METROPOLITAN F ARTS COMMISSION

1120 SW Fifth Avenue, Portland, Oregon 97204

(503) 796-5111

Project Grant Application

If you are submitting more than one project this application is Priority # of		
Applicant ANPO, Inc.	Telephone _	281-5125
Address P.O. Box 66503	•	653-8171
CityStateOregon	_	97266
Contact Person & Title Judith Ashby, Project Coo.	rdinator	
SPONSORING ORGANIZATION (if applicable)		
CONTACT PERSON & TITLE	TELEPHONE	
1. PROJECT TITLEANPO CULTURE CLASSES		
2. ORGANIZATION Briefly describe your organization a individual, please submit a resume and letter of support.	and objectives. If	an
ANPO, A Lakota Sioux Indian word meaning dawn, was corporation in 1974 to preserve and renew America providing American Indian people with the opportu traditional Native American cultural and spiritua synomynous in our belief system).	n Indian cul inity to lear	lture by rn about
Our first location was a summer encampment in the Forest. Today we have use of 30 acres in the nataponsor an annual Sun Dance held in July. We also community center in Portland where cultural class community gatherings are held. We give public pedrumming and singing throughout the state. We vigrade and high schools, and participate in workshoultural gatherings throughout the Pacific Northwoods, California, Montana, and Canada.	cional forest so have offices, ceremonistromances of sit prisons, tops seminars	t where we ces and a les and of dancing, universities, s end
As well as continuing our current activities, fut establishing a permanent cultural center in the Farea.	ure objectivertland metr	ves include copolitan
4071		
Date established 1974 IRS 501(c)(3) (a) Yes XX	(b) No	
No. of (a) Paid Staff (b) Volunteers 25		
CURRENT YEAR'S OPERATING BUDGET: \$20,000		

The purpose of this proposal is to seek funds to enable us to offer classes in star quilt design and construction and traditional Sioux Indian costume design and construction free of charge for up to 84 members of the American Indian community in Portland, Multnomah County, Oregon.

A detailed project description is attached.

4. SITE(S) List location, address, and contact person at the site for your project. Please indicate whether the site is now reserved (R) or anticipated (A).

Classes will be held at the ANPO Center located at 3830 S.E. 62nd, Portland, Oregon. Contact person: Rufus Charger, 248-4854. (R)

An exhibit of quilts and costumes will be held at the Oregon Historical Society, 1230 S.W. Park, Portland, Oregon. Contact person: Robert Stark, 222-1741. (a) In a conversation with Mr. Stark on January 17, 1983, he indicated that the Oregon Historical Society would be willing, free of charge, to allow us to exhibit at the society in January or February 1984.

Individuals to Benefit (Projected Attendance) 84 students: 200-300 exhibit

5. PROMOTION Describe plans for promoting project. Be specific. If you plan to reach special audiences, how will that be done?

Students will be recruited through posters and flyers placed at American Indian gathering places in the metropolitan area, public announcements made at American Indian community meetings and events held in the Portland area and through a letter and a flyer sent to Bureau of Indian Affairs, Indian Health Service, Indian Education Project, Portland Public Schools.

The exhibit will be publicized in the Indian community the same way students are to be recruited. Publicity designed to reach the greater Portland metropolitan community as a whole will be carried out in the manner that the Oregon Historical Society usually publicizes exhibits of this nature.

Traditional Sioux Indian Costume Design and Construction Class

Traditionally, the Sioux Indians wore such elaborate dress that some tribes considered them dandies. Costumes were designed to honor animal relatives and consequently, fur, feathers, leather, hair and bone were used in the design and construction of the outfit to symbolize the animals to be honored. Specific costumes were designed to be used when performing certain dances such as those to cure disease or for success in the hunt or battle.

Today, wearing traditional and fancy dance regalia and dancing at pow wows enables Indian people to come together, share and reaffirm old ways, thus maintaining cultural continuity, an especially difficult feat in urban areas. We have chosen to offer classes in Sioux Indian costume design because Sioux Indians make up a significant segment of the American Indian population in Portland and many urban Sioux Indians have not had the opportunity to experience this facet of their culture.

We propose to offer six sessions on traditional costume design and construction. Three sessions will be for the design and construction of men's costumes, and three will be for women's costumes. Classes will be held at the ANPO community center, 3830 S.W. 62nd, Portland, Oregon.

Men's

Session 1 - 5/16/83-6/17/83 - two - three hour classes per week Session 2 - 9/15/83-10/24/83 - one - three hour class per week Session 3 - 10/31/83-12/19/83 - one - three hour class per week

Women's

Session 1 - 5/16/83-6/17/83 - two - three hour classes per week Session 2 - 9/15/83-10/24/83 - one - three hour class per week Session 3 - 10/31/83-12/19/83 - one - three hour class per week

Up to 10 students can enroll in each class, and, as part of the instruction, Mr. Eastman will complete at least one costume for each session. These costumes will be displayed at the Oregon Historical Society in January or February 1984.

Cost of materials for each session is as follows:

Men's costumes - \$200 X 3 sessions \$600 Women's costumes - \$250 X 3 sessions 750 \$1350

The artist who will teach these classes is Everett Eastman, a Brule Sioux Indian from the Rosebud Reservation in South Dakota. He learned costume design from his grandparents as a child. In 1966 he formed an Indian dance club in Texas and taught costume making and dancing.

Since then he has taught traditional dancing and costume design at the South Dako's State Training School and on the Rosebud Reservation. ANPO welcomes his willingness to share his expertise with the urban Sioux population and other interested members of the Indian community.

Pictures of Mr. Eastman's recent work are included at the end of this proposal.

Star Quilt Design and Construction

The star quilt design has special meaning to American Indians of the plains. The origins of the design are based on legends telling of the marriage of the morning star to the sun, and originally the design was used in quill and bead work. As soon as early mission schools brought quilting techniques to the plains, American Indian women absorbed them into their already rich artistic heritage. With the demise of buffalo herds, star quilts assumed the prestigious ceremonial duties of the buffalo robe. To this day they are still used as the sacred blanket for medicine people, in vision questing and Sun Dancing, for healing, naming, relative—taking and marriage ceremonies, as special gifts for guests, at give—aways, and as the first cover for newborn infants.

We propose to offer three sessions on star quilt design and construction. Classes will be held at the ANPO community center, 3830 S.E. 62nd on the following dates.

Session 1 - 5/16/83-6/17/83 - two - three hour classes per week Session 2 - 9/6/83-10/24/83 - one - three hour class per week Session 3 - 10/31/83-12/19/83 - one - three hour class per week.

Classes will be limited to 8 students per class, and the total number of participants will be 24. Each class will complete at least one star quilt, and the quilts will be placed on display at the Oregon Historical Society, Portland, Oregon.

Cost for the materials for each session will be:

\$100/session X 3 session \$300.

In addition to the costs of materials, \$200 is requested for the purchase of a sewing machine.

The artist, Marina Cliff, who will be the instructor for the quilting classes, has been designing and sewing star quilts for three years. She learned these skills from traditional American Indian quilt makers on her husband's reservation in Montana. Last year she was commissioned to design and sew 20 quilts for ceremonies. She is recognized in the Indian community as an expert quilt maker and designer. Photographs of some of her recent quilts are included at the end of this proposal.

6. BUDGET

Α	. CASH EXPENSES Artists' Fees (please detail) \$900	
	Everett Eastman - 6 sessions @	
	\$150 ea 600	
	Marina Cliff - 3 sessions @ 300	
	Administrative Costs	0-
	Space Rental 105	0
	Marketing postage copying	_
	Supplies (i.e., costumes, paint, office)	
	Other	
	TOTAL CASH EXPENSES	\$ 3950
	2017ED GALLE DIE ZENDZO	¥ <u></u>
В.	CASH REVENUE Please list applications to foundations and Indicate whether revenue is now available (AV) or anticipat request.)	corporations by name. ed (A). (Do not include MAC
	Admission tickets @ \$	
	Corporate Contributions & Foundation Grants	
		
	Other Revenue (list)	
	TOTAL APPLICANT CASH REVENUE	\$ -0-
c.	GRANT AMOUNT REQUESTED FROM METROPOLITAN ARTS COMMI	CSTON
	Total cash expenses minus total applicant revenue e	mals
	grant amount requested.	s 3950
D.	EV BOD COOKICODING COCKNIZATION (15	
D.	5% FOR SPONSORING ORGANIZATION (if applicable, take of the total from C and indicate amount on this lin	. 5%
	The state of the particle dibate of this in	e.) <u>\$ -0-</u>
E.	TOTAL GRANT AMOUNT REQUESTED FROM METROPOLITAN ARTS COMMISSION (Total from item C if you are tax exempt	
	total of C plus D if you are not tax exempt.)	\$ 3950
		7
j	IN-KIND CONTRIBUTIONS (Donations of time or materials t	owards the project)
	Eastman \$300 Artists' Fees (please detail) Cliff 150 \$45 0	
	Administrative Costs 1337	
	Space Rental 100	
	SuppliesO	
-	Other Mileage, publicity, phone TOTAL IN-KIND CONTRIBUTIONS	\$ 2287
		•

OTHER FISCAL INFORMATION Organization's total operating budget for current fiscal year (does not apply to individuals) \$ 20,000 Previous gran; applications to MAC within the last 3 years: Date Purpose Amount Requested Amount Approved NONE 8. MINORITIES As part of its effort to broaden the participation of ethnic minorities in the arts, the Metropolitan Arts Commission is interested in knowing: (1) What your organization has done during the past year to include ethnic minorities in your programs, and (2) How ethnic minorities will be involved in this project. Because ANPO, Inc. is an American Indian organization designed to preserve and renew American Indian culture, the main membership of our organization consists of ethnic minorities of American Indian descent. In the past year we have involved American Indians in our programs through weekly culture classes, community dinners and gatherings, biweekly sweatlodge ceremonies, weekly drum practice, healing and naming ceremonies and through the sponsorship of a Sun Dence held in the Mt. Hood National Forest. We served over 750 American Indians during 1982. Mr. Eastman, one of the artists teaching the classes described in this proposal, is of American Indian descent. Ms. Cliff is married to a man of American Indian descent. The classes we intend to offer are for American Indians primarily, and we will encourage and publicize the exhibit in the Indian community. 9. DIRECTIONS Please submit 2 copies of your grant application and attachments. Organizations must submit one copy of their financial statement (most recently completed fiscal year).

Signature of sponsoring organization (if applicable)

Date

Date

January 17. 1983

10. PROJECT DATA The following information must be completed for our records. A. DISCIPLINE: The arts discipline in which the proposed project activities are involved (circle one). 01 DANCE 03 OPERA 06 ARCHITECTURE/DESIGN A ballet 04 THEATRE 07 CRAFTS B ethnic/folk/iazz A theatre-general (include 08 PHOTOGRAPHY C modern classical, contemporary, 09 MEDIA ARTS 02 MUSIC experimental) A film A band (do not include B mime B radio jazz or popular) C musical theatre C television B chamber D video (include holography) D puppet C choral E theatre for young 10 LITERATURE D contemporary (include audiences 11 COMMUNITY ARTS experimental, electronic) 05 VISUAL ARTS (12 FOLK ARTS E ethnic/folk A conceptual art 13 HUMANITIES F jazz G popular (include rock) B graphics 14 MULTI-DISCIPLINARY C inter-media 15 NOT ARTS OR HUMANITIES H solo/recital D painting I symphonic E performance art F sculpture B. TYPE OF ACTIVITY: The type of activity which best describes the project (circle one). 01 Acquisition 10 Institution/organization NO. 02 Audience Transportation establishment 03 Award/fellowship 11 Institution/organization 17 Instructional publication 18 Repair/restoration/ 04 Commission support (12)Instruction/class lecture conservation 05 Concert/performance 13 Marketing 19 Research/planning 06 Exhibition 07 Facility design, 20 School residency 14 Professional support— 21 Other residency construction, maintenance administrative 15 Professional support— 22 Seminar/conference 08 Fair/festival 23 Touring 09 Identification/ artistic documentation 24 Other Please provide supplementary materials - letters of support, copies of brochures, programs, newspaper articles, etc. These articles are suggested to support the application, but not required. Please use the reverse side of this page to list the best times and locations to 12. view art work. Your application is not complete without the following: ___ completed application form ___ completed technical assistance survey __copy of 501(c)(3) letter - your organization's or your sponsoring organization's _ your signature on page three and, if applicable, your sponsor's signature

_ two copies of the complete grant application and supplementary materials (it is necessary to include only one copy of the supplementary materials)



Date: NOV 3 1978

RECEIVED SEP 10 1979

WHITE CLOUD CENTER

of the Treasury

F.O. Box 21224 Seattle, WA 98111

EP/EO:EO-1:RJL Our Letter Dated: November 8, 1976

Person to Contact:

Patricia D. Grenier Contact Telephone Number: (206) 442-5110

ANPO, Native American Indian Spiritual Encampment 3181 Sam Jackson Park Rd. Portland, OR 97201

Dear Applicant:

This modifies our letter of the above date in which we stated that you would be treated as an organization which is not a private foundation until the expiration of your advance ruling period.

Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Internal Revenue Code, because you are an organization of the type described in section see below* . Your exempt status under section 501(c)(3) of the code is still in effect.

Grantors and contributors may rely on this determination until the Internal Revenue Service publishes notice to the contrary. However, a grantor or a contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act that resulted in your loss of section 509(a)(1) ____ status, or acquired knowledge that the Internal Revenue Service had given notice that you would be removed from classification as a section 509(a)(1) organization.

Because this letter could help resolve any questions about your private foundation status, please keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown above.

Sincerely yours,

Arturo A. Jacobs District Director

*509(a)(l) and 170(b)(l)(A)(vi)

915 Second Avenue, Seattle, Wash. 98174

Letter 1050 (DO) (7-7)

Metropolitan Human Relations Commission

Multnomah County • City of Portland June 23, 1982

TO:

Officials of Wasco and Hood River Counties

FROM:

Linda Roberts, Executive Director

Metropolitan Human Relations Commission

SUBJECT: `

ANPO, a Native American Cultural and Spiritual

Encampment

It is my pleasure to introduce to you representatives from ANPO. ANPO is a Native American Cultural and Spiritual Encampment (organization), which began in 1974 as an extension of the Urban Indian Council and the Native American Rehabilitation association, both of which are long standing Native American social service organizations in Portland. ANPO was established in response to a large and growing need of Native Americans in the Portland metropolitan area, for cultural activities or ceremonies that are vital to Native Americans life style.

The ANPO program is primarily funded through private donations and clearly has the support of both the Native American community and the traditional religious community in Portland.

As Director of the Metropolitan Human Relations Commission, I have worked closely with representatives of ANPO, on several occasions over the past several years. I have found them to be a pleasure to work with; they are all highly dedicated and responsible individuals. I have the greatest confidence in them as individual and as an organization.

If I can be of any assistance do not hesitate to call.

LR:vn



1120 S.W. Fifth Avenue Room 520 Portland, Oregon 97204-1989 • (503) 796-5136



URBAN INDIAN COUNCIL Inc.

1634 S.W. Alder Street . P.O. Box 3198 . Portland, Oregon 97208 . 503-248-4562

May 14, 1982

To Whom it May Concern:

As Director of Urban Indian Council's Community Services Department, I have worked closely with our Indian Child Welfare program. During this past year, that program has operated through a consortium of four Portland area Indian organizations - Urban Indian Council, Native American Rehabilitation Association, White Cloud and ANPO. Each of these organizations has provided an important component and services essential to carrying out the intent of the Indian Child Welfare Act of 1978.

ANPO's responsibility in the consortium has been to provide cultural and spiritual activities which will aquaint individuals with Native American culture and affirm the heritage and beliefs of Indian people. ANPO is continuing this work through a Sundance to be held in July in the Tygh Valley area. As the individual responsible for monitoring and evaluating our Indian Child Welfare program, I believe that this ceremony will be of great benefit to Portland's Indian community and ask that ANPO receive your cooperation in its effort to organize and carry out this undertaking.

incerely

Dan Van Otten, Director

Community Services Department

M-26/ ANPO The Right Reverend Matthew P. Bigliardi, D.D., Bishop The Right Reverend Hal R. Gross, J.D., D.D., Suffragan Bishop The Bishop's Close 11800 Southwest Military Lane / Portland. Oregon Telephone (503) 636-5613 Mailing Address: Post Office Box 467. Lake Oswego, Oregon 97034 DIOCESE OF OREGON + The EPISCOPAL CHURCH IN WESTERN OREGON May 25, 1982 Mr. Wayne Mell Oregon Committee for the Humanities 418 S.W. Washington - Room 410 Portland, Oregon 97204 Dear Mr. Mell: I have been asked to write a letter in support of a grant request made of the Oregon Committee for the Humanities to the American Native People's Organization (ANPO), and I am pleased to do so. ANPO first came to my attention in 1980 when they sought my help in obtaining assistance in developing a cultural center in East Portland. We were able to provide testimony at the Portland City Council in support of zoning changes as well as to provide substantial financial assistance to the project. ANPO's concern of restoring self-respect and rehabilitation to Native Americans through the restoration of certain cultural events is a most worthwhile endeavor. To this end, the Sun Dance schedule for this summer will be a significant undertaking of value to both the Indian population and the public at-large. The possibility of having Matthew King interpret the event for the general public ought to be of special interest to the Oregon Committee for the Humanities. I warmly support this project and hope that you can give them every consideration as they plan this promising event. God bless you in your important work.

Faithfully yours in Christ,

Bishop of Oregon

MPB:jt

WEA 5.8. 1685



RECEIVED SEP 10 1979

Date: NOV 3 1978

WHITE CLOUD CENTER

of the Treasury F.O. Box 21224 Seattle, WA 98111

EP/EO:EO-1:RJL **Our Letter Dated:** November 8, 1976 Person to Contact: Patricia b. Granier Contact Telephone Number: (206) 442-5110

ANPO, Native American Indian Spiritual Encampment 3181 Sam Jackson Park Rd. Portland, OR 97201

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Dear Applicant:

This modifies our letter of the above date in which we stated that you would be treated as an organization which is not a private foundation until the expiration of your advance ruling period.

Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Internal Revenue Code, because you are an organization of the type described see below* ... Your exempt status under section 501(c)(3) of the code is still in effect.

Grantors and contributors may rely on this determination until the Internal Revenue Service publishes notice to the contrary. However, a grantor or a contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act that resulted in your loss of section ____509(a)(1) ___ status, or acquired knowledge that the Internal Revenue Service had given notice that you would be removed from classification as a section 509(a)(1) organization.

Because this letter could help resolve any questions about your private foundation status, please keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown above.

Sincerely yours,

Arturo A. Jacobs District Director

*509(a)(1) and 170(b)(1)(A)(v1)

ANDO, INC. p.o. Box 66503 portland, or 97266

January 17, 1983

Metropolitan Arts Commission 1120 S.W. Fifth Ave., Room 518 Portland, OR 97204

Attn: Janet McMahon

Dear Ms. McMahon:

Enclosed are two copies of the project grant application for the Metropolitan Arts Commission's MultiArts program for 1983.

The purpose of our organization, ANPO, Inc., is to preserve and renew American Indian culture. We are a private nonprofit corporation with 501(c)(3) tax exempt status. Our proposal, which seeks funds to enable us offer culture classes to members of the Portland American Indian community free of charge, meets the priorities established for the MultiArts program.

- A. By offering classes in star quilt design and construction and in traditional Indian costume design and manufacture, we are providing members of the Indian community with the opportunity to learn traditional arts forms, and are meeting the community need to continue and preserve its culture.
- B. Because ANPO was organized in 1974, has not received federal funding in the past, and this is the second year we are offering culture classes, it is likely that this program will continue beyond the period of federal funding. The attached support letters demonstrate that ANPO has community support.
- C. ANPO is a community-based arts organization with a membership of 200, and the artists involved in the project live in Portland and actively participate in community activities.
- D. Because ANPO has offered culture classes in the past, we have the experience to successfully carry out this project. Ms. Cliff and Mr. Eastman have been involved in cultural activities sponsored by ANPO in the past.

Should you have questions or need further information regarding this proposal or ANPO, please do not hesitate to contact me at 281-5125 or 653-8171.

Sincerely,

Judith Ashby

Project Coordinator



CENTER

TAKUYE OYACIN

ANPO is a non-profit organization

for the renewal and preservation of

American Indian Culture.

ANPO, Inc. P. O. Box 66503 Portland, Oregon 97266

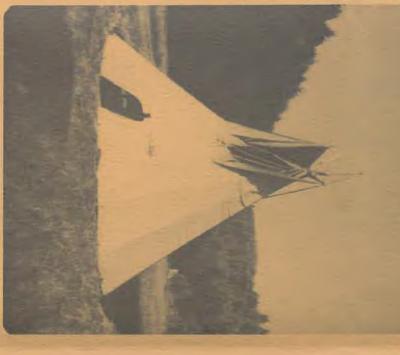
ANPO is a Lakota word meaning "Daybreak". The organization is centered in Portland, Oregon. ANPO was formed in 1976 to provide native people with a deeper understanding of their hereditary spiritual values and a chance to actively participate in their own culture. We sponsor: culture classes, ceremonies, community gatherings, and performances. This includes classes in beadwork, quilting, tanning, costume making, dancing and drumming.

we have a summer youth camp in the Mt. Hood National Forest. This is also the site for the Sundance Ceremony held annually in July.











of this system. In order to be an view humans as an integral part planet as possible. harmony with the rest of the own, harness or conquer nature. The role of the Lakota is not to effective part of this system, system of the planet, the Lakota which view human beings separately Their role is to live in as much beings, animate and inanimate. honor each other and all other human beings must respect and from the rest of the ecological world. Unlike western cultures lives are centered in the natural According to the Lakota, their

All contributions are gratefully received, carefully receipted, and are fully tax deductible.

Non~profit: 501 (C)

#L 392, EP-EO: EOI: VSO

TRADITIONAL SIOUX DANCING COSTUMES AND STAR QUILTS Late December through May 26, 1984 Oregon Historical Society, Jefferson-Park Corner, Main F an American Indian organization working renew to preserve American Indian culture, presents an exhibition of recently crafted traditional dancing costumes and star quilts in the Oregon Society's Jefferson-Park corner gallery on The exhibit opens in late December and will continue through May, 1984. In the spring, ANPO members will present dance quiltmaking demonstrations at OHS. WHAT IS ANPO? In addition to providing a com-ANPO, a Lakota Sioux word munity center for classes and meaning "dawn", was formed as ceremonies, ANPO's members a non-profit corporation in visit schools and partici-1974 to preserve and renew pate in workshops through-American Indian culture out the Pacific Northwest. by providing American Indian people with the opportunity to learn On Wed. April 18 about traditional Native American at 10 am at the cultural and Center ANPO will spiritual values. perform Plains Traditional Dances. funded by the Metropolitan Arts Commission. SIOUX DANCING COSTUMES STAR QUILTS Traditionally, the The star quilt design has special Sioux Indians wore such meaning for the American Indians of the Plains, elaborate dress that some The origins of the design, seen tribes considered them danearlier in quillwork, are based dies. Costumes were designed on the legendary marriage of the to honor animal relatives and consequently, fur, feathers, morning star to the sun. Quilts leather, hair and bone were used and quilting, first brought to the Indians through schools, mission design and construction. soon replaced the ceremonial duties Certain costumes were designed to be used when performing special dances of the once plentiful buffalo robes. such as those to cure disease or To this day quilts are still used as the sacred blanket for medicine success in the hunt or battle. people, in vision questing wearing traditional and Sun Today, and fancy dancing regalia and dancing at dancing, for healing, naming, ceremonies, wows enables Indian people to marriage come together to share and reaffirm first covering for newborn infants. old ways, thus maintaining cultural ANPO Inc. P.O. Box 66503 Portland, OR 97266 continuity.

ANPO Inc. P.O. Box 66503 Portland, OR 97266





Metropolitan ARIS Commission

Portland Building

1120 SW 5th Rm. 518

Portland, ORE.

97204

MULTIARTS REVISED BUDGET 4/29/83

ANPO

6. BUDGET

Artists' Fees (please detail)		•
Administrative Costs Space Rental	9.50	=:
Marketing postage copying	~~	
Supplies (i.e., costumes, paint, office) Other	1350	
	-0-	_ 2900
TOTAL CASH EXPENSES		\$
CASH REVENUE Please list applications to foundation indicate whether revenue is now available (AV) or a request.)	ons and corporated (A). (I	nons by name. So not include MA
Admission tickets @ Corporate Contributions & Foundation Grants	\$	_
Corporate Contributions & Foundation Grants		
The same of the sa		-
Other Revenue (list)		-
		_
TOTAL APPLICANT CASH REVENUE		\$ -0
GRANT AMOUNT REQUESTED FROM METROPOLITAN ARTS Total cash expenses minus total applicant re- grant amount requested.		\$ 2900
5% FOR SPONSORING ORGANIZATION (if applicable of the total from C and indicate amount on the		\$ -0-
TOTAL GRANT AMOUNT REQUESTED FROM METROPOLITY COMMISSION (Total from item C 1f you are tax	exempt,	\$ 2900
total of C plus D if you are not tax exempt.)		\$ 2/00
N-KIND CONTRIBUTIONS (Donations of time or ma	terials towards tl	ne project)
Will Colvin (Dollations of time of ma		
Artists' Fees (please detail) Eastman 500 Administrative Costs Ciff 250	750 1337 200	
Artists' Fees (please detail) Eastman 500	750 1337 200 450	

METROPOLITAN ARTS COMMISSION

November 18, 1983

LeeAnn LaBar ANPO, INC. PO Box 66503 Portland, OR 97266

Dear LeeAnn LaBar,

Thank you for responding to our inquiry as to the status of the ANPO Native American culture classes. I am glad to hear things are underway and that the exhibit is forthcoming. We try to photo document all of our funded projects as a way of building a slide file on MultiArts. Please let me know when I can photograph one of the classes.

Your grant for the culture classes was \$2,900. Thus far we have been invoiced by ANPO for \$38.41 (materials) and \$1,050. (space rental). The balance of the grant is \$600. (artists' fees) plus \$1,211.59 (materials). Please send copies of your receipts with all invoices for materials reimbursement.

I am looking forward to the exhibit at the Oregon Historical Society.

Sincerely,

Darryl Clegg MultiArts



METROPOLITAN ARTS COMMISSION

October 20, 1983

ANPO, INC. P.O. Box 66503 Portland, OR 97266

To: ANPO Board of Directors,

The Metropolitan Arts Commission MultiArts Program funded ANPO, INC. to "Provide a series of high quality classes in traditional Native American costume design and quilt making." The period during which these projects are to be completed is May 15 - December 31, 1983. The amount of the grant award is \$2,800.

We have tried repeatedly to ascertain the progress of the ANPO project from Judith Ashby. She has been very difficult to reach. We have just received a letter from Judith informing us of her resignation as program coordinator for ANPO effective October 17th 1983.

The Commission requests of the ANPO board of directors a current status report on the MAC funded project and the name and phone number of a designated contact person. We would like this information as soon as possible.

Sincerely,

Darryl Clegg, MultiArts Technical Assistance Coordinator





ANPO, INC.

P.O. Box 66503 Portland, Oregon 97266

October 17, 1983

Mr. Darryl Clegg
MultiArts Technical
 Assistance Coordinator
Metropolitan Arts Commission
1120 S.W. Fifth Avenue
Room 518
Portland, OR 97204

Dear Darryl:

The purpose of this letter is to inform you that I have resigned as program coordinator for ANPO, Inc. effective October 17, 1983.

I appreciate the support and cooperation I received from you and Janet McMahon, and it has been a pleasure working with you.

Sincerely,

Judith Ashby

ANPO, INC.

P.O. Box 66503 Portland, Oregon 97266

January 21, 1984

Metropolitan Arts Commission 1120 S. W. Fifth Avenue Room 518 Portland, Oregon 97204 1983

Attn: Darryl Clegg

After our phone conversation on Friday, I looked in the files for the Budget Revision for the Anpo Culture Classes MAC grant 1983. I could not find the budget revision.

I contacted Judith Ashby and she told me there was a budget revision done and approved by a quorum of three (3) board members of Anpo: Jon Schaeffer, Rufus Charger, and Cher Lyons; and it was submitted to Metropolitan Arts Commission. Here is a copy of the way the original budget revision was done and approved according to Judy Ashby. I hope this form is acceptable.

Sincerely,

Rose Chasing Hawk

R	III	GET	REVISION
-			KEATOTOM

A. CASH EXPENSES

The following revision was approved by a quorum of board members: Jon Schaeffer, Rufus Chargen,

Artists' Fees (please detail)	\$ 000.00	,
Éverett Eastman 6 sessions \$400.00		
Marina Cliff 3 sessions \$200.00		
Administrative Costs	-0-	
Space Rental	\$ 1050.00	
Marketing postage copying	-0-	
printing	-0-	
Supplies (i.e., costumes, paint, office)	\$ 1250.00	
Other		
Other		
	-0-	
TOTAL CASH EXPENSES		\$ 2900.00
CASH REVENUE Please list applications to four Indicate whether revenue is now available (AV) request.) Admission tickets @ Corporate Contributions & Foundation Grants		
Other Revenue (list)		
TOTAL APPLICANT CASH REVENUE	-	\$
GRANT AMOUNT REQUESTED FROM METROPOLITAN		
Total cash expenses minus total applicant	revenue equals	
grant amount requested.	1	\$ 2900.00
	able, take 5%	\$ 2900.00 \$ -0-
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Cher Lyons.

METROPOLITAN ARTS COMMISSION

# OF ART	MATCHING FUNDS	TOTAL AUDIENCE	EVALUATION							Period		AID IN FULL	HELL BALT	BUC NUMBER	P.O. NUMBER	ENCUMBRANCE	CONTRACT
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This will acknowledge that I received \$ 250 in payment for my Speaking at the Spring Celebration.

and Feast sponsored by ANPO, Inc.

Morters Deigh Beard

METROPOLITAN RTS COMMISSION

1120 SW Fifth Avenue, Portland, Oregon 97204

Project Grant Application

1		are submitting mo on is Priority #			
ApplicantA	NPO. Inc	•		Telephone _	653-
AddressP.	0. Box 66	6503			
CityPortlan	<u>a</u>	State	Oregon	Zip	97266
Contact Person &	Title	Judith Ash	by. Project	Coordinato	c
SPONSORING ORGANIZA	ATON (if a	applicable)			
CONTACT PERSON & T	TTLE			TELEPHONE _	
1. PROJECT T	TLES	Spring Feast a	nd Celebrati	on	
2. ORGANIZA individual, please	TION Br	riefly describe your esume and letter o	r organization an f support.	d objectives. If	an
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Date established	1974	IRS 501(c)(3)	(a) Yes XX	(b) No	
No. of (a) Paid Staff_		_ (b) Volunteers _	_		
CIDDENII VENDIC COM	200000	400,000			

3. PROJECT DESCRIPTION Starting Date Apr. 3 1980 Ending Date _____

The purpose of this proposal is to request funds in the amount of \$500 to enable us to pay the artistic fees of Martin High Bear and local dancers and a local drum group so that they can participate in our Spring Feast and Celebration in honor of the oral traditions of our people to be held on $Apr.\,3$, 1983.

The oral traditions of American Indian people is an art form that is indigenous to and reflective of tribal cultures. According to N. Scott Momaday, a Kowa Indian, Pulitzer Prize winning author and Professor of English,

The oral tradition of the Indian...is vast and various. His stories, and songs, his legends and lore and prayers are exceptionally rich and imaginative. The reflect an understanding of and belief in, the power and beauty of language that is very nearly lost upon us who have, by and large, only the experience of a written tradition.. So great is this oral tradition of the native American that in the increasing light of it we must begin to revise our understanding of our

4. SITE(S) List location, address, and contact person at the site for your project. Please indicate whether the site is now reserved (R) or anticipated (A).

The Spring Feast and Celebration will be held at the ANPO Cultural Center located in 3230 S.E. 62nd, Portland, OR. Contact person: John Schaeffer, 248-4854 (R)

Individuals to Renefi	t (Projected Attendance)	100
municipality to penetr	i li i olecteu Attenuance,	

5. PROMOTION Describe plans for promoting project. Be specific. If you plan to reach special audiences, how will that be done?

The project will be promoted through flyers placed at American Indian gathering places throughout the metropolitan area , i.e., Urban Indian Council, Native American Rehabilitation Association, Bureau of Indian Affairs, by public announcement at American Indian community events, and by word-of-mouth.

Three of our board members are employed by the Native American Rehabilitation Association, an alcohol program, and they are personally encouraging Indian clients to attend. Another board member works for the Indian Education Act Project of the Portland Public Schools, and he is encouraging Indian students and their parents to attend. We have contacted the Coordinator of the Indian Child Welfare Project aththe Urban Indian Council and asked that he encourage foster parents and their foster children to attend.

3. PROJECT DESCRIPTION Continued

American heritage, I believe, And in this respect, too, the Indian affirms his commitment to an esthetic ideal.

We feel that, by presenting both Mr. High Bear and a traditional drum group and traditional dance group, we are affirming our commitment to our esthetic ideal, "for the preservation and renewal of American Indian culture." We believe that this evening will foster excellence in American Indian oral tradition and art and stimulate an awareness of existing community resources.

Furthermore, this project is sensitive to the needs and resources of the Portland American Indian community. One of the documented causes of many of the socio-economic problems faced by urban Indians is a lack of cultural identity. As indicated in the promotion section, we are making a special effort to include those members of the Portland Indian community who have little or no knowledge of traditional Native American culture.

The event will begin at 6:00 pm with a supper of traditional Indian food including deer stew, fry bread and wojope. The meal will begin with a prayer of thanks by Mr. High Bear in his native tongue. The men will be served first, in traditional fashion, followed by women and children. After the dinner, Brave Buffalo, Director of ANPO, will give a brief introduction and then Mr. High Bear will speak. After Mr. High Bear speaks any member of the community may express themselves. After everyone has spoken, the drum will be set up and the singing and dancing will begin. Again, anyone who wishes to participate in the dancing is welcome, and the traditional dance group will exhibit traditional costumes and dance steps.

5. PROMOTION Continued

We have also notified the Mental Health Director at Urban Indian Council and ask that she personally mention this event to her clients.

6. BUDGET

Α.	CASH EXPENSES Artists' Fees (please detail)		\$	500		
	Martin High Bear, Orator \$2	5 0 25				
		25				
	Administrative Costs Space Rental					
	Marketing postage copying		-			
	Supplies (i.e., costumes, paint, office) Other		,			
	TOTAL CASH EXPENSES				\$ <u>5</u> (00
в.	CASH REVENUE Please list applications to Indicate whether revenue is now available request.)	o foundatie (AV) or a	ons and nticipa	d corpor ted (A).	ations by (Do not in	name. clude MAC
	Admission tickets @ Corporate Contributions & Foundation Gr	ante	\$			3
		41113				
	Other Revenue (list)				-	
	TOTAL APPLICANT CASH REVENUE				\$	-0-
C.	GRANT AMOUNT REQUESTED FROM METROPOL					
	Total cash expenses minus total appigrant amount requested.	icant rev	renue (aquats	\$ 50	00.
٥.	5% FOR SPONSORING ORGANIZATION (if a of the total from C and indicate amo	applicable ount on th	e, take nis lin	e 5% ne.)	\$	-0-
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	upplies		50		_	
- (other TOPAND CONTRIBUTIONS		100			
7	OTAL IN-KIND CONTRIBUTIONS				\$_500)

10.	PROJECT	DATA	The following information must be completed for our records
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A. DISCIPLINE: The arts discipline in which the proposed project activities are involved (circle one).

01 DANCE	03 OPERA	06 ARCHITECTURE/DESIGN
A ballet	04 THEATRE	07 CRAFTS
B ethnic/folk/jaz z	A theatre—general (include	08 PHOTOGRAPHY
C modern	classical, contemporary,	
02 MUSIC	experimental)	A film
A band (do not include	B mime	B radio
jazz or popular)	C musical theatre	C television
B chamber	D puppet	D video (include holograph
C choral	E theatre for young	10 LITERATURE
D contemporary (include	audiences	11 COMMUNITY ARTS
experimental, electronic)		12 FOLK ARTS
E ethnic/folk	A conceptual art	13 HUMANITIES
F jazz	B graphics	14 MULTI-DISCIPLINARY
G popular (include rock)	C inter-media	15 NOT ARTS OR HUMANITIES
H solo/recital	D painting	
I symphonic	E performance art	
	F sculpture	

B. TYPE OF ACTIVITY: The type of activity which best describes the project (circle one).

04 Commission 05 Concert/performance 06 Exhibition 07 Facility design, construction, maintenance 08 Fair/festival 09 Identification/	11 Institution/organization support 12 Instruction/class lecture 13 Marketing 14 Professional support— administrative 15 Professional support— artistic	17 Instructional publication 18 Repair/restoration/ conservation 19 Research/planning 20 School residency 21 Other residency 22 Seminar/conference 23 Touring
09 Identification/ documentation	artistic	24 Other

- Please provide supplementary materials letters of support, copies of brochures, programs, newspaper articles, etc. These articles are suggested to support the application, but not required.
- 12. Please use the reverse side of this page to list the best times and locations to view art work.
- 13. Your application is not complete without the following:

7 completed application form

y completed technical assistance survey	
copy of 501(c)(3) letter - your organization's or your sponsoring organization	n's
X your signature on page three and, if applicable, your sponsor's signature	

two copies of the complete grant application and supplementary materials (it is necessary to include only one copy of the supplementary materials) Internal Revenue District Director

RECEIVED SEP 10 1979

Date: NOV 3 1978

WHITE CLOUD CENTER

the Treasury

F.O. Box 21224 Seattle, WA 98111

EP/EO:EO-1:RJL Our Letter Dated: November 6, 1976 Person to Contact: Patricia D. Grenier Contact Telephone Number: (206) 442-5110

ANPO, Native American Indiah: Spiritual Encampment
3181 Sam Jackson Park Rd.
Portland, OR 97201

Dear Applicant:

This modifies our letter of the above date in which we stated that you would be treated as an organization which is not a private foundation until the expiration of your advance ruling period.

Based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509(a) of the Internal Revenue Code, because you are an organization of the type described in section <u>see below*</u>. Your exempt status under section 501(c)(3) of the code is still in effect.

Grantors and contributors may rely on this determination until the Internal Revenue Service publishes notice to the contrary. However, a grantor or a contributor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act that resulted in your loss of section 509(a)(1) status, or acquired knowledge that the Internal Revenue Service had given notice that you would be removed from classification as a section 509(a)(1) organization.

Because this letter could help resolve any questions about your private foundation status, please keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown above.

Sincerely yours,

Arturo A. Jacobs District Director

*S09(a)(1) and 170(b)(1)(A)(vi)

ANPO, INC.

P.O. Box 66503 Portland, Oregon 97266

March 22, 1983

Metropolitan Arts Commission 1120 S.W. Fifth Avenue Portland, OR 97204

Attn: Janet McMahon

Enclosed is an application for an emergency grant in the amount of \$500 to pay artistic fees of Martin High Bear and a local drum and dance group for their participation in a Spring Feast and Celebration.

The reason we are planning to hold this event before May 15 is because Martin High Bear, the principal speaker will not be in the Pacific Northwest after May 15.

Martin High Bear is a practicing, traditional Lakota Medicine Man from the Cheyenne River Reservation in South Dakota. Mr. High Bear comes from a long line of medicine men and he learned the traditional ways of the Lakota from his father. He is recognized as a spiritual leader and healer throughout the United States and Canada, and he travels between Minnesota, Canada, South Dakota, Oregon and Nevada talking to individuals and groups and performing traditional sweat lodge, healing and naming ceremonies. In addition he has led Sun Dances at Green Grass, South Dakota and led the Oregon Sun Dance last July. ANPO is honored that Mr. High Bear has agreed to participate as principal speaker in our Spring Feast.

Should you have any questions or need additional information, please do not hasitate to contact me at 653-8171.

Sincerely,

Judith Ashby

Project Coordinator

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METROPOLITAN ARTS COMMISSION

# OF ARTISTS EMPLOYED	MATCHING FUNDS	TOTAL AUDIENCE	EVALUATION COMPLETE				tists' fee	5-18- Materials Supplies 37500/30 P03733	10-19 Modernals for auxiltang essapisi ""	5-18 - Space restal 37500010 Part pay	Materials forguilting 375002878038	Period Description of Charges Authoriza- Type of Covered tion No. Payment	N FULL 2/3/84	LINE ITEM 260	BUC NUMBER 37519184	P.O. NUMBER 37334	ENCUMBRANCE 484	CONTRACT AMOUNT \$ 2,800,00	
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JIM BOND I.T.

34030 Totem Pale Road LEBANON, OREGON 97355 (503) 258-3645

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All claims and returned goods MUST be accompanied by this bill. BRODUCPESD 2 (NGGS) Inc. Groton, Mass. 01471.

Thank You