern Day, with emphasis on Osage, Cherokee and Muscogee (Creek) ethnographic items. She served on the boards of the American Alliance of Museums Media and Technology Committee, and Museum Computer Network.</p>
ATALM Board Member, Legal Advisor, NMAI Director	<p><b>Kevin Gover</b> is the Director of the Smithsonian Institution’s National Museum of the American Indian and a citizen of the Pawnee Tribe of Oklahoma. Kevin began as director in December 2007. Born in Lawton, Oklahoma, he is the son of Bill and Maggie Gover, civil rights and Indian rights activists. Kevin received a BA in public and international affairs from the Woodrow Wilson School at Princeton University, and a JD from the University of New Mexico College of Law. Kevin served as a law clerk in the chambers of the Honorable Juan G. Burciaga, United States District Judge for the District of New Mexico. He then joined the Washington, D.C. offices of Fried, Frank, Harris, Shriver &amp; Kampelman. Kevin returned to New Mexico in 1986, where he established Gover, Stetson, Williams &amp; West, P.C., now the largest Indian-owned law firm in the country and representing tribes and tribal agencies in a dozen states. In 1997, Kevin was nominated by President Clinton to serve as the Assistant Secretary for Indian Affairs in the United States Department of the Interior. Upon leaving office, Kevin resumed the practice of law at Steptoe &amp; Johnson, LLP in Washington, D.C. In 2003, he joined the faculty at the Sandra Day O’Connor College of Law at Arizona State University, teaching courses in federal Indian law, administrative law, and statutory interpretation, as well as an undergraduate course in American Indian policy.</p>
Programming	<p><b>Dr. Sven Haakanson</b> is an Associate Professor of Anthropology at the University of Washington and Curator of Native American Anthropology at the Burke Museum. Dr. Haakanson was previously executive director of the Alutiiq Museum in Kodiak, Alaska, and received a MacArthur Fellowship in 2007. His interests have focused on supporting the revitalization of Indigenous language, culture, and customs within the Kodiak archipelago. Under his leadership for 13 years, the Alutiiq Museum brought heritage innovation and international attention to the Alutiiq community for their model programs and facility. Haakanson received a PhD in Anthropology from Harvard University.</p>
Publications, advocate	<p><b>John Haworth</b> has been designated by the Smithsonian as Senior Executive Emeritus based on his two decades serving in senior management and Director of NMAI-NY. He serves on the boards of Americans for the Arts, Arts &amp; Business Council of NY, and CERF+. John also serves on advisory groups for ATALM, Native Arts &amp; Cultures Foundation, and Auschwitz Institute for Peace and Reconciliation. He has had many essays and magazine articles published about Native artists, exhibitions, history, and language preservation.</p>

Role	Biography
Transcriptions	<p><b>Caitlin Haynes</b> is the Coordinator for the Smithsonian Transcription Center, a freely accessible website that allows digital volunteers from all over the world to transcribe and review digitized archival, library, and museum collections from around the Smithsonian. She holds an MA in United States History and an MLIS in Archives and Records Management from the University of Maryland, College Park. Prior to serving in her current position, Caitlin was the Reference Archivist at the National Anthropological Archives at the Smithsonian Institution's National Museum of Natural History from 2015-2018, where she was responsible for all onsite and remote reference and outreach, including coordination of research visits and collaborative projects with Native communities – the NAA's second largest user group.</p>
Preservation, Digitization, Collections Management	<p><b>Kelli Hix</b> (Audiovisual Archivist, Audiovisual Conservation Center at the Nashville Public Library) is a 2002 graduate of the L. Jeffrey Selznick School of Film Preservation and has worked as an audiovisual archivist and consultant for institutions including the George Eastman Museum, The Smithsonian Institution, and the National Geographic Society.</p>
Collections Management	<p><b>Marie Lascu</b>, New York, NY, Audiovisual Archivist, Crowing Rooster Arts, has focused on working with collections maintained by individuals and small organizations since graduating in 2012 from NYU's Moving Image Archiving and Preservation program, and is a current member of the NYC-based XFR Collective.</p>
Content Management Systems, Digitization	<p><b>Alex Merrill</b>, as Systems/Operations Manager at Washington State University Libraries, supports 400+ computers for both public and library personnel use. As Digital Initiatives Librarian, he manages the CONTENTdm installation and corresponding server software and hardware (including streaming media support). Alex also acts as technical point person on an array of ongoing digital projects and performs training and support duties as needed for the ongoing digitization of library materials.</p>
Programs, Publications	<p><b>Dr. Rose Miron</b> is the Director of the D'Arcy McNickle Center for American Indian and Indigenous Studies at the Newberry Library. She holds a Bachelor's degree in History with a minor in Spanish and a Ph.D. in American Studies from the University of Minnesota. Prior to joining the Newberry in July 2019, Dr. Miron served as the Program Manager for the National Native American Boarding School Healing Coalition. Her current manuscript project, titled "Indigenous Archival Activism: Narrating Nationalism in the Mohican Tribal Archive and Beyond," examines how Indigenous peoples use tribal archives to claim authority over the creation, assembly, and retrieval of their historical materials and frames this work as a distinct type of Indigenous activism that reshapes narratives of Native history.</p>
Digitization	<p><b>Jeanine Nault</b> is a Program Officer for the Smithsonian Institution's Digitization Program Office, focusing on mass digitization. Previously, Jeanine served as the Digital Assets Specialist for the Veterans History Project, American Folklife Center at the Library of Congress, and as the Digital Imaging Specialist at the National Anthropological Archives, National Museum of Natural History, focusing on 19<sup>th</sup> century indigenous language materials. Jeanine holds a BA in Anthropology and English literature from the University of Michigan, and an MA in Museum Studies from the George Washington University.</p>
Preservation	<p><b>Michael Pahn</b> is the Head of Archives and Digitization at the Smithsonian Institution's National Museum of the American Indian Archive Center, located in the museum's Cultural Resources Center in Suitland, Maryland. Michael began at NMAI as its Media Archivist, and has overseen preservation projects funded by the National Film Preservation Foundation, Save America's Treasures, and the Smithsonian Collections Care and Preservation Fund. He has been NMAI's Head Archivist since 2014. His prior work experiences include Save Our Sounds Project Librarian</p>

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	<p>at the Smithsonian Center for Folklife and Cultural Heritage, and Librarian at The Nature Conservancy. Michael is a member of the Society of American Archivists' Native American Archives Section Steering Committee. He has a BA in Anthropology from the University of Pittsburgh and an MLIS from the University of Maryland.</p>
<p>Tribal colleges, Advocacy, Programming</p>	<p><b>Dr. Janine Pease</b> is a member of the Crow Indian Tribe, born on the Colville Indian Reservation in Washington where both parents worked as educators. She was the first woman of Crow lineage to earn a doctorate degree. Dr. Pease was the founding President of Little Big Horn College as well as past president of the American Indian Higher Education Consortium and director of the American Indian College Fund. Beginning in the early 1980s to date, Dr. Pease has been a major force in the advocacy of Indian voting rights, acting as the main plaintiff in the landmark 1985 Windy Boy v. Big Horn County case which led to establishing voting rights in Indian Country. As the founding president of the Little Big Horn College, Dr. Pease directed the establishment of the college Library and Crow Indian Archives. She is presently working to develop The Joseph Medicine Crow High Bird Museum of Apsaalooke Culture and History. Dr. Pease founded The Crow Summer Institute, a three-week program for teachers and language learners interested in advancing their knowledge in Crow culture and literacy. Having just completed its seventh year, the institute has been instrumental in increasing the number of Crow speakers. She also founded the Crow Language Conservancy and the Chickadee Lodge Crow Language Immersion School – now in its third year – in which Crow children from kindergarten through second grade receive instruction entirely in the Crow language. In addition to her work as a language advocate and educator, Dr. Pease has served as a Trustee of the Smithsonian National Museum of the American Indian and is the recipient of numerous prestigious awards including the MacArthur Fellowship Genius Award and National Indian Educator of the Year.</p>
<p>Documentary</p>	<p><b>Brian Pope</b>, a Yale-educated writer/director, entrepreneur and philanthropist, founded Arc/k in early 2015. Pope combines progressive business acumen with a passion for art, film and technology, and a lifelong commitment to philanthropy and indigenous peoples' issues. His interests in story-telling and the impact of advanced technologies on the future of humanity developed as the intersection of his early career experiences in arms control, broadcast news and as an artist with visual effects giant Industrial Light and Magic. In addition to serving as the guiding force behind Arc/k, Brian leads Last Rocket Out Pictures, a film and television production company focused on progressive science fiction as well as Cognition, a visual imaging studio and laboratory working in XR technologies.</p>
<p>Intellectual Property</p>	<p><b>Trevor Reed</b> is an Associate Professor of Law at Arizona State University's Sandra Day O'Connor College of Law. He is the director of the Hopi Music Repatriation Project, whose purpose is to support Hopi and other indigenous communities' efforts to reclaim their intellectual properties, traditional knowledge, and other protected forms of creativity and innovation from institutions around the globe. He holds a JD from Columbia Law School, a PhD in ethnomusicology from Columbia's Graduate School of Arts and Sciences, and an MA in Arts Administration from Teachers College, Columbia University.</p>
<p>Documentary</p>	<p><b>Bird Runningwater</b> belongs to the Cheyenne and Mescalero Apache Tribes. Since 2001 he has guided the Sundance Institute's investment in Native American and Indigenous filmmakers while building a global Indigenous film community. He has nurtured a new generation of filmmakers whose films have put Indigenous Cinema on the global cinema scene. Based in Los Angeles, California, Runningwater serves as the Director of Sundance Institute's Native American and Indigenous Program overseeing the Native Filmmakers Lab, the Native Producers Fellowship, the Sundance Film Festival's Native Forum, the Full Circle Initiative and was recently appointed to colead the Institute's Outreach and Inclusion work across all programs. Runningwater currently serves on the Comcast/NBCUniversal Joint Diversity Council, the Board of Directors of</p>

Role	Biography
	<p>the First Peoples Fund and on the Executive Committee of the LAFF Society made up of former staff of the Ford Foundation. He is a past member of the Board of Jurors for the George Foster Peabody Awards, and has been featured and profiled in <i>The Color of Our Future</i>, a book written by Political Commentator Farai Chideya. Before joining Sundance Institute, Runningwater was based in New York City and served as executive director of the Fund of the Four Directions, the private philanthropy of a Rockefeller family member. Prior to joining the Fund, Runningwater served as program associate in the Ford Foundation's Media, Arts, and Culture Program. A recipient of the Woodrow Wilson Foundation's National Fellowship in Public Policy and International Affairs, Runningwater is also an alumnus of Americans for Indian Opportunity's Ambassadors Program and the Kellogg Fellows Program.</p>
<p>Content Management, Repatriation, Oral History Programs</p>	<p><b>Dr. Guha Shankar</b> is Folklife Specialist at the American Folklife Center, Library of Congress. He is involved in a range of public outreach programs, particularly <i>Ancestral Voices/Local Contexts</i>, a collaborative digital knowledge repatriation initiative with Native communities and open source platforms, Local Contexts and Mukurtu CMS. Drawing on his extensive media production background, Shankar conducts workshops in field research and skills-based training, e.g.; oral history, photography, archiving - in a range of communities and institutions. Shankar has a PhD in Anthropology from the University of Texas at Austin (2003) with a concentration in Folklore and Public Culture.</p>
<p>Accessibility</p>	<p><b>Laura Sharp</b> is the Recovering Voices Program Manager at the Smithsonian Institution's National Museum of Natural History (NMNH). She has over 10 years of experience administering and supporting indigenous knowledge and language research programs globally. Laura holds a BA in International Development Studies and an MA in Geography, both from the University of Guelph, Canada. Since 2014, Laura has been the Recovering Voices Administrative Program Manager and prior to that spent 3 years with the Arctic Studies Center, also in the Anthropology Department, NMNH. Laura helped coordinate the 18th Inuit Studies Conference in 2012, and in 2013 was a project manager for Bridging Polar Early Career Researchers and Indigenous Peoples in Nordic Countries research project focused on indigenous peoples and knowledge systems in Nordic Countries through the Association for Polar Early Career Scientists (APECS).</p>
<p>Legal</p>	<p><b>Gregory Smith</b> is a partner in the DC office of Hobbs, Straus, Dean &amp; Walker, LLP, a law firm dedicated to the representation of tribes and tribal interests. For nearly 30 years, Greg has represented Indian tribes and tribal organizations as an attorney and as a government affairs specialist and has been centrally involved in recent efforts to secure passage of legislation to ban the export of culturally sensitive tribal items. Greg serves as general counsel for the National Indian Education Association, National Indian Head Start Directors Association, National Council of Urban Indian Health, and the United South and Eastern Tribes, Inc. He also represents tribes on a range of matters and is the DC representative for the All Pueblo Council of Governors. Greg serves as a trustee of the National Museum of the American Indian - Smithsonian Institution and is on the board of the School for Advanced Research in Santa Fe, NM. Greg is a graduate of Cornell Law School and Yale College.</p>
<p>Documentary</p>	<p><b>Shirley Sneve</b> is the former director of Vision Maker Media, the premier producer of Native American programming for PBS stations. A member of the Rosebud Sioux Tribe, she served as Director of Arts Extension Service in Amherst, MA, and the Visual Arts Center in Sioux Falls, SD. While at the South Dakota Arts Council she helped start Northern Plains Tribal Arts Show and the Alliance of Tribal Tourism Advocates. She started her career at South Dakota Public Broadcasting. She serves on the boards of The Center for People in Need, the Ross Media Arts Center, Arts Extension Institute and Native Americans in Philanthropy.</p>

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Community Archiving Workshop Director	<b>Moriah Ulinskas</b> is an independent archivist and PhD candidate in Public History at the University of California, Santa Barbara. She is the former director of the Preservation Program at the Bay Area Video Coalition, has been a member of the CAW organizing committee since 2012 and was AMIA Diversity Committee chair from 2010 to 2017.
Collection User, Historian, Programs, Publications	<b>Dr. Herman J. Viola</b> is a curator emeritus at the Smithsonian's National Museum of Natural History. A specialist on the history of the American West, he served as director of the Museum's National Anthropological Archives in addition to organizing two major exhibitions for the Smithsonian. "Magnificent Voyagers" told the story of the United State Exploring Expedition of 1838-42, and "Seeds of Change" examined the exchange of plants, animals, and diseases between the Old and the New Worlds as a result of the Christopher Columbus voyages of discovery. Prior to joining the staff of the Smithsonian Institution in 1972, he was an archivist at the National Archives of the United States, where he launched and was first editor of Prologue: The Journal of the National Archives. Dr. Viola's research specialties include the American Indian, the Civil War, and the exploration of the American West. He has authored numerous books on these topics, including Exploring the West, After Columbus, Warrior Artists, and The North American Indians. He is also the author of the middle school social studies textbook, Why We Remember. His most recent book, Little Bighorn Remembered: the Untold Indian Story of Custer's Last Stand, was selected by both Book of the Month Club and the Quality Paperback Club, and was a primary selection of the History Club. Dr. Viola received his B.A. and M.A. from Marquette University, and his Ph.D. from Indiana University/Bloomington. He has an honorary doctor degree from Wittingberg University, Springfield, Ohio. Dr. Viola is currently engaged in a project to collect the stories of Native American veterans and develop curriculum guides on the subject. His work has been informed by the Doris Duke Collection.
ATALM Board Member, Legal, Advocate	<b>Richard West</b> serves as the President and CEO of the Autry Museum of the American West in Los Angeles, and is Director Emeritus and Founding Director of the Smithsonian Institution's National Museum of the American Indian. He is a citizen of the Cheyenne and Arapaho Tribes of Oklahoma and a member of the Southern Cheyenne Society of Peace Chiefs. West currently is a member of the Board of Directors of ICOMUS and the International Coalition of Sites of Conscience, and previously served on the Boards of the Ford Foundation, Stanford University, and the Kaiser Family Foundation. He also was Chair of the Board of Directors of the American Alliance of Museums (1998 - 2000) and Vice President of the International Council of Museums (2007 - 2010)
Preservation, Digitization	<b>Ann Marie Willer</b> oversees NEDCC's Preservation Services department, which provides preservation consultation and instruction to institutions and individuals across the United States. She has expertise in preservation program management, digitization workflows and best practices, the preservation of paper-based and audio-visual materials, and disaster preparedness and response.