### MINUTES OF THE MEETING LONG-RANGE PLANNING SUBCOMMITTEE MONTANA STATE HOUSE OF REPRESENTATIVES

January 23, 1985

The meeting for the Long-Range Planning Subcommittee was called to order by Chairman Robert Thoft on January 23, 1985 at 8:02 a.m. in Room 420 of the State Capitol.

ROLL CALL: All members were present.

STATEWIDE CULTURAL AND AESTHETIC PROJECTS: Bill Pratt (17:A:013), Organizational Services Director, Montana Arts Council passed out the "1986-1987 Cultural and Aesthetic Project Advisory Committee Report" (EXHIBIT 1) to committee members. He explained the contents of the report and said he hoped it will aid members as they hear testimony on each project. In the report is a brief description of each project, its goals, funding sources, and its proposed budget.

#### Shakespeare in the Parks - Summer of 85 and 86 Tour - Project #100

Joel Jahnke (17:A:81), Producer and Artistic Director, Shakespeare in the Parks, which is based at the Montana State University (MSU), spoke about the project application (EXHIBIT 2).

#### Department of Drama Dance - Montana Repertory Theatre - Project #143

Jim Kriley (17:A:265), Executive Producer and Artisitic Director, Montana Repertory Theatre, University of Montana (U of M) gave a brief overview of the project request. He gave committee members a list of cities where the Montana Repertory Theatre has toured in the past (EXHIBIT 3). Funds will be used for artists salaries, tour costs and printing of marketing supplies. Senator Fuller asked if actors are paid minimum wage. Mr. Kriley said yes, the Montana Repertory Theatre is an equity company.

#### Watershed Foundation - from Butte to Tokyo: MT's Mike Mansfield - Project #147

Nancy Lifer and Swain Wolf (17:A:394) presented the project proposal to do a 58 minute documentary on Mike Mansfield. Senator Fuller (17:A:526) asked if the project applicants have submitted an application for a federal grant. Ms. Lifer said they have inquired about federal grants but some federal agencies prefer

not to be involved with the project while Mansfield is still Ambassador to Japan. Senator Fuller also asked if Ambassador Mansfield has signed off on the project. Ms. Lifer said Ambassador Mansfield is aware of the project and he does not want to be personally involved due to time constraints and because he feels there is enough information available for research without his involvement. She said they are working with the Mansfield Foundation on funding and will also work with them on the script.

#### Montana Performing Arts Consortium - Rural & Emerging Performing Sponsor Development - Project #114

Ralph Paulus (17:A:595) spoke on this application request and submitted written testimony (EXHIBIT 4).

#### Ad Hoc For MT Writer Anthology - Montana Writers Anthology - Project #107

Richard Roeder (17:B:13) spoke about the project proposal which will produce an anthology of Montana's art and literary history. Later, Jim Erickson (18:A:516), President, Northern Montana College spoke as a proponent of the project. He said Northern Montana College will be proud to be the host institution for such a project. Annick Smith also appeared as a proponent and submitted written testimony (EXHIBIT 5).

#### <u>KUFM - Montana Gallery - Project #116</u>

Jace Laakso (17:B:80), representative of KUFM described the Montana Gallery project request and submitted written testimony (EXHIBITS 6 AND 7).

#### Vigilante Players, Inc. - Professional Touring Theatre Troupe - Project #162

John Hosking (17:B:198), Artistic Director, Vigilante Players spoke about this request. He said funding will be used for salaries. The troupe currently has five actors and would like to hire a sixth person to staff their office. All the actors are paid a minimum wage. The group performs in small rural communities throughout the year. Representative Ernst asked if they have any connection with the Virginia City Players. Mr. Hosking said no. Senator Fuller said the committee has heard proposals for several different touring groups and wondered if these groups coordinate their performances and efforts. Mr. Hosking said they all work together quite closely.

#### Department of Theatre Arts - Montana Play Creation Project - Project #166

Joel Jahnke gave a brief summary of the project and submitted written testimony (EXHIBIT 8). Representative Thoft (17:B:564) asked how Mr. Jahnke felt about the availability of future funding. He said he was very optimistic about obtaining other funding from the humanities because of the historical nature of the project.

Senator Van Valkenburg (17:8:585) asked who will own the play scripts or films created by the project applicants. Since public money is being put into the creation of these scripts or films Senator Van Valkenburg thought ownership is an important issue. David Nelson, Director, Montana Arts Council said the script or film will be owned by the artist creating them. He said ownership has never really become an issue since it is rare that any profit is made from the creation of these scripts or films. He used the example of "Heartland" which was highly successful but still has not produced a profit.

Senator Van Valkenburg also wondered how the Arts Council and Advisory Committee feel about the dilution of talent in the state and the proliferation of touring companies, etc. He wondered if the funding is being spread too thin instead of concentrating it in one area. David Nelson said this is a concern and in granting money the council tries to target an amount that will encourage the applicant to be ambitious and hard working in order to make the project a success. John Hosking said even though the committee has heard from three touring companies this morning some of those are seasonal groups and do not perform throughout the entire year.

#### Logon - Technology & Aesthetics in Changing Culture - Project #141

Michael Sexson (18:A:70), English Department, Montana State University said this project request is the product of an increasing demand for followup information on the 1983 Logon Conference. The 1983 conference dealt with technology and its creative function with the arts. The funds requested will help in the development of a book and its distribution, conference planning and execution and video development and dissemination.

#### Reservation-Wide Ed Committee - Montana Indian Artist Project - Project #167

Rhonda Lankford (18:A:189), representative, Reservation-Wide Education Committee, Fort Belknap

Reservation gave a brief history of the project and its three major goals. The project will give technical training and support to Indian artists throughout the state by conducting workshops on marketing and art techniques. The project will also coordinate a statewide Indian art show.

Senator Van Valkenburg (18:A:293) noted the Advisory Committee had made recommendations that funding not be spend on a newsletter to artists or on "how to do art" workshops. He asked who will administer funds appropriated and who oversees how they are spent. David Nelson said the committee can specify how it feels the money should be spend and the Montana Arts Council then incorporates these requirements into the project grant and is responsible for ensuring that funds are spend properly.

Representative Bardanouve (18:A:383) went on record as a proponent of this project. He said he felt Indian people in Montana have a tremendous amount of artistic potential. He said he thought this program will be worthwhile in encouraging the development of artistic talent among Indians.

Chairman Thoft asked why the Arts Council is not supportive of the art technique workshops. Bill Pratt said the council is not against doing workshops, but they feel the budget proposal is too low to do an adequate job on these types of workshops. They feel the statewide art show and marketing techniques workshops can be done within the budget.

#### Center for Public Vision - Montana's Living History - Project #138

Tom Cook (18:B:659) spoke about the concept of this film project. He handed out a booklet which lists some of the persons to be interviewed for the project and the Montana TV stations which will air the public service announcements, short videos and the eventual documentary (EXHIBIT 9).

Senator Van Valkenburg (18:B:130) said he felt the film is a great idea, but he had some concern about who will be interviewed and the political dissention that could be created by the film. Mr. Cook said he realized he needed broad input on who should be interviewed and he said the list of people to be interviewed is nowhere near complete. He also said he is aware that there should be political balance in the interviews.

#### KGLT-FM - Corps of Discovery: Lewis & Clark in MT - Project #132

Peter Hirsch and Barrett Golding (18:B:229) presented the committee with an overview of this project. A radio drama depicting the exploits of Lewis & Clark's expedition will be created.

Chairman Thoft (18:B:427) asked if they are optimistic about getting matching funds. Mr. Golding said they are reasonably optimistic that Burlington Northern will provide 55 percent of the funds needed for the project.

#### Dept. of Drama/Dance - Magic Movers - Project #139

Jim Kriley (18:B:463) explained that Magic Movers is a dance-theatre company which tours the state doing dance presentations at elementary schools. Chair Thoft (18:B:546) asked Mr. Kriley to address the Advisory Committee's concern about the company's recent reorganization. Mr. Kriley said the company has reorganized and he said he felt it is now operating on a positive note and in the last year it performed in 25 different communities.

#### Stanley W. Howard - History of Irrigation Practice in MT - Project #121

Stanley Howard (18:B:616) said project funds will help in researching and witing a book on the history of Montana irrigation practices.

Chairman Thoft (19:A:52) said he wondered if the amount of money recommended will be enough to cover the scope of work and travel involved in researching this topic. Mr. Howard said the project budget does include all travel expenses.

Senator Van Valkenburg (19:A:70) asked if Mr. Howard is seeking money on behalf of a specific organization or on an individual basis. Mr. Howard said he will be doing the research but that the Cooperative Extension Service in Bozeman will be handling the funding.

#### Montana Historical Society - Plan for Montana Museum of Agriculture - Project #110

Senator David Fuller (19:A:138), District 22, spoke about the historical and architectural value of the barn and house located on the Paul Kleffner Ranch east of Helena. He said project funds will be used in a planning effort to determine the highest and best use of the barn and site. Ted Doney (19:A:190), lobbyist, Kleffner/Child Historical Ranch Committee spoke as a proponent of the project. He said the site has historical significance to Montana and there have been numerous ideas tossed around about the

best utilization of the barn. He said funding will provide for needed planning on the future use of the building.

Chairman Thoft (19:A:228) inquired about the size of the ranch. Senator Fuller said the entire ranch is over 700 acres, but the acquisition proposal is for the buildings and the surrounding 87 acres.

Dr. Robert Archibald (19:A:245), Director, Montana Historical Society spoke as a proponent of the planning project. He said the historical society approached Mr. Kleffner four years ago about the architectural significance of the site. He said the historical society is in total support of the idea for indepth planning on the use of the site and is willing to help in gathering experts for the planning effort.

Chairman Thoft (19:A:273) asked if home furnishings will be part of the acquisition. Senator Fuller said Mr. Kleffner is willing to donate some items or auction off items, with auction proceeds going into a fund for maintenance of the property.

The subcommittee recessed at 11:40 a.m. and is scheduled to continue with project hearings at 6:00 p.m. in Room 108 of the Capitol Building.

Vice Chairman Fred Van Valkenburg (19:A:362) reconvened the meeting of the Long-Range Subcommittee on January 23, 1985 at 6:15 p.m. in Room 108 of the State Capitol.

All members were present with the exception of Chairman Thoft and Representative Bardanouve who were excused.

#### STATEWIDE CULTURAL AND AESTHETIC PROJECTS (CONT.)

#### Very Special Arts Montana - Project #109

Donna Booth (19:A:386), State Coordinator, Very Special Arts Festival for the Handicapped described the project. She said they hope to provide technical assistance to staff members of museums and art facilities concerning accessibility to programs and training for the handicapped.

Senator Van Valkenburg (19:A:676) asked if Very Special Arts Montana is a nonprofit corporation. Ms. Booth said yes. Senator Van Valkenburg asked if Donna is the grant applicant or the University of Montana. Ms. Booth said they were notified yesterday that they would be getting a \$15,000 federal grant and the university is serving in a bookeeping capacity for this grant. Senator Van Valkenburg asked if the receipt of this

grant will have any effect on this request. Bill Pratt from the Arts Council said receiving the federal money will not have an effect on funding recommendations for this project. He said applicants are encouraged to seek federal funding but told not to rely on it permanently.

#### Montana Association of Symphony Orchestras - Statewide Leadership Training Conference Project #122

Barrying Morrison (19:B:26) presented the committee with a brief history of the Montana Association of Symphony Orchestras (MASO) (EXHIBIT 10). Nancy Simmons (19:B:93) spoke about the project request and what MASO hopes to accomplish with funding (EXHIBIT 11). She said their original request was for \$50,770 and are only recommended to receive \$7,000. She asked the committee to reconsider funding of the project at \$14,000 because she said she felt it is a more realistic cost estimate for the project.

Senator Fuller (19:B:250) said he noticed the project application listed other revenue sources as \$700-\$800 from admissions, \$5,000 in corporate funds and \$2,000 in private funds. He asked Nancy what the status of these revenues are to date. She said the admission fees will be charged to conference trainees (\$10-\$15/person) and if they are successful in getting state funds then they will seek a corporate grant for \$5,000 and have a private fund raiser with a goal of \$2,000. She is confident all of these revenue estimates can be reached if the group receives state funding.

#### Owl Creek Press - The Western Heritage Series - Project #98

No representative for this project was present to give testimony.

#### Montana Inter-Tribal Policy Board - Historic Contribution of MT Indians to American Society -Project #125

Merle Lucas (19:B:318), Executive Director, Montana Inter-Tribal Policy Board spoke about this project and its purpose of identifying and documenting significant contributions of Montana Indians to American society (EXHIBIT 12). Senator Fuller (19:B:440) asked if there is any concept similar to this being done in Montana or the region. Mr. Lucas said no, but stated that the Montana Historical Society has done an oral history on some tribal elders.

#### Montana Art Gallery Directors Association - A Montana Showcase: Exhibitions/Catalogs - Project #113

Edward Beaudette (19:B:477) explained the project goals and objectives. He said the Montana Art Gallery Directors Association (MAGDA) hopes to have exhibitions and publish related documents in the following areas: a) Montana Neon, an exhibit of neon signs in rural and urban Montana; b) Montana Collects, works from private collections throughout Montana; and c) Montana Letters the illustrated correspondence of famous Montana artists. Donna Forbes (19:B:554), Director, Yellowstone Art Center spoke as a proponent of the project saving MAGDA exhibitions reach large audiences throughout the state. Alice Finnegan (19:B:572) also appeared as a proponent. She said Montana communities have limited access to art shows and MAGDA gives them an opportunity to see art from Montana and around the country.

Senator Van Valkenburg (19:B:590) asked if there are any other statewide projects which have not been presented and need to be heard by the committee. There being none, the committee moved on to Cultural and Aesthetic applications in the Capital Expenditure category.

#### CULTURAL AND AESTHETIC CAPITAL EXPENDITURE PROJECTS

#### Fox Theatre Corporation - Renovation of Fox Theatre - Project #94

Hewes Agnew (19:B:613), President, Fox Theatre Corporation gave members three handouts, one a booklet on the Fox Theatre renovation and endowment (EXHIBIT 13), a Fox Theatre Fact Sheet (EXHIBIT 14), and the architect's rendition of the renovated theatre (EXHIBIT 15). Mr. Agnew told committee members background information on the renovation project. Jim Scott (19:B:670) then presented information on specific phases of the renovation and its cost.

Senator Fuller (20:A:083) asked how much private funding has been raised, what the status of the endowment fund is, and asked if the Fox Theatre Corporation is a nonprofit corporation. Mr. Agnew said the theatre corporation is a nonprofit organization. He said the city of Billings originally bought the theatre for \$650,000. The group has raised slightly over \$3,000,000 in funding, the city has contributed \$350,000 of the total and the remaining \$2,700,000 has come from private donations, corporations or foundations. He said the endowment fund balance is \$500,000.

#### Upper Musselshell Historical Society - Restore Entryways of Times Building - Project #142

Since the historical society did not have a representative present Diane Sands (20:A:14), member, Cultural and Aesthetic Advisory Committee explained the project to committee members. She said the recommended funds will be used to replace two doors on the Times Building.

#### Archie Bray Foundation - Convert Warehouse to Studio Space - Project #165

Kurt Weiser (20:A:182), Resident Manager, Archie Bray Foundation gave committee members background information on the Archie Bray Foundation (EXHIBIT 16) and submitted written testimony (EXHIBIT 17) on the project. He gave a brief slide presentation on the existing site of the foundation and on the warehouse they hope to convert into studio space.

Senator Fuller (20:A:304) said he is familiar with the area of the Bray brickyard and asked if it is not part of a flood plain. Mr. Weiser said the brickyard is in the flood plain but the warehouse building is not.

#### Yellowstone Art Center - Contemporary Montana Arts - Project #158

Donna Forbes (20:A:346), Director, Yellowstone Art Center gave a synopsis of the art center (EXHIBIT 18). She said the project funds will be used to buy contemporary art works of ten Montana artists. \$2,000 of the funds will be used to make a catalog on the contemporary pieces and used to promote an exhibition of the pieces.

Senator Van Valkenburg (20:A:483) asked how the Art Center determined which artists works should be purchased. Ms. Forbes said the staff of the center has 54 years of combined experience in this area and they selected the ten artists which they feel will be significant in the future. She gave the committee the list of the ten artists and a news article pertaining to some of the work done by these artist (EXHIBIT 19).

#### Laurie Hill Library - Book Purchases - Project #118

Scott Morgan (20:A:536), Treasurer, Laurie Hill Library presented this project proposal to the committee and submitted written testimony (EXHIBIT 20).

Representative Paul Rapp-Svrcek (20:B:219), District 51 appeared as a proponent of this project and strongly urged its approval.

#### H. Earl Clack Museum - Wahkpa Chu'Gn Kill Preservation & Museum Expansion - Project #89

Elinor Clack (20:A:644) gave committee members a booklet about Wahkpa Chu'gn and the H. Earl Clack Museum (EXHIBIT 21). She explained that funding will be used to prevent erosion at the Wahkpa Chu'gn site and will complete excavation work there. Funds will also be used to expand the H. Earl Clack Museum. Mrs. Clack showed slides which illustrated the erosion problems at the Wahkpa Chu'gn site.

Representative Bob Bachini (20:B:171), District 14, appeared as a proponent of the project. He said it is the second largest site of this kind in the world. He said Representative Ray Peck, District 15, would also like to have the record reflect him as a proponent of this project.

#### Havre-Hill County Library - One Library for Hill County - Project #131

Linda Taylor (20:B:244), member, Board of Trustees, Havre-Hill County Library, explained the need for one building in Havre which will serve as a library for both the city and the county. They will use funds to remodel an old medical clinic into a library. The medical clinic building was donated to the library board. Arlie Lane (20:B:288) spoke about the fund drive in the community which is generating funds for the remodeling project. She said to date they have collected \$166,905 and hope to collect \$187,000 by March of this year. She said the project has a great deal of community support which is evident in the amount of money the fund drive has raised. Ms. Lane gave committee members a pamphlet which details the new library facility (EXHIBIT 22).

Senator Van Valkenburg (20:B:386) asked why this project is recommended for less money than requested. Bill Pratt said the reduced recommendation is based solely on funding limitations and the high level of competition for these funds.

Representative Bob Bachini (20:B:425), District 14, spoke as a proponent of this project and said the facility is badly needed. He said Representative Ray Peck, District 15, would also like to have the record reflect him as a proponent of this project.

#### Helena Civic Center - Auditorium Acoustical Improvement Project - Project #111

Bill Verwolf (20:B:454), Finance Director, City of Helena spoke in favor of this project. He said the city of Helena is committed to upgrading the Helena Civic Center and considers improvements to it as one of its highest priorities. Marilyn Evans, Director, Helena Civic Center described the acoustical improvement project to the committee (EXHIBIT 23).

#### Garfield County Museum - Addition to the Building - Project #91

Cecil Weeding (20:B:694) described this project request to the committee. He said the Garfield County Museum is only a museum of sorts. He said there is a desperate need to provide additional space in the present museum for larger exhibits and to complete the interior of the present building to make it a more pleasant place to visit.

#### Copper Village Museum/Art Center - Anaconda City Hall Restoration & Reuse - Project #103

Edward Beaudette and Alice Finnegan (21:A:68) presented a slide show which illustrated the need for funds to repair water damage to the old city hall building.

The applicants hope to restore the building in order to use it as a museum and art and cultural center.

#### Stacey Historical, Cultural and Museum Hall - Project #124

Delores Kolka (21:A:185) presented members of the committee with the grant application for the Stacey Hall (EXHIBIT 24). She also submitted written testimony (EXHIBIT 25).

Representative Marion Hanson (21:A:281), District 100, appeared before the committee as a proponent of the project. She said the facility will serve 50 families in the immediate area and another 100 families in the surrounding area. It is badly needed as a center for community and cultural activities and as a historical museum.

Senator Van Valkenburg (21:A:325) said it appeared as though a good portion of the activities to be held in the hall are of a social nature and not a cultural or aesthetic nature. He asked if the applicants have applied to the Coal Board for impact funds. Ms. Kolka said the center will be utilized 50 percent of the time

for functions of a cultural or aesthetic nature. She said there has never been a place for plays or performances in the past and this hall will provide such a place for this kind of activity in the future. Senator Van Valkenburg encouraged her to also make an application to the Coal Board for funding of the hall based on the social aspects of the proposal.

There being no further business before the subcommittee the meeting was adjourned at 9:15 p.m.

ROBERT THOFT, Chairman

#### DAILY ROLL CALL

#### LONG RANGE PLANNING SUB COMMITTEE

#### 49th LEGISLATIVE SESSION -- 1985

Date January 23, 1985

		Room 420, 8	Room 420, 8:00 a.m 1		
NAME	PRESENT	ABSENT	EXCUSED		
Rep. Robert Thoft, Chairman	X				
Sen. Fred Van Valkenburg, Vice Chair	X				
Sen. Dave Fuller	X		:		
Sen. Larry Tveit	X		:		
Rep. Francis Bardanouve	X				
Rep. Gene Ernst	Х				
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#### DAILY ROLL CALL

#### LONG-RANGE PLANNING SUB COMMITTEE

#### 49th LEGISLATIVE SESSION -- 1985

Date January 23, 1985

Room 108, 6:00 - 10:00 p.m.

	Room 108, 6:00 - 10		
NAME	PRESENT	ABSENT	EXCUSED
Rep. Robert Thoft, Chairman	·		Х
Sen. Fred Van Valkenburg, Vice Chair	Х		
Sen. Dave Fuller	Х		
Sen. Larry Tveit	Х		
Rep. Francis Bardanouve			X
Rep. Gene Ernst	Х		
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Janel Pallister

# 1986—1987 CULTURAL AND AESTHETIC PROJECT ADVISORY COMMITTEE REPORT

Exhibit #1 1-23-85

Exhibit #2 1-23-85



#### DEPARTMENT OF THEATRE ARTS

THE COLLEGE OF ARTS AND ARCHITECTURE MONTANA STATE UNIVERSITY, BOZEMAN 59715

In the fall of 1981, Shakespeare in the Parks was informed that it had lost its funding from the National Endowment for the Arts due to federal budget cuts. This annual grant of \$10,000 per year had been a major funding source for our program since its inception in 1973. By reducing the size of the company and limiting our audition procedures and with increased support from major contributors, we were able to continue operating. In 1983, we were fortunate in receiving a \$20,000 grant over a two year period from the Cultural and Aesthetic project grants. This funding has added financial stability to our program that has allowed us to maintain quality and continue to serve the cultural needs of the people of Montana. Without this generous contribution, I doubt whether Shakespeare in the Parks could have continued to exist.

In order to continue operating to increase the quality of our productions and to expand our tour to meet the increased demand, additional funding is required. As I mentioned in the grant application, further increases in our sponsorship fee will undoubtedly make us unaffordable to the smaller communities which are the core of our performance schedule. Support from the Coal Tax Trust Fund is not only necessary for our continued progress in bringing quality live theatre performances to the people, but also most appropriate since we truly serve the cultural needs of the entire state.

Efforts to increase our base of financial support from private and public contributions, both large and small, are an ongoing process and should support from the Coal Tax Trust Fund be discontinued, those efforts would need to be increased. However, because of federal budget cuts, competition for private foundation grants has increased significantly and are increasingly more difficult to secure and the loss of this funding source may seriously jeopardize our program.

Shakespeare in the Parks has served the cultural needs of the people of Montana for 12 years and has a proven record of quality performance standards. Each year our audiences grow larger and demand for our performances increase. Clearly, this is representative of the fine reputation and support that Shakespeare in the Parks enjoys across the state. Our widely dispersed tour schedule takes us from border to border throughout the summer and our style of performance allows us to perform virtually anywhere. It is for these reasons that we feel that Shakespeare in the Parks is a most appropriate applicant for funding from the Coal Tax Trust Fund.

#### Montana Repertory Theatre Tour Cities - 1978 Season-1984 Season

#### Colorado

Durango

Grand Junction

#### Idaho

Boise Caldwell Coeur d'Alene Idaho Falls Lewiston Pocatello Pocatello Rupert

Salmon Sandpoint

#### Montana

Anaconda **Billings** Bozeman Butte Chester Choteau Colstrip Dillon Forsyth Geraldine Glasgow Glendive Great Falls Hardin Havre Helena Kalispell .

Lewistown Miles City Polson. Sidney Superior

White Sulphur Springs

Whitefish Wolf Point

#### **Oregon**

Baker Eugene Hermiston Joseph/Enterprise Klamath Falls LaGrande Monmouth Nyssa

Pendleton Salem

#### Washington

Cheney Everett Moses Lake

Pasco/Kennewick/Richland

Seattle. Tacoma Wenatchee Yakima

#### **Myoming**

Big Piney Casper Gillette Green River Jackson Lusk Newcastle Pinedale Rawlins | Riverton Torrington

#### Utah

**Ephraim** Logan

# RALPH PAULUS Exhibit # 4 PURDL & EMERGING SPONSOR DEVELOPMENT 1-23.85

INTRODUCTION

THE DEVELOPMENT OF PERFORMING ARTS AND PERFORMING ARTS SPONSORSHIP IN RURAL MONTAGE.

IS A PROBLEM PECAUSE OF OUR LARGE SIZE, SPAFSE POPULATION, AND DIFFICULT CLIMATE.

THE FIRST TIME SMALL COMMUNITY AFTE SPONSOR 18 FACED WITH THE FACT THAT THE ARTIST MUST SE PAID EVEN THOUGH NO ONE WANTED TO ATTEMP FOOR BALLET ON SUPER BOWL SUNDAY.

THE MONTANA PERFORMING ARTS CONSOFTIUM CAN HELP THIS FIRST TIME SPONSOR BY PECHESSIONAL DEVELOPMENT IN THREE AREAS: SUBSCRIPTION 159-155. BLOCKBOOKING, AND ARTIST AWARENESS.

-C I 411:

THE CHOTEAU PERFORMING ARTS LEAGUE WAS FORMED FIVE YEARS AGO TO MORE FULLY UTILIZE OUR HIGH SCHOOL AUDITORIUM AND A GRAND PLAND PLACHASED WITH MEMORIAL PUNCS.

OUP FIRST ATTEMPTS TO SPONSOR HRTISTS WERE SCHELLED HT THE CONVENIENCE OF THE HRTISTS TO FILL THEIR TOURS. SEVERAL PERFORMANCES WERE SUCCESSFUL. BUT ONE EVENT WAS HELD ON A BUSY WEEKEND. THIS RESULTED IN FINANCIAL CLEASTER FOR THE SPONSORING GROUP.

HELPED PAL

HOW THE CONSORTIUM OUR GROUP BECAME INVOLVED WITH THE CONSORTIUM. THROUGH A WORKSHOP FOR PERFORMING ARTS SPONSORS. THE WORKSHOP INTRODUCED US TO THE SUBSCRIPTION SERIES CONCEPT, BLOCKBOOKING, AND LEGAL AND ACCOUNTING PRACTICES PERTAINING TO ARTS SPONSORSHIP.

> THE FOLLOWING SEASON THE CHOTEAU PERFORMING ARTS LEAGUE DEVELOPED A THREE CONCERT SERIES. OUR SUBSCRIPTION SERIES TICKET SALES GENERATED ENOUGH MONEY TO SPONSOR AN EXTRA NO CHARGE OUTDOOR PERFORMANCE BY MSU BASED SHAKESPEARE IN THE PARK.

SERIES CONCEPT

. THE SERIES CONCEPT BUILT A TICKET BASE IN THE CHOTEAU AREA FROM WHICH WE HAVE BEEN ABLE TO EXPAND OUR ACTIVITIES. A DMS-TIME TICKET SALES FOR A SERIES OF CONCERTS ALLOWED US MORE TIME FOR DEVELOPMENT OF THAT SERIES AND AN AWARENESS OF OUR BUDGETING CAPABILITIES AND LIMITATIONS.

BLOCKBOOKING

DURING THE DEVELOPMENT OF OUR FIRST SERIES WE
WERE ABLE TO BLOCKBOOK TWO EVENTS WITH THE
LIBERTY COUNTY ARTS COUNCIL. WE SAVED AROUND
A HUNDRED DOLLARS FOR EACH PERFORMANCE.

LAST SEASON WE WOULD NOT HAVE BEEN ABLE TO
BRING A GROUP IN FROM DENVER FOR ONLY ONE
ENGAGEMENT. THROUGH CONTACTS MADE AT
CONSORTIUM WORKSHOPS WITH OTHER SMALL
SPONSORS WE WERE ABLE TO ARRANGE A SMALL TOWN
TOUR FOR THESE ARTISTS.

HOWEVER, AS A SMALL SPONSOR WE HAVE NOT BEEN ABLE TO USE THE BLOCKBOOKING CONCEPT TO ANY SREAT EXTENT. THERE ARE ONLY TWO OR THREE OTHER COMMUNITIES OUR SIZE IN OUR SEVERAL AREA OF THE STATE THAT HAVE DEVELOPED A SERIES.

BLOCKBOOKING AND
THE LARGER SPONSOR

THE LARGER SPONSOR IN THE STATE HAVE BEEN

ABLE TO UTILIZE THE BLOCKBOOKING CONCEPT TO A

MUCH GREATER EXTENT. THE CONSORTIUM HAS

SAVED ITS MEMBERS AROUND 75,000 DOLLARS FER

YEAR IN REDUCED ARTIST FEES. AN EXAMPLE OF

THIS CAN BE ILLUSTRATED BY THE DEVELOPMENT OF

DENVER

THE TOUR FOR NESSAGE BASED QUILTERS.

GUILTERS

THIS GROUP CHARGES A FEE OF 6,500 DOLLARS FOR A SINGLE PERFORMANCE. THE CONSORTIUM ORGANIZED A BLOCKBOOKING FOR 13 MONTANA TOWNS AND LEVERAGED A 24,000 DOLLAR GRANT FROM MOUNTAIN BELL. THE FEE FOR THIS EVENT WAS REDUCED TO 2000 TO 3000 DOLLARS, DEPENDING ON THE SIZE OF THE SPONSOR.

\*PROFESSION DEV. & ARTIST AWARENESS LEAGUE SENT A DELEGATE TO THE WESTERN

ALLIANCE OF ARTS ADMINISTRATORS CO FERENCE IN

MONTEREY, CALIFORNIA. THE CONSORTIUM MADE

THE FINANCIAL ARRANGEMENTS FOR THIS TRIP. OUR

DELEGATE CONVEYED THE NEEDS OF OUR COMMUNITY

DIRECTLY TO THE ARTISTS AND AGENTS AT THE

CONFERENCE. THEY BECAME AWARE OF US AS

SPONSORS ON A PERSONAL LEVEL AND WE BECAME

AWARE OF THE ARTISTS AND AGENTS ON A PERSONAL

LEVEL:

MONTAMA SHOWCASE

THE CONSORTIUM HAS PROVIDED US WITH AMOTHER
FORUM FOR SERIES DEVELOPMENT ON A STATE LEVEL.
THE SECOND MONTANA ARTIST SHOWCASE WILL SE
HELD AT THE GRAND STREET THEATRE HAVE IN
HELENA ON FEBRUARY 1ST. THE SHOWCASE BY ES
THE MONTANA ARTISTS AND MONTANA SPONSORS A
CHANCE TO GET TO MNOW EACH STHEF.

BOTH SPONSORS AND ARTISTS MUST BE DEVELOPED TOGETHER. THE SHOWCASE AND THE PROPOSED MICHANA ARTISTS CAYALDS WILL PROVIDE TO STOOLS NECESSARY FOR THIS DEVELOPMENT.

OUR PROFESSIONAL

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WITH OUR EXPOSURE TO THE CESTERN ALLIANCE

DF ARTS ADMINISTRATORS CONFERENCE - O TO THE

MONTANA ARTISTS SHOWDARD, WE ARE NOW ASLE TO

MAKE OUR SELECTIONS SADED ON WISED AND AUDIO

TAMES, SHOWDARD PERFORMANCES, AND ON THE

EASIS OF PERSONAL CONTACT WITH THE ARTISTS

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SUBSCRIPTION
BLOCKBOOK
ARTIST AWARENESS

OUR COMMUNITY WILL BENEFIT GREATLY FROM THE DEVELOPMENT OF OTHER SMALL RURAL ARTS SPONSORS.

OUR PROBLEMS IN RURAL MONTANA ARE UNIQUE. IF
OTHER SMALL COMMUNITIES ARE ABLE TO WORK
SEPARATELY ON THE SAME PROBLEMS, WE WILL ALL
BENEFIT FROM EACH OTHERS' EXPERIENCES IN
DEVELOPING SUBSCRIPTION SERIES.

THE SUCCESS RATE OF OUR BLOCK BOOK EFFORTS WILL INCREASE AS THE NUMBER OF SPONSORS INCREASES. OUR COLLECTIVE FINANCIAL BASE WILL IMPROVE AND THE SELECTION OF EVENTS TO CHOOSE FROM WILL EXPAND.

THE MONTANA ARTIST SHOWCASE WILL HELP THE MONTANA ARTISTS DEVELOP AN INCREASED MARKET FOR THEIR TALENTS. THE SPONSORING COMMUNITIES WILL BENEFIT WITH MORE VARIETY OF PROGRAMING MATERIAL AT A MORE AFFORDABLE PRICE.

#### MONTANA WRITER'S ANTHOLOGY

One of Montana's most vital resources is its heritage of storytellers, writers, and artists -- a tradition which began with the Native American tribes. We find justifiable pride and considerable identity in the work of our artists, and in our unique state literature. No other state in the west can approach Montana's stature as home ground for such excellence.

It is the purpose of this project to gather the best Montana writing into a single large-format volume of over 700 pages, to be extensively illustrated with photographs and art reproductions. The book will also contain introductory essays, notes on contributors, and an exhaustive bibliography. Because the book will be subsidized by charitable contributions, it will be available at a price the Montana public can afford.

No similar book exists. Collections such as Merriam's Frontier Omnibus and Howard's Montana Omnibus are over forty years old, and out of print. Yet a large audience throughout Montana is anxious and willing to buy good books about the state.

The anthology will be used in elementary classes and high schools, by libraries, museums, historical societies, Indian reservations, university and community groups. It will appeal to the general reader as well as the scholar, the old as well as the young. It will be a source of pride to the state.

The editors, Annick Smith and William Kittredge, are working with a distinguished editorial board, Dean Mary Blew of Northern Montana College, Richard Roeder of MSU, William Bevis of U of M, William Lang of the Montana Historical Society, and Blackfeet writer James Welch. Research has already begun under a grant from the Montana Committee for the Humanities. During the next several months they will be collecting selections from Native American sources, diaries, journals, oral histories, newspaper and magazine articles, reports of scientists, explorers, Indian agents and the military, as well as chapters from novels, and hundreds of stories and poems from the early part of the last century to the present.

The funds we are requesting from the Coal Tax Fund will be used to help this group select the very best from this huge store of material. It will also fund the writing of introductory essays, the selection of art and photographs, and professional editing of a complete publishable manuscript. The Montana Historical Society will then be ready to do the actual job of publication -- layout, copy editing, and so on. The book should be ready for release by fall/winter 1987.

The anthology will be distributed just prior to the Montana Centennial Year, and will be a valuable resource for many kinds of Centennial Projects. We hope the book will be a Centennial gift to the people of Montana.

+ Rill Kittvodio

#### Montana Gallery

Montana Gallery is a one hour per week radio series devoted to the rich arts and cultural heritage of Montana, via interviews, performances and readings by artists. It covers legislative issues pertinent to artists, as well as workshops, lectures and conferences. Material will include all forms of art, including drama, dance, visual arts, writing and poetry, filmaking, video and audio art, and arts by minorities and disabled persons. Cultural emphasis includes historical exhibitions, and cultural festivals and exhibitions. Montana Gallery has been funded by the Montana Arts council in the past two years, once as a pilot, and again as a series of three programs. Together these four programs are being broadcast weekly on KUFM in Missoula, KGPR in Great Falls, and KEMC in Billings. With twelve translator stations, that adds up to a potential audience of over 500,000 listeners.

This proposal will help fund forty Montana Gallery programs begining in June 1985. Other funding pending is from the National Endowment for the Arts.

KUFM currently sends a monthly radio documentary series to over thirty radio stations in Montana, North Dakota and Wyoming. Reflections in Montana is in its third year, and has demonstrated that listeners in the far corners on the state are eager to hear high quality, well produced programs.

Montana Gallery is an excellent vehicle for regular radio coverage of the arts and culture of the state. It will provide coverage of the various projects the Cultural and Aesthetics Projects Fund supports. These projects will become accessible to a large population of Montanans through Montana Gallery. Montana Gallery will be offered to the radio stations already carrying KUFM's Reflections in Montana.

#### ADDITIONAL INFORMATION FOR "MONTANA GALLERY"

In Montana, there are a large number of talented visual artists, musicians, actors, playwrights, writers, poets, filmmakers, folk artists and crafts-people. These people are scatterd throughout the state from rural areas to population centers. Currently there is no consistent media coverage of arts and cultural events. The one program on National Public Radio that addressed those issues, was cancelled as of May 1, 1983. "The Sunday Show" was funded by the National Endowment for the Arts, and was well received and listened to over the two public radio stations in the state.

In the past several years, programs produced at KUFM with partial support from the Montana Committee for the Humanities, have received excellent response from listeners across the state. "Montana Week in Review" and "Montana Legislative Week in Review" were broadcast on more than 25 commercial radio stations, and "Reflections in Montana" is currently being carried by approximately 30 stations in Montana and North Dakota. "Arms Control in the Nuclear Age" a 13 week lecture series by nationally known experts, was heard over both KUFM in Missoula, and KEMC in Billings, as well as KNOG in Havre.

"Montana Gallery" will give exposure to all aspects of the Arts, as well as exposure to the projects done by the Montana Arts Council and the National Endowment for the Arts. More people will be aware of the programs that these organizations carry on. In essence, the Arts Council and the National Endowment will get "more mileage to the dollar" spent on the arts.

The Montana Arts Council provided the funding for the pilot, and is currently considering funding six more programs from October 1, 1984 to April 1, 1985. With additional funding from other sources in the future, the series may be distributed via satellite (NPR) to interested public radio broadcasters in the United States. This could take the form of a monthly "best-of" program that can be excerpted for best use. Many nationally and internationally known artists reside in Montana or claim a significant identity with Montana. A partial list is enclosed.

Public Radio in Montana has consistently been well received. KUFM consistently places in the top ten stations in the country in terms of

Exhibit #8



#### DEPARTMENT OF THEATRE ARTS

THE COLLEGE OF ARTS AND ARCHITECTURE MONTANA STATE UNIVERSITY, BOZEMAN 59715

The Montana Play Creation Project is a dream shared by many that has developed through various stages of inspiration into the project outlined in the grant proposal. Since its inception, the basic idea of creating play scripts that are based on Montana history, culture and issues that will have a potential impact on the future of this great state has not changed and has received an enthusiastic response from everyone who has shared in the creation and development of this proposal. Three years ago, in response to a question on a grant proposal for Shakespeare in the Parks regarding the future plans of that organization, I started thinking that there should be some way of utilizing the statewide sponsorship network that has been developed by Shakespeare in the Parks for a different type of production during the winter months. Following the Shakespeare in the Parks philosophy of bringing quality live theatre to the people of Montana regardless of where they chose to live, I felt it was potentially possible to use a winter tour to present plays that would be somewhat more thought provoking and stimulating than those offered in the summer. The idea of creating our own plays based on Montana developed later when a friend and former student came to visit from South Dakota. He had just finished a season with the Dakota Caravan, a group of actors that had created a play based on interviews with residents of a small South Dakota town that enjoyed an extensive and well received tour of the midwest. That conversation and subsequent visits and research into their creative process have become the core of this proposal.

Since that time, I have become more and more aware of the possibilities of stories for play scripts that can be developed from within the state. In a visit to southeastern Montana to visit the Shakespeare in the Parks company in 1981, I was struck by the contrasting life styles and priorities of the people of Birney and Colstrip and intrigued at how these two communities so close in proximity could be so vastly different in lifestyle and felt that the potential for an interesting and exciting play script existed somewhere in the buttes of this beautiful country. An NBC television documentary that I happened to see on Saturday afternoon took a very low key look at a small ranch family in Absarokee, Montana that was struggling with the problems of maintaining their lifestyle in the face of corporate ranching and the decline of small town life. These and many other stories are alive and waiting to be told across the state and represent an untapped source of theatrical material that would be relevant to audiences in our state.

As I have shared this dream with others, I have discovered not only an encouraging enthusiastic response but also other individuals in other areas such as history and humanities that are concerned about preserving the history and culture of Montana and have made great strides in doing so. The information that they have collected represents another untapped source of exciting dramatic material and they are enthusiastic to have it utilized and presented in this unique and innovative way.

Perhaps the most gratifying response to this idea has come from friends who have toured Montana as members of the Shakespeare in the Parks company. Their enthusiasm and suggestions have been most inspirational in the development of this proposal. Because of their commitment to an art form that they believe can have a very real and immediate impact on an audience and because they have experienced and appreciated the splendor of Montana's land and people first hand, they are, without exception, overwhelmed with the possibilities that this project presents. They are anxious to establish a living testimony to the lives and values of a group of people that make Montana the special place that it is today. It is this dream that I share and that is the basis of this proposal.

Jour Jahren



Guthrie, Jr., a part of Montana's Living History, is being video taped by Tom Cook, the author of this grant.

# MONTANA'S LIVING HISTORY

1986-1987 Cultural & Aesthetic Project Grant Application

Submitted by:



#### POSSIBLE FIGURES FOR INCLUSION IN "MONTANA'S LIVING HISTORY"

Well known Montanans of historical significance and Montanans that should be known will be video taped (all tape will be of broadcast quality).

A. B. Guthrie, Jr., Pulitzer Prize winning author, has already been taped.

His tapes will be edited to form pilot P.S.A's. (See "Vanishing Paradise" tape.) We will also seek subject suggestions from Montana Historical

Societies and the Montana Committee for the Humanities.

The figures listed below were recommended by the steering committee with the figure of the figure of

AGRICULTURE: Mons Tiegen (Helena): past president of the Montana Stock growers Association.

Jim Beery (Wolf Point): Good subject for chemical versus organic farming. Took up organic but abandoned it.

ARTS:

J.K. Ralston (Billings): Old-time cowboy artist and winner of the Governor's Arts Award.

Isabelle Johnson (Absorkee): Indian painter.

Rudio Autro (Missoula): Nationally known sculptor.

Dave Raviens (Miles City): Montana pioneer in television broadcasting. He has been featured on "Real People" and "Good Morning America".

Karey Brean - British War Bride and famous Missoula dance instructor. Some of her students are now world-famous dancers.

Bob & Jenny Dewise (Bozeman): Art teachers whose students have gone on to national and world-wide acclaim.

CONSERVATION: Bill McKay, Jr. (Roscoe): leader of the Northern Plains Resource Council, which has been so active in protecting ranching from mining in Eastern Montana.

HISTORY:

Richard Roeder & Michael Malone (Bozeman): Montana's premier historians, absolutely at the very cutting edge of developments in Montana history, past and present.

Co-authors of the most authoritative text printed on Montana history.

Malcolm Story (Bozeman): grandson of the ledgendary Nelson Story of pioneer days. Right out of the 19th century with some very interesting observations on myth versus reality from that period.

LAW: Gordon Bennett (Helena): District Judge. Best in the State.

LITERARY: Bill Kittredge (Missoula): Would have some very interesting data on Montana authors and national small literary magazines.

Dorothy Johnson - Western writer. (Missoula)

POLITICAL: Mike Mansfield - Former Montana Senator, Senate Majority

Leader, and now Ambassador to Japan.

Lief Erickson (Helena): one of the very few remaining political figures of importance from the 1930's and 1940's.

Upset Burton K. Wheeler in the '44 primary.

Mel Engle (Helena): credited with professionalizing the

Republican Party.

Harry Billings (Thompson Falls): editor in the 1950's and 1960's of The People's Voice, a very labor-oriented and anti-right wing Helena weekly. Very controversial and

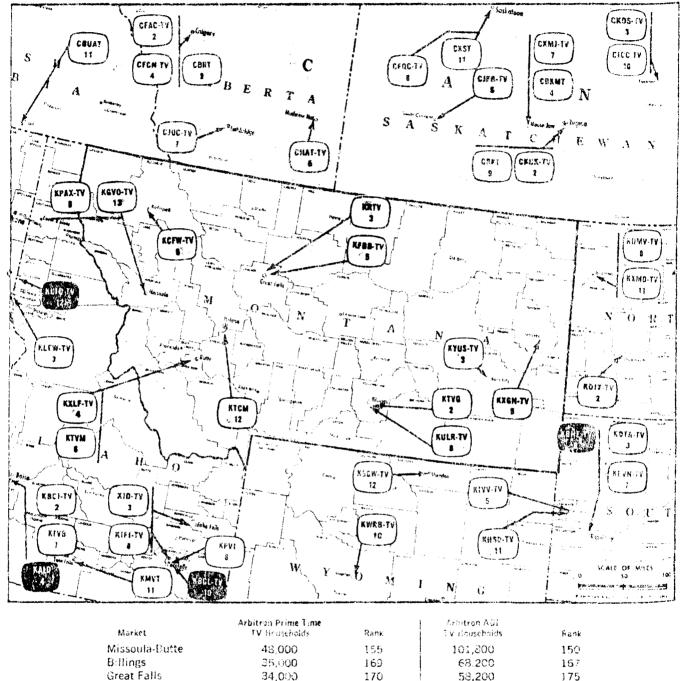
outspoken individual.

George O'Connor (Butte): Montana Power Company and a long political power in the State. As House Speaker had one

of the longest tenures in State history.

RAILROADS: Warren McGee (Livingston): Retired railroad man turned premier historian of Montana railroading with possibly one of the greatest railroad photo collections in the U.S.

#### Montana



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& Educational Television Stations

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209

211

# **Guthrie profile airs on PBS**

A television profile about Pulitzer Prize winning author A.B. Guthrie, Jr. ("The Big Sky," "The Way West") is scheduled to air in Montana for the first time

"A.B. Guthrie's Vanishing Paradise," is a half-hour program scheduled for broadcast next Wednesday, Jan. 16, at 9:30 p.m. on KUED (PBS, Salt Lake City) — three days after Guthrie's 85th birthday. KUED is seen in most Montana communities on cable and on Channel 12 in the Billings area.

A recent "winner" at the Northwest Film and video Festival, "Vanishing Paradise" was called a "very human portrait" by festival judge Leonard Maltin, film critic for Entertainment Tonight. The program was produced by Ronn Bayly and Susan Regele. Associate producer was Tom Cook. All three producers are from Bozeman.

The documentary explores Guthrie's career as a novelist and screenwriter — and his regard for



Producers Cook, Regele, Bayly

the land he has written about all his life. Clips from film adaptations of his work punctuate the profile.

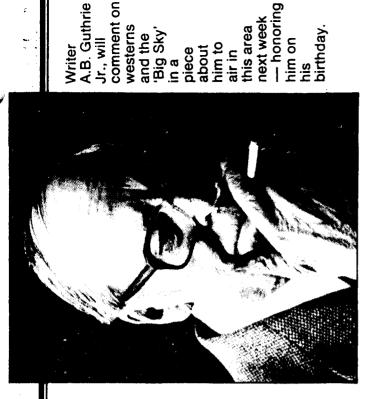
The piece opens with Guthrie stating "When writing about this western land, you cannot ignore the physical landscape or the weather ... these are part of the land and so part of us." The comment sets the tone for the rest of the program in which Guthrie takes the audience on a driving tour of Montana's Teton Valley, where he grew up and lives today. During the tour, Guthrie reminisces about his parents and elaborates on his feeling that westerners must preserve the remaining natural landscape. At the tours conclusion, Guthrie appears at a book signing in Fort Benton — The Missouri River community featured in two of his books.

Film clips from "The Big Sky" (1952), "These Thousand Hills" (1959), and "Shane" (1953) are also featured in the piece and Guthrie comments on the movies — explaining what he likes about them—and what he dislikes.

The program is funded, in part, by a grant from the Montana Committee for the Humanities, an affiliate of the National Endowment for the Humanities. In addition to Bayly, Regele and Cook, other Montanans involved in the project include — Dr. John Ramage of Montana Stte University, who was the academic/editorial consultant, and Lynne Turner Fitzgerald of Billings, who narrated the opening commentary. Guthrie's stepson, Herb Luthin, provided the music.

Producers Bayly and Regele's previous documentaries include the award winning "Jeannette Rankin — The Woman Who voted No," which is being seen throughout the country on PBS stations this year. Associate producer Cook's previous film credits include the award winning "We Are Water."

The film is also available, with a discussion guide, on a free loan basis from the Montana Committee for the Humanities, Hellgate Station, Box 8036, Missoula, Mont., 59807, (406) 243-6022.



# Here's what we're reading

Most requested books in 150 U.S. cities, compiled by the American Library Association

1. CRESCENT CITY 1. CRESCENT CITY 2. THE FOURTH PROTOCOL by Frederick Forsyth (Viking, \$17.95) 3. FIRST AMONG EQUALS by Jeffrey Archer (Linden/Simon & Schuster, \$16.95)

4. STRONG MEDICINE by Arthur Hailey (Doubleday, \$16.95) 5. ...AND LADIES OF THE CLUB

by Helen H. Santmyer (Putnam, \$19.95) **6. LINCOLN** by Gore Vidal (Random House, \$19.95)

5.3537 7. STILLWATCH by Mary Higgins Clark (Simon & Schuster, \$14.95) 8. FULL CIRCLE by Danielle Steele (Delacorte.

Nonfiction
1. IN GOD'S NAME
by David A. Yallop (Bantam,

2. FIRST LADY FROM PLAINS by Rosalynn Carter (Houghton Mifflin, \$16.95) 3. THE KENNEDYS by Peter Collier and David Horowitz (Summit/Simon & Schuster, \$20.95)

Schuster, \$20.95)
4. LOVING EACH OTHER
by Leo Buscaglia (Slack/Holt,
Rinehart & Winston, \$13.95)
5. THE REST OF US
by Stephen Birmingham (Little,

Brown, \$19.95)
6. THE PETER PAN SYNDROME
by Dr. Dan Kiley (Avon, \$3.95)
7. IACOCCA
by Lee lacocca with William

by Lee Jacocca with William Novak (Bantam, \$17.95) 8. WIRED by Bob Woodward (Simon & Schuster, \$17.95)

Schuster, \$17.95) 9. THE NIGHTMARE VEARS

#### Week

Reviews	.2
Television	.6

#### Documentary profiles A.B. Guthrie

A television profile about Pulitzer Prize winning Montana author A.B. Guthrie Jr. ("The Big Sky," "The Way West"), that was produced by three persons living in Bozeman, is scheduled to be seen next week in Montana for the first time.

"A.B. Guthrie's Vanishing Paradise," a half-hour program, will be broadcast Wednesday, 9:30 p.m. on KUED, Cable Channel 9, and KUSM, Channel 9, three days after Guthrie's 85th birthday.

A recent "winner" at the Northwest Film and Video Festival, "Vanishing Paradise" was called a "very human portrait" by festival judge Leonard Maltin, film critic for "Entertainment Tonight." The program was produced by Ronn Bayly and Susan Regele, and associate producer was Tom Cook. All three producers are from Bozeman.

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The comment sets the tone for the rest of the program in which he takes the audience on a driving tour of Montana's Teton Valley, where he grew up and lives today.

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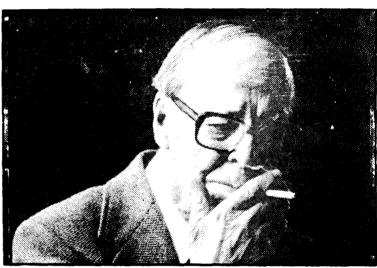


Photo by Lynn Israel

A.B. Guthrie Jr. of Montana is the subject of a documentary produced by Bozemanites being aired on public television Wednesday.

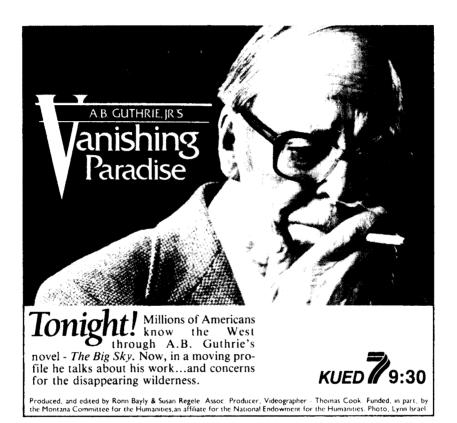
landscape. At the tour's conclusion, he appears at a book signing in Fort Benton, the Missouri River community featured in two of his books.

The program was funded, in part, by a grant from the Montana Committee for the Humanities, an affiliate of the National Endowment for the Humanities. In addition to Bayly, Regele and Cook, other Montanans involved in the project include Dr. John Ramage of Montana State University, who was the academic/editorial consultant, and Lynne Turner Fitzgerald of Billings, who narrated the opening documentary. Guthrie's step-son, Herb Lu-

thin, provided the music.

Producers Bayly and Regele's previous documentaries include the award-winning "Jeannette Rankin — The Woman Who Voted No," which is being seen throughout the country on PBS stations this year. Associate producer Cook's previous film credits include the award-winning "We Are Water."

"Vanishing Paradise" is available, with a discussion guide, on a free loan basis from the Montana Committee for the Humanities, Hellgate Station, Box 8036, Missoula 59807, 243-6022.



The Portland Art Association 1219 SW Park Ave., Portland, Oregon 97205 (503) 226-2811

PORTLAND ART MUSEUM PACIFIC NORTHWEST COLLEGE OF ART NORTHWEST FILM STUDY CENTER

226-2811 226-4391 221-1156

November 6, 1984

Mr. Thomas Cook P.O. Box 441 109 E. Main Bozeman, MT 59715

Dear Thomas:

The Northwest Film Study Center would like to congratulate you once again on A.B. GUTHERIE JR.'S VANISHING PARADISE, which was chosen as a winner in the 12th Annual Northwest Film and Video Festival. A.B. GUTHERIE JR.'S VANISHING PARADISE will screen on Sunday, November 11 at 7 p.m. and again on Saturday, November 17 at 9 p.m. Should you decide to attend any of the Festival screenings your name will be on a guest list at the door, and you are welcome to bring a guest.

As a winner you will receive either a cash award or a comparable amount in lab services, and a certificate honoring your achievement.

We look forward to a great Festival, and are pleased that A.B. GUTHERIE JR'S VANISHING PARADISE is being included.

Sincerely.

Karen Karbo

Festival Coordinator

#### Bozeman filmmakers examine A.B. Guthrie

A new documentary about Montana's Pulitzer Prize winning author, A.B. Guthrie Jr., 85, was recently herored at the Northwest Film and video Festival.

"A.B. Guthrie's Vanishing Paradise" was written and produced by Ronn Bayly and Susan Regele of Bozeman, and Tom Cook of Bozeman was the associate producer and videographer.

It was called a "very human portrait" by festival judge Leonard Maltin, film critic for the nationally syndicated television show, "Entertainment Tonight.

The half hour program will be seen on the Public Broadcasting Service stations throughout 1985. It takes the viewer on a tour of the Teton Valley in northcentral Montana where Guthrie grew up and live today.

The show combines interviews and outings with Guthrie, clips from Hollywood versions of his books, "The Big Sky," and "These Thousand Hills," and his screenplay, "Shane." The documentary also Ramage of Montana State University of the screen state of the screen stat

being seen throughout the country on PBS stations this year. Cook's

previous film credits include the award winning "We Are Water."
"A.B. Guthrie's Vanishing Paradise" was partially funded by a grant from the Montana Committee for the Humanities, an affiliate for the National Endowment for the Huincludes comments from Guthrie's sity who was the academic/editorial biographer, Dr. Thomas Ford of the consultant, and Lynn Turner Fitz-University of Houston. Producers gerald, Billings, who narrated the Bayly and Regele's, award winning opening commentary. Guthrie's documentary, "Jeannette Rankin — step say, Herb Luthin, provided the The Woman Who Voled No." is music.

#### MONTANA ARTS COUNCIL



TED SCHWINDEN, GOVERNOR

35 SOUTH LAST CHANCE GULCH

#### STATE OF MONTANA

(406) 444-6430

HELENA, MONTANA 59620

September 12, 1984

Mr. Thomas Cook Center for Public Vision P.O. Box 441 Bozeman, MT 59715

Dear Mr. Cook:

The Montana Arts Council agrees to serve as the fiscal agent for the Center for Public Vision's application—Montana's Living History—from Cultural and Aesthetic Project grant funds. Payments will be sent directly to the Center for Public Vision if a grant is awarded by the Montana legislature.

The Center will be required to provide the Montana Arts Council with complete expenditure reports every six months.

Sincerely,

David Nelson gm Executive Director

cc: Bill Pratt, Director-Organizational Services



#### **PUBLIC TELEVISION**

'01 Cardner Hall Salt Lake City, Utah 84112 (801) 581-7777

October 3, 1984

Mr. Tom Cook
The Center for Public Vision
PO Box 441
Bozeman, MT 59715

Dear Tom,

I apologize for the length of time it has taken us to get back to you regarding your program proposal. After considering your proposal through our internal review committee, we determined that we would need to go externally in search of funding.

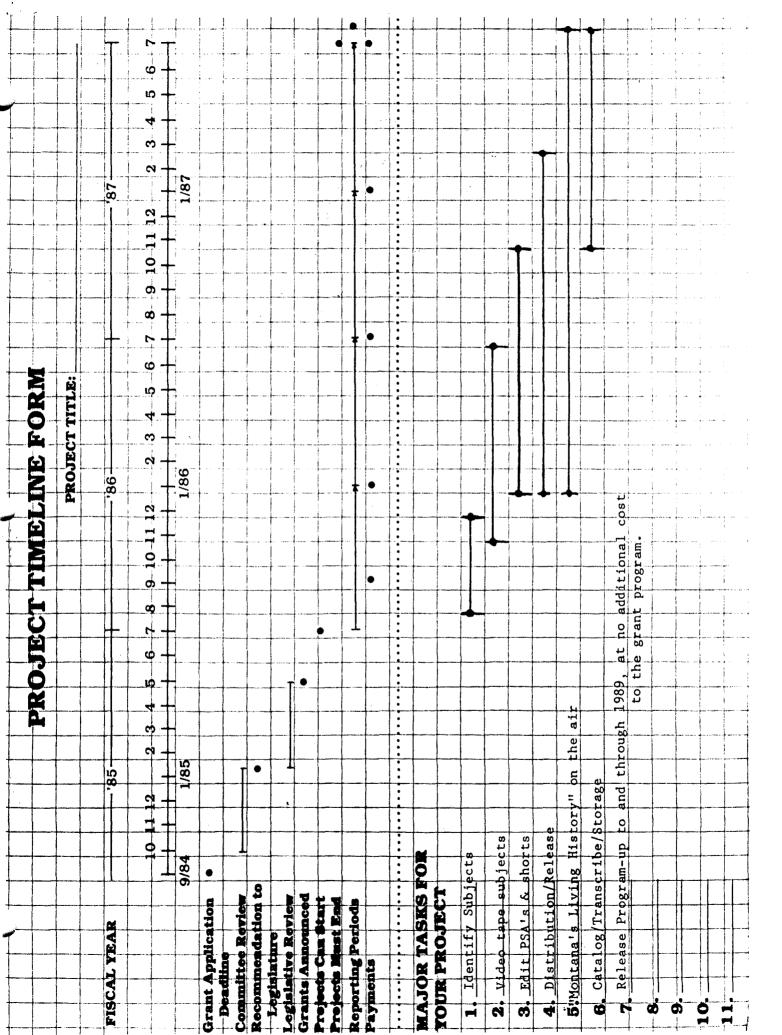
Cindy Kindred of our Development/Marketing office has been in contact with possible funders regarding your ideas. She was in Montana two weeks ago and even talked with some potential doners in person. Unfortunately, we have been unable to find the necessary commitments through these efforts.

We haven't given up the search, but we are not optimistic about succeeding. We can still offer you broadcast time and possible distribution if you're able to pull off the miracle at your end. Please keep us posted regarding the progress you are making.

Sincerely,

Maria Smith

Director of Programming



#### MONTANA ASSOCIATION OF SYMPHONY ORCHESTRAS

WIIO ARE WE? Billings Symphony Society
Bozeman Symphony Society
Butte Symphony Association

y Society Great Falls Symphony Association
Y Society Helena Symphony Society
Association Glacier Symphony Orchestra
Missoula Civic Symphony Association

WHAT DO WE DO? Present a combined total of 100 concerts per year including:

- 1) regular subscription concerts
- 2) children and youth concerts
- 3) free summer park concerts
- 4) special opera and ballet performances
- 5) in-school programs
- 6) touring concerts to surrounding areas

WHAT IMPACT DO WE HAVE ON THE COMMUNITY? Total audiences of 60,000+ young people and adults from all walks of life. We are committed to audience development through presenting quality music to excite our audiences.

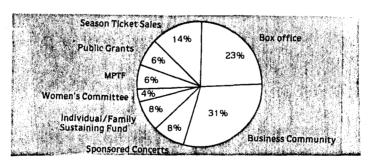
HOW DO WE DO THIS? With the strong support of a community of volunteers including:

- 1) 17 25 board members
- 2) volunteer guilds of 100 150 members
- 3) 50 75 musicians
- 4) 60 100 chorale members
- 5) 1,000 season ticket holders

These figures are for each of our symphony organizations.

WHAT DOES IT COST? The combined 1984-1985 budgets of our symphony organizations will be in excess of \$425,000.

WHO PAYS THE BILL?



We re-invest 90% of our budgets in our communities -- And for every dollar spent, 2½ times this amount is returned to the community.

COST COMPARISON of Statewide Conference as opposed to sending representatives to a regional. In the past five years, only Billings & Great Falls have been able to send representatives. Only 5 people from Montana have attended. This at a cost of approximately \$1,000 per person to each organization. A Statewide Conference could be held for 200 volunteers at an approximate cost of \$150 per person. Were 200 people to attend an out-of-state conference, the cost would equal one-half of our combined total income for 1983-84.

# Montana Association of Symphony Orchestras 1-23-85

P.O. Box 602 • Billings, Montana 59103 • (406) 252-3610

#### M.A.S.O. Members:

Billings Symphony Society
Bozeman Symphony Society
Butte Symphony Association
Great Falls Symphony Association
Helena Symphony Society
Missoula Civic Symphony Association

January 23, 1985

To: Rep. Bob Thoft, Chairman, Long Range Planning Committee

From: Nancy Simmons, Project Director, MASO Grant Request

Re: Cultural and Aesthetic Project Grant Application for Montana

Association of Symphony Orchestras

Grant Title: STATEWIDE LEADERSHIP TRAINING CONFERENCE

The Montana Association of Symphony Orchestras has requested a cultural and aesthetic grant from the 49th Legislative Assembly of the State of Montana for the purpose of conducting a statewide conference in leadership training to be attended by volunteers from throughout the state interested in the promotion and development of the state's symphony orchestra organizations.

We request \$14,000 from the coal tax trust fund for this purpose.

Our organizations have struggled to be self-supporting through private fund-raising, ticket sales, guild money-making projects, etc. We have kept our organizations alive for the past 35 years. As the cultural needs of the people of our state grow so must our organizations In these days of economic belt-tightening, we need to continue to rely on our own organizations to continue to support ourselves. However, our people must learn to "do their jobs better" and to be confident fund-raisers and promoters of symphony orchestras.

The agenda of such a conference will be built on the concepts of the American Symphony Orchestra League's Annual Regional Conferences and assistance will be provided by the ASOL. These conferences have been held over the past 38 years throughout the country but never in Montana. Leadership training conferences offer opportunities to experience the orchestra industry face-to-face, to share vital information, and to learn "how-to" from the experts.

It is the intent of MASO to promote the orchestras of Montana through an in-depth learning experience. Due to costs in excess of \$1,000 per person, few of the symphony organizations in the state have sent representatives to these conferences. The result of a statewide conference will enable staff and volunteers to perform their duties more effectively and to be better equipped to serve the cultural needs of their community.

Thank you for your very serious consideration of our request.

# Montana Inter-Tribal Policy Board

2303 Grand Ave., Suite 5 • Billings, MT 59102 • (406) 652-3113

#### MEMBER TRIBES

Blackfeet
Crow
Flathead
Fort Belknap
Fort Peck
Little Shell
Northern Cheyenne
Rocky Boy

Mr. Bill Pratt, Organizational Services Montana Arts Council 35 South Last Chance Gulch Helena, Montana 59620

Dear Mr. Pratt:

Enclosed is a proposal from the Montana Inter-Tribal Policy Board entitled "Historical Contributions of Montana Indians to American Society". The Montana Inter-Tribal Policy Board is seeking financial support to hire staff and to conduct an essential historical research project for our region as a first step to a more ambitious national effort to preserve our Indian heritage. Any comments or recommendations you may have to offer following your initial review of our project will be greatly appreciated by myself and the Board of Directors of the Montana Inter-Tribal Policy Board.

#### INTRODUCTION

The purpose of this historical project is to identify and document the significant contributions of individual Montana Indians to American society. Our primary objective is to develop a historical document that will facilitate the preservation of historical facts and events as told by the Montana Indian people themselves. Our research document will be distributed nationally for the purpose of promoting and fostering cross-cultural awareness between Native Americans and American society. In addition, we intend to encourage other states to initiate similar projects, leading ultimately to the gathering of these materials in our Resource Library located within the Montana Inter-Tribal Policy Board offices in Billings, Montana.

#### 1.) Problem

Countless volumes of literary works prograying the "Indian Story" flood the literary market today. Only in isolated instances, however, are there "Stories" told by the Indian.

Montana tribal historians, tribal leaders and individual tribal members constitute an invaluable, untouched wealth of knowledge and information on Montana history. Many elderly Indians of today posses valuable unwritten knowledge

of age-old tribal customs, tribal traditions and historically significant events. Unless a comprehensive effort is initiated to preserve and document the vast historical information of the Indian people, their history will be lost forever.

#### 2.) Specific Objectives

The Board of Directors of the Montana Inter-Tribal Policy Board will hire a project director, research assistant and bookkeeper/secretary. The staff will be responsible for conducting an extensive search of literature, the oral histories of our thirteen tribal entities and documenting facts, figures and photographs to be used in the documentary. The staff will conduct personal interviews with tribal historians, leaders and elders on the seven Montana Indian reservations and Indian communities and urban areas for the purpose of obtaining all available information concerning the historical contribution of Indian people. The result of these efforts will be a one volume compendium of Indian biographies, written by skilled Native Americans, carefully placed in state context that will contribute the maximum amount to our understanding of Indian culture. In addition, the staff will be responsible for distributing the completed document to Indian tribes, appropriate state agencies, educational institutions, and individuals to encourage and stimulate the implementation of similar research projects on a nationwide basis. To our knowledge there are no similar projects presently going on in Montana.

#### 3.) Organization and Budget

The project objectives will be accomplished with a two year time frame. The two year project period will provide sufficient time for the staff members to make two (5-days each) visits to each of the seven Montana Indian reservations and appropriate trips to Indian communities in urban areas. This project will be conducted in such a way as to facilitate the establishment of rapport confidence and understanding between tribal members and the research staff.

The director and assistant must have considerable experience in administration and research. In addition, they must have extensive understanding of tribal governments and tribal culture. Since the ultimate success of the research project depends upon the competency and ability of the project director and research assistant, the Board of Directors is presently examining the credentials of a number of potential candidates for these positions. During the project period, the Board of Directors with the advice of the advisory council, will continue to supervise the activities of the project staff.

#### TENTATIVE TWO YEAR PROJECT BUDGET

	AMOUNT REQUESTED	MITPB COMMITMENT
Salaries	57,600.00	
Fringe Benefits	11,520.00	
Office Space & Support Services (\$400 per month x 24 months)		9,600.00
Travel	14,748.00	
Contracted Services	10,000.00	
Equipment (\$126 per month x 24 months)	100.00	3,000.00
Supplies & Telephone Expenses	4,800.00	
TOTAL BUDGET	98,768.00	12,600.00*

<sup>\*</sup> Office space and support services, along with equipment useage will be provided by the Montana Inter-Tribal Policy Board based in Billings, Montana to carry out the project.

I will gladly provide additional information, and at your convenience, I would appreciate the opportunity to discuss this project with you.

Sincerely,

Merle R. Lucas
Executive Director

# CULTURAL AND AESTHETIC PROJECT GRANT APPLICATION FORM

- Applicant

-	Contact Person:	Mr. Bill Pratt
	Title:	Director, Organizational Services
	Governing Unit:	Montana Arts Council
	Address:	35 South Last Chance Gulch
	City:	Helena State: Montana Zip: 59620
	Telephone:	(406) 444-6430
(2)	Project Director	
	Name:	Merle R. Lucas
	Title:	Executive Director
	Organization:	Montana Inter-Tribal Policy Board
	Address:	2303 Grand Ave., Suite 5
	City:	Billings State: Montana Zip: 59102
	Office Telephone:	(406) 652-3113
	Home Telephone:	(406) 259-4832
(3)	Project Title	Historical Contributions of Montana Indians to American Society
(4)	Project Description	(A brief but complete description must appear in the space provided. Additional

(A brief but complete description must appear in the space provided. Additional descriptive information may be attached.)

The purpose of this historical project is to identify and document the significant contributions of individual Montana Indians to American society. Our primary objective is to develop a historical document that will facilitate the preservation of historical facts and events as told by the Montana Indian people themselves. Our research document will be distributed nationally for the purpose of promoting and fostering cross-cultural awareness between Native Americans and American society. In addition, we intend to encourage other states to initiate similar projects, leading ultimately to the gathering of these materials in our Resource Library located within the Montana Inter-Tribal Policy Board offices in Billings, Montana.

(5)	Project Type (check one)	
	[ ] One-Time	
	[X] On-Going	
	—When will the project start? 07 / 15 / 85	
	—When will the project end? <u>06</u> / <u>30</u> / <u>87</u>	
	—How many full-time staff are involved?3	
	[ ] Operational Support	
	[X] Capital Expenditure	
(6)	Project Service Area (check those which apply; specify name of community, city, county or tribe; estimate of expenditure going to the area(s) served)	te percentage
		Percentage
	[ ] Local	
	[ ] Regional	
	[X] Statewide Blackfeet, Crow, Flathead, Fort Belknap, Fort Peck, Little Northern Cheyenne and Rocky Boy Indian Tribes, 100%	Shell,
(7)	Who will benefit from this project? (If the project is designed to primarily serve those with special to documentation from representatives of that group showing that the project addresses their needs and involved.)	
	[ ] General Population Number to benefit	······································
	[X] Special Population (specify) State-wide Indian Population	
	Number to benefit Approximately 45,000	
(8)	What is the purpose or goal of the project?  To record the history of our Indian people on a state-wide basis and d historical document that will facilitate the preservation of historica and events as told by Montana Indian people.	evelop a l facts
(9)	Why is this project needed? How was this determined?  Montana tribal historians, tribal leaders and individual tribal member	s constitute

an invaluable, untouched wealth of knowledge and information on Montana history. Many elderly Indians of today possess valuable unwritten knowledge of age-old tribal customs, tribal traditions and historically significant events. Unless a comprehensive effort is initiated to preserve and document the vast historical

information of the Indian people, their history will be lost forever.

(10) How will the goal(s) be achieved? Indicate major tasks (if applicable) and when they will occur. If you feel it would help the Committee to better understand your project, complete the Project Timeline Form. (attached at end of Application Form)

Refer to Project Timeline Form.

(11) How will the project be publicized and made available and accessible to the public?

The result of this research document will be a one volume compendium of Indian biographies carefully placed in context that will contribute the maximum amount to our understanding of Indian culture. The historical document will be distributed to Indian tribes, appropriate state agencies, educational institutions, and individuals to encourage and stimulate the implementation of similar research projects on a regional and nationwide basis.

(12) What will be the end result of the project and how will it be evaluated?

The end result will be a comprehensive historical document depicting the contributions of Montana Indians to American Society. The project will formulate an advisory committee consisting of representatives from historical groups and tribal historians who will provide advice and direction to the project staff. The advisory committee will meet on a quarterly basis to evaluate work completed in accordance with stated objectives.

(13) Will the project continue beyond the grant period?

[ ] Yes [X ] No (check one)

If "yes", what are plans for future funding?

If in Question #5 you checked "operational support", submit a complete funding history for the current year and the two preceding years and budgets for the next two years.

The funding history and budgets should include (a) income by sources and amounts; (b) expenditures by categories and amounts; and should be comparable among all years.

In addition, include a statement indicating why support is necessary from the Coal Tax Trust Fund and what efforts have been or will be made to replace this grant from other sources.

	How many volunteers do	you estimate will be i	nvoived in th	e project: N/A	
			•	•	
15.	During which quarter will	you make your first	expenditures'	? (check one)	
	[X] first six months		1	second six months	
	[ ] third six months			fourth six months	
	How much cash from the	grant will you need t	o meet these	financial obligations? _	\$40,000.00
16.		I represent will provid	de financial a	<u>•</u>	n the Coal Tax Trust Fund that and will be fiscally and legally
		ed from participation	in, be denied	the benefits of, or be s	cal or mental handicap, age or ubject to discrimination under
	professional personnel, me	echanics and laborers d to the Montana Cor	s, and the hea	Ith safety and sanitary	regard to the employment of laws of Montana and that this r the Secretary of Labor upon
	Signature of Authorizing	Official	imir	7	
	Date August 30, 19	84		***************************************	
	ou are applying for more than it that not all your application		esthetic Projec	et grant, list them in prio	rity order by project title in the
Pric	rity #1 Historical Co	ntributions of	Montana I	ndians to America	n Society.
Pric	ority #2				
	•				
Pno	ority #3				
Atta	achments (Please check thos	se attached)			
	achments (Please check thos  U MUST ATTACH:	e attached)			
	·	ŕ			
	U MUST ATTACH:	tion form			
	U MUST ATTACH:  [X] 20 copies of applicat  [X] 1 copy of the resume  [] 1 copy of the resume	tion form e of the Project Direc nes of administrative,	ctor artistic, tech	nical or production states	ff involved in the project or a
	U MUST ATTACH:  [X] 20 copies of applicat  [X] 1 copy of the resume  [] 1 copy of the resume	tion form e of the Project Direct nes of administrative, sperience of those vol	ctor artistic, tech unteers who a	are significantly involve	• •
	U MUST ATTACH:  [X] 20 copies of applicat  [X] 1 copy of the resume  description of the ex  [] 1 copy of documents  [] 1 copy of a complete	tion form e of the Project Direct nes of administrative, sperience of those vol ation if the project w	etor artistic, tech unteers who a ill serve those ure budgets, a	are significantly involve with special needs. and statement for neces	
YOU	U MUST ATTACH:  [X] 20 copies of applicat  [X] 1 copy of the resume  description of the ex  [] 1 copy of documents  [] 1 copy of a complete  Trust Fund if application	tion form e of the Project Direct ness of administrative, experience of those volution if the project was e funding history, fut	etor artistic, tech unteers who a ill serve those ure budgets, a	are significantly involve with special needs. and statement for neces	d.
YO	U MUST ATTACH:  [X] 20 copies of applicat  [X] 1 copy of the resume  description of the ex  [] 1 copy of documents  [] 1 copy of a complete	tion form e of the Project Direct ness of administrative, experience of those volution if the project we e funding history, fut ation is for general of	etor artistic, tech unteers who a ill serve those ure budgets, a	are significantly involve with special needs. and statement for neces	d.

[X] 1 copy of supplemental material which you feel will help the Advisory Committee better understand your organization or project.

## **BUDGET SECTION**

#### **INSTRUCTIONS:**

- 1 Complete the budget section below for each activity of the project for which Cultural and Aesthetic Project grant assistance is sought.
- 2 Round all figures off to the nearest dollar.

3	Code:	—do not use this line	
		—use this line for totals and subtotals	

## Chart I: Project Revenue

Do not include the grant amount requested from the Coal Tax Fund

Revenue	Totals
Admissions	-0-
Contracted Services Revenue	-0-
Corporate Contributions	-0-
Foundation Grants	-0-
Other Private Contributions	-0-
Government Grants	-0-
a. Federal	-0-
b. State/Regional	-0-
c. Local	-0-
Other Revenue	-0-
Applicant Cash	-0-
Total Applicant Cash Revenue	-0-
Total In-kind Contributions (from Chart III, Line 29)	+12,600.00
Total Project Revenue	12,600.00

## **Chart II: Project Expenses**

	Expenses (Based on 24-month period)	Totals
12.	Personnel	
	a. Administrative Program Director/Researcher	42,000.00
	b. Professional/Technical/Production Secretary	15,600.00
	c. Other Fringe Benefits @ 20%	11,520.00
13.	Outside Services	
	a. Professional/Technical/Production	10,000.00
	b. Other	-0-
14.	Space Rental	-0-
15.	Travel	14,748.00
16.	Marketing	-0-
17.	Remaining Operating Expenses	4,900.00
18.	Capital Expenditures-Acquisitions	0-
19.	Total Cash Expenses	98,768.00
20.	Total In-kind Contributions (from Chart III, line 29)	+12,600.00
21.	Total Project Expenses	111,368.00

## Chart III: Project In-kind Contributions

In-kind Contributions	Totals
Personnel	
a. Administrative	-0-
b. Professional/Technical/Production	-0-
c. Other	-0-
Outside Services	
a. Professional/Technical/Production	-0-
b. Other	-0-
Space Rental	9,600.00
Travel	-0-
Marketing	-0-
Remaining Operating Expenses	3,000.00
Capital Expenditures-Acquisitions	-0-
Total In-kind Contributions	12,600.00

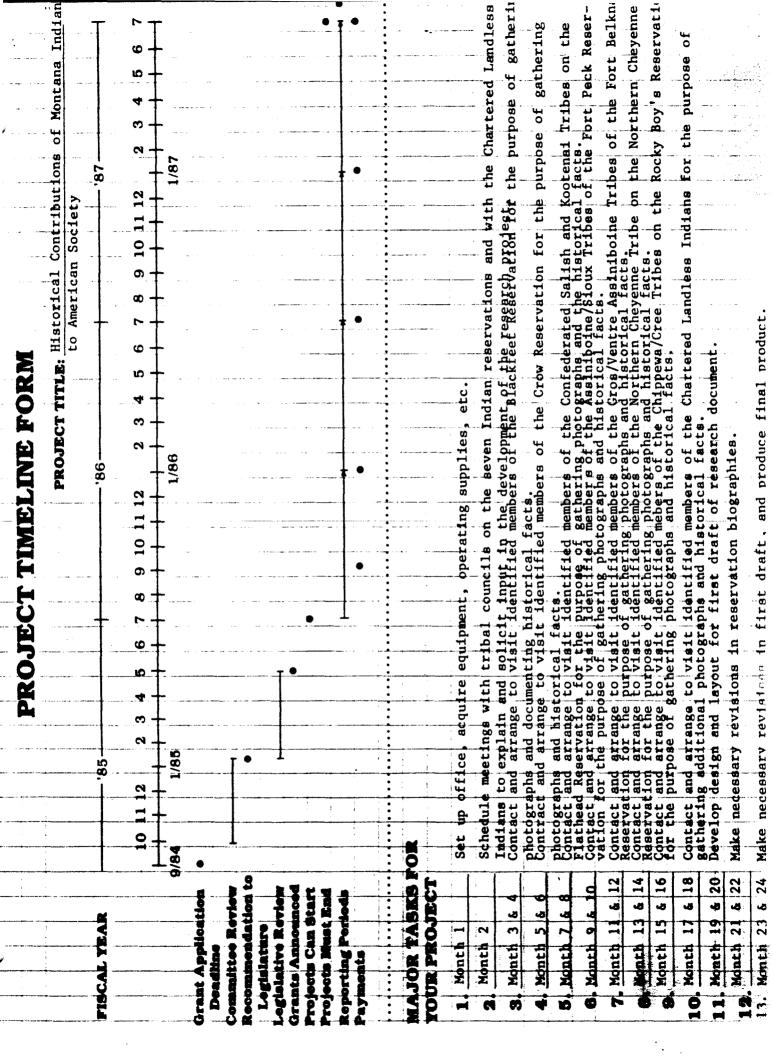
## **Chart IV: Budget Summary**

	Budget Summary	Totals
30.	Total Project Revenue (from Chart I, line 11)	-0-
31.	Total Project Expenses (from Chart II, line 21)	<b>–</b> 98,768.00
32.	(Deficit) Note: This line must equal line 40.	(98,768)

Complete Proposed Use of Cultural and Aesthetic Project Funds, explaining how your organization plans to use the grant assistance requested.

### Chart V: Proposed Use of Cultural and Aesthetic Project Funds

Proposed Use	Totals
. Personnel	
a. Administrative	42,000.00
b. Professional/Technical/Production Secretary	15,600.00
c. Other Fringe @ 20%	11,520.00
Outside Professional Services	
a. Professional/Technical/Production	10,000.00
b. Other	-0-
5. Space Rental	-0-
6. Travel	14,748.00
7. Marketing	-0-
8. Remaining Operating Expenses	4,900.00
9. Capital Expenditures-Acquisitions	-0-
Total Grant Amount Requested Note: This line must equal line 32.	. 98,768.00
. Total Cash Revenue (line 9 + line 40)	98,768.00



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\* \* \* \* \* \* \* \* \* \* \* \*

For a subject worked and reworked so often in novels, motion pictures, and television, American Indians remain probably the least understood and most misunderstood Americans of all.

American Indians defy any single description. They were and are far too individualistic. They shared no common language and few common customs. But collectively their history is our history and should be part of our shared and remembered heritage. Yet even their heroes are largely unknown to other Americans, particularly in the eastern states, except perhaps for such figures as Chief Joseph and his Nez Perce warriors of the 1870's, Osceola and his magnificent, betrayed Seminoles of the 1823's, and possible Sacagawea, the Shoshoni "bird woman" who guided the lost Lewis and Clark expedition through the mountain passes of Montana.

When we forget great contributors to our American history - when we neglect the heroic past of the American Indian - we thereby weaken our own heritage. We need to remember the contributions our forefathers found here and from which they borrowed liberally.

When the Indians controlled the balance of power, the settlers from Europe were forced to consider their views, and to deal with them by treaties and other instruments. The pioneers found that Indians in the Southeast had developed a high civilization with safeguards for ensuring the peace. A northern extension of that civilization, the League of Iroquois, inspired Benjamin Franklin to copy it in planning the federation of States.

But when the American Indians lost their power, they were placed on reservations, frequently lands which were strange to them, and the rest of the nation turned its attention to other matters.

Our treatment of Indians during that period still affects the national conscience. We have been hampered - by the history of our relationship with the Indians - in our effort to develop a fair national policy governing present and future treatment of Indians under their special relationship with the Federal government.

Before we can set out on the road to success, we have to know where we are going, and before we can know that we must determine where we have been in the past. It seems a basic requirement to study the history of our Indian people. America has much to learn about the heritage of our American Indians. Only through this study can we as a nation do what must be done if our treatment of the American Indian is not to be marked down for all time as a national disgrace.

-JOHN F. KENNEDY
PRESIDENT OF THE UNITED STATES

#### BACKGROUND

For the most part the past 500 years of interaction between Indians and non-Indians portrays a litany of shame. Within this period of time the American Indian has been divested of much of his land, resources and way of life. In many ways the American Indian continues to be exploited to this day, with the Indian facing massive problems in education, justice, self-image, health and employment.

The Montana Inter-Tribal Policy Board, (herein after referred to as MITPB), was brought in corporate existance in September of 1969. The primary function of the MITPB was, and still is today the establishment and maintenance of a focused effort directed at the identification of socioeconomic advancement opportunities for all resident Montana Indians and to promote those opportunities to the best of their abilities and available resources. Acting as the catalyst for the eight (8) tribes in the state, the MITPB provides training and technical assistance in the following priority areas: Economic Development and Natural Resources, Education and Social Services, Elderly Assistance, Women, Infants and Children, Tribal Courts and Information Dissemination.

The Montana Inter-Tribal Policy Board, a non-profit Montana organization is in the process of promoting a greater awareness of the richness and diversity of the American Indian cultural heritage. In addition, the MITPB proposes to acquaint all people with the circumstances that have led to the American Indian's present situation. The MITPB aims to foster and develop a true understanding of the unique contributions of the American Indian to American society. Preservation and protection of American Indian history and resources is a foremost objective of the MITPB and forms the basis for many of our organization's functions.

When the Constitution of the State of Montana was redrafted in 1972, the following provision was included:

The State recognizes the distinct and unique cultural heritage of the American Indian and is committed in its educational goals to the preservation of their cultural integrity. (Article X, Section 1 (2)).

The Constitution became effective July 1, 1973, and is the only state constitution in the Union that includes a reference to Native Americans.

#### PROGRAM SUMMARY

In order to fulfill the established objectives of the MITPB in keeping with Montana's constitutional mandate, the MITPB proposes to compile and publish a comprehensive documentary on prominent tribal leaders of Montana. A search of literature reveals that virtually no document of this nature has been compiled and/or published to date. An integrated series of biographies solidly anchored in a state and regional framework would be an invaluable document, not only for Indian tribes, but for the people of Montana and the people of the United States.

It is the desire of the MITPB to provide the opportunity for the Montana Indian to tell his story. The need to document the historical contributions of Montana tribal leaders as told by the Montana Indian cannot be understated, for without a comprehensive oral history effort now, we risk losing the opportunity provided by our elders to document this history. This is particularly important because in recent years, much literature telling the "Indian Story" has flooded the literary market, but only in limited instances have these stories been told by the Indian.

#### PROGRAM NARRATIVE

#### I. Program Goals

The purposes of publishing the historical document are:

- A. To preserve the historical knowledge, facts and events as told by the Montana Indian.
- B. To provide the opportunity for the Montana Indian to tell "his story".
- C. To provide Indian and non-Indian people with a historical publication (including photographs) that will enhance ethnic pride and also assist in developing a cross-cultural awareness.
- D. To provide private and public educational organizations in the State of Montana and elsewhere with a historical document to be used for educational purposes.

#### II. Program Objectives

#### A. General Objectives

- 1. To hire a project director, research assistant and one bookkeeper/secretary by October 15, 1984.
- To research literature extensively for useful facts, figures and photographs to be used in the documentary.
- 3. To create an awareness of the need to record the unique cultural heritage of the American Indian.

#### B. Performance Objectives

- To recruit a fully qualified staff of a project director, research assistant and one bookkeeper/secretary by October 25, 1984.
- 2. To establish full office operations, including office space, equipment and supplies by October 29, 1984.
- 3. To formulate an advisory committee consisting of representatives from historical groups and tribal historians who will provide advice and direction to the project staff by October 8, 1984.
- 4. To complete all recruitment procedures and select finalists for staff positions on recommendations of advisory committee by October 15, 1984.
- 5. To hire staff by October 22, 1984.

- 6. To identify and develop a list of community tribal historians on the seven Montana Indian reservations, and the Chartered Landless Indians, by October 29, 1984.
- 7. To schedule meetings with tribal councils on each of the seven Indian reservations and with the Chartered Landless Indians to explain and solicit input for the development of the historical document by November 5, 1984.
- 8. To develop the most effective format for documenting historical data on tribal elders on each of the seven Montana Indian reservations and with the Chartered Landless Indians for the purpose of identifying Indian people who could provide historical data pertinent to their reservations and tribe by November 26, 1984.
- 9. To contact and arrange to visit identified members of the Blackfeet Tribe on the Blackfeet Reservation for the purpose of gathering photographs and documenting historical facts by December through January, 1985.
- 10. To contact and arrange to visit identified members of the Crow Tribe on the Crow Reservation for the purpose of gathering photographs and documenting historical facts by February through March, 1985.
- 11. To contact and arrange to visit identified members of the Confederated Salish and Kootenai Tribes on the Flathead Reservation for the purpose of gathering photographs and historical facts by April through May, 1985.
- 12. To contact and arrange to visit identified members of the Assiniboine/Sioux Tribes on the Fort Peck Reservation for the purpose of gathering photographs and historical facts by June through July, 1985.
- 13. To contact and arrange to visit identified members of the Gros Ventre/Assiniboine Tribes on the Fort Belknap Reservation for the purpose of gathering photographs and historical facts by August through September, 1985.
- 14. To contact and arrange to visit identified members of the Northern Cheyenne Tribe on the Northern Cheyenne Reservation for the purpose of gathering photographs and historical facts by October through November, 1985.
- 15. To contact and arrange to visit identified members of the Chippewa/Cree Tribes on the Rocky Boy's Reservation for the purpose of gathering photographs and historical facts by December, 1985 through January, 1986.
- 16. To contact and arrange to visit identified members of the Chartered Landless Indians for the purpose of gathering photographs and historical facts by <u>February through March</u>, 1986.
- 17. To compile historical documentation and produce first draft of document by June 1986.
- 18. To disseminate first draft of widest possible appropriate audiences for authenticity by July 1986.
- 19. To publish final historical document by August 1986.
- 20. To disseminate final document in the interest of stimulating similar efforts in other states and on the national level by September 1986.

21. To prepare quarterly reports for the purpose of evaluating the performance progress at regular intervals.

#### III. Implementation Plan

The projected time outline for major program activities are as follows:

#### Month 1 of Performance Period (October, 1984)

- A. Set up office, acquire equipment, operating supplies, etc.
- B. Formulate advisory committee consisting of representatives of historical groups and tribal historians who will provide advice and direction to the research project.
- C. Hire project director, research assistant, and one bookkeeper/ secretary.
- D. Identify and develop a list of community (tribal) historians on the seven Montana Indian Reservations and including the Chartered Landless Indians.
- E. Inform tribal newspapers on the seven Indian Reservations and other newspapers of the research project.

#### Month 2 of Performance Period (November, 1984)

- A. Schedule meetings with tribal councils on the seven Indian reservations and with the Chartered Landless Indians to explain and solicit input in the development of the research project.
- B. Develop format for documenting historical data on tribal leaders.
- C. Begin acquisition of historical data pertinent to Montana tribes.
- D. Schedule meeting with tribal historians and tribal elders on the seven reservations and with the Chartered Landless Indians for the purpose of identifying Indian people who could possibly provide historical data pertinent to their respective reservations and tribes.
- E. Develop a list of contact persons (tribal members) for the purpose of contacting and arranging interviews with each of the contact persons to gather and document historical data pertinent to their reservation and tribe.

#### Month 3 and 4 of Performance Period (December and January, 1985)

- A. Contact and arrange to visit identified members of the Blackfeet Reservation for the purpose of gathering photographs and documenting historical facts.
- B. Visit the following reservation communities to collect historical data:
  - 1. Heart Butte, Montana
  - 2. East Glacier, Montana
  - 3. Browning, Montana
  - 4. St. Mary, Montana

- 5. Babb, Montana
- 6. Blackfoot, Montana
- C. Begin preparation and drafting of historical biographies depicting the contributions of the Blackfeet Tribe to American society.
- D. Conduct the first quarterly advisory council meeting to review work completed.
- E. Make any needed adjustments in implementation plan or format used to document historical data.
- F. Prepare and submit quarterly progress report #1.

#### Month 5 and 6 of Performance Period (February and March, 1985)

- A. Contract and arrange to visit identified members of the Crow Reservation for the purpose of gathering photographs and historical facts.
- B. Visit the following reservation communities to collect historical data:
  - 1. Pryor, Montana
  - 2. Fort Smith, Montana
  - 3. Wyola, Montana
  - 4. Lodge Grass, Montana
  - 5. Garryowen, Montana
  - 6. Crow Agency, Montana
  - 7. Saint Xavier, Montana
- C. Begin preparation and drafting of historical biographies depicting the contributions of the Crow Tribe to American society.
- D. Continue acquisition of historical data pertinent to Montana Tribes.

#### Month 7 and 8 of Performance Period (April and May, 1985)

- A. Contact and arrange to visit identified members of the Confederated Salish and Kootenai Tribes on the Flathead Reservation for the purpose of gathering photographs and the historical facts.
- B. Visit the following reservation communities to collect historical data:
  - 1. Evaro, Montana
  - 2. Arlee, Montana
  - 3. Ravallie, Montana
  - 4. Dixon, Montana
  - 5. St. Ignatius, Montana
  - 6. Charlo, Montana
  - 7. Ronan, Montana
  - 8. Pablo, Montana
  - 9. Polson, Montana
  - 10. Big Arm, Montana
  - 11. Elmo, Montana
  - 12. Hot Springs, Montana
  - 13. Camas Prarie, Montana

- C. Begin preparation and drafting of historical biographies depicting the contributions of the Confederated Salish and Kootenai Tribes to American society.
- D. Continue acquisition of historical data pertinent to Montana Tribes.
- E. Prepare and submit quarterly progress report #2.

#### Month 9 and 10 (June and July, 1985

- A. Contact and arrange to visit identified members of the Assiniboine/ Sioux Tribes of the Fort Peck Reservation for the purpose of gathering photographs and historical facts.
- B. Visit the following reservation communities to collect historical data:
  - 1. Frazer, Montana
  - 2. Oswego, Montana
  - 3. Wolf Point, Montana
  - 4. Poplar, Montana
  - 5. Brockton, Montana
  - 6. Riverside, Montana
  - 7. Fort Kipp, Montana
- C. Begin preparation and drafting of historical biographies depicting the contributions of the Assiniboine/Sioux Tribes to American society.
- D. Conduct second quarter advisory council meeting to review work completed and staff performance.
- E. Continue acquisition of historical data pertinent to Montana Tribes.

#### Month 11 and 12 (August and September, 1985)

- A. Contact and arrange to visit identified members of the Gros Ventre/ Assiniboine Tribes of the Fort Belknap Reservation for the purpose of gathering photographs and historical facts.
- B. Visit the following reservation communities to collect historical data:
  - 1. Fort Belknap Agency
  - 2. Harlem, Montana
  - 3. Hays/Lodge Pole, Montana
  - 4. St. Paul's Mission, Hays, Montana
  - 5. Zortman, Montana
  - 6. Dodson, Montana
- C. Begin preparation and drafting of historical biographies depicting the contributions of the Gros Ventre/Assiniboine Tribes to American society.

- D. Continue acquisition of historical data pertinent to Montana Tribes.
- E. Prepare and submit quarterly report #3 including draft of at least some completed biographies.

#### Month 13 and 14 (October and November, 1985)

- A. Contact and arrange to visit identified members of the Northern Cheyenne Tribe on the Northern Cheyenne Reservation for the purpose of gathering photographs and historical facts.
- B. Visit the following reservation communities to collect historical data:
  - 1. Busby, Montana
  - 2. Kirby, Montana
  - 3. Birney Montana
  - 4. Ashland, Montana
  - 5. Lame Deer, Montana
- C. Begin preparation and drafting of historical biographies depicting the contributions of Northern Cheyenne Tribe to American society.
- D. Continue acquisition of historical data pertinent to Montana Tribes.

#### Month 15 and 16 (December 1985 and January 1986)

- A. Contact and arrange to visit identified members of the Chippewa/ Cree Tribes on the Rocky Boy's Reservation for the purpose of gathering photographs and historical facts.
- B. Visit the following reservation communities to collect historical data:
  - 1. Box Elder, Montana
  - 2. Rocky Boy's Agency
- C. Begin preparation and drafting of historical biographies depicting the contributions of the Chippewa/Cree Tribes to American society.
- D. Conduct third quarter advisory council meeting to review work completed and make necessary adjustment in project activities.
- E. Prepare and submit quarterly progress report #4.

#### Month 17 and 18 (February to March, 1986)

- A. Contact and arrange to visit identified members of the Chartered Landless Indians for the purpose of gathering additional photographs and historical facts.
- B. Visit the following major Montana communities to collect historical data:

- 1. Anaconda, Montana
- 2. Butte, Montana
- 3. Great Falls, Montana
- 4. Helena, Montana
- C. Begin preparation and drafting of historical biographies depicting the contritutions of the Chartered Landless Indians of American society.
- D. Continue acquisition of historical data pertinent to Montana Tribes.

#### Month 19 and 20 (April and May 1986)

- A. Develop design and layout for first draft of research document.
- B. Disseminate biographies to respective reservation for authenticity.
- C. Request bids for publication. We are discussing publication options with the Montana Historical Society.
- D. Make arrangements to contact the publication of historical document.
- E. Prepare and submit quarterly progress report #5.

#### Month 21 and 22 (June and July 1986)

- A. Make necessary revisions in reservation biographies.
- B. Compile reservation biographies and produce first draft of document.
- C. Disseminate first draft to widest possible appropriate audiences for authenticity.
- D. Conduct fourth and final advisory council meeting to review first draft.

#### Month 23 and 24 (August and September 1986)

- A. Make necessary revisions in first draft.
- B. Publish final historical document.
- C. Disseminate document in the interest of stimulating similar efforts in other states and on the national level.
- D. Prepare and submit final project and evaluation report.

#### IV. Qualifications of Project Staff

The project staff will consist of fully qualified persons, as outlined in the job description and qualifications on page 10 of this proposal. There will be two professional staff members and one bookkeeper/secretary. The professional staff members will have a background in

historical research with special skills in journalism, human relations, public administration and experience in working successfully with Indian people.

#### V. Performance Period

The performance period covered by the application is October 1, 1984 to September 30, 1986.

#### VI. Anticipated Results and Benefits

By the following the stated objectives we expect to achieve a number of quantifiable results with our proposed project. It is a known fact that the American Indian has little in the way of recorded history. Indian history has been written by the non-Indian or handed down in oral form from generation to generation. We have four primary goals. First, to bring due recognition to the contributions of American Indians to American society. Second, to directly involve Indians in the recording and writing of their own history, therby making us more conscious and proud of our heritage. Third, to make the Indian heritage accessible to non-Indians through the publication of this historical document. Fourth, to provide additional primary historical material for further use by the Montana Inter-Tribal Policy Board and member tribes.

#### VII. Geographic Location

The operational area of the project is the entire State of Montana. Montana encompasses 147,138 square miles with an average length of 550 miles and average width is 275 miles. The MITPB is the logical office for these research activities because it is located in the largest service center of the state. Billings is also the location of other state Indian organizations such as Bureau of Indian Affairs (BIA) and the Indian Health Service Area Offices (IHS) and supporting local Indian programs. The major activities of the project will be centered in seven Montana reservations and respective communities of the Chartered Landless Indians.

(For the location of the Montana Indian Reservations, see Appendix A-1)

#### VIII. Brief Job and Staff Description

The most significant element in the success of the proposed project is the recruitment of the project director. The director must be highly qualified in professional areas and be aware of the considerable variety in tribal governments as well as the richness of tribal history and tradition. The project as outlined, would require the services of a full-time professional director, research assistant, one bookkeeper/secretary and an eleven-member advisory council.

Project Director. The duties would include grant management, program
planning and evaluation, serving as liaison to historical groups
and programs, and research writing. The director should have a
journalism background and administrative experience with Indian
programs.

- 2. Secretary. Duties would consist of general office management and skills required of a proficient secretary.
- 3. Advisory Council. To provide advice, direction and evaluation of project goals and objectives. Council memebers will be selected from the seven respective reservations and from the Chartered Landless Indians involved in the project. Four members will be selected at large to represent historical groups and agencies.

IX.	Projected Budget	Amount Requested	MITPB Commitment
	Salaries (for 24-mo. period) (1) Project Director/Researche (1) Secretary (part-time, 30 hrs. per week)	er 42,000.00 15,600.00	
		57,600.00	
	Fringe Benefits 20% of 57,600.00	11,520.00	
	Total Salaries & Fringe	69,120.00	
	Office Space and Supportive Services 400.00 per month x 24 months		9,600.00*
	Travel All travel is based on MITPB is \$30.00/per day for lodging and meals.		Amount Requested
	Estimated expense for Director travel to the following reserv		
	In-State		
	Blackfeet Reservation and sure 2 trips x (702/mi./trip plus 20 each trip =		911.00
	Crow Reservation and surround: 2 trips x (126/mi./trip plus 20 each trip =	<del>-</del>	623.00
	Flathead Reservation and surrous trips x (802/mi./trip plus 20 each trip =		961.00
	Fort Belknap Reservation and a 2 trips x (424/mi./trip plus 2 each trip =		772.00

i .		
	Fort Peck Reservation and surrounding areas 2 trips x (708/mi./trip plus 200 miles) x 5 days each trip =	914.00
	Northern Cheyenne Reservation and surrounding areas 2 trips x (220 mi./trip plus 200 miles) x 5 days each trip =	670.00
	Rocky Boy's Reservation and surrounding areas 2 trips x (556/mi./trip plus 200 miles) x 5 days each trip =	838.00
	Chartered Landless - Respective Communities 2 trips x (438/mi./trip plus 200 miles) x 5 days each trip =	779.00
	TOTAL	6,468.00
	Out of State	
	<pre>2 trips x \$700/trip airfare = 2 trips x 3 days/trip x \$80/day = (Such as two trips to the National Archives located in Washington, DC)</pre>	1,400.00 480.00
	TOTAL	1,880.00
	Advisory Council	
	Council member to attend (4) semi-annual meetings at \$1,600/meeting (8 council members at \$200/trip/member) =	6,400.00
	Contracted Services	
	This line item will cover the estimated expense of photographic reproduction and publication cost of 500 copies of the final historical document (500 copies each \$20/copy) =	10,000.00
	Equipment	
	This line item will cover the expense of a tape recorder for the researcher.	100.00
	(Equipment)	MITPB Commitment 3,000.00 **
	Supplies and Telephone	Amount Requested
	This line item will cover the expenses for (50 mo. x 24 mo.) general office supplies (ie. paper, pencils, etc.)	1,200.00
	Also includes telephone expenses (@ \$150/mo. for 24 mo.)	3,600.00
	TOTAL	4,800.00

GRAND TOTAL

98,768.00

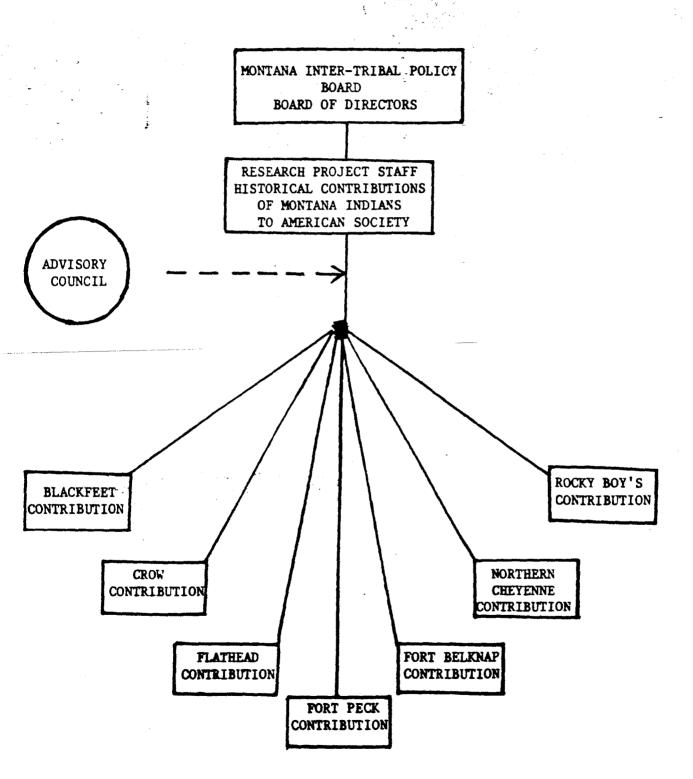
12,600.00

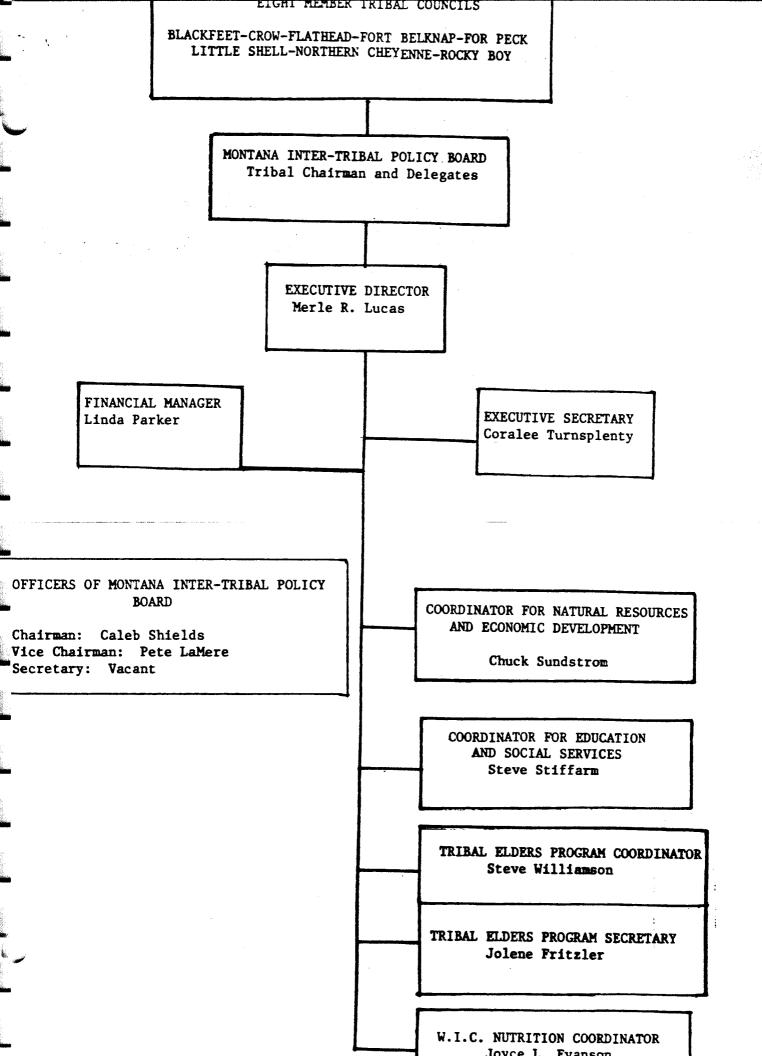
- \* Office space and support services will be provided by the Montana Inter-Tribal Policy Board at \$400.00 per month x 24 months totalling \$9,600.00.
- \*\* Equipment usage (copier, typewriter) will be provided by the Montana Inter-Tribal Policy Board at \$125.00 per month x 24 months totalling \$3,000.00.

MAP OF CECHIRAPHIC AREAS AND DISTANCES RETWEEN MONTANA INDIAN RESERVATIONS AND HITPE HEADQUARTERS

#### APPENDIX B

#### PROJECT ORGANIZATION CHART





## Montana Inter-Tribal Policy Board

2303 Grand Ave., Suite 5 • Billings, MT 59102 • (406) 652-3113

RESOLUTION NO. 84-1:

MEMBER TRIBES

Blackfeet Crow Flathead Fort Belknap Fort Peck Little Shell Northern Cheyenne Rocky Boy WHEREAS: The Montana Inter-Tribal Policy Board has been organized

to represent, develop, protect, and advance the economic, cultural, and social well being of Indian people in the

State of Montana; and

WHEREAS: The Montana Inter-Tribal Policy Board is composed of,

belongs to, and serves at the direction of the Indian

Tribal Councils of Montana; and

WHEREAS: The protection of tribal customs, tribal traditions and

historically significant events, has and always will be, our utmost duty to our respective tribes and falls

under the function of the MITPB; now

THEREFORE BE IT RESOLVED: That the MITPB approves the proposal

to conduct an essential historical research project to preserve our Indian heritage and distribute the research document nationally for the purpose of promoting and fostering cross-cultural awareness between Native

Americans and American society.

<u>CERTIFICATION</u>

I hereby certify the foregoing resolution was adopted by the Montana Inter-Tribal Policy Board during a duly called, noticed, and convened meeting held in Billings, Montana on August 9, 1984, with a quorum of delegates voting for the proposed resolution.

, Secretary
MONTANA INTER-TRIBAL POLICY BOARD

Cabeb Shields, Chairman

MONTANA INTER-TRIBAL POLICY BOARD



#### MONTANA INTER-TRIBAL POLICY BOARD

#### CHAIRMEN AND DELEGATES

Earl Old Person Myrna Galbreath Tom Tail Feathers Chairman Blackfeet Tribal Council Blackfeet Tribal Council Blackfeet Tribal Council Browning, MT 59417 Browning, MT 59417 Browning, MT 59417 (406) 338-(406) 338-(406) 338-7179 Randy Perez Bill Snell Rt. 1, Box 122 Chairman Ft. Belknap Community Council Harlem, MT 59526 Harlem, MT 59526 (406) 353-2415 (406) 353-2205 wk. (406) 353-2422 hm. Caleb Shields Norman Hollow Chairman MITPB Chairman Ft. Peck Tribal Council Ft. Peck Tribal Office Poplar, MT 59255 Box 1027 (406) 768-5155 Poplar, MT 59255 (406) 768-5155 Donald Stewart Pauline Small Chairman Lodge Grass, MT 59050 Crow Tribal Council (406) 639-2642 hm. Crow Agency, MT 59022 (406) 638-2930 wk. (406) 638-2601 Ted Rising Sun Allen Rowland George Hiwalker President Box 128 Box 128 N. Cheyenne Tribal Council Lame Deer, MT 59043 Lame Deer, MT 59043 Box 128 (406) 477-6284 (406) 477-6284 Lame Deer, MT 59043 (406) 477-6284 (406) 477-8285 (private)

John Windy Boy Chairman Rocky Boy Tribal Council Box Elder, MT 59521 (406) 395-4282

Peter T. Lamere MITPB 2nd. Vice Chairman Rocky Boy Route Box Elder, MT 59521 (406) 395-4284 Joe Rosette Rocky Boy Route Box Elder, MT 59521 (406) 395-4284 wk. (406) 352-4458 hm.

Don Bishop
Chairman
Box 72
Lame Deer, MT 59043
(406) 477-6219

Joe Felsman
Chairman, Confed. Salish/Kootenai
Tribal Council
Nox 128
Pablo, MT 59855
(406) 675-2700

#### INSTITUTION AND BYLAWS OF

#### MONTANA INTER-TRIBAL POLICY BOARD

#### PREAMBLE

We the members of the Indian Tribes of the State of Montana, of the United States of America, invoking the Blessings of Almighty God upon our efforts in Convention assembled, in order to secure and to preserve to ourselves and our descendents, the rights under Indian Treaties with the United States and all other rights and benefits to which we are entitled under the Laws and Constitutions of the State of Montana and the United States; to enlighten the public toward a better understanding of the Indian race; to preserve Indian cultural values; and otherwise promote the common welfare of the Indians in the State of Montana--do establish this organization and solemny pledge our honor and devotion to and adopt the following Constitution and Bylaws:

#### CONSTITUTION

#### ARTICLE I

The Montana Inter-Tribal Policy Board shall be composed of two official delegates from each of the seven Reservations and two delegates representing the Little Shell Band of Chippewa Indians of Montana. Said delegates shall be appointed by their respective Councils and each delegation shall be entitled to one vote. The Reservations and the Little Shell Band of Chippewa Indians of Montana may also appoint alternates to act in the absence of regular delegates. A Quorum will consist of a magnority of voting delegates.

#### ARTICLE II

The Policy Board so organized shall elect from its membership a chairman, two Vice Chairmen, and a Secretary-Treasurer, who shall be elected for a term of two years by the eligible delegates of the Policy Board in accordance with rules and regulations laid down by the Policy Board. Election of Policy Board officers shall be held on the second Thursday in April of even-numbered years.

#### ARTICLE III

Any matters of Business coming before the Board shall be voted on, by voice, standing, hand raising, or secret ballot as the Chairman shall determine.

#### ARTICLE IV

It shall be the policy of the Board to follow Roberts Rules of Order in the conduct of its affairs, however, said rules may be suspended to cover special cases by decision of the Chairman.

#### ARTICLE V

The Montana Inter-Tribal Policy Board in Regular or Special Session, reserves unto itself the right to recommend to the Reservation Councils the removal for cause, any officer or member of this Board for misconduct or negligence or non diligence in connection with the duties as a Board Member as set forth in the Preamble.

#### ARTICLE VI

#### POWERS, DUTIES, AND FUNCTIONS OF MONTANA INTER-TRIBAL POLICY BOARD

- 1. A regular Policy Board meeting shall be called on the second Thursday of each month, and special meetings may be called at such times as are deemed necessary. It shall be the duty of the Chairman of the Board to call the regular or special meetings. In the event business is of a limited nature the scheduled monthly meeting may be cancelled by the Chairman of the Board.
- 2. The Chairman shall have no vote unless there be a tie vote before the Board, but shall be entitled to comment on any question before the Board. No member shall take more than a period of fifteen minutes to open, or more then fifteen minutes to close an issue unless he secures unanimous consent of assembly to continue. And no member shall have more than five minutes in opposition or concurrence to the subject unless he likewise obtains unanimous consent of members.
- 3. It shall be the duty of this Board to study, consider, accumulate, complie, and assemble information on any phase of Indian Affairs as they may concern Montana Indians and to convey its recommendations to the coordinator to the Governor, to the State Legislature, to Federal, State, County Offices, to the Congress of the United States, and to others concerned, and in addition to advise the Secretary of Interior and appropriate committees of Congress in regard to all appropriation estimates or Federal Projects which may affect the Indians of Montana.
- 4. It is not, and shall not be, the intention of this Board to infringe upon, abrogate, or interfere with any of the respective Tribal Councils of Montana Indian Reservations in the conduct of their Tribal Affairs.
- 5. The Board may at its discretion and by Resolution only, delegate its authority as herein contained, but may at any time revoke such delegation of its authority by a simple majority vote. No business may be conducted except by a quorum of the member delegates. A quorum shall comprise a majority of voting member delegates.
- 6. Except where otherwise specified in this Constitution and Bylaws, decisions of the Board shall be by a simple majority of the votes cast.
- 7. The Montana Inter-Tribal Policy Board shall never become an affiliate of any political party.
- 8. The Board shall manage its affairs in an acceptable and business like manner and in accordance with the Administrative Plan, called the Plan of Operations and by amendment thereto as necessary. Amendments to the Plan of Operations must be ratified by a majority of official delegates to the Board of an officially called Board Meeting before they become effective.

# ARTICLE VII

- 1. If an elected Board Officer shall die, resign, lose status as an elected Tribal Councilmember, lose status as an appointed delegate or be removed for cause, the Board shall declare the office vacant and shall elect an official delegate to fill the unexpired term.
- 2. If an appointed Board delegate shall die, resign, lose status as an elected Tribal Councilmember, lose status as an appointed delegate or be removed for cause, the Tribe from which he/she was appointed shall appoint a new delegate in conformance with their rules and regulations.

### BYLANS

# Duties of the Montana Inter-Tribal Policy Board

# ARTICLE I

- 1. The Chairman of the Board shall preside over all Board meetings of the Board, perform all duties of the Chairman, and exercise such authority as designated by the Board.
- 2. The Vice Chairmen shall assist the Chairman when called upon so to do, shall in the absence of the Chairman, preside and have such privilege as designated to the Chairman under Section 1.
- 3. The Secretary of the Board shall forward copies of all minutes of all meetings to the Tribal Councils of all Indian Reservations, to each member of the Board, to the State Coordinator of Indian Affairs, to the Governor of Montana, and to any other source as directed by the Chairman or Board, and shall conduct all correspondence of the Board, keep all records and minutes of the meetings.
- 4. The duties of all appointed Special Committees of the Board shall be thoroughly defined by Resolution at the time of their creation or appointment.
  - 5. Order of Business
    - a. Call to order by Chairman
    - b. Roll Call
    - c. Reading of minutes of last meeting
    - **d.** Unfinished business
    - e. Reports
    - f. New Business
    - g. Adjournment
- 6. It shall be the duty of the Chairman of the Board to notify the delegates of the calling of a business meeting at least 10 days prior to the date of the meeting.
- 7. All officers at the end of their term of office must turn over all records to their successors.
- 8. Tribal Councils will verify the appointment of their delegates with letters endorsed by the Tribal Chairman or his designee or by Tribal Resolution. Verifications must be filed with the Chairman of the Board.
- 9. All Tribal Chairmen will be Ex-Officio members of the Policy Board and as such are subject to all rules, regulations and governing documents of the Board.

# ARTICLE 11

# INSTALLATION OF ELECTED OFFICERS

- 1. The newly elected officers of the Board shall be installed in office at the first regular meeting of the Board after their election.
- 2. (OATH) I , do solemnly swear that I will support and defend the Consitution of the United States; Carry out faithfully and impartially the duties of my office to the best of my ability; Promote and protect the best interests of the Montana Inter-Tribal Policy Board in accordance with this Constitution and Bylaws.

This Oath of office shall be administered by a Tribal Chairman, such Chairman to be determined by resolution immediately following the election of officers.

### ARTICLE III

### **AMENDMENTS**

This Constituion and Bylaws may be amended by a majority vote of the official qualified delegates at any regular or special meeting providing such amendments are submitted to and meet the approval of a majority of the Indian Tribal Councils and Little Shell Band of Chippewa Indians of Montana. This Consitution and Bylaws and such amendments shall carry in force and effect until ratified or rejected by a majority of the Tribal Councils and Little Shell Band of Chippewa Indians of Montana. Such Ratification or rejection is limited in time to ninety days from the adoption or date hereof, of this Constitution and Bylaws of this Board. All amendments must carry date of adoption.

# ARTICLE IV

# RATIFICATION OF CONSTITUTION AND BYLAWS

This Constitution and attached Bylaws when adopted by a majority of the official delegates attending at which time the Constitution and Bylaws is presented shall be binding until ratified or rejected by a majority of the Indian Tribal Councils and the Little Shell Band of Chippewa Indians of Montana. This Constitution and Bylaws must be ratified by a majority of the Indian Tribal Councils and the Little Shell Band of Chippewa Indians of Montana.

AS AMENDED

May 12, 1978

May 10, 1979

Internal Revenue Service District Director

Department of the Treasury

1887 8 8 RAL :--

**RECEIVED** 

JAN 2 5 1984

**MITPB** 

EP/E0-II(EGB)
Employer Identification Number:
81-0358479
Accounting Parted Ending:
September 30
Form 990 Required: | Yes | No

Montana Inter-Tribal Policy Board Incorporated 2203 Grand Avenue Suite 6 Billings, MT 59102 Person to Centact:

Ellen Oliver Contact Telephone Number: (206) 442-5106

Dear Applicant:

Based on information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code.

We have further determined that you are not a private foundation within the meaning of section 509(a) of the Code, because you are an organization described in section 509(a)(J) & 170(b)(1)(A)(vi).

If your sources of support, or your purposes, character, or method of operation change, please let us know so we can consider the effect of the change on your exempt status and foundation status. Also, you should inform us of all changes in your name or address.

Generally, you are not liable for social security (FICA) taxes unless you file a waiver of exemption certificate as provided in the Federal Insurance Contributions Act. If you have paid FICA taxes without filing the waiver, you should contact us. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Since you are not a private foundation, you are not subject to the excise taxes under Chapter 42 of the Code. However, you are not automatically exempt from other Federal excise taxes. If you have any questions about excise, employment, or other Federal taxes, please let us know.

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

The box checked in the heading of this letter shows whether you must file Form 990, Return of Organization Exempt from Income tax. If Yes is checked, you are required to file Form 990 only if your gross receipts each year are normally more than \$10,000. If a return is required, it must be filed by the 15th day of of the fifth month after the end of your annual accounting period. The law imposes a penalty of \$10 a day, up to a maximum of \$5,000, when a return is filed late, unless there is reasonable cause for the delay.

P.O. Box <del>21224</del>, Seattle, Washington 98111

Letter 947(DO) (5-77)

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T. In this letter, we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees.

If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

Because this letter could help resolve any questions about your exempt status and foundation status, you should keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown in the heading of this letter.

Sincerely yours,

District Director

\*Please note exempt organizations described in section 501(c) of the Internal Revenue Code of 1954 (other than private foundations), with gross receipts not normally in excess of \$25,000 will not have to file Form 990 for tax years ending on or after December 31, 1982. In the past, a similar filing exception applied to these organizations whose gross receipts were not normally in excess of \$10,000.

Beginning January 1, 1984, unless specifically excepted, you must pay taxes under the Federal Insurance Contributions Act (social security taxes) for each employee who is paid \$100 or more in a calendar year.

This supersedes our determination letter of November, 1981.

cc: Francis X. Lamebull

THE FOX RENOVATION AND ENDOWMENT

Exhibit #13 1-23-85



# THE FOX THEATER **CORPORATION**

The not-for-profit Fox Theater Corporation has entered an agreement ith the city of Billings to renovate e 1400 seat theater and to manage the theater for the full benefit of the community and region.

# DARD OF DIRECTORS

Hewes D. Agnew, MD

mes R. Scott

aurence R. Martin SECRETARY

ymond M. Hart

ephen H. Foster Thelma Long

Lese O. Norsworthy

seph S. Sample eorge H. Selover

Robert H. Waller

F. Winegardner, Jr.

# NERAL CAMPAIGN COMMITTEE

Hewes D. Agnew, MD CO-CHAIRMAN

ymond M. Hart

Ronald J. Haugan TREASURER

seph S. Sample BLIC RELATIONS CHAIRMAN

James R. Scott LEADERSHIP FUND CHAIRMAN

ary Crippen

ancy Dokken ray Ellis

Carolyn Ennis

omas H. Farris nthia Foster

Rephen H. Foster

Wayne A. Hatton

san Hevneman

nneth B. Jacobson Joseph Lindsley

Thelma Long

aurence R. Martin

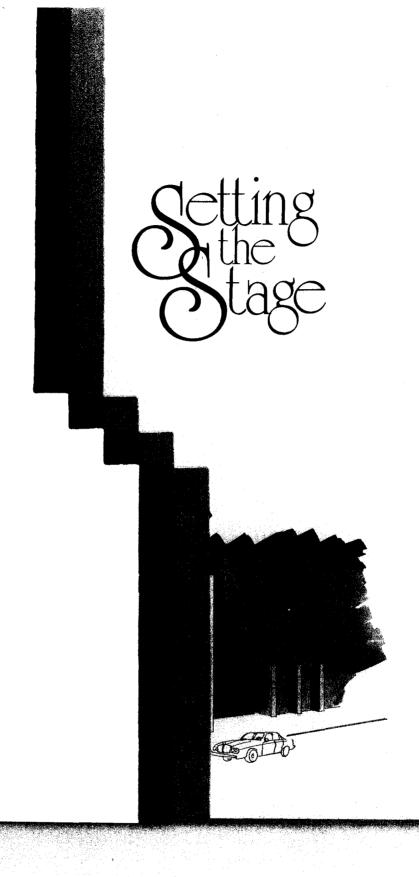
se O. Norsworthy

eorge H. Selover

Robert H. Waller

el M. Wilkinson

Winegardner, Jr.



# rStarring rBroadway

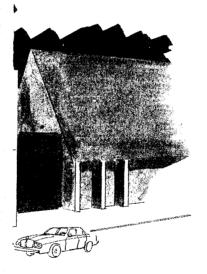
In 1927, as Al Jolson was rehearsing for the first speaking role on film in "The Jazz Singer," 20th Century Fox had plans to build theaters across the nation, including one in Billings. Because of its central location, the Charles Bair house at Broadway and Third Avenue was purchased as the future site for the new theater.

future site for the new theater.

When the Fox Theater opened its doors in 1931 with the screening of "Merely Mary Ann" starting Janet. Gaynor, the community welcomed it with open arms. For over fifty years the theater has offered residents of the region a place to enjoy live berformances, new film releases, and local theatrical performances. It has been a meeting place, a social center, an educator, a regional landmark.

# Setting the tage





For generations the Fox has been rehearsal hall and performance stage for many diverse arristic groups. The future for those who rely on the Fox depends greatly upon the success of the Fox Theater Renovation. The Fox is available for public and private use. Some groups currently using the theater include.

# THE BILLINGS SYMPHONY

Billings musicians formed the Symphony in The symptomy of the section of the section. The Symphony currently presents an annual six concert season including youth concerts opera ballet, and pops restricts.

FOX COMMITTEE FOR THE PERFORMING ARTS
Formed in 1978 to help save the theater this live performance support group sponsor a full season of glande, drama, music, comedy, and solo

BILLINGS COMMUNITY CONCERT ASSOCIATION The Community Concert Association due been banging quality, live performances to allo-region since 1930, making at the theater stolded user group:

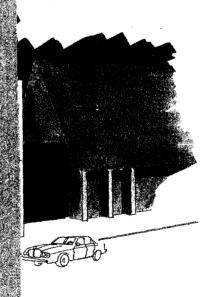
THE BILLINGS SYMPHONY CHORACK
The Chorale sixty volunteers selected wearly
by authors, paragras ten concerts each year

# AINBOW COMPANY CHILDREN'S THEATER

By producing plays that are perfected by a children, and myolve parerus and children in the performances this troupe helps build, an searly awareness of live performance in the regions. young people: \*\*

ACTOR'S WORKSHIOP

The Actor's Werkshiop encourages dical talent to write, direct, and perform original place and music, and serves as producer of the performances.



# $\Lambda$ ct 1

Threatened with demolition, the Fox Theater was rescued by the city of Billings in 1981. In 1982 the city leased the theater to the Fox Theater Corporation with the agreement that the corporation manage and renovate the 1400 seat theater, the only facility of its kind within a 500 mile radius.

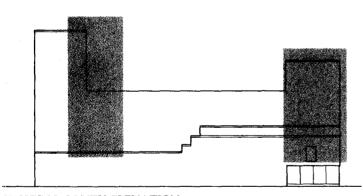
Deterioration and limitations of the original design call for extensive renovation.

The major flaw is the stage. The existing theater has a narrow, 21-foot stage depth, which was fine for the vaudeville acts of the 20s and 30s, but inadequate for today. The original sightlines were structured for screen viewing and solo performances but prevent audiences from seeing a dance step or an actor's feet. Down in front!

Nationally-known theater architects R.F. McCann and Company, Seattle, Washington, have been retained to correct the problems of the theater—narrow stage depth, poor audience sightlines, poor acoustics—within the existing facility.

Why not start from scratch? The renovation is projected to cost about one-third to one-half as much as a comparable new facility. Cost effectiveness combined with the Fox tradition.



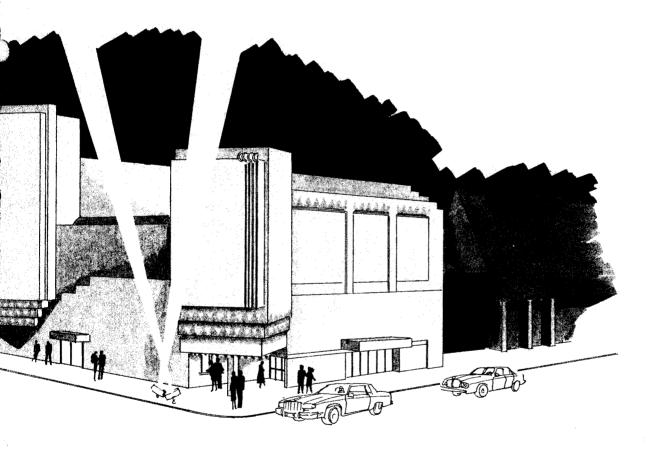


EXISTING SOUTH ELEVATION. Shaded areas indicate proposed major changes.

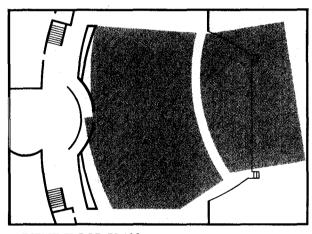


he Fox Renovation builds Lon the past. Walk along Third Avenue and examine the subtle designs from the 30s. The architectural excitement of the renovation concept starts with the original art deco design. A new corner pylon will serve as a brightly lit marquee in the center of downtown Billings. A grand opening! The angled projection of the new stage house hints at the dramatic interior changes. The stage is set.

# Setting the tage

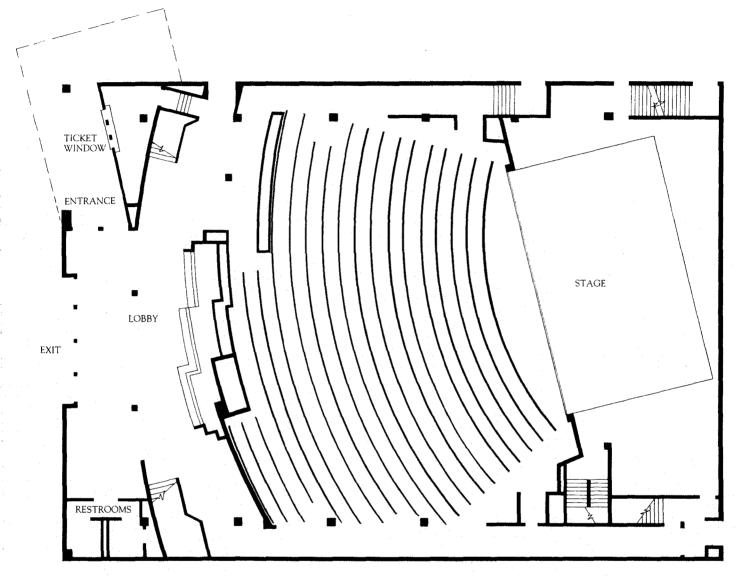


# Back Stage

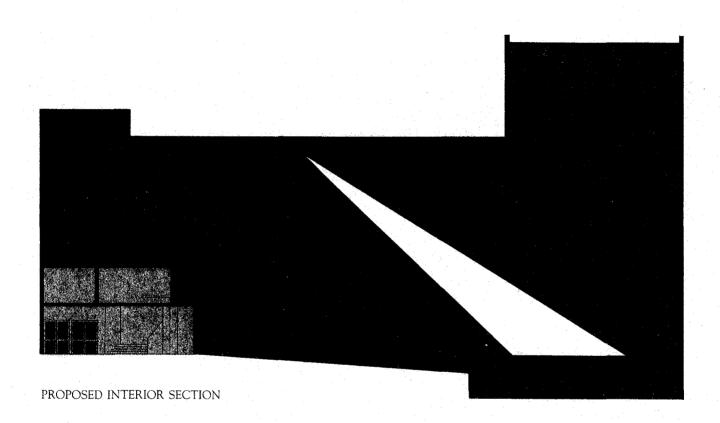


PRESENT FLOOR PLAN. Shaded areas show proposed stage and seating shift.

The renovation plans set the stage asymmetrically within the theater. Three major problems are resolved by this move. The stage depth is increased to 32 feet, a required standard for today's theater productions. Redesigning the interior wall space, using a sophisticated system of panels and baffles, improves the range of acoustical reverberation and creates a natural dimension similar to stereophonic sound. Sightlines will be redirected and the seat rows in both the orchestra and balcony will be raked for better viewing. This dramatic solution to the problems of the existing Fox requires little structural change and maintains a high seating capacity.



PROPOSED FIRST FLOOR PLAN



# I IGHLIGHTS OF THE FOX RENOVATION

LOBBY. Sell-out crowds will fit in the expanded Fox lobby. The spacious lobby area features a ticket office and coatroom. Wall displays will list theater patrons, illustrate the theater's heritage and present regional artwork.

ORCHESTRA PIT. The new orchestra pit will accommodate a 38-piece musical production orchestra. The existing space is suitable for only small ensembles.

LIGHTING SYSTEM: A full system; incorporating a computer-assisted dimmer board and memory console, will allow state-of-the-art lighting effects.

SOUND SYSTEM. The total sound system will include a mixing console, monitors, paging system, and intercom.

ORCHESTRA SHELL. A specifically designed shell will complement symphony performances. WING SPACE. The moving of the stage creates enlarged areas for props and the entrances and exits of actors. Little or no wing space is available at present.

DRESSING ROOMS. Relocation of mechanical equipment provides additional space for dressing rooms, star dressing rooms, and an actor's Green Room?

STAIRWAYS. Redesign of stairwells will bring up to standard audience access and ease traffic flow:

RESTROOMS. The renovation will include the construction of restroom facilities on the mezzanine and main lobby restrooms with wheelchair access.

HEATING/AIR CONDITIONING The theater's physical plant will be modernized and upgraded and relocated to a more energy efficient area in the building.

# Costs

In November 1983, the Fox Theater Corporation Board of Directors approved the formation of a \$4 million fund drive to pay for the renovation planning and construction, equipment installation, and other costs associated with refurbishing the theater.

# RENOVATION CONSTRUCTION

General contract work, masonry, plaster, carpentry, concrete, steel, HVAC system, fire protection system, plumbing and electrical systems, floors, roofing.

\$2,000,000

# THEATER SPECIALTIES

Stage lighting control, dimmer, distribution system, rigging and fly system, draperies, theater seating, orchestra shell, lighting instruments, sound system, lobby/floor finishes.

600.000

# ARCHITECTURAL SERVICES

Design, consulting and engineering fees, working plans.

300,000

# FUND RAISINO/MÄNAGEMENT COSTS

Campaign direction, theater promotion, management of theater corporation duting renovation.

300,000

# ENDOWMENT FOR FACILITY

A permanent fund for theater operation.

500,000

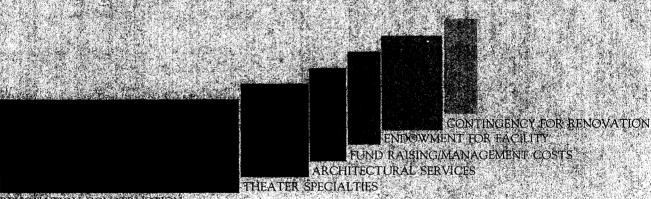
# CONTINGENCY FOR RENOVATION

Safeguard against cost increases.

300,000

TOTAL RENOVATION OF FACILITY

\$4,000,000



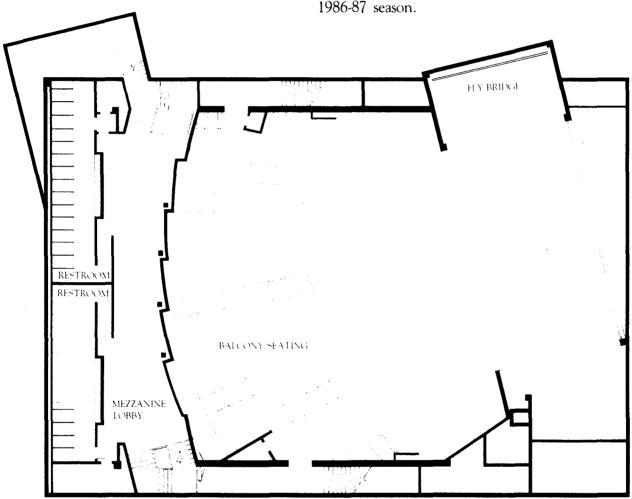
RENOVATION CONSTRUCTION

# THE ENDOWMENT FUND

The \$500,000 endowment fund will be permanently invested. Interest income will provide yearly working capital for the theater's operation and maintenance. The inclusion of an endowment fund as part of the renovation is to ensure the financial stability of theater operations once it reopens.

# TIME SCHEDULE

The theater anticipates operating a full 1984-85 season, then closing the facility from April 1985 to November 1985 for renovation construction. With this in mind, the five-year artistic and institutional plans show a maintenance of existing programming, a shortened 1985-86 season, then full resumption of theater operation beginning the 1986-87 season.



PROPOSED MEZZANINE FLOOR PLAN



Even in an old movie house in need of repair, full houses and enthusiastic audiences underscore the excitement of the people of the Billings region for the performing arts. Tickets sell quickly and the applause rings out at the Fox. Bravo!

Billings. The largest city within 500 miles dominates the cultural and commercial activity for nearly a half million people. Continued access to the performing arts is an integral part of the attraction of living in this region.

The Fox Renovation sets the stage for showcasing the performing arts of this region—an outlet for developing talent. The Fox will become a stop-off point for cultural programs enroute from Minneapolis-St. Paul to Seattle, and from Denver to Calgary.

Let's set the stage for an exciting future of live entertainment! On with the show!



# Put Your Name in Lights

In recognition of major pledges, the Fox Renovation Campaign Committee would like to designate specific areas in the theater in honor of the donor or someone of the donor's choosing.

THEATER AUDITORIUM	\$500,000
THE FOX FOYER	300,000
UPPER FOYER	200,000
SOUND/LIGHTING SYSTEM	200,000
ORCHESTRA PIT	150,000
STAR DRESSING ROOM (2)	100,000
THEATER BOX OFFICE	75,000
'ACTOR'S GREEN ROOM	50,000
STAGE FLOOR	50,000
ORCHESTRA SHELL	50,000
MAKE-UP ROOM	25,000
CHORUS DRESSING ROOM	25,000
STAGE DOOR	10,000
THEATER SEAT	2,500

Gift acknowledgement will be permanently displayed in the theater's main fover. Gift levels will be designated in the following manner:

ORAND PATRON	\$250,000 and above
PATRON	- 100,000 to 250,000
FOUNDER 1 2 2 2	50,000 to 100,000
BENEFACTOR	25,000 to 50,000
SPONSOR	10,000 to 25,000
ASSOCIATE	5,000 to 10,000

AKE YOUR PLEDGE NOW for the renovation of the theater. The Fox Theater Corporation is a 501 (c) (3) organization and is fully qualified to accept tax deductible contributions. Pledges can be made and paid in one payment or paid over a three year period. We welcome gifts of cash, securities or other marketable instruments.

THE FOX RENOVATION AND ENDOWMENT 202 Stapleton Building Post Office Box 1556 Billings, Montana 59103 406 256-8915

# **Fox Theater Fact Sheet**

# The Theater:

- •is the only independent 1,400 + seat theater/community hall facility within a 500 mile radius.
- •was built in 1931 by the West Coast Fox Theater Corporation (later known as 20th Century Fox Corporation) for motion pictures and vaudeville performances.
- •has had no major improvements or maintenance repair since its construction.
- •is a city-owned facility. The theater was purchased in 1982 by the city of Billings in order to continue its tradition of service to the community and region.
- •is leased to a not-for-profit volunteer group, the Fox Theater Corporation, for one dollar a year, with the understanding that the Fox Theater Corporation will supervise the management of the theater and organize the renovation of the facility.

# The Renovation Project:

- •was conceived by the nationally known theater renovation architect, Richard F. McCann, AIA.
- utilizes the existing theater shell, maintains the architectural style while modernizing and bringing up to standard specific areas, i.e., stairwells, sightlines, acoustics, audience comfort.
- •will dramatically improve audience amenities such as restroom facilities, lobby areas, and handicapped access.
- •increases the theater's stage depth to the standard 32', while maintaining a 1,400+ seating capacity.
- •improves acoustical reverberation for the interior by asymmetrically redirecting the auditorium sightlines, creating a natural stereophonic sound.

# The Costs:

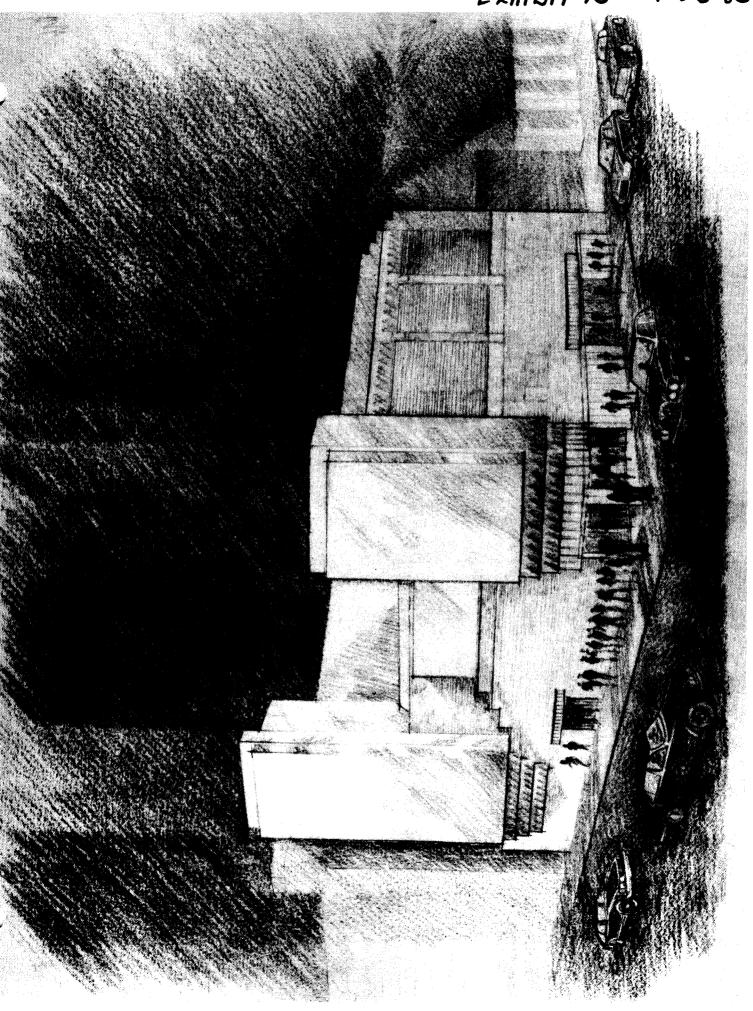
- •for the reconstruction and modernization of the theater is budgeted at \$2 million.
- •for theater equipment and specialty installation (curtains, stage house rigging, etc.) will be approximately \$600,000.
- •of architectural design and on site supervision total \$300,000.
- •for managing the theater during the renovation, fund raising and promotion are budgeted at \$300,000.

- •include a construction contingency of \$300,000.
- of operating the theater once reopened will be offset by a permanent endowment of \$500,000.
- of these line items set the total goal of the Fox Theater Renovation and Endowment at \$4 million.
- for renovating the Fox Theater are estimated to be one-third the cost of constructing a comparable new facility.

# The Fund Raising:

- •was approved by the Fox Theater Corporation Board of Directors in November 1983.
- •will be directed by the Fox Theater Renovation and Endowment Campaign Committee. Organization of volunteer groups began in early 1984 and they now include 42 members. More volunteers are being enlisted.
- •efforts are now concentrated on raising just over \$1,000,000 to complete the campaign. Individuals, businesses, and organizations are currently being asked to contribute to this fund.
- •was begun in fall, 1984, as a community-wide effort to make the renovation of the Fox Theater a reality. The campaign is anticipated to continue through June 1985.

Exhibit 15 1-23-85



# THE ARCHIE BRAY FOUNDATION

them, Branson, and when you come down let's picture. Somehow let's keep it all on the plane keep it all in good fun — to roll along with the keep it nice — that it always may be a delight right spirit. That somewhere through it all will buildings, the carrying on and forwarding the the ceramic arts." To be high standards — to gate — up town — anywhere — the cares of leave outside somewhere — outside the big for all who are seriously interested in any of whole idea built around — "A place to work every day. Each time we walk in the door to "And so I say — Problems. Think about walk into a place of art — of simple things, not problems, good people all tuned to the permeate a beautiful spirit of intention; the to turn to — to walk inside the pottery and we dreamed — let's be practical too, let's have a real discussion about the whole intentions, the aims and the life of the foundation. Can we do it?

What a joy it is to do it."

a letter written by Archie Bray, Sr. to Branson **Good Night**,

Stevenson, 1951

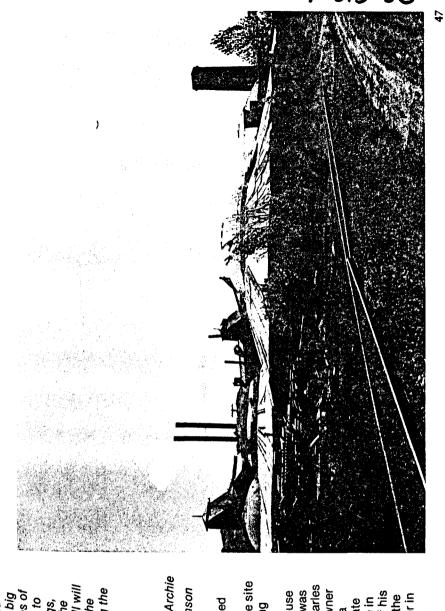
outskirts of Helena, Montana, on the site he Archie Bray Foundation is situated of the former Western Clay Manufacturing some three miles from the western Company.

spent in the plant of which his father, Charles adjacent to the brickyard. His childhood was ceramic engineering. Within two years of his Bray, was secretary manager and later owner Archie Bray was born in 1886 in the house brickyard, and with the death of his father in return to Helena, Archie was foreman of the University, later graduating with a degree in schools, Archie Bray enrolled at Ohio State and president. After attending the Helena 1931, he became president and manager.

Just when Archie Bray began to develop his became an outstanding patron of the Arts to known theatre groups and musicians from interest in the Arts is somewhat uncertain, out along with running the brickyard, he he city of Helena, bringing in nationally New York and Chicago.

Foundation came about when Peter Malloy, a ootter and attorney in Helena, and his brother The actual beginnings of the Archie Bray

nterested in any branch of the Ceramic Arts, a sity had gone out to the brickyard to see about Henry, who had returned from New York where he was teaching painting at Columbia Univerriend of Archie Bray, encouraged this idea of firing some work in the beehive kilns. It was with them his idea of an art center. Branson during this time that Archie Bray discussed Stevenson, an artist from Great Falls and a "Making available for all who are seriously



fine place to work". Archie envisioned a pottery as the nucleus of an art center which he planned for the grounds of the Western Clay Manufacturing Company. In addition to the pottery there was to be a studio for painters and a theatre for drama groups. In the spring of 1951, a pottery was set up in a corner of the brick drying sheds. To handle the affairs of the pottery, Archie formed a non-profit educational corporation called the Archie Bray Foundation.

Rudy Autio and Peter Voulkos, both students of Frances Senska at Montana State College in Bozeman, were employed in the brickyard and set about laying bricks for the new pottery building. The new building was opened with a banquet and ceremony in the fall of 1952.

That same fall, when Voulkos and Autio left for graduate school, they arranged for Lillian Boschen, a recent graduate of California College of Arts and Crafts, to run the pottery in their absence. The following year Voulkos and Autio returned to Helena to begin managing the pottery. Autio took advantage of the resources available in the brickyard and began working on large architectural murals. Clay blocks would be stacked up on a large easel and reliefs cut out, then glazed and fired in the beehive kilns. During this period Archie Bray would act as sort of an agent, arranging architectural commissions for Autio which he would sell along with a load of bricks to various contractors in Montana.

At this time, Voulkos was still very much involved with classical forms; bottles, casseroles, covered jars using local slip glazes. His work was winning a lot of recognition and attracting potters throughout the Northwest to the Foundation. Autio and Voulkos agree that the one event that had the most influence on their work while at the Foundation occurred when Hamada, Leach, and Yanagi conducted a week-long workshop there in December 1952. They had never seen clay treated so loosely and freely, and this had an enormous effect on their subsequent attitude and approach toward clay.

Archie Bray died in February, 1953, due to complications stemming from an injury in the brickyard. His determination to make the Foundation a success, coupled with the good fortune of having the likes of Voulkos and Autio as resident potters assured the

beginnings of the Bray Foundation as a ceramic center in the Northwest.

Archie Bray, Jr. took over the operation of the brickyard and continued the support of the pottery. The brickyard was expanded, and an addition was built to the pottery which Autio used for the large architectural murals. During the fifties, workshops were held which brought in such people as Marguerite Wildenhain, Tony Prieto, Carlton Ball, Robert Sperry, Muriel Guest, Katie Horsman, and Jim and Nan McKinnell.

In the fall of 1954, Peter Voulkos left to take institute. Rudy Autio stayed on to manage the formulation and firing methods. Jim McKinnel had been educated as a ceramic engineer and the quality of the clay in the pits deteriorated. with them a lot of technical information, new producing pottery and teaching classes until spent time working for the brickyard, testing clays and trying to find some solution to the problems that were beginning to develop as McKinnell's had come to the Foundation to work as free-lance potters, and had brought ideas on soft brick kiln construction, glaze The McKinnell's worked at the Foundation a teaching position at the L.A. County Art pottery until 1957, when he was asked to leach at the University of Montana. The late 1957

make it on its own or not at all. He was able to put the Foundation on a self-supporting basis brickyard, which up to this point had allowed Ferguson, then a graduate student at Alfred Garzio worked at the Foundation while Ken the Bray family to support the pottery, was Potters, such as David Shaner, Fred Bauer, through the sale of his own work, teaching University, was hired to take charge of the ailing, and that the pottery would have to classes, and by the sale of raw materials. Larry Elsner, David Cornell, Henry Mead, Foshiko Takeauzu, Bill Sage and Angelo pottery. Ferguson came out to find the At the urging of Jim McKinnell, Ken Ferguson was resident potter.

When Ferguson left the pottery in 1964 to become chairman of the ceramics department at the Kansas City Art Institute he was succeeded by David Shaner. The first two years of Shaner's residency were perhaps the most difficult in the history of the Foundation as the Small Business Administration held

claim to both the pottery and Archie's brick. yard which had gone bankrupt. Shaner was able to raise enough support to buy the pottery back and put the Foundation on a truly independent basis. It was David Shaner who received the first grant ever awarded to the craft by the National Endowment for the Arts. This enabled him to bring to the Foundation such potters as Val Cushing, Jun Kaneko, Chuck Hindes, Wayne Higby, Victor Babu, Mick Lamont and many others. Workshops were also arranged that brought Daniel Rhodes and Warren MacKenzie to the Foundation. In 1970, after seven energetic and immensely productive years, Shaner left to set up his own pottery in Bigfork, Montana.

Dave and Judy Cornell came to manage the Foundation after a residency at the Penland School of Crafts. Dave Cornell came to the Foundation with the intention of setting up a glass shop and expanding the facilities to accommodate other craft media. With the support of a grant from the Montana Arts Council, a glass studio was built and used in an expanded summer program that brought glass blowers as well as potters to the Foundation.

energy into the place: building kilns, unloading unning the pottery with enough time to make The following year we hired Chip Clawson to and I have been here we've been fortunate to started. The clay supply business at the Bray stay, and had become a full-time job in itself. In the fall of 1976, Dave decided to set up had been greatly expanded during Cornell's nis own workshop in Oregon, but stayed on worked well. In the three years that Christie making clay, and most importantly, making nave attracted a fine group of potters who my own pots. So far this arrangement has take over the operation of the clay supply have put an immense amount of time and until spring to help Christie and me get business, freeing me to concentrate on ailroad cars full of clay, clearing brush, good pots.

Today the Archie Bray Foundation is still housed in the building constructed in 1951, or remodeled from buildings used by Western Clay. These house seven kilns, various studios, and a warehouse for clay mixing and storage. In addition, there is a sales gallery for work produced at the Foundation as well as for exhibitions of pottery from the U.S. and

primarily to residents of western Montana. The for visiting craftsmen. Classes are also offered self-supporting workshop with space available The Archie Bray Foundation continues to be a summer months are left flexible for short-term workshops conducted by visiting potters from in the fall, winter and spring which are geared Canada. There is also a library and a perma-Foundation over the last twenty-nine years. nent collection of pottery produced at the around the country.

I imagine that it would be somewhat of an people have worked here. It's been the spirit and enthusiasm of these people that have understatement to say that a lot of good kept it alive and made it more than just another place to make pottery.

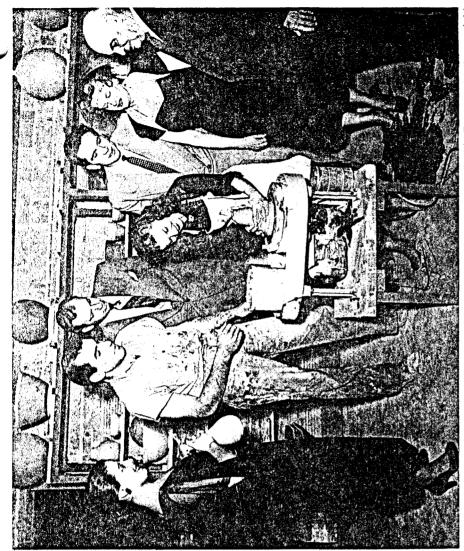
Kurt Weiser

the building and assembled kilns, wheels, and the end of 1951. Pete and I returned to school to work there in 1952, and I remained as artist in residence, and later as resident director for uring my early years at the Archie Bray Foundation it was a period of building direction of Archie Bray, Sr., we constructed mixers. This was pretty much completed by Voulkos, volunteers from the community, aborers from the brickyard, all under the the facility. Together with Peter our years.

It was an exciting period of time to be at the allowed for the making of large sculptures and Clay was abundantly available from the brick-Foundation. There didn't seem to be enough hours in the day, and I had much to discover, yard, and while it wasn't the best quality, it released certain attitudes of working that pots in an uninhibited way.

we were concerned with Art issues of the times. work. This interest increased dramatically after where he met Tworkov, Vicente, Cage, Cunningand stimulating to all of us. Additionally, since enormous creative energy was always around, abstract expressionism began to be felt in our Prieto, and Marguerite Wildenhain were vital Pete returned from Black Mountain College the workshops by Hamada and Leach, Tony Aside from working with Peter, whose ham and others.

Archie Sr., to provide a place for us to work at even after the untimely death of its founder, The Archie Bray Foundation, continued, and search out our ideas.



Archie Bray Jr. at extreme right

with Peter Voulkos, resident potter at the time. Rudy Autio was resident sculptor. Archie Bray, workshop was well attended by people far and Sr. had died suddenly just a short time before t was May, 1954, when we first went to the Archie Bray Foundation to attend a week's workshop by Marguerite Wildenhein along near, and it was an exciting time. We paid our members and Mrs. Bray were not going to let \$10.00 to become life members, and stayed this wonderful idea wither on the vine. The but it was obvious that the Foundation three weeks to feel things out.

necessities into our house trailer, along with returned to the Foundation for three years of probably the most exciting and hard-working Katy, our two-year-old, and two dogs, and On returning to Seattle, we packed the

period of our careers.

national exhibitions. It was quite astounding to during the night and almost fill the pottery with witness the beauty and sureness of all his pots. Los Angeles Country Art Institute to teach in the fall, but we were priviledged to watch his during the summer. He would generally work his beautiful new pieces. At this time he was taking most of the top prizes at regional and Peter Voulkos was preparing to leave for production and observe his evolving ideas

Foundation. Jim helped Rudy with clay mixing ather than become regular employees of the stacked kilns, cleaned the shop, and showed glaze and quality control research for Archie visitors around. Jim also did some clay and After Pete left, we decided to free-lance and other chores. We taught the classes,

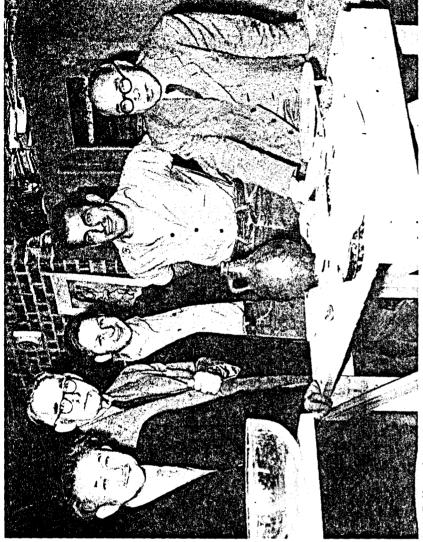
Swestern Clay Manufacturing Company inside of which the Foundation had been built. Archie Jr., formerly an airline pilot, was now head of all brick production and related activities following his father's death. (Archie Sr. had been an Ohio State University trained ceramics engineer as well as the son of a Cornish clay and brick man.) Under Archie Jr.'s management, a new modern tunnel kiln was built at great expense, but unfortunately the brickyard finally gave up several years after we left.

The work we did for the Foundation was credited toward our clay, glaze, and firing expenses, plus rent and utilities. This allowed us, at very low expense, to switch from our former earthenware into stoneware production; in time finding outlets for our work. Not all galleries or gift shops were then attuned to spotted, mute-color reduction-fired stoneware. We sent out small sample shipments on consignment, along with slides to help introduce our stoneware to shops previously carrying mostly earthenware. Eventually we had more outlets than we could handle.

Pete wanted members who worked at the Foundation to develop their own glazes, so Jim and I spent hundreds of hours the first year doing research and came up with dozens of good glazes, some of which we have used in various parts of the United States, as well as in the United Kingdom.

In the spring of 1955, we started our research on a small, loose-brick, three-chambered, propane-fired kiln in the back storage room of the Foundation. As it grew in size and a successful attainment of temperature, it evolved into a convenient top-loading, two-chambered kiln which Nan particularly liked for its ease of loading. It was very likely the first loose-brick, unreinforced two-chambered kiln built in the United States or elsewhere, stemming largely from the cumbersome steel-welded 1947 monster built as a Master of Science thesis project by Jim in Ceramic Engineering.

Archie Bray's dream of providing a serious place to work for those devoted to ceramics and the arts proved a prophetic reality for us and all of those with whom we came in contact there. There are many vivid stories of the elder Bray and his family — all richly deserved, and a boon to his devotees.



L. to R. Yanagi, Leach, Autio, Voukos, and Hamada At that time, Rudy Autio was becoming famous for his very large carved murals on churches, libraries, and other public buildings in Montana. He used the terracotta building tiles made in the Bray brick yard, stacked them on huge angled framework taking most of the space in a large, newly-added back room. There he carved the gigantic murals, sprayed a thin coating of borax over them and fired them in the big beehive brick kilns.

Muriel Guest came from Canada to be an assistant. Doris Strawn came to work on local slip glazes she'd collected all over Montana, as part of her Masters Degree from the college at Bozeman. Many women potters made frequent trips from the Seattle area to work at the Foundation, especially the first summer that Peter returned from Los Angeles to give a workshop. During the winter when the legislature met, the wives of the legislators came out to take classes or work. Frequently, well-

known potters from around the country would come and work for a few days or weeks. Carlton Ball, Eugene Bunker, and Bob Sperry, as well as a host of others left remarkable quantities of data and imput from their creative visits.

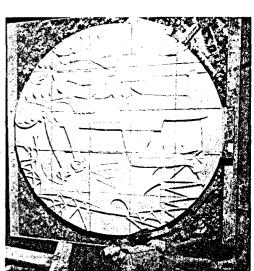
Of course Hamada, Leach, and Dr. Yanagi had been there in 1952 and inspired Pete and everyone else present. Bernice Boon was a constantly active potter and board member, helping to keep the place running smoothly as well as learning to make beautiful pots. Potter Branson Stevenson, one of the ABF board of directors, was also an executive vice-president at Sacony Vacuum in Great Falls. He introduced their Ceramul A Wax and gave the Foundation exclusive rights to sell it at the time. (How many people use it now instead of paraffin?) Peter Malloy, a lawyer, creative potter, and member of the board was extremely active in keeping the place looking

ahead and running smoothly. (Remember Malloy Stoney Matt?)

After three years of functional production we felt that we should have our own studio and let others enjoy the Foundation. It was a tremendous experience. We have continued to recommend the ABF to really serious potters, anxious to continue their personal development. The mystique of Archie's dream survives and is apparently flourishing ever better, with unflagging conviction. We were very fortunate to have been there.

— James and Nan McKinnell

accepted the resident potter's position at the Foundation and how to manage the shop. I also became aware of my limitations and soon ■ the Archie Bray Foundation, and arrived in Helena on June 15, 1958. Jim McKinnell had convinced Archie Bray, Jr. to hire me. I'm sure didn't know much at all — but I was eager and with one small child. I was also an "Easterner" making functional pots. I had thoughts only of being a potter, not an artist. I helped Archie Jr. by testing brick clays. I enjoyed this work and developed a rhythm of throwing, working, and rying to fill Autio and Voulkos's shoes. Their awe of them as were the members. I had first was in jeopardy. I didn't know this — in fact I presence was still felt and I was as much in previous potter had left and the Foundation to learn how to get along with the people at was the last resort for Archie Jr. since the willing to learn. I was 30 years old, married fter receiving an MFA from Alfred. I



was sympathetic to Archie's problems with the brickyard. But the brickyard stopped work in 1960 and all of the sudden the Foundation was on its own and at the mercy of the Small Business Administration which held the mortgage on the tunnel kiln.

My most positive achievement at the Foundation was during those lean years, trying to keep the doors open. The pottery was down to \$50.00 in the bank at one point. We built and established a following, growing in the face of uncertainty. When I decided to leave in 1964 I selected an outstanding potter to succeed me. The Archie Bray Foundation wasn't "home free" so to speak, but Dave Shaner guided it there later.

I have had much time to reflect on those years — good years for my pots, good people to work with, and a unique institution with which to be associated. The dream of Archie Bray flourishes and still confounds observers and critics. My first years at the Foundation were survival and learning years, and later I too was caught up in that dream — a dream that I believe in more than ever now. I was lucky to be included in the history of the Archie Bray Foundation. I see it now as a "half-way" house for potters, a good place to work and then move on.

rchie Bray, Sr. did not build a monument to himself. He built a workshop for potters. By 1963 the Foundation's reputation had already been established. It had flowered with Youlkos, Autio, and Ferguson. My task was to keep it from going to seed.

When I assumed the job as resident potter and director from Ken, I was twenty-eight. I had the energy to make the pots and the will to lose a few years to pursue the goals of the Foundation. And, though it was a hardship financially, in retrospect it was not a loss but a reward.

The legal entanglements were frustrating, particularly in our dealings with the Small Business Administration which had assumed receivership when the brickyard went bankrupt. For five years the Bray Foundation lay in limbo, putting us in the position of being little more than squatters. Just when Senator Mansfield thought a deal to separate the Foundation from the brickyard would be possible, the bottom fell out. The government

quickly put us on the public auction block — the physical property, including wheels and kilns all tagged to be sold to the highest bidder.

We succeeded in purchasing the buildings and contents through competitive bidding—and, by God, someone did bid against us! The money had to be paid in five days which we were fortunately able to do through generous donations by potters, students, and the local support from many fine people. Thus began the task of cutting the facility physically free from the brickyard — wells had to be dug, gas and water lines laid, roofs repaired.

About this time, the National Endowment for the Arts was being formed. Since the U.S. Government had played Shylock in our procuring the place, it was only natural that we should pursue them for a grant. We were eventually successful, becoming in 1965 the first craft organization to be awarded a grant by the National Endowment. Not one cent of Federal money went for administration. Through open competition, assistantships were granted to cover travel and material, and, in retrospect, time has proven that we chose well.

As time and money would allow, the facilities were improved. The Bray Foundation could not equal or rival the University Art Establishment — in money or space, but it continues to offer a hard-won alternative. Archie's dream of providing a fine place to work for all those seriously interested in the Ceramic Arts is polished with each succeeding group of potters.

In looking back, I cannot say that I would have done things much differently. Not enough credit has been given to the potters' wives. All of them shared in the task of keeping the Foundation alive. Each potter gave the place their full devotion, and in many instances, the Foundation came first and the family second — on the theory that if the Foundation was a success, the potter would also be successful.

The Bray Foundation is currently in good hands. Kurt and Christie Weiser are fine potters, and Chip Clauson is an excellent materials man — they are all at the Bray for all the right reasons.

David Shaner



Exh.b. + #17 1-23-85 ARCHIE BRAY FOUNDATION 2915 Country Club Avenue Heleuz, Montana 59601

Before I get to the specific project we're requesting a grant for, I'd like to give you a better idea of what the Bray Foundation is and what our contributions have been to the art and culture of Montana.

For the past 34 years the Foundation's intention has been, in the words of Archie Bray, "To make available for all who are seriously and sincerely interested in any of the branches of the Ceramic Arts, a fine place to work."

To accomplish this we have a resident artist program in which talented artists spend from 6 months to 2 years working at the Foundation. The Foundation provides studio space and excellent facilities for ceramic artists who wish to work in the company of other artists. The reputation of this program has brought to Montana and the Bray artists from across the country as well as from England and Japan.

We also maintain a ceramic library and a permanent collection of art work made at the Foundation over the last 34 years. We conduct community pottery classes throughout the year and maintain a gallery to exhibit the work done by the resident craftsmen.

Since it's beginnings the work created at the Foundation has attracted national attention. It is represented in such collections as the Museum of Modern Art in New York, the Smithsonian Institution in Wash. D.C. and the Victoria and Albert Museum in London, among many others.

We believe what we have to say about ourselves is important, but more important is what others say about us:... from Rudy Autio, professor of Art at the University of Montana, "The Archie Bray Foundation is a survivor. Our culture is richer because of it. The list of potters and artists who have worked there read like a 'Who's Who' in the ceramic art world. They have shaped the identity of American ceramics."....in a recent statement of support Mike Mansfield said, "Archie's contributions in life and beyond have done much to retain and sustain the cultural renaissance he started. The Foundation and it's objectives is worthy of the support of all Montanans."

Originally subsidized by the Bray Family, the Foundation has been self sufficient since 1960. We exist with no endowment and operate on funds generated through the sale of pottery, clay and supplies, and class tuition.

We have recently undertaken a major expansion this last October. We purchased the Bray family's original brickyard adjacent to us. This property consists of 24 acres and assorted kilns and warehouse buildings. To finance this purchase we've begun a fundraising campaign to repay the mortgage loan. Our long range plans include a facility for

large ceramic sculpture, a museum to house the permanent collection and an expanded clay supply business.

We're asking for funds to convert an 1800 sq. ft. warehouse building on the grounds of the Foundation into studio space for visiting artists and community classes. One of our biggest limitations has always been the availability of useable space. The interest in these classes has always been greater than we can accomodate. We also have many requests for visiting artist studios, which we are unable to satisfy due to the lack of adequate space. This project will increase our studio space by 75%.

To make this conversion we will need to do the following:

Install false ceilings and partitions
Insulate walls and ceilings
Install electrical outlets and lighting
Install plumbing and sinks
Install a heating system
Brickwork and framing for doors and windows.

Most of the labor will be donated, we are asking for help only in purchasing the materials to put it together. We've estimated the cost of this project at \$ 8.50 per square foot. The total project cost is \$ 16,000; we request \$ 8,000, the amount recommended by the Review Committee.

Thank you.

# YELLOWSTONE ART CENTER HISTORICAL SYNOPSIS

As the largest art center in Montana, Wyoming and the western Dakotas, the Yellowstone Art Center features regional and national art exhibitions of both historic and contemporary work. With five galleries and an auditorium, the Art Center, which was renovated from the old county jail building in 1964, today brings a program of lectures, films, concerts and other activities to the general public. A non-profit institution, the Center receives support from Yellowstone County, federal and corporate grants, memberships, a museum shop, and promotional activities.

The Art Center's collection includes historic and contemporary work by regional artists, a large group of abstract expressionist work of the New York School, and a loaned collection of western paintings by Olaf Wieghorst.

The Yellowstone is open every month except January. Regular hours are 11 a.m. to 6 p.m. Tuesday through Friday, Thursday evening 7 to 9, and Saturday and Sunday from noon to 5 p.m. Closed Mondays and all major holidays. There is no admission charge.

# ARTISTS' LIST - PURCHASES

2nd SIX-MONTH PERIOD PURCHASES (SEE TIME-LINE	H PERIOD PUR	CHASES (SEE	TIME-LINE)	3rd SIX-MO	3rd SIX-MONTH PERIOD PURCHASES	URCHASES	
NAME	RESIDENCE	PURCHASE	PRICE	NAME	RESIDENCE	PURCHASE	PRICE
Theodore Waddell	Molt, MT	l painting	\$5,000	Clarice Dreyer	Bozeman, MT	1 sculpture	\$7,000
Patrick Zentz	Laurel, MT	1 sculpture	3,500	John Buck	Bozeman, MT	l painting	8,000
Bill Stockton	Grassrange, MT 1 painting	1 painting	2,000	Sheila Miles	Laurel, MT	l painting	1,000
Dennis Voss	Missoula, MT	Missoula, MT l sculpture	3,500	Neil Parsons	Billings, MT	l painting	1,500
Jaune Quick-to-See- Smith	** ti	l painting	3,500	Russell Chatham	Livingston,MT 1 painting	1 painting	2,500
		TOTAL	\$20,000			TOTAL	\$20,000

\*\* Jaune, a Flathead Indian, is a native of Montana who presently lives in Corrales, New Mexico. In keeping with the guidelines of the Governor's Awards for the Arts, an artist who was born and raised in Montana is considered a Montana artist even though his/her residency is presently outside the state.

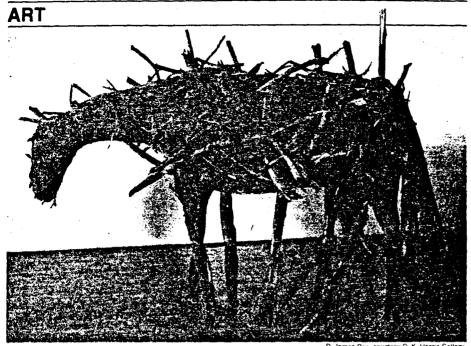
# PURCHASES WITH YELLOWSTONE ART CENTER FUNDS

These (The following two artists are already represented in the permanent collection of the Yellowstone Art Center. purchases will add to that work.) 1 ceramic sculpture \$5,000
2 drawings 4,000 Missoula, MT Rudy Autio

5,000 1 painting Isabelle Johnson Absarokee, MT TOTAL \$20,000

Corporate funds will be sought to purchase works by the following artists of international stature: HIGH PRIORITY:

1 sculpture (commissioned) \$30,000 \( \frac{\gamma}{\gamma} \)
1 sculpture (commissioned) \$30,000 \( \frac{\gamma}{\gamma} \) Bozeman, MT Koln, Germany Deborah Butterfield James Reineking



D. James Dee, courtesy O. K. Harris Gallery

A Butterfield mud-and-stick sculpture (1977): Bringing some horse sense to art

# Art Under the Big Sky

Montana's artists, ignored by almost everyone, give a good fresh twist to some of the recent ideas in art.

serious artist, according to the conventional snobbery, lives in New York. A "regional" artist, minor but worthy, lives in San Francisco, Chicago, Los Angeles—even Texas, if his art has an interesting twang. No artist in his right mind lives in Montana. The state does not have enough collectors, critics or museums. The preferred pictures are sentimental spinoffs of Charles M. Russell or pleasantly dull views of scenery. And the country itself, vast and remote, belittles anything man-made. How

can you compete with the sky? Some Montanans try, with unusual honesty and pride. Much of their energy does come from the landscape, that incredible "house of sky" that Montanans use for a museum. They are not major figures in American art, but their modest success (more deserving than many a major New York success) offers an instructive example of how to make good art apart from the mainstream. A serious artist in such a place almost always turns his difficulty into a distinction; he frames what is original about his circumstances. And Montana has a subtle and original character. It is not just majestic, but also flinty, lonely, booze-soaked and shot

through with homestead and Indian lore.

Most Montana art is sentimental—pictures of cowpokes, buffalo, bugling elk and so on. Young artists who don't want to be corny revere the example of those older artists who never succumbed to the clichés of Western art or the allure of the city. There are three in particular: Rudy Autio, a fine potter at the University of Montana in Missoula, and Bob and Gennie DeWeese, chiefly landscape artists who teach at Montana State in Bozeman. About most cowboy art

Bob DeWeese simply says: "It isn't like that

Those younger artists who do show what it's like often grew up on the plains. Patrick Zentz, 36, who raises wheat and cattle in Laurel, Mont., says he gets most of his ideas while doing ranch work. His mind is cool and analytic-he considered becoming a doctor-and his family has long been handy with machinery. Not surprisingly, for an artist who enjoys the flowing patterns made by a combine across a field, Zentz admires the repetitions and conceptual clarity of minimal art. He also loves the landscape the wind across a wheat field, the pattern of clouds. It is impossible to copy such things satisfactorily, so he has tried to "translate" them.

Ritual: "If you're infatuated with the horizon line, as I am, then you don't see it as well," he says. "I like to get some distance with art, to remove the touch of the hand. To see what's there in a new way—to clarify the mystery." During the long winters, Zentz has built cleanly crafted, one-of-akind machines that take the measure of the landscape. One of these sculptures has two small sails that chart the variety and subtlety of wind on the plain. Another makes a drawing as one moves one's eyes along the horizon line. This translation is a kind of ritual, a way of grasping the ungraspable. It is art that pays life the compliment of order.

If Zentz likes a detached, precise fixing of the landscape, Theodore Waddell, under that big sky, hugs the earth close. Waddell, 42, abandoned the esoteric theories of minimalism ("The world isn't like that. It didn't seem important.") when he began running a ranch in Molt. There he joined the long and noble tradition of painting... cows. "They are very subtle," he says. "For example, they can do incredible things, very visual things, with their ears. And chewing their cud—well, they're just mellow as hell."

Waddell, who often gets up at 4 a.m. to paint, turned the pile-on-the-paint, expressionist idiom ("I love stuff!") into a kind of

Waddell with cattle, 'Angus #24' (1982): Joining the great tradition of cow painters





# ART

mucky sublime. "I don't believe you can paint cows unless you know them, and you don't know them until you've pulled a calf in the muck." In Waddell's work a person can almost smell manure and the hot sweet hay breath of a herd. The painting itself can be uneven. At its best, however, his brushy style, heavy but fast, evokes both the quirks of cattle and their almost eerie rootedness—their magnificently dumb, earthy force.

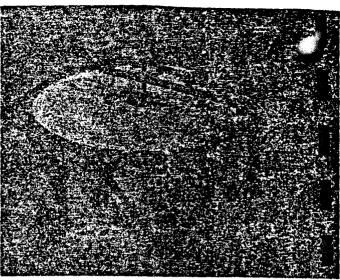
Dennis Voss, 35, a teacher in Missoula, is the most theatrical of the rancher-artists. He grew up on a remote spread in western Nebraska (his grandparents lived in a sod house), and he has a passionate but unsenti-

mental regard for the hard life of the plains. He is interested in isolation, distance, survival: he knows how important the dust of a distant vehicle looks to a lonely rancher. He is also interested in the powerful taboos that surround certain aspects of ranch life—such as the constant presence of dead animals. Recently he has put most of his energy into performance art, which became popular in the 1970s.

Daisies: The Montana landscape is a magnificent theater, and Voss says he wants to make some telling gesture in response, "to be at once intrusive and in union" with it. Voss and the artist Jude Tallichet, for example, once came upon an incredible field of daisies-very beautiful, very trite. They responded by pushing a path through the field, forming a strict but surprisingly gentle line that removed the schmaltz. Soon Voss hopes to stage a number of "land performances": in one he will position friends in chairs isolated on the landscape, from which they will view certain events—such as the unexpected appearance of a blue figure, whose actions will evoke the lonely character of the country. Such art, though odd, is not silly. Like the rituals of the Indians, it distills into a performance the quality of life in a strange and powerful place.

Other artists, not natives of the region, draw less directly on the state-but their work reflects it nonetheless. Deborah Butterfield knows horses as well as Waddell knows cows; her mud-and-stick sculptures recall Montana stream beds, where the cottonwood and brush form themselves into odd, half-recognizable shapes. Her husband, John Buck, creates tableaux of paintings and objects, which have a compelling presence. The isolation of Montana has pushed him back on himself, he says, enriching his imagination. The majestic proportions of the landscape prompted another young painter, Page Allen, to put aside some of the urban self-consciousness-the "isn't this an interesting art-making process"—that infuses much recent art.





Patrice Zames

Zentz and his 'Wind Drawing Instrument' (1978-79): Charting the play of the wind across the pla

"Around this landscape human existence seems less important but also less artificial," she says. "There seems to be something worth painting about, besides painting itself, after all."

More realistic painters often have a particularly hard time with the landscape. Russell Chatham, a skillful painter who is part of a group of writers and showbiz people who have settled around Livingston, found it almost impossible to paint when he first moved there. His intelligent solution was to focus on more intimate views. "I'm not so interested in painting huge expansive scenes like the Hudson River School," he says. "You're outside, you say, 'Jeez,' but I don't think you can express it."

Montana remains a poor place, however, to make a career as an artist. Young painters have a particular disadvantage, since they

Autio's 'Two Lovely Ladies' (1982)



need to look at great painting, which the state museums don't possess. Most of the audience continues to be skeptical of a thing but cowboy paintings, and the nepapers do not print much serious criticism—though Dan Rubey in Missoula has written ably about Montana art. Many sists, starved for attention and without prepect of sales, end up making the sort of self-consciously eccentric, alienated and splashy art that is the mark of most region work in this country. And many of the strongest leave, an erosion of talent that afflicts art everywhere but in New York.

Thoughtful Exhibits: Yet Montana artis can also count on support. The waning modernism has made work created outside the capitals of art look stronger, and community interest in art has increase throughout the country. During the last years Donna Forbes, 54, has formed the Yellowstone Art Center in Billings (housed in what used to be the county jail) into museum that encourages ambitious art the region. The museum does not have much money, but it has hired good, energetic curators in Gordon McConnell and Chris Warner, and it presents thoughtful exhibit There are also substantial art centers if Great Falls and Miles City, along with many smaller ones elsewhere. The Montana Arts Council helps the arts through its art ists-in-the-schools program and has begui to support individual artists—with recent grants to emerging artists like Voss and Clarice Dreyer.

Most artists in Montana also rely on a rare camaraderie. They often drive hours to see each other—"like moths to light," says Voss; they are truly dedicated, since few people see or buy their work. They depend most of all, however, on the state's charter, which gives them an ample space their own in which to work: they can give the ideas current in art a special local twist-Like some other parts of America, Montana is not just a state but an outlook.

MARK STEVENS in Twodot, Mont

BOOK PURCHASES \$3000

HAURIE HILL LIBRARY BOX B HERON, MONTANA 59844

My name is Scott Morgan. I'm the Treasurer of the Laurie Hill Library in Heron. Our request is for \$3000 to buy books for our adult collection, to make up a core for it that is focused on local interests and needs.

Heron is a one-store, unincorporated <u>community</u> on the Clark Fork River close to the Idaho Border. Our unemployment is among the highest in the state, and the tax base of our elementary school contains no major businesses whatsoever. Recently, the nearest public library was 45 miles away in Idaho; now, our library is Heron's only cultural and esthetic resource for adults.

The library opened in the summer of 1982, as a memorial to a kindergarten teacher who had died the previous year. The school provides us with a small cottage and our staff runs the library both for the school district and for the adults of the community. There is no paid staff—all work time is volunteered and spread over some 15-20 people, including a certified librarian who heads the board of trustees. School funds support the children's parts of the library, but adult services get money only from donations—the library is committed not to add to the local taxes. All our services are free to the community.

The building's three small rooms are now shelved floor-to-ceiling, and those shelves are fairly well filled with our collection of some 5000 books. The <u>children's collection</u> is quite well funded for growth through purchases: the school contributes, and the children themselves raise some \$350 annually by a library-sponsored Readathon. Moreover, purchases from donated funds have so far been 2/3 juvenile books.

The <u>adult collection</u> is more of a problem--since almost all the adult books are donated, the collection lacks any sort of focus. Beyond the terms needed just to keep the doors open (electricity, insurance, supplies), we don't expect the community to be able to donate more than a few hundred dollars maximum that can go towards adult books. For example, \$300 in a year would get us about 25 books--a mere trickle, at which rate the formation of a good core collection tailored to the community will be very slow, laborious, and undramatic. On the other hand, with a grant of \$3000, we can buy over the next two years a core that will make the library immediately exciting and useful—and the trickle that we can afford locally would suffice to sustain it thereafter.

\$3000 would buy us approximately <u>250 books</u>, which we would select from the following five categories:

- 1) History of Montana & the Northwest
- 2) Aspects of our local economic base
- 3) Health
- 4) Nature
- 5) Fiction

Grant money would go for book purchases only--all other expenses of acquisition will be borne by donations from the Heron community, donations that we already have in hand.

The amount we are applying for is relatively small, but its impact will be large in our little town. I hope you will find that our request has merit. Thank you for your attention.

The

Exhibit 21 1-23-85

# Wahkpa Chu'gn Archaeological Site



A Bicentennial Project of the-

II. Barl Clack Museum Havre, Montana Sketches by Lind Rayner Photos by Miller Studio and John H., Brumby

H. Earl Clack Memorial Museum 1975

COVER—Indian hunters driving bison over cliff.

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Prepared by John H. Brumley

for the

H. Earl Clack Museum Havre, Montana

#### INTRODUCTION

The Wahkpa Chu'gn site is a prehistoric Indian bison kill and campsite used on a number of occasions over the last 2000 years. Archaeological research indicates that bison kills the same or similar in design were utilized on the plains of North America for about the last 10,000 years. The majority of known buffalo kill sites have been completely or partially destroyed as a result of natural erosion, commercial bone mining, or vandalism by artifact collectors. Wahkpa Chu'gn is one of the largest of such sites known in northern Montana and one which has fortunately been well preserved.

#### DISCOVERY AND RESEARCH AT THE SITE

The Wahkpa Chu'gn site was located by the writer in the fall of 1961 while checking on a remark by a local individual that large quantities of buffalo bone had been removed from the general area by the railroad many years ago. Upon initial discovery, bison bone, stone tools and other kinds of prehistoric cultural material were noted eroding from the faces of two small washes present in the site.

The writer reported the site to the local Milk River Archaeological Society of Havre. This group of serious amateur archaeologists carefully excavated in a number of areas throughout the site over the next four summers thus providing much of the information which is presently available on the site. The name "Wahkpa Chu'gn" was given to the site by the Milk River Archaeological Society. The term is the Assiniboine Indian name for the Milk River and literally translated, means little or small river.

The activities of the Milk River Archaeological Society at the site generated considerable local interest and led Hill County to acquire the land comprising the site in order to protect it as a feature of major public and scientific interest. With the inception of the city/county H. Earl Clack Museum in 1965, the county turned control of the site area over to the Museum Board. Since that time the museum has helped promote and fund three field seasons of investigation by professional archaeologists and financed development of public display areas at the site.

The information presented in this booklet was obtained as a result of the careful excavations carried out at the Wahkpa Chu'gn site. However, much of the material recovered in these excavations has not yet been thoroughly analyzed. Since no archaeological site contains all the evidence an archaeologist would like, it is only by careful excavation at a number of archaeological sites that archaeologists can hope to obtain a general picture of the way of life of prehistoric peoples who inhabited an area.

## BISON AND MAN ON THE NORTHERN PLAINS

The Great Plains is generally thought of as the vast area of semiarid, generally flat grasslands extending from the Mississippi valley west to the Rocky Mountains and from central Texas north to southern Alberta and Saskatchewan in Canada. In historic and prehistoric times the Great Plains was the home of vast herds of bison or, as they are more commonly referred, buffalo. The maximum number of bison which may have been present on the plains at one time is now impossible to determine. Several authorities have presented estimates ranging between 50 and 75 million head. Accounts by early explorers indicate that at the time of European contact, bison were a primary food source for virtually all Indian tribes living on the plains and for many tribes living in areas surrounding the plains. Archaeological research indicates bison were of similar importance for about the last 10,000 years.

Prehistoric and historic Indian groups hunted bison in a variety of ways. These Indian hunters were highly knowledgable in the characteristics and behavior of bison and used this knowledge to insure success in hunting.

A mature bull bison weighs about 1800 pounds and stands between 5½ and 6 feet high at the shoulder. Bison cows are considerably smaller weighing between 700 and 800 pounds and standing about 4½ feet high. Cows commonly begin bearing calves at the age of 3 and usually give birth to 1 calf at a time, with twins being occasionally born. Bison reach full growth at 7 years of age.

Bison are noted for their poor eyesight and keen sense of smell-important facts to Indian hunters. Accounts record that bison could be closely approached from downwind but would often stampede from the upwind scent of persons a mile or more away. Bison were easily alarmed and might stampede even at the snapping of a twig, the sudden flight of birds or other insignificant events. When alarmed, a herd would,

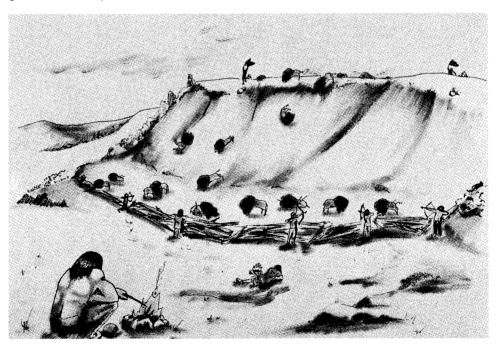
"huddle together as closely as possible, running in a dense mass. The result of this was that only the animals on the outskirts of the herd could see where they were going those in the center blindly followed their leaders and depended on them . . . the leaders, crowded upon by those that followed, even if they saw peril in front of them, could not stop, and often could not even turn aside, but were constantly forced on to a danger that they would gladly have avoided . . . . The animals which saw the danger were unable to avoid it on account of the pressure from behind and those that were pressing the leaders on were ignorant of the danger toward which they were rushing". (Grinnell 1904:136-37, from Wheat 1972:88)

Bison are a gregarious animal who were normally found in herds of from 20 to 300 animals. The tremendously large herds described by early travellers as numbering in the thousands and even in millions of animals were apparently composed of many of these small herds. R.I. Dodge in May of 1871 rode more than 25 miles through one of these immense herds,

"The whole country appeared one mass of buffalo... and it was only when actually among them that it could be ascertained that the apparently solid mass was an agglomeration of countless small herds of from fifty to two hundred animals, separated from the surrounding herds by greater or less space, but still separated.

As the great herd proceeds northward, it is constantly depleted, numbers wandering off to the right and left, until finally it is scattered in small herds far and wide over the vast feeding grounds, where they pass the summer. When the food in one locality fails, they go to another". (Dodge 1959:283-285, from Wheat 1972:87)

Bison herds did not wander aimlessly from one area to another but had a home range which they occupied year after year. These herds moved with general regularity from one area of their range to another during the course of the year in search of food, water and, in winter, shelter. Indian hunters followed the herds and knew in general where they could be found at various periods of the year.

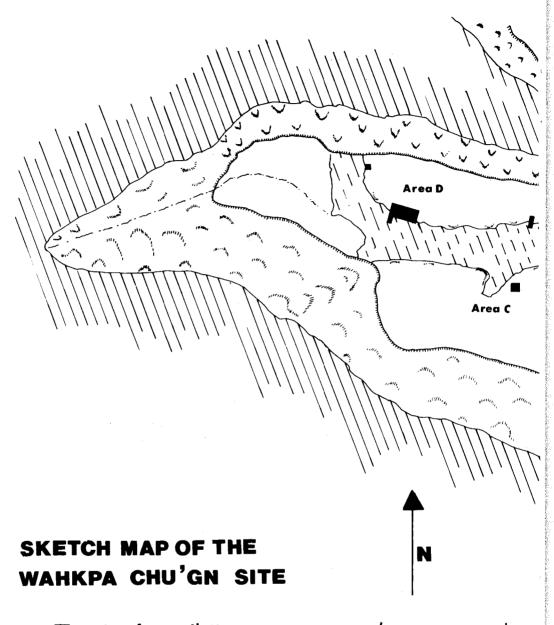


Scene of a buffalo jump with a wooden corral for holding animals not killed in fall.

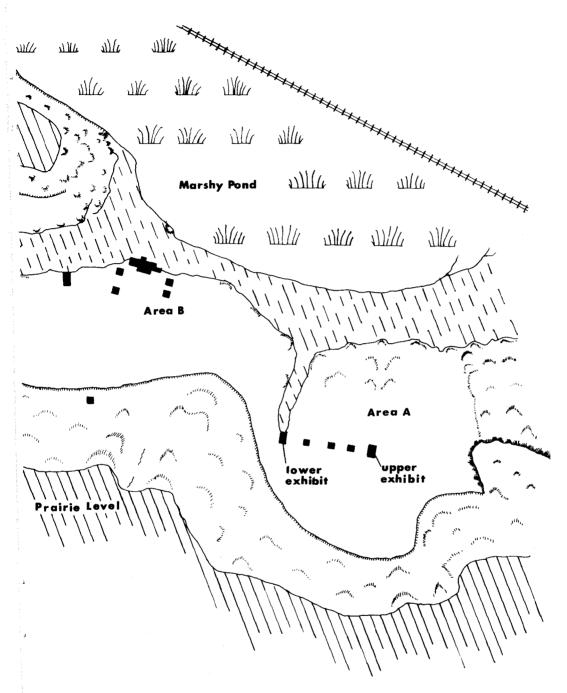
Accounts of early traders and explorers record a variety of techniques used by Indian groups in hunting bison. Archaeological research indicates many of these hunting methods were employed for thousands of years. One of the simplest techniques consisted of stalking the animals from downwind until close enough to shoot the animal with a bow and arrow. In stalking, the hunter would use any available hills or gullies to approach the animals undetected. Often the hunter wore a disguise consisting of a wolf skin to fool the animals. In winter, bison could be driven into deep snowbanks along the edge of large coulees where they became mired and could be easily dispatched. Another hunting technique involved hunters concealing themselves near a watering location where they could ambush approaching animals.

Several methods of hunting bison involved a coordinated, cooperative effort usually by all members of an Indian band. These are referred to as communal hunting techniques and often resulted in the killing of several hundred animals at one time. There were three basic kinds of communal kills: the surround, the jump and the pound. In the surround, a herd was located in a fovorable position where hunters could carefully surround the animals without being detected. When in position, the hunters expose themselves and converge on the herd causing them to mill around in the centre where all or most could be shot before they broke from the circle of hunters. Sometimes in a surround, a portion of the circle would appear to be open. As the animals rushed through this apparent avenue of escape, they were shot by concealed hunters. In simplest terms a buffalo jump involved driving buffalo over a cliff or steep slope which killed or crippled the animals so they could be easily dispatched. A buffalo pound consisted of a corral structure into which bison were driven and then slaughtered. Sometimes a corral would be built at a buffalo jump at the bottom of the steep slope or cliff to contain animals only dazed or crippled. Although simple in principal, the successful use of buffalo jumps and pounds reflect considerable effort, expertise and technical sophistication on the part of Indian hunters. Peter Fiddler, A Hudson's Bay Company employee, gives a vivid description of buffalo pounds he saw in operation while travelling amongst the Piegan Indians of southern Alberta, Canada in 1792,

"The young men sleep out all night in general — When they bring the Buffalo to the pound— and sometimes they will bring whole herds about 40 miles off and sleep 2 or 3 nights according as they can drive them in a direct manner or not towards the Pound . . . Bringing the Buffalo to the Pound, particularly when at a great distance, is a very hard job for the young men, as they are obliged to run so very much to keep the buffalo in the proper direction for the Pound-there is a



location of excavations



great deal of Art in thus driving them the way they wish-as it is such a wild animal-and the sight of a single person will frighten a whole herd-they will smell a person at an amazing distance when they are to the leewards of him-and if one runs, should there be thousands in the herd, they will all run". (Fiddler 1792, from Forbis 1960:63)



General view of Wahkpa Chu'gn site from area D looking east.

Extending back from the entrance of the corral at a pound or from the cliff at a buffalo jump, the hunters usually construct two "fences" or drive lines from stone, brush, buffalo dung or other material. These drive lines spread wider apart away from the kill location and were used in directing and controlling the animals as they approached the kill. Fiddler described one such drive lane as made up of piles composed of from 4 to 6 pieces of buffalo chips,

"piled up about knee high and about the distance of 30 yards from each other and at the rock the 2 sides are not more than 20 yards asunder, but they spread gradually . . . (so) that at the

other end-the piles of Dry Buffalo dung will be 1 or 2 miles wide. The Men drive the Buffalo within this kind of fence all the way to the rock and by the great way the buffalo makes they are at the very brink of the precipice before they are aware of the Danger-and some men lie down flat on the ground near the Dead men (dung piles) and rise up as the Buffalo passes them and follows them with all speed, to keep them constantly on the run-was that not the case, the Buffalo by going along easily would perceive the danger and avoid it by turning upon one side or the other". (Fiddler 1792, from Forbis 1960:63)

Paul Kane descirbes a similar pound he observed in operation during 1845 . . .

"... pounds ... are composed of logs piled up roughly five feet high, and enclose about two acres. At one side an entrance is left, about ten feet wide, and from each side of this, to the distance of half a mile, a row of posts or short stumps, called dead men, are planted, at the distance of twenty feet each, gradually widening out into the plain from the entrance . . Indians are stationed at intervals behind the posts, or dead men, provided with buffalo robes, who, when the herd are once in the avenue, rise up and shake the robes, yelling and urging them on until they get into the enclosure . . . As soon as all the herd are within the pound, the entrance is immediately closed with logs, the buffaloes running round and round after another, and very rarely attempting to break out, which would not be difficult, from the insufficiency of the structure". (Kane 1859:79).





1972 excavation of deep pit in area A

More buffalo jump and pound sites have been found in Montana than in any other portion of the plains suggesting these techniques of bison hunting were of primary importance in this area. Among all historic Indian groups in the northern Plains, the operation of pounds and jumps was under the direction of a pound master or shamen. He was responsible for selection of the kill site, construction of the pound and drive lines and the execution of the drive. Historically, considerable ceremonialism was involved in the execution of communal kills. Denig (1930:532-533, from Arthur 1974:88) describes offerings placed in as Assiniboine pound . . .

"a flagstaff or pole is planted in the center of the park (pound) to the top of which is attached a yard or two of scarlet cloth, some tobacco and a cow's horn. This is a sacrifice to the wind. At the foot of the same are placed two or three buffalo Heads which are painted red, decked out in featers, and new kettles with scarlet cloth and other things placed before them. These are given to the Buffalo Spirits".

Possibly the large boulder at the Wahkpa Chu'gn site had the buffalo hoofprint carved into its surface during a ceremony intended to insure success in the hunt.

With the acquisition of the horse in the late 18th and early 19th century, Indian groups adopted the technique of chasing bison on horseback and the use of bison jumps and pounds declined and finally was completely discontinued around 1870. Hornaday (1889:471, from Arthur 1974:68-69) describes how after discovery of a buffalo herd, hunters on horseback,

"Usually got to the leeward of it and quietly rode forward in a body, or stretched out in a regular skirmish line, behind the shelter of a knoll, perhaps, until they had approached the herd as closely as could be done without alarming it. Usually the unsuspecting animals, with a confidence due more to their great numbers than anything else, would allow a party of horsemen to approach within 200 to 400 yards of their flankers, and then they would start off at a slow trot. The hunters then put spurs to their horses and dashed forward to overtake the herd as quickly as possibly. Once up with it, each hunter chooses the best animal within his reach, chases him until his flying steed carried him close alongside, and then the arrow or the bullet is sent into his vitals. The fatal spot is from 12 to 18 inches in circumference and lies immediately back of the foreleg".

The preceding discussion by no means exhausts the known methods of hunting bison by historic plains groups. It has simply presented in general terms the more important methods utilized. As indicated, the successful execution of a communal bison drive required considerable expertise and cooperation on the part of the participants.

One question archaeologists are interested in answering is when and where the use of communal kills originated and in what ways they changed the way of life of the groups who developed or adopted their use. Quite possibly the development of communal bison kills resulted from fortuitous events which suggested methods of hunting to early man.

Accounts from the plains tell of wolves intentionally driving buffalo over cliffs. Indians and explorers from the plains recount stories of herds of bison, stampeded by lightning or other natural events, plunging over cliffs to their death. Early man undoubtedly observed such events. These may have inspired the development of specific hunting techniques. The earliest known buffalo jump is Bonfire Shelter located in southwest Texas. Here on several occasions, bison were driven over a high cliff to their death by prehistoric hunters over 10,000 years ago. From 10,000 to 5,000 years ago several bison kill sites are known from various locations throughout the plains. At most of the large kill sites during this time period it appears the animals were stampeded into natural obstacles such as over cliffs and into bogs where they were trapped or killed. However, it is not known whether bison kills of this time period indicate planned, coordinated communal activity, or if they were rare, unplanned events which took place largely by chance as the result of a group of hunters encountering a herd in a favorable location—a far different situation from that of runners on foot maneuvering a herd into position from more than 40 miles away. From 5,000 to 2,000 years ago there are more large bison kill sites known and definite evidence at many that they were carefully planned and executed.

The largest number of bison kill sites known date from 2,000 years ago to the historic period. Apparently, by 2,000 years ago, prehistoric Indian hunters on the northern plains had fully developed the type of group organization and knowledge necessary to frequently and effectively conduct communal bison kills—probably in much the same manner as recorded in early historic accounts.

## HISTORIC TRIBAL GROUPS AND ARCHAEOLOGICAL CULTURES

When Europeans first entered the area of the plains they encountered many different Indian groups. These groups differed from one another largely in terms of the language they spoke, the territories they occupied, and the religious and social customs they practiced. However, these Indian groups were also alike in many ways. They all depended on bison for their subsistence and hunted them in the same or closely similar ways. They all utilized skin covered tipis, similar kinds of weapons, clothing and tools. Many groups even conducted similar religious ceremonies. Accounts by these early European travellers give us important insights into the way of life of Plains Indian groups before it was greatly changed as a result of European influences. Unfortunately, these accounts seldom provide the

kind of information an archaeologist needs to identify the material he excavates as being representative of a particular tribe. In excavating a site, an archaeologist commonly finds fire hearths; bones from animals killed for food; stone tools such as arrow or spear points, knives or scrapers; and sometimes pottery. Differences or similarities in the shape of these tools is the primary means used by archaeologists to define prehistoric groups. Early accounts seldom mention such differences and, as a result, we cannot as yet tell which historic groups may be descended from the prehistoric archaeological cultures represented at the Wahkpa Chu'gn site and most other archaeological sites in the northern plains.

During the historic period, the territories occupied by various Indian groups in this area of the plains were only generally defined and changed markedly as a result of tribal warfare and white settlement. During the late 18th and 19th century, this area of Montana is known to have been occupied by several groups, the most frequent of whom were the Gros Ventre, Blackfeet, Assiniboine and Cree.

## THE WAHKPA CHU'GN SITE

The sketch map of the site shows it subdivided into four general areas designated A, B, C, and D. These subareas will be referred to in the following discussion.

Excavations at Wahkpa Chu'gn indicate man used the site as early as 2,000 years ago. In some areas of the site, bone layers representing the earliest use of the site are located 20 feet below surface; just a short distance away the same bone layer may be only a few inches below surface. When prehistoric man first used the site area it probably looked much as it does today. The sides of the coulee may have been somewhat steeper and its floor from 1 to 20 feet lower than at present. The earth which has built up in the coulee bottom since man first used the site is derived from the steep slopes of the coulee and has been slowly washed into the bottom year after year by rainwater and melted snow. The amount of earth which has built up varies from one part of the coulee bottom to another for 2 basic reasons. First, the faster water flows the more earth it is able to transport. When it slows, water drops all or part of its earth load. Water flows down the steep coulee wall rapidly; when it reaches the bottom of the slope it slows and, as result, drops much of its earth load. The most earth is dropped at the base of the steep slope and progressively less material away from it. Secondly, the steep bare hillsides adjacent to

areas A and D at the site have been eroding much more rapidly than other portions of the coulee wall and as a result, earth deposits in the coulee bottom near them have built up much more rapidly than elsewhere. This process of soil build-up in the coulee bottom goes on steadily year after year. When prehistoric groups occupied the site, they left behind their discarded or lost refuse and tools. After a group left, earth washing down from the coulee wall began to bury this material. Later, the same or another group would again use the site and again leave behind cultural materials. If enough earth had washed in during the interval, a sterile layer of earth separates the cultural material left behind on the two occasions. Since the earth builds up at different rates in various areas of the site, a sterile layer may separate the materials in some areas but not in others. This type of situation occurs in all areas at the Wahkpa Chu'gn site. Archaeologists are usually more interested in areas of a site where earth has built up rapidly thus separating the cultural material representing different events. Materials excavated from these areas provide a more accurate idea of the sequence of events which occured.

The prehistoric peoples who used the Wahkpa Chu'gn site belong to three archaeological phases. A cultural layer or a site is said to be representative of a particular phase if it contains cultural materials representative of that phase. In this area, different kinds of projectile points (spear or arrow points) are the main type of artifact used to tell what phase a site or layer belong to. Studies indicate that many types of projectile points are found only in certain areas and were made during a particular period of time. In some instances, phases probably represent a group of people with the same language and customs just like historic tribal groups. In other instances, a phase may represent several groups with different language and customs but using similar tools and living in a similar manner.

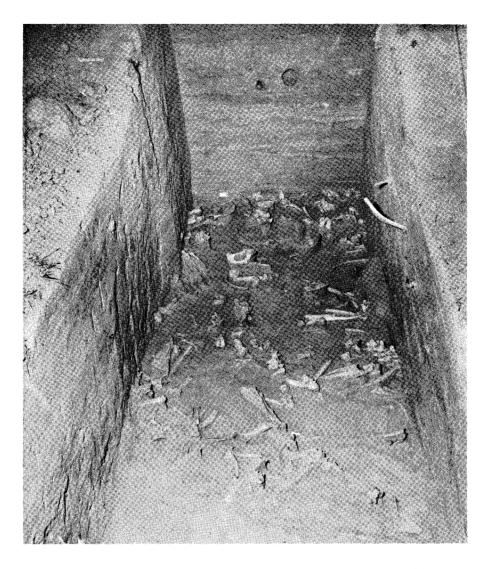
## BESANT PHASE OCCUPATIONS

The earliest use of the Wahkpa Chu'gn site was by peoples representative of the Besant phase. Carbon-14 dates from Besant phase occupations at the Wahkpa Chu'gn site and other sites in the Northern Plains indicate it began about 2,000 years ago and lasted until about 1200 years ago (0 A.D. to 750 A.D.). Besant phase sites are located in the eastern two-thirds of Montana; the plains areas of Alberta, Saskatchewan and Manitoba;

all of North Dakota; western South Dakota; and northeast Wyoming. The earliest dates for Besant are from sites in North Dakota. It has been suggested that Besant may have developed in that area and then spread to other parts of the northern plains. Research indicates early Besant peoples used the atlatl or spear thrower as their primary weapon for hunting. The atlatl was used to throw short spears or darts with considerable force and accuracy. Small projectile points from arrows used with the bow appear in Besant occupations dating after about 400 A.D. From this date until the end of the Besant phase, the bow and arrow gradually replaces the atlatl.

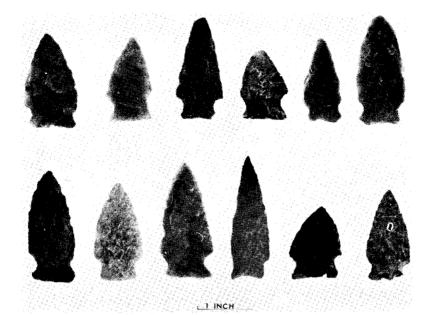


Indian hunter using an atlatl

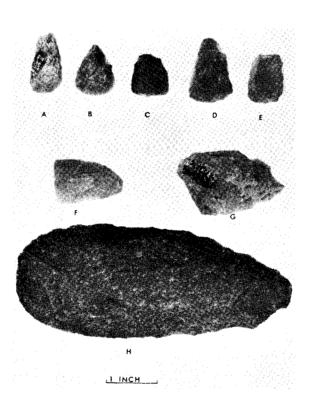


Besant phase bone layer in area D. Absence of fire hearth, firecracked rock and other items indicates the layer represents a kill area rather than camp or meat processing area.

Besant phase materials at Wahkpa Chu'gn consist of dense layers of bone containing diagnostic Besant projectile points. In area D, three Besant bone bone layers are present indicating use of the site by peoples of this phase on at least as many occasions. In area B a single Besant bone layer is known. In area A, the deepest bone layer exposed in the lower exhibit yielded no diagnostic tools but is probably Besant. A radiocarbon sample from this bone layer produced a date of 50 B.C.-70 years (2,000 years ago +70 years). Almost the only tools found in the Besant occupations at



Besant Phase atlatl points from the Wahkpa Chu'gn site



Besant Phase artifacts from the Northern Plains. A to E scrapers used to remove fat and flesh from hides in tanning. F to H stone knives.

Wahkpa Chu'gn are projectile points indicating Besant peoples used the area simply as a location where bison were killed and roughly butchered. The camp area occupied by the Besant peoples while using the site as a kill has not been located but must have been close. Possibly it was on the prairie above the coulee or, in the adjacent river bottom. The Besant points at Wahkpa Chu'gn are all relatively large and apparently were used with the atlatl. It appears that Besant hunters used the site area as a buffalo jump, driving the animals over the steep slope forming the south edge of the site. Farming and recent construction on the prairie south of the site makes it impossible to know if Besant or later groups constructed drive lanes. Projectile points are commonly found in the Besant bone layers suggesting the slope over which the bison were driven was not steep enough to kill all the animals.

From Wahkpa Chu'gn and other sites we know Besant peoples subsisted almost entirely on bison. In addition to Wahkpa Chu'gn, several other large Besant kill sites are known indicating skill in communal bison hunting techniques. Some of these sites are apparently bison jumps like Wahkpa Chu'gn. Evidence of pound structures have been found at others. Since only projectile points have been found in the Besant layers at Wahkpa Chu'gn, other kinds of tools from Besant campsites elsewhere are illustrated.

Although not at Wahkpa Chu'gn, small quantities of pottery have been found at a few Besant sites in Montana and the Dakotas. This pottery is simple in form with vessels being conchoidal or "coconut" shaped. The vessels are very simply decorated often with a row of small circular holes pressed into the clay around the mouth of the vessel. In manufacturing these vessels, Besant peoples apparently used a paddle made from wood or bone. This paddle was wrapped with twisted cord and used to shape and thin their pots by beating the outer surface of the soft clay vessel with the paddle while holding a pebble or simply the fingers on the inner surface. As a final step, they usually carefully pressed the paddle into the soft clay leaving a clear impression of the cords covering its surface.

Besant phase burials are known from sites in North and South Dakota. There burials consist of a pit dug into the ground into which the remains of several individuals were placed—usually along with a few tools or ornaments. This pit was then covered over with logs and finally an earth mound up to 3 or 4 feet in height and often 20 or more feet in diameter. Most of the bodies in these mounds are secondary burials. That is, the individuals died sometime previous to when their remains were buried in the pit beneath the mound. Possibly when a person died in a Besant group, his body would be placed somewhere the flesh could decompose.

Then the bones might be gathered up and kept. Whenever enough people had died to warrant it, the Besant group might then construct a burial mound placing the bones of all persons who had recently died in it. Outside of the Dakotas, we do not know how Besant peoples disposed of their dead.

## AVONLEA PHASE OCCUPATIONS

In area C of the site, there is a very thin cultural layer above the Besant bone layer and separated from it by sterile earth. Projectile points from this layer indicate it represents use of the site by Avonlea phase peoples. Very thin occupational lenses in areas A and D of the site have yielded projectile points which are not particularly diagnostic but do suggest Avonlea peoples occupied those areas of the site as well.

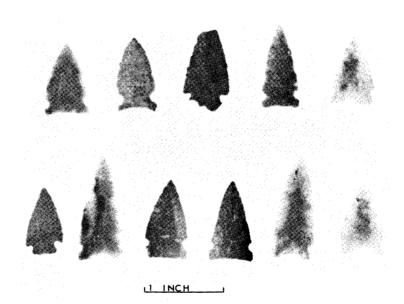
Avonlea phase sites are located largely in the plains areas of Alberta, Saskatchewan, Manitoba and Montana; northeast Wyoming; and extreme western North and South Dakota. Earliest radiocarbon dates for Avonlea are from sites in Alberta and Saskatchewan and suggest an initial age of about A.D. 150 to 250 years (1700 to 1800 years ago). In northern Montana, early Avonlea phase sites date from 400 to 500 years A.D. while in southern Montana, Avonlea does not appear until about 500 to 600 years A.D. The Avonlea phase apparently terminates about 900 A.D. Although Avonlea phase peoples do not appear in the Northern Plains until about 150 to 250 years after Besant, they are then present at the same time in different areas of the region for several hundred years.

Avonlea projectile points are small, delicately made and apparently used with the bow and arrow. Avonlea is the earliest prehistoric culture on the plains known to have used the bow and arrow. It has been suggested that Besant phase peoples learned of, and adapted use of the bow as a result of contact with Avonlea peoples.

The Avonlea phase occupation at Wahkpa Chu'gn is extremely scanty and provides little evidence of the activities taking place. The Avonlea cultural materials found in area C at the site include simple fire hearths, and fire-cracked rock suggesting use of that portion of the site as a camp or meat processing area. Firecracked rocks found were apparently produced in the process of stone boiling. This is a technique of heating water for cooking meat or rendering grease from bones that is known to have been employed by many historic Indian groups. In stone boiling, rocks heated in a fire were dropped into a container of water along with meat to be cooked or bones from which grease was being rendered. The rocks heated the water to a boil starting the cooking or rendering process. As the stones in the container cooled they were replaced with hot stones and returned to the fire to be



Indian women using heated stones to boil water, "stone boiling". Water to be heated is in an earth pit which is lined with a piece of hide.



Avonlea Phase arrowpoints from Wahkpa Chu'gn and other sites in the Northern Plains.

reheated. The water could thus be kept steadily boiling by replacing cooled stones with hot ones. After a stone had been heated and cooled several times, it usually cracked and became crumbly and was probably discarded. The technique of stone boiling was employed by groups of peoples using containers which could not be placed directly over a fire. On the Plains, Indian groups probably used skin and pottery containers to hold water for boiling. The pottery vessels would disintegrate if placed directly over a fire.

Evidence from a number of excavated sites indicate Avonlea hunters were dependent primarily upon bison for subsistence. Both buffalo jumps and pounds are known to have been utilized by Avonlea hunters. Interestingly, an Avonlea antelope kill probably functioning in much the same manner as a buffalo jump was recently excavated in northern Montana.

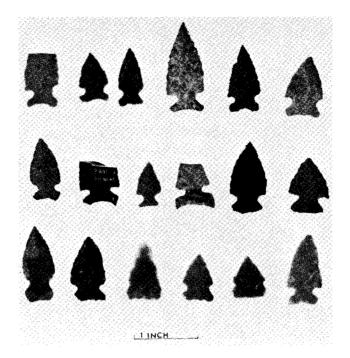
Pottery has been found at a small number of Avonlea sites. It is generally similar in form and decoration to that produced by Besant peoples differing primarily in the type of paddle impressions on the vessel surface. As mentioned, the paddles used by Besant potters were wrapped with a twisted cord. The impressions of these cords are preserved on the pottery. Avonlea potters apparently made their vessels in the same way but wrapped their paddles with a knotted cord or a piece of fabric.

Only a few Avonlea burials are known and these from northeastern Wyoming. At these sites a body would be buried in a pit along with a large quantity of artifacts. These are primary burials, that is, the body was probably buried soon after death with the flesh still on the skeleton.

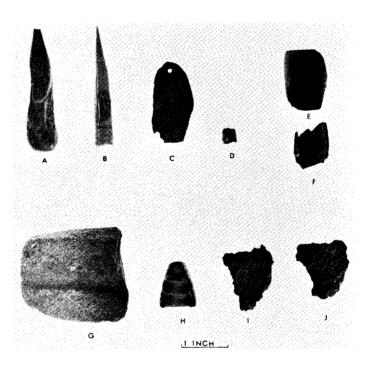
#### **OLD WOMEN'S PHASE OCCUPATIONS**

After 800 A.D., sites of the Besant and Avonlea phases disappear to be replaced in this area by sites of the Old Women's phase characterized by a number of styles of small arrow points. The Old Women's phase peoples are present until the historic period and are apparently the ancestors of various historic groups in the area. Old Women's phase peoples used all areas of the Wahkpa Chu'gn site extensively from about 800 A.D. until 1500 to 1600 A.D. Pottery has been found in the Old Women's phase sites which is related to the Avonlea pottery suggesting Old Women's developed out of Avonlea.

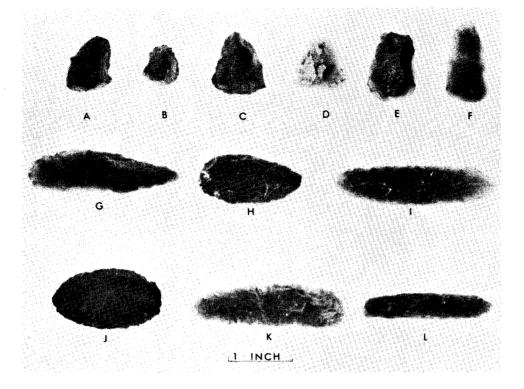
During the Old Women's phase at Wahkpa Chu'gn, area A apparently served as a kill area while areas B, C and D served as camp and meat processing areas. Bison were killed in area A; roughly butchered and transported to the other areas where some of the meat was cooked for immediate consumption and



Old Women's Phase arrowpoints from the Wahkpa Chu'gn site.



Old Women's Phase artifacts from the Wahkpa Chu'gn site. A, B—bone awls. C—bone pendant. D—bone bead. E—F—fragments of stone smoking pipes. G—piece of sandstone with groove for smoothing arrowshafts. H—fossil ammonite believed by historic Indian groups to posses magical powers. I, J—fragments of pottery.

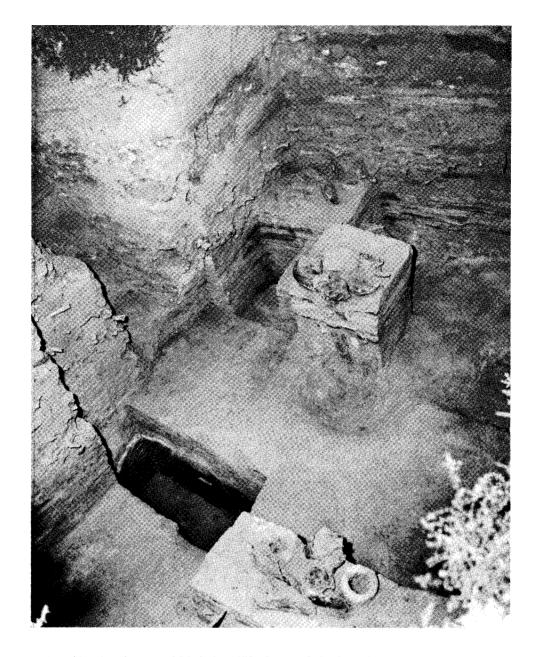


Old Women's Phase artifacts from the Wahkpa Chu'gn site. A to F scrapers used to remove fat and flesh from hides for tanning. G to L stone knives.

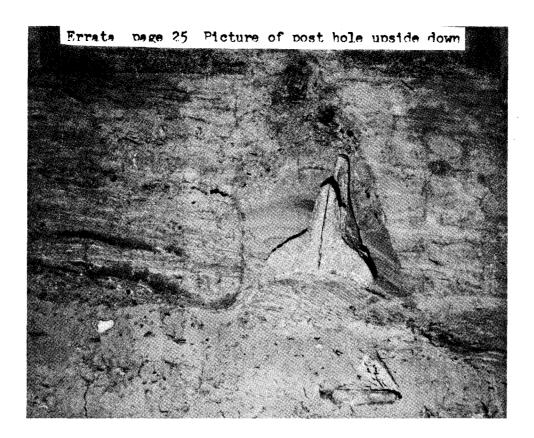
the rest would be dried for making pemmican. Kane (1859:69) describes the making of pemmican,

"... thin slices of dried meat are pounded between two stones until the fibres separate... this ... (is) put into a bag of buffalo skin with melted fat, and mixed together while hot, and served up, forming a hard and compact mass.... One pound of this is considered equal to four pounds of ordinary meat, and the pemmi-kan keeps for years perfectly good exposed to any weather".

In the upper exhibit of area A evidence of a corral structure was found in excavation suggesting the area was used as a pound. This pound was built by first digging a series of post-holes two to three feet apart in the outline of the corral. Each post-hole was about one foot in diameter and one to one and one half feet deep. In each, two upright posts three to four inches in diameter were placed and wedged in place using complete bison skulls, other bison bones and rocks. Branches and poles were then woven between these upright posts to construct the corral wall. There is clear evidence that this

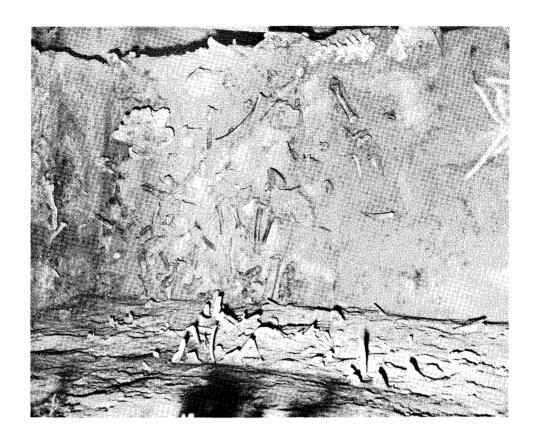


View of interior of Upper exhibit during 1972. One post hole of corral structure exposed in lower right; two post holes in upper left corner. Earlier excavations removed two post holes from center area. Wall of corral apparently ran from lower right to upper left hand corner of photo.



Cross-section of posthole forming part of corral structure in Upper exhibit of area A.

corral structure was partially destroyed by fire and then repaired on at least two occasions. The use of complete buffalo skulls to wedge the upright posts apart probably reflects ceremonialism connected with construction and use of the site since the skulls of bison killed in the pound have all been smashed probably in order to remove the brains and nose cartilage-both prized delicacies. In recent years, archaeologists have begun to carefully examine the bones of the bison killed to see what information they can provide. Some buffalo bones from the Old Women's phase layers at Wahkpa Chu'gn are from unborn or new-born calves while others are from animals six months old. Since bison commonly calve in April and May, this indicates the site was used both in the spring and fall. Early accounts tell us the Indians could look at the remains of a bison and tell what tribe had butchered it. Audubon (1960, from Nelson 1973:150) describes one method of butchering he observed near Fort Union in 1843,



Old Women's Phase bone layer in Upper exhibit of area A.

"... three or four hunters ... place the animal on its belly, and by drawing out each fore and hind leg, fix the body so that it cannot fall down again; an incision is made near the root of the tail, immediately above the root in fact, and the skin cut to the neck, and taken off in the roughest manner imaginable, downwards and on both sides at the same time . . . . Now one breaks in the skull of the bull, and with bloody fingers draws out the hot brains and swallows them with peculiar zest; . . . the flesh is taken off from the sides of the boss, or hump bones, from where the bones begin to the very neck . . . . The forequarters or shoulders are taken off, as well as the hind ones, and the sides, covered by a thin portion of flesh . . . are taken out. Then the ribs are broken off at the vertebrae, as well as the fore and hind legs only, are cut out last. The feet usually remains attached to these; the paunch is stripped of its covering layers of fat, the head and backbone are left to the wolves . . . . ".

At Wahkpa Chu'gn and other bison kill sites, it is clear that many more buffalo were often killed than were used. When a herd of buffalo were driven into a pound or over a cliff, it was impossible to get only as many animals as were needed. In such instances the Indians selected the choicest parts of the animal and left the rest behind. By careful study of the bones archaeologists can often find evidence of such food preferences.

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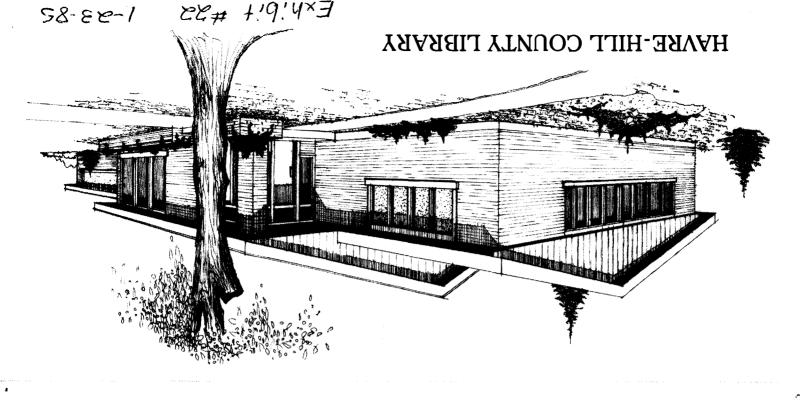
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When we evaluated all the alternatives for a future location of the Havre-Hill County Library, we believed the old Havre Clinic building was the most economical choice. With reasonable interior and exterior change, it will adapt quite well to a library.

ARCHITECT LOWELL SPRINGER

A library has traditionally been the depository of man's knowledge; the "place" where chronicles and information not generally available to the average home may be stored for reference and personal enlightenment. The books that inspire the imagination and provide the information must be available to all people. The bigger the library resources, the more useful the library becomes.

MAYOR RAYMOND G. WATSON

The depth of a community is not measured by size alone but also by the caliber of its institutions. The awareness and understanding its citizens hold for the past, present and future is demonstrated in the quality of its library services.

SENATOR STAN STEPHENS

The generous gift of the Havre Clinic has made possible a consolidated library which will provide better access to library facilities, eliminate services duplicated by two government agencies, and provide much needed space for updating library equipment, facilities and services for the public it serves. Your contribution to this renovation is an investment in the future of our area and a measure of your pride and faith in its continued development.

BOARD OF HILL COUNTY COMMISSIONERS

The new consolidated library will be a giant step forward for all city and rural citizens of Hill County. I applaud the leadership being provided by the newly formed library board and their desire to fund the remodeling of the new facility without tax support.

STATE REPRESENTATIVE RAY PECK

## **Increased Services**

Our new library will have a book collection of 90,000 volumes which is an increase of 50 percent over the city's present collection and 100 percent over the county's present collection. Our new library will operate during morning, afternoon, and evening hours and weekends. A book drop will be available for after hour use.

## More Space

Our new library will have 12,500 square feet, the area recommended by the American Library Association and an area more than double our current space.

# Accessible Building

Our new library will be serviced by an elevator, will contain facilties for the handicapped, and will have no outside stairway.

## Meeting Room

Our new library will have a multipurpose room for public use which will accommodate up to 40 people.

## Convenient Parking

Our new library will have 30 off-street parking spaces reserved for patron use.

## Reasonable Cost

Our new library building has been donated by the Havre Medical Center. The amount necessary to transform the building into a library is \$285,000. Costs of alternative properties considered for a new library were estimated at \$550,000 to \$1,329,000.

## No Tax Increase

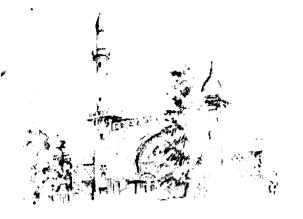
Our new library can be completed and operated without additional public taxation. Individual participation by the residents of Hill County can finance the renovation needed. Please help our new library.

Exhibit 23

1-23-85



Noill & Park Avenue Helena, Montana 59601



CIVIC CENTER FACT SHEET

BOARD

THE HELENA CIVIC CENTER BOARD OF DIRECTORS - ADVISORY BOARD TO THE CITY OF HELENA.

The Helena Civic Center Board of Directors is an 18 member board of private citizens. This board is appointed by the City Commission to serve in an advisory capacity to the city in all matters concerning the management of the Civic Center, and to function as the primary fund raiser for capital improvements.

In 1983 the Helena Civic Center Board of Directors embarked on a five year plan to bring the Helena Civic Center up to code, to improve the acoustics in the auditorium and ballroom, and to restore the interior and exterior of the building.

#### HISTORY -

USE OF BUILDING

The Helena Civic Center was built in 1920 as a Shrine Temple and was the only one of its kind between Minneapolis and Seattle at that time. The auditorium and ballroom were used for Shriner Ceremonies. The ballroom holds 1500 people and has a 7000 sq. ft. hardwood dance floor. The auditorium has a 2000 seating capacity and audiences enjoy an unobstructed view of the stage. The auditorium stage is a standard 44 foot width, but only 26 ft. deep. The vaulted wood ceiling over the audience soars 60 feet.

The City of Helena acquired the building in 1938. The City built an annex to house the current Fire Department and remodeled the lobby and basement areas to accompdate the Police Department and other city offices. In 1977 all city offices except the Police and Fire Departments moved to the renovated City-County Building at 316 North Park. The Helena Police Department will relocate to a new Justice Building in 1985. The Fire Department will remain in the annex to the building and the original Shriner building which houses the auditorium and ballroom will continue to be used by the community.

It has been estimated that 75,000 to 100,000 people pass through the Civic Center on an annual basis. The Helena Civic Center serves many segments of the population in the Helena area. It is the home of the Helena Symphony Orchestra and Chorale, and is used on a regular basis by the Community Concert Association, the Helena Arts Council Electrums and the Northwest Rendezvous of Art, Grand Street Theatre, Carroll College, the Helena Boychoir and the Helena Series for the Performing Arts.

#### HELENA CIVIC CENTER

page 2

Events at the Civic Center over the past year have included karate, dance, drama and art classes, banquets, dinner dances, charity balls and auctions, antique shows, arts and crafts shows, military ball, home cooking show, ski fashion show and expo, home and business expos, educational workshops, youth in government conferences, music festivals, conventions and assemblies. In addition the community enjoyed outstanding jazz, classical and country guest performing artists as well as ballet, mime and light opera productions at the Civic Center.

## Renovation Projects

In 1983 an acoustical study of the Civic Center auditorium was funded by the Burlington Northern Foundation.

The acoustical study confirmed that the Civic Center auditorium needed acoustical and stage improvements to survive as a major performing arts center. The study found that sound directed to the audience from the stage "bounced" off the masonary walls, loge partitions and fixed seating, and that orchestras positioned in front of the stage lost sound in the high ceilings.

The acoustical study recommendations were as follows:

- (a) Upholster all wood fixed seating in the auditorium.
- (b) Extend the auditorium stage 12 ft. and add an acoustical shell and a series of ceiling reflectors.
- (c) Remove the masonary auditorium loge partitions surrounding the stage arena and replace them with carpeted risers and new loge seating.
- (d) Add acoustical panels to the back masonary wall of the auditorium.
- (e) Add a sound delay system and more speakers to the existing auditorium sound system.

The board started fundraising for the acoustical improvements in 1983 by launching a three phase "Buy A Chair" campaign. Phase I and II campaigns have been completed. Over \$50,000 was raised to upholster the fixed seating in the front of the auditorium.

# HELENA CIVIC CENTER page 3

#### 1985 - 1986 Fundraising and Renovation Schedule

1/1/85	Fundraising	will	begin	for	Phase	III	"Buy	A C	hair"
	campaign.								

- 1/1/85 Fundraising will begin for the purchase of a Wenger sound shell, rigging and ceiling reflectors.
- 7/1/85 The Civic Center auditorium stage extension and loge renovation is scheduled to begin.
- 7/1/85 Four hundred (400) chairs in the Civic Center are scheduled for renovation (repaired, upholstered and re-anchored to floor).
- 1/1/86 Fundraising will begin for the remainder of acoustical improvements and the purchase of loge seats for the renovated loge section.

All contributions to the Helena Civic Center Improvement Fund are tax deductible. A brass plaque in your name will be permanently installed on the Civic Center Donor Wall.

#### References

Russ Ritter, Mayor City of Helena 316 N. Park Helena, MT 59623 (406) 442-9920

Margaret King, Chairperson Helena Civic Center Board 4015 Chapparal Rd Helena, MT 59601 (406) 442-5412

#### HELENA CIVIC CENTER

page 4

#### Board of Directors

Clark Pyfer Box 1699 Helena, MT 59624 (406) 442-5520

Velma Reber 1726 Lockey Helena, MT 59601 (406) 442-5759

Wayne Whitney A.I.A. P.O. Box 1198 Helena, MT 59624 (406) 443-2340

Leon Clark 1323 Hauser Helena, MT 59601 (406) 442-0845

Kenneth Kohl 1120 Flowerree Helena, MT 59601 (406) 443-1668

Shirley Cleary 1804 Belt View Helena, MT 59601 (406) 443-4535

Rev. Arch M. Hewitt 511 N. Park Helena, MT 59601 (406) 442-9919

Harold Stearns 1515 Highland Helena, MT 59601 (406) 443-5599

Judy Kline 425 Raymond Helena, MT 59601 (406) 442-0258 Kay Turman 1300 Stuart Helena, MT 59601 (406) 443-1855

Mary Carparelli 918 E. 6th Ave. Helena, MT 59601 (406) 443-2347

William Porter 1425 Winne Helena, MT 59601 (406) 442-7992

Joe Upshaw 2016 Highland Helena, MT 59601 (406) 442-5956

Dee King 1499 Beaverhead Dr Helena, MT 59601 (406) 442-2686

Albert Erickson 1507 Broadway Helena, MT 59601 (406) 442-2471

Grant Hiesterman 711 Orange Helena, MT 59601 (406) 443-4002

Beverly Gibson 1764 Spruce Dr Helena, MT 59601 (406) 442-8826

Chase Patrick. Technical Consultant 2402 Greyson Ct. Helena, MT 59601 (406) 442-7562

HELENA CIVIC CENTER page 5

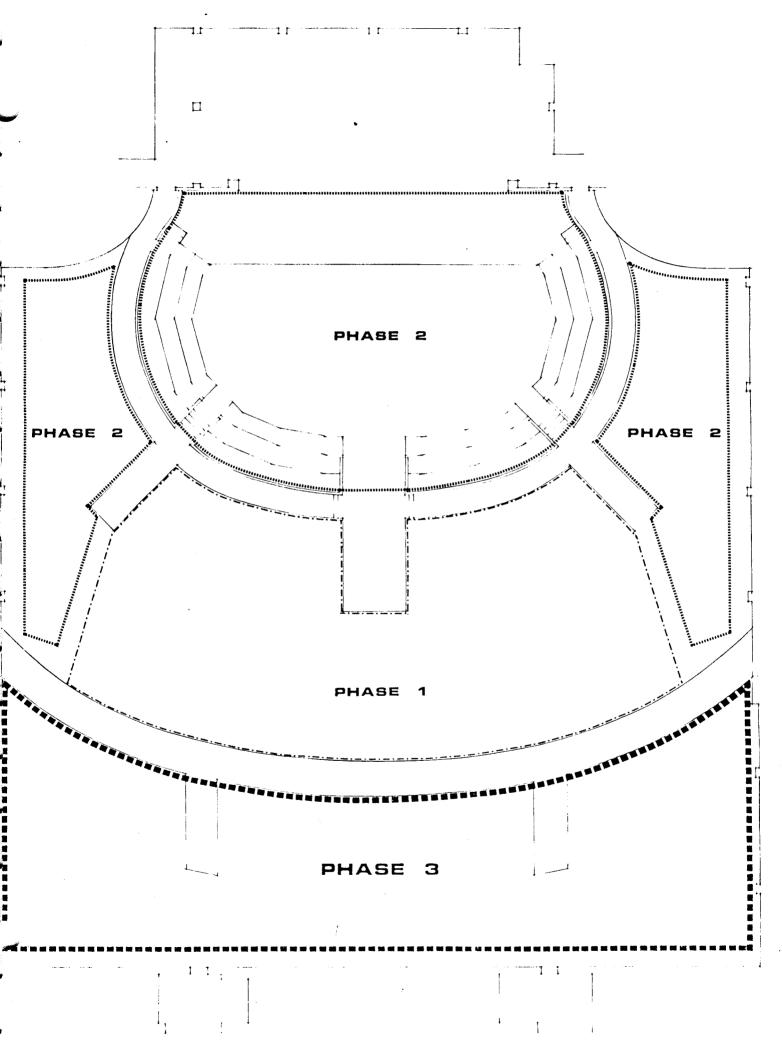
#### Grant/Contributions Contact Person

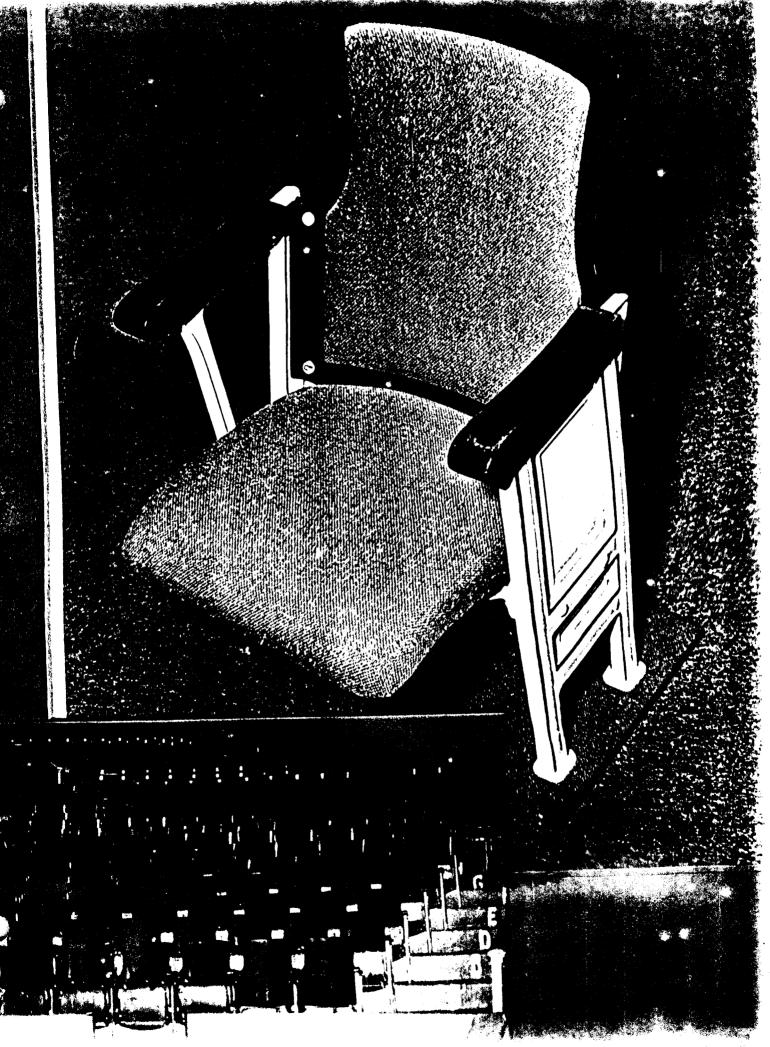
Marilyn Evans, Director Helena Civic Center Neill and Park 316 N. Park Helena, MT 59601 (406) 442-9920 ext. 484

Contribution Proposal: \$37,000

Date: January 23, 1985

Cultural and Aesthetic Project Grant Applicant







# NEW STACHMENTS DERSHE

Internal State of State of the State of the

Good news! With Wenger's new Stagemaster Shell, you can now offer the benefits of a full stage shell (to clients who have found this solution out of their budget range) for less than half the cost of a custom shell!

Selected materials and years of research give Stagemaster high acoustical effectiveness. This integrated system of side towers and overheads is ideal for medium size performing halls in high schools, colleges and public auditoriums. Because towers are easily moved, the shell can be made smaller or larger to fit performances by both large and small groups.



Full specifications on Stagemaster are on back cover of this brochure

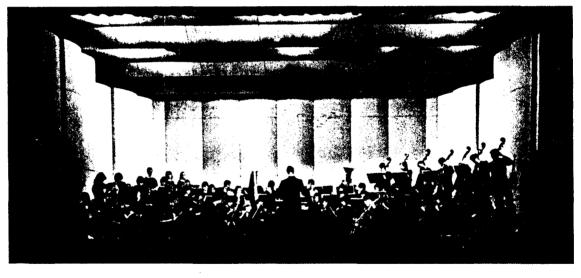
#### Stagemaster user says:

"When we set out to renovate our 50year-old auditorium, we wanted excellent acoustics. A portable shell wasn't enough, and a custom shell was just simply out of reach

financially. Then Wenger came up with the Stagemaster Shell. It's just what we needed and right in line with our budget. We are very pleased!"



Roger H. Tenney Choral Director Past National Teacher of the Year Director, The Roger Tenney Chorale



## Why an acoustical shell?

An acoustical shell serves as a blending chambersurrounding the performing area to mix the sound and project it to the audience. Beyond a shell's sound-enhancing value, it provides a pleasing visual setting for the performance.

The prime benefit of a shell is the bond it forms between performers and audience. In projecting and controlling reverberation, it allows a full, rich and balanced sound to reach the audience in all parts of the hall. Without a shell, sound is often dissipated in many directions. As a result, the sound that reaches the audience is muffled or distorted.

A second vital function of the shell is its large amount of benefit to the performers. Performers can hear themselves and the other performers. This improves the blend and ensemble of the group. Also, a shell makes it possible for a group to perform in the same acoustical setting in which it rehearses.

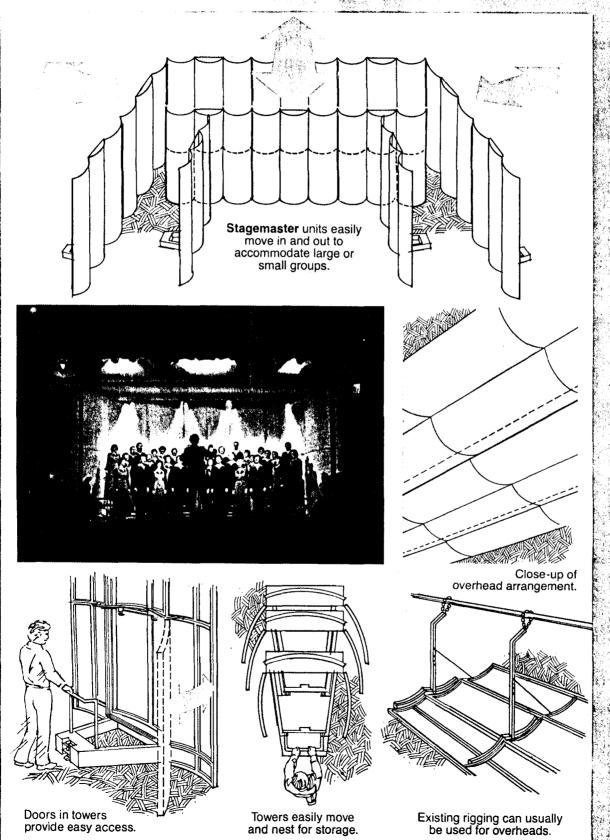
Wenger Corporation pioneered the development of acoustical shells, and has worked closely

with architects and acoustical consultants through the years to develop solutions for many of the country's leading performance halls. With the introduction of our STAGEMASTER SHELL this year, we are now able to offer you and your clients a complete range of acoustical shell solutions.

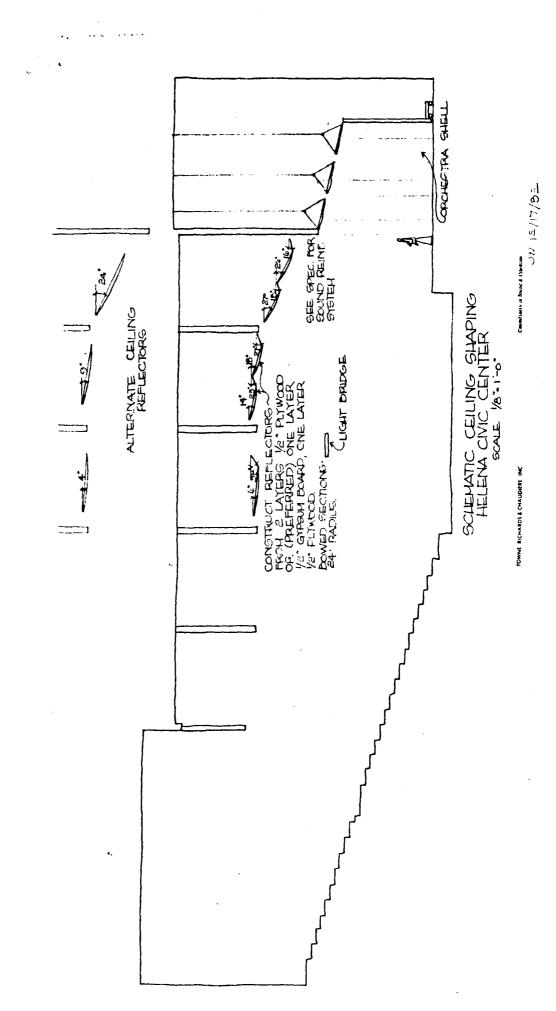
We want to work with you! Phone us TOLL FREE or write today. Let us know what you're looking for on the project you have on the boards. Wenger has the right shell at the right price to fit your plans!

# Electron Electronia (astrone)





and nest for storage.



# STACEY HALL, INC.

Historical, Cultural and Memorial VOLBORG, MONTANA 59351

August 24, 1984

Mr. Bill Pratt, Director Organizational Services Montana Arts Council 35 South Last Chance Gulch Helena, Montana 59620

Dear Mr. Pratt and Committee Members:

Please find enclosed a grant application from the 1986-87 Cultural and Aesthetic Project Grant Application respectfully submitted from the STACEY HISTORICAL, CULTURAL, AND MEMORIAL HALL, INC.

A committee has been formed in the Stacey community and has filed for Montana non-profit Articles of Incorporation bearing the title—Stacey Historical, Cultural, and Memorial Hall, Inc. The purpose of this corporation is to establish a community hall, with a primary emphasis on the historical, cultural, and memorial aspects of the community. Please find enclosed a copy of a brief historical record of the Stacey community which was taken from the Powder River County book Echoing Footsteps. Also enclosed is a Montana state map which defines the location of Stacey and the service area for which this project is intended.

The project plan is to erect a steel building approximately 60 by 64 feet which would not only serve as a community hall but a depository for historical items of significance to the Stacey community. The main portion of the hall will be utilized for cultural activities with a separate room to be utilized strictly as a Memorial Room.

One of the prime reasons for establishing such a center at the Stacey community is that it is a very isolated community being approximately 65 miles from the nearest community offering any cultural activities (Miles City).



The cost of establishing "THIS CENTER" shall be approximately \$85,183.00 with the local Stacey Hall, Inc. Committee raising \$34,000.00 in cash and an additional \$21,450.00 from "hard" in-kind contributions.

We respectfully request and appreciate any consideration given to this grant application.

Sincerely,

Delores Kolka, Committee Chairman STACEY HISTORICAL, CULTURAL, AND MEMORIAL HALL, INC.

#### DELORES I. KOLKA

Rural Route Volborg, MT 59351 (406) 784-2283 Date of Birth: September 27, 1938 Place of Birth: Miles City, MT Social Security Number: 517-90-1825

#### EDUCATIONAL BACKGROUND

#### 1957 Graduate of Custer County High School

#### LEADERSHIP SKILLS

#### 4-H

1967-1984
3 Terms
2 Terms
1983
1984
1983-1984
1984

Leader of Liscomb Mountain 4-H Club County 4-H Council Vice President County 4-H Council President Montana District 4-H Council Vice Chairman Montana District 4-H Council Chairman Member of State 4-H Executive Council Treasurer of State 4-H Executive Council

#### 25 Years

#### HOME DEMONSTRATION CLUB

Presently a charter member of the Custer Forest Home Demonstration Club. Have held all offices on several occasions.

#### COMMUNITY EDUCATIONAL PROGRAMS

#### HELPED IN THE SPONSORSHIP OR ORGANIZATION OF:

Driver's Education Hunter Safety Course Fire Safety CPR Wills and Estate Planning

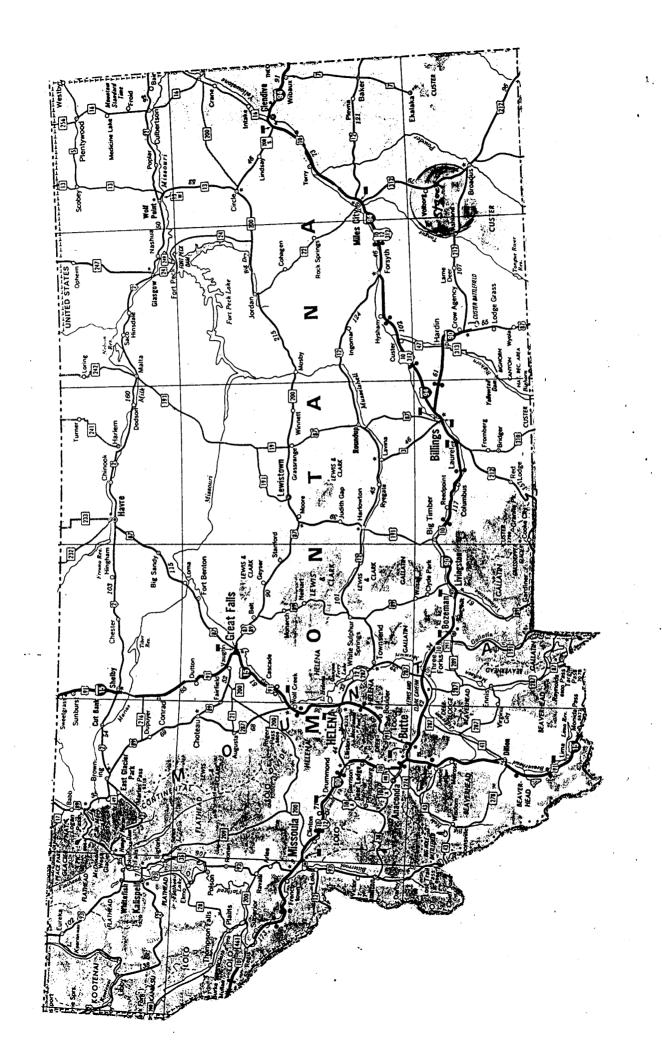
#### PERSONAL REASONS FOR WANTING POSITION

I am qualified to be chairman of this committee because I have lived in this community 46 years, have been married 27 years, raised 5 children, and am aware of the ever growing need of this type of a project - service.

Because of my previous and continued involvement in family and community activities, I have the leadership capability to see this project to its completion and its continuous operation without future project funds.

#### Furnished upon request.

#### REFERENCES





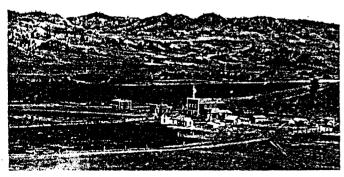
The Stacey Baseball Team—about 1911 or 1912. Left to right, seated in the front row: Chas. Pugh (5), Chas. Paine (6), Chas. Jesse (7), Ernie Rydell (8), Mott Ball (9).
Standing in the back row: Alex Campbell (1), Leo Gaskill (2), Zi Walbridge (3), Wilson (4), J. T. Hamilton (10) manager of the team, standing at the far right.
Man in the background, Harry Lund (11).

STACEY, MONTANA

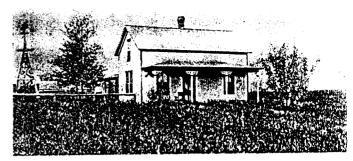
The Stacey post office was created in 1895. The original location was near the Big Pumpkin bridge on the Camp Creek road on the land now owned by Mrs. Freida Hagedorn. Charles Pring was the first postmaster. It was named after Mr. L. W. Stacy, who lived at the (cross 5) ranch. Stacy Avenue and the Florence Stacy Memorial Fountain in Wibaux Park in Miles City, are also named after the Stacy family.

In 1897, the post office was moved to what became the town of Stacey on Little Pumpkin Creek, with J. T. Hamilton as postmaster. He added the E in the Stacey name. At this time, Broadus, Olive, and Selway were served through the Stacey office. Mr. Hamilton operated a general store in connection with the office until 1914, when we moved to Miles City, Montana. Zi Walbridge operated it for several months, then it was discontinued and the people were served from Volborg, at the Charlie Allen ranch. The Volborg site was then moved 3 miles up Big Pumpkin Creek near the present location.

In 1918, Mr. and Mrs. John Olson purchased the Stacey store from Walbridge and Alec Campbell, and were successful in again having a post office here. Later, in 1923, the Olsons moved to Ashland, Montana, and the office was operated by Mrs. Myrtle Johnson. Successive postmasters have been Richard Eacock, Eva Gold, Myrtle Johnson, Eva Gold, and Mae Wood. Consolidating ranches, with fewer patrons, plus route changes, discontinued the office in October, 1959.



Stacey, Montana-1917.



The J. T. Hamilton Residence at Stacey. This building is still standing.

The first mail carrier from Stacey was Richard Eacock, known locally by the descriptive name of "Whistling Dick". He carried the mail by team from Beebe via the Adams place, crossing the divide west of the present junction of the Big Pumpkin Creek and Highway 212, making the trip once a week. In 1900, E. W. Wood came from Iowa by mail stage to visit the Charlie and Sam Smith homes. The fare was \$3 from Stacey to Beebe. He paid this to walk behind a two-wheeled cart. It broke the trail and traveling was much warmer on foot. Whistling Dick owned and drove the first car up Little Pumpkin Creek. It was an International High Wheeler with a stick drive.

Mail contracts were open for bids every 4 years. In 1915, Mott Ball, J. T. Hamilton's son-in-law, was the successful bidder. He hired J. H. VanDyke to drive from Stacey to Selway, and Nels Pearson as driver from Stacey to Beebe. The trip was increased to three times each week. Nels drove from Stacey to Beebe, the years of 1915-16, for 17 months, never missing a trip. Driving to the Charlie Allen ranch, he changed teams there and went to Beebe, stayed all night, picked up a fresh team again at the Allen ranch, and returned to Stacey. Each trip usually had one or two passengers, 500 to 1,000 pounds of freight for the store and neighboring ranches, plus a jug or so of whiskey. Going freight for the whiskey was \$1 per gallon. Drivers wages were \$40 per month, passenger fare \$3, meals 50c. The mail contract was let for \$2850 per year. In 1915, Fred Trautman drove stage for his uncle, C. Lewis, from Stacey to Broadus via Loesch, Camp Creek, Olive, and Broadus with a team of mules.

Zi Walbridge operated a blacksmith shop in Stacey many years prior to taking over the store and post office in 1914. The original blacksmith shop burned and was rebuilt.

Stacey also boasted the services of a drug store and Dr. Tom MacKenzie. This building also burned after being converted to a bunkhouse in the '20's.

The hotel, being a necessity, was an imposing two-story building, with 9 bedrooms upstairs, 2 bedrooms downstairs, a living room, dining room, kitchen, lobby, and front porch. Mrs. Henry Ervin was first proprietor of the hotel. Good meals were 50c. Mrs. Lulu Shy was a later proprietor of this establishment. She was succeeded by Mr. and Mrs. Will Flannery, and then by Ed Morris, a brother-in-law of Mrs. Jim Sutton. In the late '20's, it was torn down and used to rebuild the (cross 5) ranch on Big Pumpkin.

Cross Five Brand.



Stacev rodeos were also famous in the early days. Starting in 1913, one was held each year until 1923. Complete rodeo grounds included a mile race track. Ord Ames was judged champion in 1919. Sky Rocket, the notorious bucking horse, began his career here. The original owner couldn't ride him so said she would give him to anyone who could, and Pat Loney could, so he then owned the horse. Sky Rocket was also ridden by a Ki Cees at a Stacey rodeo. A crazy sheepherder killed Pat Loney while he was taking Sky Rocket to a rodeo. As Pat walked up to the wagon, the sheepherder shot him, and Pat fell dead over the wagon tongue. He lay there for some 3 days in the month of July, until the herder sent word to the ranch, "There's a body laying across my wagon tongue" When they arrived at the wagon, the herder stepped out of his door and told them, "I was in hopes you'd come after him. He is beginning to stink until I can't eat". Sky Rocket, and the saddle horse Pat had been riding, still remained tied to the tree.

A new two-story store building was erected at Stacey in 1908. Floyd Daily of Ashland is one of the surviving builders. The dance hall above was classed as "the very best," having a maple floor. Traveling vaudeville shows, plus silent movies shown by Will Flannery, were attractions, in addition to the dances. Later the floor was removed by Clarence Rowe and used in a house in Broadus. Later day operators of the store were Campbell and Walbridge, Kirkpatrick, the

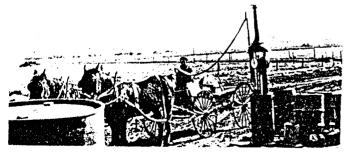
Olsons, and Dick Eacock.

Called to the First World War, Nels Pearson was replaced by Victor Clancy and Bobby Rolfe as drivers of the mail stage. Upon his return, Nels again drove the stage.

In 1924 the mail route was shortened to a Stacey-Volborg route, with J. W. (Bill) Pearson as carrier. A popular rhyme among the people was, "One 'ole sock and one 'ole shoe Gone after the mail with Cub and Blue." The final change in 1929 was the Ashland-Volborg via Stacey route. The mail goes twice a week. Drivers on this route were Sam McKelvey, George Morrow, Al Pikkula, Mike Smith, Leonard Kamhoot, Ernie Coon, and Ray Wilbur.

As the oxen gave way to the horse and it in turn to the automobile, Stacey was a victim of the changing times. The closing of the store in 1925, new mail routes, and better roads were the forces causing Stacey to decline. Surrounding homesteads were combined and fenced into separate larger ranches, with Standish Johnson being owner of Stacey. He, in turn, sold to William Englehardt, with the present owner being Eugene Wood.

Original buildings still remaining include the J. T. Hamilton house and milk house, the store building, the Catholic Church, and the blacksmith shop.



Bill Pearson and his mail stage at the Volborg Post Office.



St. Charles Borromeo Church - Stacey, Montana.

# POST OFFICE AT STACEY POWDER RIVER COUNTY, MONTANA

Established on December 13, 1888. Postmasters: Charles Pring, December 13, 1888; John T. Hamilton, September 22, 1898; Alexander Campbell, November 15, 1923; Ruth B. Cain ,declined), April 3, 1915; Zi A. Walbridge, October 5, 1917; Lora Z. Walbridge (declined), August 20, 1917; Christian H. Schacher (declined), March 8, 1918; Myrtle Olson, November 14, 1918; Mrs. Myrtle Johnson, April 6, 1923; Hedley R. Eacock, December 20, 1923; Alfred S. Johnson, September 28, 1925; Mrs. Eva G. Gold, May 29, 1929; Mae Wood, December 15, 1949. (Successor appointed after 1929).

# SAINT CHARLES BORROMEO MISSION by Mrs. Eugene Wood

The first church in Powder River County was built in 1914-15 at Stacey under Fr. T. Rocque. The frame structure was built by Ross Decker on an acre of land donated by Mr. and Mrs. J. T. Hamilton. The altar was from the old Center Street Church in Miles City, and the original pews are now used in the Broadus Catholic Church. The monthly church services were conducted by the priests from the St. Labre Mission near Ashland, Montana. Since 1935, care of the St. Charles Church was changed from St. Labre to Broadus, with Father Patrick Berther in charge of the entire parish. Nearly everyone in Powder River County knows Father Pat, as he is called.

Since most of the original settlers have moved away or died, and due to the coming of the automobile and better roads, the St. Charles Church was no longer needed. The building was sold in 1964.

#### STACEY CEMETERY

Charles Daly donated an acre of land near the north Stacey School in 1908, for a cemetery. The following persons are buried there:

Mrs. Edward Amick, Mrs. Lewis M. Griffin, Cora Brinegar, Mr. Reuben Miller, The first Mrs. Charles Paine, John Henry VanDyke, Mr. Issac (Shorty) McCann, beside his partner, Mr. Reuben Miller.

# OTHER KNOWN GRAVES IN LITTLE PUMPKIN DRAINAGE AREA

Those buried at the Old Griffin ranch buildings are: Mrs. Julia A. Daly, mother of Mrs. Griffin, James Elmer Griffin, age 10 years, Blanche Vivian Griffin, age two and one-half years. The last two children of Mr. and Mrs. Lewis M. Griffin.

# CULTURAL AND AESTHETIC PROJECT GRANT APPLICATION FORM

(1)	Applicant						
	Contact Person: Mr. Ted Fletcher						
	Title:	Powder River County Commissioner					
	Governing Unit:	Powder River County Commissioners					
	Address:	Powder River County Courthouse					
	City:	Broadus State: Montana Zip: 59317					
	Telephone:	(406) 436-2657 Home: (406) 784-2435					
(2)	Project Director						
	Name:	Mrs. Delores Kolka					
	Title:	Chairman, Board of Directors					
	Organization:	Stacey Historical, Cultural, and Memorial Hall, Inc.					
	Address:	Rural Route					
	City:	Volborg State: Montana Zip: 59351					
	Office Telephone:	(406) 784–2283					
	Home Telephone:	(406) 784–2283					
(3)	Project Title	Stacey Historical, Cultural, and Memorial Hall, Inc.					
(4)	Project Description	(A brief but complete description must appear in the space provided. Additional descriptive information may be attached.)					

This project is to construct and/or erect a steel building approximately 60 by 64 feet which would not only serve as a community hall but a depository for historical items of significance to the Stacey community. The main portion of the hall will be utilized strictly as a Memorial/Historical room. This Memorial/Historical room will be approximately 24 by 30 feet.

The cultural activities shall include but not be limited to the following kinds of activities: utilization by school districts for children's theatres, plays, assemblies; Elementary Track Meets; the Stacey Rodeo Club activities and meetings; the Powder River County Extension Service; political rallies; church services; Bible School; arts and crafts classes; CPR classes; roller-skating; aerobics, 4-H meetings and classes; dances, folk dancing, and square dancing; fiddlers and fiddle instruction' Tri-county special education screening and work with special education students; social gatherings, such as anniversaries and receptions, art fairs, etc.

(5)	Project Type (check one)
	[X] One-Time
	[ ] On-Going
	—When will the project start? <u>07 / 11 / 84</u> (Incorporating date and began fund raising.)
	—When will the project end?/
	—How many full-time staff are involved? O
	[ ] Operational Support
	[ X] Capital Expenditure
(6)	Project Service Area (check those which apply; specify name of community, city, county or tribe; estimate percentage of expenditure going to the area(s) served)  Percentage
	[X ] Local Powder River County, Custer County, and Rosebud County
	[ ] Regional
	[ ] Statewide
(7)	Who will benefit from this project? (If the project is designed to primarily serve those with special needs, attach documentation from representatives of that group showing that the project addresses their needs and that they are involved.)
	[X] General Population Stacey, Volbord, Coalwood, Broadus, Ashland, East Fork, Number to benefit Beaver Creek, Powder Creek, and Pumpkin Creek.
	[ ] Special Population (specify)
	Number to benefit
(8)	What is the purpose or goal of the project?
	The purpose of this project is to build a community hall for the
	purposes of cultural, historical, memorial, and educational programs
	and to be utilized by the total general population from the youth to
	the Senior Citizens. There are no special ethnic or other identifiable populations. The building shall also be utilized by the two adjoining
	populations. The puriting start also be defined by the two days in the

school districts to hold school activities for such things as National Assemblies, school plays, sporting events, community concerts, and cultural activities, such as folk and square dancing, and television video viewing.

Why is this project needed? How was this determined?

The need was determined through community meetings and general discussions by community members, with the first formal community meeting being called on or about March 31, 1984. The community is showing growth, and is 65 miles from any cultural activities (which would be the town of Miles City) and 20 miles of that is graveled road. (10) How will the goal(s) be achieved? Indicate major tasks (if applicable) and when they will occur. If you feel it would help the Committee to better understand your project, complete the Project Timeline Form. (attached at end of Application Form)

There are approximately 76 community volunteers committed to raising funds and to help with the site preparation, finish construction work, and laborers for any professional work, such as electricians, plumbers, erection crews, well drilling, etc. See financial section for further information.

#### (11) How will the project be publicized and made available and accessible to the public?

All planned activities and events will be published in the Powder River County <u>Examiner</u>, Miles City <u>Star</u>, and posters; oral communication between the school districts; and the local radio stations located in Baker, Forsyth, and Miles City, Montana.

#### (12) What will be the end result of the project and how will it be evaluated?

The end result of this project will be a permanent historical, cultural, memorial, and educational facility located in the Stacey community. The building shall be utilized as enumerated in #8. The evalutaion criteria shall be completion of the building project by the contractor and the acceptance of same by the Stacey Hall, Inc., Board of Trustees.

#### (13) Will the project continue beyond the grant period?

Yes [X] No (check one)

If "yes", what are plans for future funding?

Note: The project and purpose is for a permanent structure and the grant application does not include any operational funds. Any operational costs shall be borne by the corporation.

If in Question #5 you checked "operational support", submit a complete funding history for the current year and the two preceding years and budgets for the next two years.

The funding history and budgets should include (a) income by sources and amounts; (b) expenditures by categories and amounts; and should be comparable among all years.

In addition, include a statement indicating why support is necessary from the Coal Tax Trust Fund and what efforts have been or will be made to replace this grant from other sources.

14.	How many volunteers do you estimate will be in They include the 4-H club members, Stacey Roping Club, and the men of	the Homemaker's organization, the the community. See attached financial ers will be utilized.
	information as to how these volunte	ers will be utilized.
15.	During which quarter will you make your first ex	penditures? (check one)
	[X] first six months	[ ] second six months
	[ ] third six months	[ ] fourth six months
	How much cash from the grant will you need to	meet these financial obligations? \$29,733.00
16.	I understand that by making application for Cultu the governing unit which I represent will provide responsible for the completion of the project, if it	ral and Aesthetic Project funds from the Coal Tax Trust Fund that financial and accounting services and will be fiscally and legally funded.
	I assure that no person shall, on the grounds of ra national origin, be excluded from participation in any program or activity which results from the ex	ce, creed, religion, color, sex, physical or mental handicap, age or i, be denied the benefits of, or be subject to discrimination under expenditure of grant funds.
	professional personnel, mechanics and laborers,	the Fair Labor Standards Act in regard to the employment of and the health safety and sanitary laws of Montana and that this missioner of Labor and Industry or the Secretary of Labor upon
	Signature of Authorizing Official	
	Date	
-	ou are applying for more than one Cultural and Aestl that not all your applications can be funded.	netic Project grant, list them in priority order by project title in the
Prio	rity #1	
Prio	rity #2	
Prio	rity #3	·
Atta	chments (Please check those attached)	
YOU	MUST ATTACH:	
	[ ] 20 copies of application form	•
	[ ] 1 copy of the resume of the Project Director	
	[ ] 1 copy of the resumes of administrative, ar description of the experience of those volunt	tistic, technical or production staff involved in the project or a teers who are significantly involved.
	[ ] 1 copy of documentation if the project will s	serve those with special needs.
	[ ] 1 copy of a complete funding history, future Trust Fund if application is for general open	hudgets, and statement for necessity of funding from Coal Tay
YOU	MAY ATTACH:	
YOU	MAY ATTACH:  1 20 copies of the Project Timeline Form	
YOU	MAY ATTACH:  [ ] 20 copies of the Project Timeline Form  [ ] 1 copy of a brief history of your organization	ating support.

## **BUDGET SECTION**

#### **INSTRUCTIONS:**

- Complete the budget section below for each activity of the project for which Cultural and Aesthetic Project grant assistance is sought.
- 2 Round all figures off to the nearest dollar.

3	Code:	—do not use this line
		—use this line for totals and subtotal

#### Chart I: Project Revenue

Do not include the grant amount requested from the Coal Tax Fund

Revenue	Totals
Admissions	-0-
Contracted Services Revenue	-0-
Corporate Contributions	, -0-
Foundation Grants	-0-
Other Private Contributions	\$23,000.00
Government Grants	· -O-
a. Federal	-0-
b. State/Regional	-0-
c. Local	-0-
Other Revenue	\$11,000.00
Applicant Cash	<b>–</b> 0–
Total Applicant Cash Revenue	\$34,000.00
Total In-kind Contributions (from Chart III, Line 29)	+ \$21,450.00
Total Project Revenue	\$55,450.00

### Chart II: Project Expenses

Expenses	Totals
Personnel	
a. Administrative	-0-
b. Professional/Technical/Production	-0-
c. Other	-0-
Outside Services	
a. Professional/Technical/Production	\$ 500.00
b. Other	-0-
Space Rental	-0-
Travel	-0-
Marketing	-0-
Remaining Operating Expenses	_0_
Capital Expenditures-Acquisitions	\$63,233.∞
Total Cash Expenses	\$63,733.∞
Total In-kind Contributions (from Chart III, line 29)	+ \$21,450.00
Total Project Expenses	\$85,183.00

## Chart III: Project In-kind Contributions

In-kind Contributions	Totals
Personnel	
a. Administrative	-0-
b. Professional/Technical/Production	-0-
c. Other	-0-
Outside Services	
a. Professional/Technical/Production	\$10,250.∞
b. Other	-0-
Space Rental	-0-
Travel	\$ 800.00
Marketing	, -0-
Remaining Operating Expenses	-0-
Capital Expenditures-Acquisitions	\$10,400.00
Total In-kind Contributions	\$21,450.00

#### Chart IV: Budget Summary

	Budget Summary	Totals
30.	Total Project Revenue (from Chart I, line 11)	\$55,450.∞
31.	Total Project Expenses (from Chart II, line 21)	<b>− \$85,183.</b> ∞
32.	(Deficit) Note: This line must equal line 40.	( 29,733)00

Complete Proposed Use of Cultural and Aesthetic Project Funds, explaining how your organization plans to use the grant assistance requested.

### Chart V: Proposed Use of Cultural and Aesthetic Project Funds

Proposed Use	Totals
Personnel	
a. Administrative	-0
b. Professional/Technical/Production	-0-
c. Other	_0_
Outside Professional Services	· 人工等级数。
a. Professional/Technical/Production	_0_
b. Other	-0-
Space Rental	-0-
Travel	_0_
Marketing	-0-
Remaining Operating Expenses	-0-
Capital Expenditures-Acquisitions	\$29,733.00
Total Grant Amount Requested Note: This line must equal line 32.	\$29,733.00
Total Cash Revenue (line 9 + line 40)	\$63,733.00
	Cu.

# IN-KIND CONTRIBUTIONS AND LOCAL EFFORT RE-CAP

	Name	Service	Amount
1.	Powder River County Commissioners	Road construction	\$ 4,000.00
2.	Ron Askins	Well drilling	1,000.00
3.	Bob Brooks	Attorney (Inc. fees/advice)	800.00
4.	Stevenson Design Associates	Architect fees	3,250.00
5.	Portwine Plumbing	Plumbing/fixtures	1,750.00
6.	Kenny Allan	Electrician	3,250.00
7.	Steve and Gene Woods	Land2 acres	400.00
8.	Gardner Financial Service	Accountant	200.00
9.	Community men and women	Labor to finish site preparation, etc. (est.)	6,000.00
lO.	Community men and women	Mileage, etc. (est.)	800.00
		ACTUAL IN-KIND	\$21,450.00

Please note: The above figures represent actual in-kind contributions as follows:

	Name	Service	<u>Cost</u>	Reduced/ Actual Cost
<b>-</b> 1.	Powder River County Commissioners	Road construction	\$ 4,000.00	-0-
2.	Ron Askins	Well drilling	2,000.00	1,000.00
3.	Bob Brooks	Attorney	850.00	50.00
4.	Stevenson Design Associates	Architect fees	3,750.00	500.00
5.	Portwine Plumbing	Plumbing/fixtures	4,000.00	2,250.00
6.	Kenny Allan	Electrician	6,500.00	3,250.00
7.	Steve and Gene Woods	Land	400.00	-0-
8.	Gardner Financial Service	Accountant/Financial Service	200.00	-0-
9.	Community man and women	Labor/Mileage	6,800.00	
			\$28,500.00	7,050.00

#### BUDGET SUMMARY

ø.	Proje	ect Cost:		\$85,183.00			•
	1.	Cash	\$34,000.00		• •		
	2.	In-Kind	\$21,450.∞		•		,
	3.	Grant Proposal	\$29,733.00				
	Build	ing Cost:			:		
		2,	uilding (60'	' X 64') Meets all coo	des for public l	ouilding	
		A. Foundation			,		
		B. Insulated -	walls: R30	) – ceiling: R32			
		C. Cement Floor					
		D. Window and o	-				
		E. Aspenite wal	lls and ceil	ing	\$	38,883.00	
	Inter	ior Costs:					
		Partition (see f	floor plan)			•	
		Light fixtures					•
	3.			500 gallen propane t	ank		
	4.	Bathroom fixture Floor sealant	25				
	5. 6.	Appliances - sto	wo rofrico	rator			
		Hot water tank	ove, retrige	racor			
	8.	Kitchen cabinets	3				
	9.	Utility room	,				
	10.	Perfetaping					
		Paint and finish	ning inside	surfaces	•	317,300.00	
					•		
	Other	Costs:					
	1	Well drilling				1,000.00	
	2.	Plumbing			· •	2,250.00	
	3.	Electricity, box	kes, wire, l	abor	4	3,250.00	
	4.	Architect fees			\$	500.00	
	5.	Attorney '			. 9	50.00	
					3	7,050.00	
	In-Ki	nd:	•			•	
		See separate she	eet		\$	21,450.00	
	Montai	na State Mechanic	cal and Safe	ty Board fees	<u>\$</u>	500.00	
						•	

TOTAL:

\$85,183.00

# CASH CONTRIBUTIONS, PLEDGES, AND FUND RAISING FOR STACEY, INC.

		\$34,000.00
4.	Memorials	11,000.00
3.	Donations from individuals and businesses from Miles City, Broadus, and Ashland	16,000.00
2.	Stacey Homemakers Club - Pledge	4,000.00
1.	Liscomb Mountain 4-H Club - Pledge	\$ 3,000.00

Note: Space in Memorial Room is to be sold for pictures, memorabilia, etc. for area residents. There are already committments on most of this amount.

The Homemakers and 4-H Clubs are using raffles and other fund-raising projects for their pledges.

Many businesses have already made monetary committments and/or pledges.

Stacey Historical, Cultural and Memorial Hall, Inc.

#### WE FEEL THIS IS A WORTHY PROJECT BECAUSE:

- 1. ISOLATED LOCATION
- 2. HIGH MATCHING FUNDS
- 3. HIGH IN-KIND CONTRIBUTIONS
- 4. LARGE NUMBER OF VOLUNTEERS (with documentation on file)
  - A. 4—H CLUB (36 years of service)
  - B. HOME DEMONSTRATION CLUB (25 years of service)
  - C. STACEY ROPING CLUB (31 years of service)
- D. OTHERS
  5. COMMUNITY GROWIH

THE COAL TAX MONEY WAS SET ASIDE FOR THE UTILIZATION OF FUTURE GENERATIONS.

# STACEY HALL, INC.

Historical, Cultural and Memorial VOLBORG, MONTANA 59351

Presented by Delores Kolka, Chairman

One of the primary reasons for establishing a hall in the Stacey community is that we are a very isolated, rural area. We are 50 miles from our county seat, Broadus, and 65 miles from Miles City, which is our main cultural center. We do have 20 miles of gravel road to travel before reaching either Broadus or Miles City.

Both schools in our community, Districts 90 and 94, have isolation status. From preschool through 3th grade, we have 44 children. There are approximately 115 adults in the community and of these, there are approximately 20 senior citizens. Many families in our community are second and third generation families and we don't want to lose the history.

The need for a hall at this time is eminent because of the community growth, number of young people in the community and the desire to preserve the family unit by providing activities to keep our children off the roads and in the community. We also want to preserve our ancestor's heritage for our children.

The Stacey Post Office was created in 1895 and continued to run until 1959. In 1897, the center of Stacey offered services of a blacksmith, hotel with dining, drug store, dance hall, post office and was known to have the first established church in Powder River County. Since about 1925 when the townsite of Stacey diminished, there has not been a community center.

The purpose of this project is to build a community hall for cultural, historical, memorial and educational programs, which will be utilized by the entire population from the youth to the senior citizens. The facility would also be used by the two adjoining school districts to hold National Assemblies, school plays, sporting events, community concerts, and cultural activities such as folk and square dancing.

This project entails constructing a steel building approximately 60 % 64 feet which would not only serve as a community hall but as a depository for historical items of significance to the Stacey community. The main portion of the hall will be utilized as a Memorial-Historical Room to serve as a lasting tribute to our ancestors and the earlier residents of the area. We will have a large wall map, 6' % 10' showing history of all homesteads to present day ownership, as well as honoring them with an 8" X 10" picture and biography, displayed in wooden frames. This will enable us to preserve the culture and heritage of our past for both present and future generations.



# STACEY HALL, INC.

Historical, Cultural and Memorial VOLBORG, MONTANA 59351

The anticipated cost of the project is \$85,183. Of this total, our community has presently raised \$22,000. The local 4-H Club and Home Demonstration Club raised \$7,000 of the \$22,000. The remainder has come from the local businesses and the community. Due to the depressed state of Agriculture, our fund raising has been slower than planned, but we hope to reach our goal of \$34,000 by spring. The in-kind contributions (hard dollars) represent over \$22,000. These figures do not include the hours of labor and equipment donated by local volunteers.

In closing, the \$29,000 that we are asking the Montana Arts Council for, is 34% of our total project cost of \$85,183. The \$15,000 recommended by the Council is only 17% of our total budget. We feel that our building will have a minimum of 34% historical and cultural useage. We urge you to appropriate the full \$29,000 for the Stacey Memorial Hall.



#### WITNESS STATEMENT

Name Jose JAHNKE	Committee On Long Range Planning
Address % DEPT. OF THEATRE ARTS MSM	Date 1-23-84
Representing Shahes peace in the Parks	
Bill No.	Oppose
	Amend
AFTER TESTIFYING, PLEASE LEAVE PREPARED STATE	EMENT WITH SECRETARY.
Comments: 1.	
2.	
3.	

Itemize the main argument or points of your testimony. This will assist the committee secretary with her minutes.

#### WITNESS STATEMENT

Name JOEL JAHNKE	Committee On Long Range Planing
Address TO DAT. OF THEATRE AND MEN	Date 1-23-84
Representing Montana Play Creation Project	Support
Bill No	Oppose
	Amend
AFTER TESTIFYING, PLEASE LEAVE PREPARED STATE	EMENT WITH SECRETARY.
Comments: 1.	
2.	
3.	

Itemize the main argument or points of your testimony. This will assist the committee secretary with her minutes.

WITNESS STATEMENT	•
Name John M. Moskulla	Committee On
Address To Dary, of ME THE THIS, LOZEMAN MT	Date
Representing VIGILANTE PLANTES	Support
Bill No.	Oppose
	Amend
AFTER TESTIFYING, PLEASE LEAVE PREPARED STAT	EMENT WITH SECRETARY.
Comments:	
1. PROPERTURE TOURING TOURSE TO	POUPE DESIGNED AND
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TEXTREM SECURIFIED AND COVER	1002105 COST."
Itemize the main argument or points of your	•
remize the main argument or points or your	restructive files with

assist the committee secretary with her minutes.

NAME RED. PAUL RAPP-SVIRGER	BILL NO.
NAME Kep. PAUL RAPP-SVIRGER ADDRESS Capital Station, Italeus or Fally	DATE 1/23/85
WHOM DO YOU REPRESENT? SELF (Dist. 5)	
SUPPORT OPPOSEA	MEND
PLEASE LEAVE PREPARED STATEMENT WITH SECRETARY.	
To sprove the grant to the He library.	
The community of Heron 15 & Shining example of a small comm pulling together to sustain a worthy	project.
The grant they have applied a small portion of the overall be	tor, while adjet, will
allow them to make monumental acquisitions for their library	70TICIES IN



1500 North 30th Street, Billings, MT 59101-0298

Office of Administrative Vice President

406/657-2155

January 23, 1985

Representative Bob Thoft, Chairman Long-Range Planning Committee Capitol Station Helena, Montana 59620

Re: Cultural and Aesthetic Projects

Dear Representative Thoft:

Eastern Montana College wishes to support the request submitted by the Yellowstone Arts Center to collect and document contemporary Montana artists (Request No. 158).

In addition to the more than 30,000 patrons the Yellowstone Art Center serves annually, it also provides an opportunity for our faculty and students to study the works of these fine artists. It is important to preserve this part of our cultural heritage. Your support is appreciated.

Sincerely,

Kenneth W. Heikes

Administrative Vice President

KWH/11t

xc: Members of Committee

Committee Staff

# VISITORS' REGISTER LONG-RANGE PLANNING SUBCOMMITTEE

ILL NO. C+A. DATE JANUARY 23, 1985				
SPONSOR	8:00 a.m. to Noon			
NAME (please print)	RESIDENCE	SUPPORT	OPPOSE	
JOSE JAHNKE	DUT OF HYLATRE MSU BOXEMAN			
JOHN HOSKING	TO DEAT of THEATOR MSUBOZEN	IN /		
Dave Nelson	MT. Ards Council	V		
Money Lite	Missoula - Watershy	V		
Avan Wolfe	Misseles - U stershed			
BILL PRATT	Holon 4 - MTATS CACO	7		
Jace, Lackso	Missoda KUFM	V		
The Wing	Missoula Mont. Reg Pot			
BILL RAOUL	MISSOULA - MRT	-		
Jim Kriley	Missoula-MRT			
R. B. Roeden	Helena			
Michael Lyson	Bozoman MSV			
Peter burch	ROZEMAN			
Barrett Golding	Bozeman			
PALPH PAULUS	CHOTERU			
armi Malina	Helena			
Myrna Paulus	Chokau			
Shonda Sankford	Harlem		-	

IF YOU CARE TO WRITE COMMENTS, ASK SECRETARY FOR WITNESS STATEMENT FORM.

PLEASE LEAVE PREPARED STATEMENT WITH SECRETARY.

#### VISITOR'S REGISTER

HOUSE LONG-RANGE PLANNING SUB COMMITTEE

BILT C4#			DATE January 23, 1985			
	SPONSOR	<del></del>	8:00 a.m.	to Noon		
	NAME	RESIDENCE	REPRESENTING	SUP- PORT	OP-	
	SCOTT MORGAN	HERON, MT	LAURIEHILL LIBRARY			
	Barbara Morgan	Heron MT	Lauric Hill Library			
	Ted J. Doney	Masoula Holeya, MI	Paul Kleffner for Agricultum	. ~		
	Annich Smith	Bonner, MT	Mortena Willer's	~		
	M. Enclear	Havel	nortana arts	)		
	bulbok	Classon Boranem	Conta Sor Mable Main	<b>/</b>		
	Star Howard	Keleun	Arryation Westing			
			-			
					<del></del>	

IF YOU CARE TO WRITE COMMENTS, ASK SECRETARY FOR LONGER FORM.
WHEN TESTIFYING PLEASE LEAVE PREPARED STATEMENT WITH SECRETARY.

#### VISITORS' REGISTER

#### LONG-RANGE PLANNING SUBCOMMITTEE

LL NO DATE JANUARY 23, 1985			
SPONSOR	Room 108, 6:00	p.m. to 10	:00 p.m.
NAME (please print)	RESIDENCE	SUPPORT	OPPOSE
Nancy Simmons	2233 Fairview H. Blgs.		
Barrying H Morrison	115 Crestline D.	-	
Elino Clack	H. Enl Clex mixim		
Wonna Booth	337-5.4.7 W. Als/a	~	
Claustello Morton	P.O. Box 5731, 14clina	V	
They (			
D. Schlenger	monton Lich User.		
1	Box 576- Allena		
Marilyn Evans Dine And	627 Edill Msla	V	,
Barbara Morgan	St Rt. 2 Box 10 Heron	~	
Scott Morgan	11 11 11		
MERLE LUCAS	2303 GRAND AVE, BL	-	
James R Scott	439 brandview Blgs		
Hewer O Coner	303 Parkhell Blgs		
Edward G. Branchetta	118NLocust AnAcondo	V	
Africe Finnegon	315 Spruce Anscords	V	
Noma M. Jorbes	1116 8º pt W. Blgs.	V	
Onlie Cook	MAC	r	-
Bill Vorwolf	Helena	\	
<b>∨</b>			

IF YOU CARE TO WRITE COMMENTS, ASK SECRETARY FOR WITNESS STATEMENT FORM.

PLEASE LEAVE PREPARED STATEMENT WITH SECRETARY.

#### VISITORS' REGISTER

## LONG-RANGE PLANNING SUBCOMMITTEE

BILL NO.	DATE JANUARY 23, 1985			
SPONSOR	Room 108, 6:00 p.m. to 10:00 p.m.			
NAME (please print)	RESIDENCE	SUPPORT OPPOSE		
Kut Weiser	Heleng MT	V		
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Marjan Hargary	Asplant Out 1/0	0		
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IF YOU CARE TO WRITE COMMENTS, ASK SECRETARY FOR WITNESS STATEMENT FORM

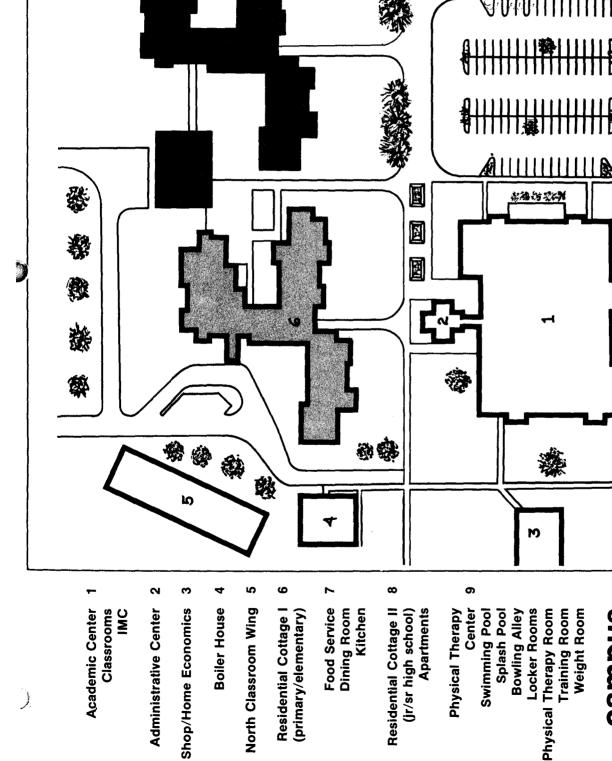
PLEASE LEAVE PREPARED STATEMENT WITH SECRETARY.

Exhibit #7

1-18-85

JOINT LONG RANGE PLANNING COM.

telephone 406/453/1401 montana school for the deaf and the blind



Completed 1982

Completed 1983

campus guide This booklet was paid for from Montana School for the Deaf and Blind Foundation funds, produced by Fenton and Fenton, Great Falls, Montana.

**CENTRAL AVENUE** 



a typical day cottages

rules

psychologist

resource consultants in-service training medical care

library/imc

focus funding

child study team

food/nutrition transportation laundry personal funds

church

#### **IIVIng**

present

1833

governance

learning

hearing-impaired audiologist parent-infant music dous interpreter/tutor career education speech therapy home economics visually impaired orientation/mobility multihandicapped physical therapy braillist counselors

## Montana School for the Deaf and the Blind was Now a contemporary complex on an 18-acre campus in Great Falls, the

established nearly 90 years ago at Boulder for dicaps. Today more than 100 students attend Montana children with hearing or visual hanfrom every corner of the state.

when a dormitory/classroom building was com-The school was moved to Great Falls in 1936,

In 1971 an academic and administrative center was room, weight room, lobby area, and a gymnasium replaces the original dormitory with two residential with seating for sports activities. (Completion date, houses a bowling alley, swimming pool, splash pool, dining room, and a physical therapy center that cottages and adds a food service building with locker rooms, physical therapy room, training completed. A building program begun in 1981

education in the state. The Board's seven members members are the Montana superintendent of public which sets requirements for public and vocational instruction, the commissioner of higher education, Governance of the MSDB is entrusted to the appointive State Board of Public Education, serve staggered terms of seven years, meeting every four to six weeks. (Ex-officio non-voting and the governor.)

impaired, the principal of the department of the visually impaired and the department of the multi-The school originally was administered by a handicapped, the dean of students, and the principal of the department of the hearing superintendent. Assisting him now are the business manager.

oresent

mpaired to be able to use residual hearing, to be ment is the goal of the Montana School for the Deaf competent at American Sign Language and Signed English, to speak, to speechread . . . for the visually and the Blind for its students . . . for the hearing Optacons and Braille writers, and to be sensitive Fotal communication skills developimpaired to read large print and Braille, to use to sounds and textures.

Hearing-impaired youngsters are taught to sign in spoken and written language. They're encouraged correct English so they will be able to understand to speak as they sign, to finger spell, and to use hearing aids.

and communication tool to free themselves of their

MSDB teachers, determined that their students will be able to enter the outside world with confidence, encourage students to use every kind of language superintendent and a Board of Public Education

Education. Foundation board members serve

three-year staggered terms. The MSDB

representative are permanent members of the

Foundation Board.

The multihandicapped are taught to develop comhelps them to initiate action, anticipate, imitate, and munication through a prelanguage program that espond to their environment. environment.

Blind students are taught to listen closely and carefully, and to become independent in their

campus. Many are able to take advantage of the students from the area) come from all parts of hearing-impaired child in Montana—from birth The state school is open to every visually and through the age of 21. There is no charge for Montana to attend classes on the Great Falls selective mainstreaming opportunities at the More than 100 students (some of them day enrollment or for room and board. nearby public schools.

Operating and capital funds,

Education and then submitted to the Governor's funding comes from the Montana School for the member board appointed by the Board of Public Deaf and Blind Foundation, directed by a seven-As do public schools, MSDB has its own school more than \$2 million annually, are appropriated by the State Legislature after the MSDB budget ands that earn interest and income. Other has been approved by the Board of Public Budget Office and the legislators.

Foundation.) The Board of Public Education must receives supplemental funds from the U.S. Office amounts varying from \$5 and \$10 bills to \$10,000 estate checks. The fund (now close to \$200,000) state's obligations—parties, dances, skiing, field approve any individual expenditure in excess of of Education and the American Printing House Donations to the Foundation arrive weekly in is used for student expenditures beyond the rips, special treats and public events. (This booklet was produced with funds from the The MSDB Instructional Materials Center 5500 from Foundation monies.

interpreter/tutor career education multihandicapped physical therapy

speech therapy

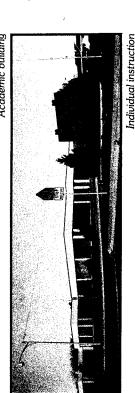
home econom

audiologist

parent-infan

library/imc resource consultants prailis psychologist in-service training child study team orientation/mobilit medical car counsel for the Blind in concert with the Office of Public

visually impaired





Parent-infant training



# montana school for the deaf and the blind 3911 central avenue

great falls, montana 59401 telephone 406/453-1401

hearing-impaired

parent-infant

audiologist

interpreter/tutor career education multihandicapped physical therapy speech therapy art home economics shop music visually impaired orientation/mobility braillist counselors psychologist resource consultants in-service training medical care library/imc child study team

### learning

The Montana School for the Deaf and he Blind offers its students the same academic fulfilling the same Board of Public Education redevelopment for the hearing impaired and life subjects that public school students receive, quirements. Added emphasis is on language kills for the visually impaired.

one way of presenting material doesn't work for a students), individualized instruction is possible. If Secause classes at MSDB are small (six to eight All students attend classes in language, reading, communication, home economics, and physical nathematics, science, social studies, art, music education. As they become ready, students go nto the public schools for a portion of their student, another can be used.

ecord players, tape recorders—anything emitting

to be able to detect changes in their surroundings

as signalled by loud sounds, such as sirens or

school day

PRESCHOOL PROGRAMMING in language

skill that will be important throughout their lives:

Auditory training also helps students develop a

produce or begin to recognize sounds--especially

he "trainers" help even the profoundly deaf

develop listening skills that enable them to

background noise. The mikes can be set up for

mportant in learning to listen through

symphony performances, lectures, movies,

usually continue their academic core subjects at districts. Hearing impaired students, because of eady to enter junior high school in their home Aost of the visually handicapped students are MSDB, going into East Junior High School or heir more difficult communication problem, Great Falls High School for electives. The MSDB school year coincides with the public

activities. Their needs are met almost on a one-toone level through the assistance of teacher's aides

readiness, but also including art, music, and play

parent-infant program since early infancy.) The

children spend the full day in a school setting

geared toward communication and academic

nteraction is available for very young children.

Many of them have been part of the MSDB

development, communication skills, and social

and music once a week. Once or twice weekly, as

and receive instruction in home economics, art,

have indoor or outdoor physical education daily,

auditory training, and finger spelling. Students

needed, they work with a speech therapist and, if

necessary, a physical therapist

reading, science, social studies, and math—PLUS

subjects required in public schools—language,

communication classes in speech, sign language,

teacher in the same controlled classroom setting ive days a week. The curriculum includes all the

to young children, classes meet with the same

N GRADES 1-3, because stability is important

ind foster grandparents in the classroom.

All hearing-impaired students, from

powerful electronic hearing aid-an auditory preschool through the sixth grade, wear a

training system—in all MSDB academic classes. Tuned into the teachers' wireless microphones,

N GRADES 4-6, the children change rooms

hen students have completed academic program requirements mandated for all Montana students

by the State Board of Public Education.

studies in vocational technical or liberal arts impaired students go on to post-secondary

AFTER HIGH SCHOOL, many hearing-

classes at East Junior High School. A cooperative difficult areas for the hearing impaired—continue IN GRADES 7-8-9, most students attend some schedule. Language and reading-the most every 45 minutes in a regular seven-period to receive academic emphasis.

AT 10TH, 11TH, AND 12TH GRADE levels. ity schools.

liaison between MSDB students and staff and the nterpreter-tutors assist the students, acting as a netals, woodworking, and drafting at the junior nigh. Regular academic classes, under trained eachers of the deaf, continue at MSDB.

program with the public schools enables students to take physical education, art, home economics,

Deaf (Rochester, N.Y.), California State Universi-Graduate studies are available at California State, gaining admittance to any of the schools offering the National Institute for the Deaf, the University assist students in applying for scholarships or in elect to attend Gallaudet College (Washington, Although there are many other schools for the the University of Arizona (Tucson), Gallaudet, deaf, most MSDB hearing-impaired graduates D.C.), the National Technical Institute for the schools across the United States. Counselors Vocational Institute, or Seattle (Wash.) Comty (Northridge), St. Paul (Minn.) Technical of Maryland (Baltimore), the University of programs for hearing-impaired students. nunity College more than 100 regular and elective classes offered social) is inadequate for public school attendance. are those whose development (academic and/or only students who continue all classes at MSDB at Great Falls High School while still continuing most students have expanded into some of the their core academic curriculum at MSDB. The

GRADUATION, as in the public schools, occurs

after successful completion of the 12th year. By

Nebraska at Omaha, New York (N.Y.) Universi-

iy, and Utah State University (Logan)

Class presentation at Great Falls High School

nearing-impaired and blind student annually-not The staff audiologist tests each

The parent-infant program extends the homes of hearing-impaired children throughout Montana. students for changes or shifts in performance, for detecting and monitoring ear problems, and for only for hearing level, but also for middle ear function. Testing is important in monitoring

parents need help to achieve progress during this The best years for developing language are from birth until age five. But deaf children and their critical period. That's why an advisor, working

under an MSDB supervisor, goes into homes to speech development, to introduce hearing aids counsel parents, to encourage language and

and sign language to babies, beginning at birth, and to work with children until they are of school age. child if tests indicate that hearing is impaired. The in regular visits, demonstrating ways a parent can advisor provides continuous support and counsel The in-home learning program is developed for a the expertise of MSDB across the state and into and advisor work together encouraging the child tapes, and instructing in sign language. Parents communicate with the child, providing video

Festing takes place in an audiometric sound suite

evaluating and monitoring the child's use of

various forms of amplification instruments.

designed to reduce background noise. Even an

nfant can be evaluated with the equipment. A

diagnostic audiometer is used to evaluate the

child's responses to speech and pure tones and

oridge enables the audiologist to detect middle

ar problems.

ability to understand speech. An impedance

offers hearing-impaired students the best of two The interpreter/tutor program and the extended social and educational opporworlds: the expertise and resources of MSDB,

move comfortably into East Junior High School With their interpreter/tutors, MSDB students tunities of the public schools,

objectives in required and elective classes. They curricular activities. Besides providing academic and Great Falls High School to fulfill course and socialization opportunities, the program take part in sports, share and enjoy extrafosters responsibility and independence.

employees.

on positives and successes.

and awareness of, the working world. Emphasis is

students by providing practical experiences in,

increases the independence of high school

The career education program

Coordinated with the counseling program, career As often as possible, the community is used as a classroom. White- and blue-collar workers come interests, skills, goals, and values—and to relate into the school to explain their jobs. Students education helps students to identify personal work for outside resource people (for credit during the school day) as volunteers or

The program develops an awareness of options in career choices for the deaf. It encourages parents Among the practical matters learned in the small, and students to consider post-secondary opporinformal classes are how to apply and interview or jobs (including attitudes and grooming), and tunities by informing them of available schools, Students open checking and savings accounts, now to negotiate salaries with employers. scholarships, and job possibilities. hem to their futures.

Great Falls homes and MSDB residences, sharing their classes.) Increasingly, integrated hearing and Public school students learn how to communicate eeling threatened. The professionals discuss how nearing-impaired friends exchange visits between with the deaf through sign language classes for credit conducted by MSDB staff. (They develop insights into what it means to be deaf from daily association with MSDB students in nterpreter/tutors into the classroom without experiences, social problems, and positive a student can best fit into that classroom Public school teachers have welcomed

to use residual hearing, managing the child's

sources, if necessary). Each child tries a variety of

nstruments made available to the school by manufacturers. After the most promising in-

determines whether a hearing aid will benefit the child (and assists the family in exploring funding

ollowing the battery of tests, the audiologist

nearing aid, and helping with language skills (Telephone 453-1401 for more information.)

development

a physician, parents can purchase the hearing aid

from a local dealer, a dispensing audiologist, or

other dispenser.

grade, is maintained by the audiologist. Provided

each MSDB student, preschool through sixth by the school, the units enable the student to The audiologist checks the equipment, makes

Auditory training equipment worn in class by

makes a recommendation. Following approval by

struments have been tested in the sound suite

and in classroom situations, the audiologist

The program also includes after-school tutoring support in particular subject areas is available or students who need assistance. Additional situation, and what adjustments (if any) are rom the MSDB teaching staff.

necessary.

nearing aid analyzer determines whether an aid or

auditory trainer is functioning properly.

minor adjustments and repairs, determines the replaces ear molds and batteries. An electronic

most beneficial setting for each student, and

isten effectively in spite of background noises.

As volunteers they learn to gain satisfaction from and how to apply what they have learned to their working in a setting where profit is not a factor assisting with children at day care centers, helping with school yard work, typing for personal situations. charitable groups.

salaries, budgets, income taxes, and deductions—

pargain with car salesmen, check want ads, and

investigate rentals. They learn about insurance,

students in the pre-vocational program at MSDB productive at short-assembly jobs. Mechanically earn activities and skills to help them become Multihandicapped deaf and blind oriented, the students are trained through simulated work activities.

students is placement in a sheltered workshop or Emphasis is on completing a task, assembling in Depending on capabilities, the ultimate goal for sequence, and attaining some independence. n a competitive industry.

they're taught to use whatever vision and hearing prelanguage program: Sequences on an exercise developed through touching and by negative and positive teacher responses to behavior. Another nomes in Great Falls and attend class at MSDB orm of communication is developed through a mat sharpen students' abilities to crawl, scoot, snee-walk, and walk-helping them to initiate The multihandicapped students live in group hey have and to reach their highest form of mobility. Teacher-student communication is five days a week. In individualized sessions, action, anticipate, and imitate.

olding, stapling, packaging, sorting, or assemblng articles such as pens, flashlights, or hospital Older students who have developed sufficient skills are trained for jobs that require skills in admittance kits.



The physical therapist helps students imited in motor skills to gain maximum move-

ment and coordination.

obstacles, jump on the trampoline. Each action is movements. All activities are programmed to help in relaxed, one-to-one settings, usually twice a week, the students reach, throw, balance, run designed to help them gradually extend them experience success. Working with a doctor's referral and in cooperastudent through a schedule that develops maxshort, most students need constant encourageimum abilities. Because attention span can be Sometimes two students, if they can help each student, serving as a role model for a younger, ion with parents, the therapist motivates the may be inspired to improve his own abilities. other, work together in therapy. An older

The therapist works with deaf/blind students in weekly classes in the gym, where opportunities for unstructured, unstressful group activities extend the students physically.

beginning of each school year, before proceeding pre-admission evaluation determines the needs of youngsters from the previous year's program. A Referrals for physical therapy are taken from with a new program, the therapist evaluates parents, staff, teachers, or doctors. At the

Clinicians work with the visually impaired children Speech clinicians help children achieve their full communication potential. The clinicians who have difficulty producing sounds and who encourage the hearing-impaired to vocalize.

need special therapy.

total communication is encouraged: speech and Diagnosing, evaluating, and providing therapy, he clinicians work two or three times a week with students who need help. Every aspect of individualized programs are based on student ipreading, sign language, finger spelling. (All alternative forms are used when necessary.)

hearing. A video articulator with a small screen is make, helping them become aware of what their one of the ways to show them the sounds they ipreading, and are encouraged to use residual -fearing-impaired students are trained in

Most children receive speech therapy through the All students are screened in the fall to determine if therapy is needed. New students are evaluated sixth grade. High school and junior high school when they enroll.

students can continue in therapy, if they desire.

nearing-impaired children. Through the process of creating, youngsters become aware of basic students benefit and delight both visually and Art classes for all MSDB elementary design, textures, and colors. Regular 45-minute classes are part of the weekly

schedule for first-through-sixth graders. At least once a year, each class spends a day at the art

center at Paris Gibson Square, investigating the

exhibits and working with the artist-in-

residence on projects planned for the students.

paper, paints (sometimes painting with feet, noses hat might inhibit creativity, explains step-by-step media. Their teacher, without showing examples leather, beads, paper-mache, plaster of Paris, or tongues), and an endless variety of other In their own classes, the children use clay,

he processes necessary for the children to

complete their projects.

Fooling leather



Home economics classes for a sixyear-old are unusual, but MSDB administrators and staff believe that children living away from home need homelike experiences. Every child in the first through sixth grades attends a class in thome economics once a week. First graders learn simple tasks usually absorbed by watching their mothers in the kitchen: how to be watching their mothers in the kitchen: how to read recipes, use appliances, open cans, heat food, make toast and cocoa, peel and wash vegetables, mix and spread sandwich fillings. The children clean up and put staples away—and children clean up and put staples away—and clearn about the whole cooking process through dearn about the whole cooking process through clearn about the acher and participating in the

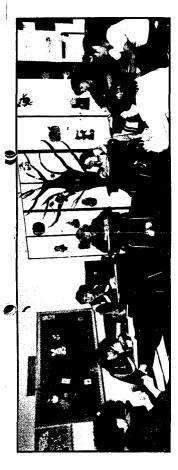
In fifth and sixth grades, home economics progresses to advanced or "expanded" cookery, to more complicated menu planning and execution. Students are taught simple mending and sewing for survival and fun: buttons, hems, gym bags, needlepoint.

Throughout the grades in their home economics classes, they learn basic social skills as an important part of relating to others.

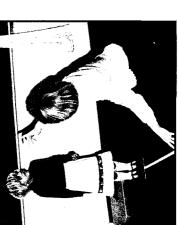
Shop at MSDB is offered for students who are not able to attend public school classes. At MSDB, class size is small—allowing for individual attention and open communication between student and teacher.

In these classes, students can attain a sense of accomplishment and self esteem—not possible in a public school setting.

The 1- to 1½-hour sessions, mirroring public school courses, teach vocabilary, sliflis, and safety procedures for working with tools. As students attain job skills, they begin to acquire the direction, maturity, and social acceptance needed for entry into public school shop classes or jobs.







East Junior High School students in sign farnguage class at MSDB Dipping caramel apples Physical therapy

Music is a high priority for both visually and hearing impaired students at MSDB. All children receive instruction; even the youngest have weekly classes. Many attend symphony and youth concerts. Some take private lessons in plano, guitar, violin, or voice. A few form small singing groups.

Sound is particularly important to visually

impaired children since they depend so heavily on arrat skills for communication with their environment. In 45-minute classes twice a week, they learn to listen, to sing, to move rhythmically, to dance, and to use rhythm instruments.

Hearing impaired children are able to feel whorstons from music with their bodies. Their instruction embraces theore, voice training.

instruction embraces theory, voice training, dance, body rhythms, singing and signing, composition, musical games, and keyboard.

Through music, the hearing-impaired students are put in better touch with hearing people. Singing and pitch-making improve voice quality and and airlie to form sounds for many inflortion, and shiftin to form sounds for many inflortion.

and pitch-making improve voice quality and inflection, and ability to form sounds for many students.

The children learn hearing perception by standing around the piano, their hands on the instrument, feeling where sounds are going. Soon they become aware of what sound is and isn't. When they're away from the piano, they're able to sense they're away from the piano, they're able to sense

Because the hearing impaired tend to be visually oriented, they like to act out stories with sound effects. They particularly enjoy programs and action on stage. As a challenge to their perception, they're often asked to create drawnings of tion, they're often asked to create drawnings of

with their bodies what happens to the sound.

what they remember of a musical performance.

Visually impaired children must be skills must be sharpened. From the moment the comb hair . . . use knives and forks. Listening children waken until they go to bed, they are through observation: how to brush teeth aught much that sighted children can learn

changes the words in any magazine or book into ulers, books, magazines, workbooks, and tests; large-print and talking books; cassettes. Even a earned with an abacus and a talking calculator The Optacon, an electronic instrument that closed-circuit TV system with a special lens Every available resource is provided: Braille raised print, opens unbounded reading oossibilities for those ready to use it. whole day's experiences must be channeled into a public schools—either in their home communities science, and health. Before reaching junior high, Lewis and Clark grade school for social studies. most of the children can take all their classes in total learning schedule that provides continuity Elementary students walk across the street to learning how to live in a sighted world. Their or as boarding students at MSDB.

the children go out on field trips to learn as much Community people come into the classroom or cane and how to move about confidently in the works with a mobility teacher, learning such cottages, schools, and neighborhood. residential cottage to help the children learn such important daily living skills as dressing, grooming serving and passing food, pouring liquids, clearing age groups, children are placed where success is By 8 o'clock the children are in their classrooms. cottage staff members help in the classrooms to (Day students who arrive by bus have been met at the bus.) Until able to keep up with their own morning each school day, when an educational ensure coordination of school and cottage acthe table. Each task teaches skills that help a child become independent. (In the afternoon, Around-the-clock learning begins in the early aide (assisting cottage staff) comes into the attainable. They're all vastly different—with

stores, farms, bakeries, fire stations) as related to music, physical education, tactile art, swimming, as possible about the world around them (pet Other regular (but not daily) activities include **MSDB** personnel constantly work at orienting sublic school students, teachers, and adwhat is learned in school. and home economics. Thinking skills are usually ahead of motor skills. different capabilities, working at different levels.

vork and play with handicapped classmates, what

to expect of them, and what materials and

equipment they use.

At 3:15 the academic day ends. Buses come for

the day students; the residential children return

their cottages.

sessions for public school children teach how to

ministrators toward accepting visually impaired

students in the regular classrooms. Special

Depending on the extent of disability, the children taught to use a Braille writer and slate and stylus. Often books are placed on tape as a learning earn to read Braille or large print. They are medium for them.

Feachers read to the younger children. Math is

Orientation and mobility training helps visually impaired children cope with their seat themselves, and to go up and down stairs. environment and become independent

without a guide. As they develop body awareness The children are taught to manipulate fingers for They advance to trailing along the walls, using a tying and buttoning, to walk independently, to cane, crossing streets, and walking with and

The orientation and mobility instructor, augmenting child-care staff on school days, works in the sizes, shapes, and textures.

and listening skills, they become aware of space,

eating and grooming. Day students are met at the ndividually with every child: with the youngest for bus as they arrive at the school from their Great cottages with residential children from the time they awaken—teaching them how to handle Throughout the week, the instructor works -alls residences.

For nearly an hour, four times a week, each child

capable of increasing the size of the image.

important skills as how to trail and walk with a

neighborhood, business areas, and the shopping indoors, gradually extending to the campus, the and mobility instructor provides in-service trainhalf an hour three times weekly; with the more Besides working with students, the orientation advanced, 45 minutes daily. Initial training is

ing to help public school teachers and students

understand the visually impaired

ranscribes printed materials into Braille for blind children at MSDB and for public schools across A Braillist teaches Braille writing and

the state.

Norkbooks, tests, and short texts—materials orfarmed out to volunteers statewide, who prepare resource consultants. The materials then can be If an entire volume must be brailled, the work is dinarily mimeographed—are transcribed into Braille at the request of teachers or MSDB materials in their homes on Braille writers reproduced on a Thermoform machine. furnished by MSDB.

At the Braille writer



#### working closely with those who have behavioral Professional counselors help students adjust to living away from home,

assist with college applications. Counselors try to achieve the kind of rapport with students that will enable counselor and student to work together in them shopping, find resources for hobbies, and Not disciplinarians (the deans handle discipline ages to feel better about themselves. They talk problems), the counselors help students of all with students, involve them in activities, take depth on personal problems that might arise.

conjunction with report cards, counselors report Quarterly, as part of the residence report and in to parents on student behavior and adjustment.

Providing additional support for houseparents and parents, the counselors are available to students after school, on weekends, and at special times when a student needs, or can penefit from, the counselor's support.

ormal and informal testing, assists the classroom mining the abilities of students and whether they The school psychologist, through teachers and other support personnel in deterare learning as well as they should.

intelligence, personality, achievement, perception, competence. Continuing tests, as needed, ensure motor proficiency, and social and developmental opportunities—that alternative teaching methods hat each student will have the best learning Every three years each student is tested on an be provided whenever necessary.

The psychologist also provides parent and family Academic growth is measured through group achievement tests-each year for hearing imvaired, once every three years for visually

districts.

counseling and consultant services to school

#### Traveling resource consultants from MSDB work statewide with parents and ocal school districts to help visually impaired children succeed in public schools near their

With the consultants' help (plus special materials,

Consultants work directly with students, teaching Braille, the abacus, and orientation/mobility. They the visually impaired thrive in junior high and high visit schools to see what students need, counsel such as tapes and large-print or Braille books), staff in local schools, and provide input on schools in their own communities. ndividual educational programs.

to 21 (three-quarters of them visually impaired), in The consultants serve nearly 300 children aged 0 problems. The Helena consultant also provides As a link with the school, the consultants also provide support to parents naturally anxious Missoula, they see each child at least once a technical assistance to the multihandicapped every corner of the state. Headquartered in Helena, Bozeman, Great Falls, Billings, and month and work daily with students having adult program at Boulder River School and about a child away from home.

Among other consultant responsibilities are: Hospital, and throughout the state.

MSDB Instructional Materials Center for students 1) requesting materials and equipment from the teachers, 3) tutoring students in problem areas, statewide, 2) accepting referrals from local

 locating educational or financial resources, 5) contacting sheltered workshops, and

providing information about MSDB.

scheduled regularly. Staff members are qualified MSDB staff, inside and outside the school-is to provide expertise, counsel, and support to in-service training—by and for the hose working with the visually or hearing-

nandicapped into the regular program, what can classroom lighting for the visually impaired, how classroom, how to relate to a blind person, how students, how to coordinate activities for the and cannot be expected of sensory-impaired mpaired in other schools and communities. MSDB specialists advise on how to adjust to position the sensory handicapped in a to obtain cash resources for handicapped

offered at the school three times a year-with or interested relatives, employers, friends, and the without college credit—to students, teachers, Beginning and intermediate sign classes are general public.

MSDB staff members teach sign language as a foreign language for credit, and orient involved At East Junior and Great Falls high schools, students to the hearing impaired.

amiliarizes teachers and children with the visually mpaired, demonstrating special equipment and At various schools throughout Great Falls, an MSDB orientation and mobility specialist materials

private colleges in Montana, Colorado, North and The MSDB staff also shares its expertise with nterns and student teachers from state and South Dakota, and Maryland.

information is ongoing for cottage and academic in-service training for college credit or for

under a contract with the Great Falls Clinic, but Medical care for students is provided parents can select any doctor or facility they

nedications, X-rays, dental and eye care, and any doctor's appointments not covered by the clinic The school nurse accompanies students to the prefer. Parents pay for laboratory work, contract.

dentist, orthodontist, or ophthalmologist, buys

nedicines, treats minor cuts and bruises, and gives immunizations. When a student is ill or

njured, the nurse telephones the parents

are not allowed to visit patients, television, books, service area of the cottages. Although classmates Nurse aides work around the clock in the health coloring materials, and homework provide disservice 24 hours after temperatures return to raction. Students are released from health ormal.

Complete, confidential medical records are kept Notification is by postcard when a student is in

on each student.

nealth service for flu, a cold, or a cough.

otal communication in class



MSDB students—plus educational aids that make it easier for visually and hearing handicapped children statewide to stay in public schools in their Materials Center) provides library services for MC (Instructional The library and

own communities.

calculators, light sensors, cassette recorders, and aped textbooks. Materials are requested by local the IMC provides special educational materials Reaching nearly 300 students across Montana preprimers, primers, tests, text books, talking or blind students. Under the supervision of a director, the center staff sends out large-print textbooks, Braille writers, rulers, workbooks, school districts through MSDB resource con-

As a depository for the state of Montana, the sultants working closely with the agencies.



also help teachers at MSDB to give dimension to Additional captioned theatrical films, appropriate he deaf. Provided to any classroom eligible to receive them, the nearly 1,200 captioned films classroom subjects.

resource materials for students, parents and staff Book" encyclopedia, Braille reading materials in the state. But also on its shelves are specialized school libraries, the IMC has on its shelves the same books found in any elementary school in professional and teaching materials for visually and hearing impaired: tapes, a "Talking World Meeting accreditation requirements for public every format, and a variety of reference and to the ages of the viewers, are ordered for weekend entertainment in the cottages.

use the networking services of the Montana State Library of Congress auxiliary library in Salt Lake dependently. Older students are encouraged to The IMC furnishes, replaces, and repairs special The IMC library clerk works with the MSDB ibrary in Helena (1-800-453-4293) and the students, teaching them to find books in-City (1-800-332-4300).

throughout the state. Projectors or closed circuit equipment for visually and hearing handicapped elevision camera systems and other equipment Public school teachers or traveling resource tems are loaned to school districts.

or direct delivery from a supplier. If some needed he microcomputers can be used by both visually and hearing-impaired, providing instant reinforce-MSDB students) are located in the IMC. Among he most valuable and versatile aids for students, ment of successes through visual, print, or voice time. Items are sent from the Center, or ordered teacher, trainer, and therapist rolled into one for consultants can request special materials at any material is not available in Braille, the MSDB Braillist will transcribe from the printed form. our microcomputers (which have become Telephone: 453-1401.)

the home school district or at MSDB. The team's receive the best education for his handicap-in evaluation usually takes place within six weeks where and how a sensory-impaired child can A Child Study Team determines

ifter the child is considered for admission.

therapist determines the kinds of help needed for

special physiological problems and obtains a

subjects. The school psychologist tests academic

achievement, language, and intelligence. The audiologist assesses hearing loss. A physical

and house parent evaluate social development in prescription if therapy is necessary. A counselor

he cottage environment.

infant advisor. Parent and child then come to the school for the child's on-site evaluation. (A spare team, might meet initially with one of the MSDB Parents of new students, as the nucleus of the raveling resource consultants or the parentparents for a short orientation period as the oom in one of the cottages is available for

An annual review is required to ensure the best possible program for each child. However,

ile a minority report.

develop an individual education program (IEP) to fit the child's abilities and needs. Each member of he team (parents included) must sign the plan or

nome district. Together they determine if MSDB

and parents meet with a representative of the

is the proper school for the student and (if it is)

Provided with all reports, the Child Study Team

anyone involved in the process can call a review neeting at any time.

recommendations. Classroom teachers evaluate

he child's performance and skills in academic

and educationally, and to determine educational

with the child to see how he gets along socially For the next four to six weeks, teachers work

evaluation begins.)





food/nutrition transportation laundry personal funds church

A typical day at MSDB finds all residential students awake and up by 6:30 each morning. They breakfast family style in their cottage dining rooms. Selected students who attend Great Falls High School (and must catch the bus by 7:15) eat at 6:45. All others breakfast later. Students make beds and straighten their rooms before leaving for classes.

Blind children who attend public elementary school are walked across the street to Lewis and Clark school as a learning experience in how to listen for traffic and cross streets. Once accustomed to the public school building, they are able to find their classrooms alone. East Junior High School students walk across the street and down the half-block to their classes.

Those enrolled at Great Falls High School catch the school bus at the edge of the MSDB campus. Except for their use of interpreters, their public school classes are like those of any other public high school student.

Other MSDB students (including day students who live in or near Great Falls) are at work in their classrooms in the Academic Building on campus by 8 o'clock. As a supplement to their regular class work, students use programmed materials and special equipment that assist them in learning at their own speeds.

The daily class schedule includes a morning break time (called "cookies and milk" by the younger students). At noon, residential and day students (except those whose schedules require them to eat at the junior high or high schools) lunch in the Food Service dining room.

Junior high and high school students have completed their public school classes and are back on campus by 2:45. If they need help in some subject, they work with tutor/interpreters or classroom teachers for the remainder of the school day.

Classes continue until 3:15, when students return to their cottages, usually claiming an after-school glass of juice or a snack before beginning other activities.

Primary children who have finished their homework assignments play outdoors or in the gym, read, or watch TV until dinner. Older children study, shop, visit friends, clean their rooms and do miscellaneous housekeeping chores, or watch TV. All have dinner in their cottages.

After dinner: more studies, television, reading, playing, visiting. Houseparents serve snacks from the Food Service some time during the evening. Bedtime is at 8:30 or 9 for younger children, at 10 p.m. for adolescents.

**New cottages** for the residential students help to make on-campus living more homelike. Breakfast and dinner (plus weekend lunches) are served family style in each cottage living unit. (Each unit even has a refrigerator to raid.)

Although food is prepared in the Food Service building, each cottage has an activity core with laundry, snack bar, activity room, and hobby area. Off the core are three wings. Each wing contains a family room, kitchen, dining room, seven double rooms for students, a spare room for visiting parents, an apartment for live-in houseparents, a bathroom between each two bedrooms, and a laundry/storage area for equipment and other miscellany. Large bath areas in the primary wing (boys' and girls') are spacious enough for houseparents to help with bathing.

One of the cottages contains two apartment units (boys' and girls') for seniors who can handle the privilege of learning independent living skills. Students pay token rent and utilities, budget, plan menus, prepare food, and clean. MSDB counselors and cottage staff carefully coordinate the program.

Cottage rules have been developed to handle daily situations and problems. Aimed at helping students respect each other's feelings and property, the rules set limits and standards for general behavior.

Parents' written permission is required for overnight visits with friends or relatives, for leaving school grounds without school staff or immediate family, for dating, or for taking part in special out-of-school activities, such as skiing or hiking. Staff permission is required for leaving the cottages on weekends or after school. Use or possession of alcohol or drugs is prohibited. Smoking and using snuff are not permitted on communications.

Cars are allowed at school—with the permission of the superintendent. But the keys must be left with the dean of students. A car may be used only to go to and from work, and to and from school-related activities approved by the principals. Other parental limitations are strictly

**Nutritional foods** are carefully prepared in tempting dishes to provide healthful meals the children like. A nutritionist plans a cycle of menus that incorporate nutritional needs into a variety of favorite foods.

The meals are prepared in the Food Service kitchen by cooks who bake daily—doughnuts, rolls, hamburger buns, cakes, or cookies. The nutritionist monitors the kitchen, shopping weekly for fresh fruits and vegetables.

Students are served breakfast and dinner in their cottages. Lunch is served at noon in the Food Service dining room to residential and day students.

Nightly snacks are part of cottage routine. House-parents request fresh fruit, chips and dips, peanuts, crackers and cheese, or sandwiches from the Food Service.

**Transportation home** at no cost to the family is provided each month of the school year for students who live outside the Great Falls area. Students are permitted to visit their homes during any weekend, but travel expenses are paid on regular "travel days" scheduled monthly. Four of the travel days coincide with holiday vacations: Thanksgiving, Christmas, Washington's Birthday, and Faster

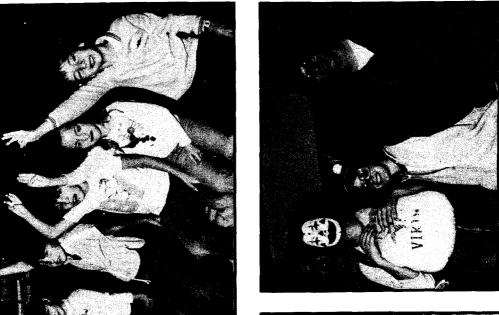
Reimbursed travel is permitted by bus (public or charter) or airline. Whenever a transfer is necessary enroute, greeters meet students at the transfer point. Students also are met at the airline or bus terminal when they return to school. Parents may arrange for their children to travel by private car at an adjusted travel rate.

**Personal laundry** is a routine responsibility of junior and senior high school students, who are taught to care for their own clothes—sorting, washing, touchup ironing. Houseparents take care of younger children's clothes. All other laundry in the cottages is handled by nurse aides. Night-watch personnel mend for the students.

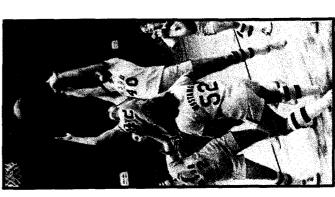
**Students' personal funds** are deposited at the school. Students can withdraw from their accounts in the "student bank" at scheduled hours daily, signing out money as needed and stating the reason for withdrawal. They are assisted with money management by houseparents who strictly follow parental restrictions. Parents are sent financial statements regularly.

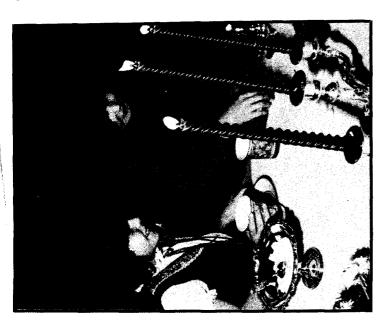
Church services for the deaf are held each Sunday at several churches within walking distance: Christ Lutheran Church for the Deaf, Sts. Peter and Paul Catholic Church, and the Church of Christ. Vans transport students to interpreted services at the more distant Church of Jesus Christ of Latter-Day Saints and to winter services at the other churches. Student attendance and choice of church are according to parental preference.

special events sports activities playing Brownie skating party











Swimming class

special events sports activities



## Special events

Halloween Labor Day

**Thanksgiving** Christmas

Decorations and Christmas costumes. All-school party/ department. Gift exchange Signing/talking Santa. Parunior high students/music music. Drama and music Assembly. Harvest party. program by elementary/ y. Reception for parents/friends. dance.

Valentine's Day

Homecoming

Easter

Arbor Day April

Senior Events

Play Day

Graduation

of School Birthdays Last Day

Monthly

Roller-skating party. Picnic. Classroom parties. Supervised trick-or-treat. Scarey

End of basketball season. Jalentine exchange. Cake/candy.

King/queen. Parents' night. Sophomore/junior egg dyeing and hiding. Egg hunt on campus or in library.

state. Senior prom/dinner. planting (also for retiring May. Senior trip out of Early May. Senior-tree Frack and field games. staff). Guest speaker. Athletic banguet.

Picnic for students/staff ast weekend of school and their families.

awards assembly. Music program/ vear.

everyone. Singing. Celebration of all birthdays. dividual cake and candles Presents. Party/cake for in cottages and school. Classroom treats. In-

The sports and physical education program provides a variety of opportunities for individual, team, or recreational activities at any time of year. (But academics are the first priority.)

Nearly every student bowls, roller-skates, swims, volleyball, tennis, weightlifting, or cheerleading. Fransportation is provided by a school bus or and lets off steam in the gym. Some add ice skating, downhill and cross-country skiing,

proad jump, run-walk, and 50-yard dash. Winners a challenge for students to break existing records n pull-ups, sit-ups, the shuttle run, softball throw, Physical fitness tests each fall and spring present receive U.S.A. fitness patches. Others receive achievement certificates with their progress

Parents and a physician must approve participation in the organized sports—wrestling, football, track, bowling, cross-country skiing, swimming, symnastics, and basketball. Sasketball contributes the most excitement for all many players attending summer camps on college ntermediate, and Meadow Gold Sports League ages—boys' and girls' varsity, junior varsity, iunior boys' and girls' parochial, boys' and girls' October and ends with the boys' State Class C Sasketball even extends into the summer, with or elementary schools. The season begins in cournament in March. Fans and cheerleaders ravel on a chartered bus with the team. campuses.

Olympics held each May in a major Montana city. Each year selected students develop interaction evels, the MSDB contestants do well in track, Competing against others with the same skill and motor skills in training for the Special ield, and gymnastics.

Special activities for weekends and after school help to make life away from home more pleasant for MSDB students—and encourage development of lifetime leisure interests and nobbies.

picnicking at Giant Springs, ice- or roller-skating at one of the city's rinks. Sometimes service and times on both days: bowling, attending movies, watching ducks and swans at Gibson Park, At least one off-campus activity is planned for each group of students each weekend—somecommunity clubs sponsor special outings, or looking at toys and fish at shopping centers, there's a symphony youth concert or other special event.

roller skates. (Service clubs have donated some diamond, play field, tennis court, and sheltered play areas for trikes, bikes, skateboards, and On campus are play equipment, a baseball equipment.) Indoors are the gym for active play, television in the lounge, and (on weekends) captioned movies and occasional dances.

National Association of the Deaf, exercise clubs, gymnastics, wrestling, Cub Scouts, and Scouts. Scouts at MSDB camp out, tie knots, practice first aid, play games, and eat a lot, as Scouts do club, lapidary group, art club, Brownies, Junior Organized activities include an industrial arts everywhere.

## for parents ...

It's difficult for public schools in our state to provide all the special services needed for sensory handicaps.

Your child possibly will do all right academically in a public school, but children make better progress when their learning problems can be identified and dealt with early—as we are able to do at the Montana School for the Deaf and the place.

Handicapped chidren have another need. They need other youngsters to interact with. Development appears to come as much from interaction with peers as from the classroom, yet handicapped children are too often isolated socially.

At MSDB we're able to provide valuable opportunities for interaction. Here, sensory-impaired students find others who have the same kinds of problems. They have opportunities to be with young people their age. They can share frustrations and victories with others who understand those frustrations and victories—who can communicate in the same language—who have the same physical limitations.

Sensory-impaired students also find role models here—successful teachers who have overcome their own handicaps. And they find understanding. Our staff members are sensitive, loving people capable of accepting, teaching, counseling, guiding, and responding to your child.

Great Falls residents, through interaction with our school, have many opportunities for understanding the visually and hearing-impaired—for knowing them as persons rather than regarding them as hard-to-talk-to introverts. Sign language is taught at our school, and in some public schools, the hospitals, and the Easter Seal Center.

Great Falls has a population of between sixty and sixty-five thousand (not including adjoining Malmstrom Air Force Base). Recognized as a medical center, the community has four hospitals and numerous excellent clinics. It supports an impressive library and the Charles M. Russell museum.

Among its more than 50 city parks are Giant Springs (with its fish hatcheries) and Gibson Park (with its swans and ducks). Recreation and entertainment facilities are numerous: bowling alleys, roller rinks, indoor and outdoor ice rinks, the nearby Showdown ski area, good-sized shopping centers. Many organizations, including the Great Falls Symphony, Cross Country Ski Club, Figure Skating Club, and Voluntary Action Center, share time and resources with our students.

To enroll your child at MSDB, you need only 1) complete an application for admission, 2) send us a completed medical examination form from your family doctor, 3) provide information on your child's hearing and/or visual impairments, 4) visit our school with your child.

Within six to twelve weeks, a Child Study Team will be called to determine where and how your child can receive the best education—in your home school district or at our school.

After enrollment, we need your permission for your child's participation in sports, for emergency admission to the hospital, for immunizations, and for leaving the campus with friends and relatives.



Costs are minimal. We are a free public school. There are no charges for enrollment, or for room or board. You pay medical, dental, and clothing expenses. If your child needs to earn spending money, a work-study program is available.

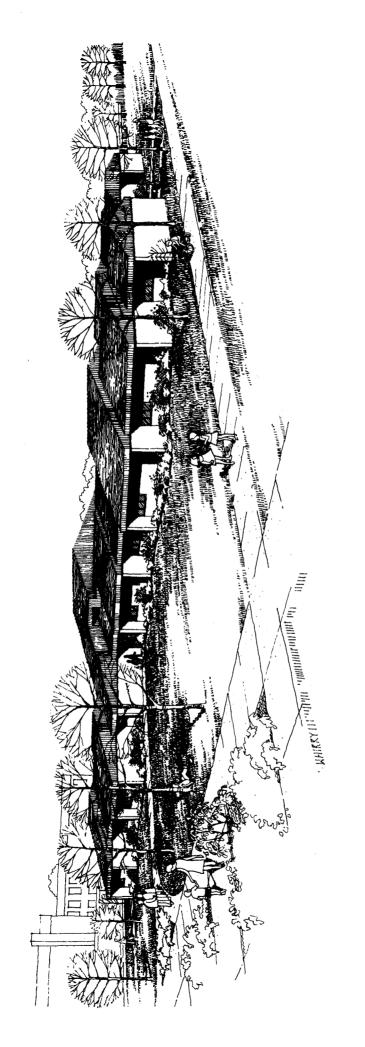
Your rights as a parent include the right to review your child's records. If you believe any information is inaccurate or misleading, or violates your child's rights, you can ask for amendments to the information. Your permission is required before any of your child's records can be released from our files. You also have the right to a public hearing if you are not satisfied with your child's placement, program, or records.

An additional tax exemption (twice the amount allowed for other dependents) is granted by the State of Montana for a dependent child with a permanent handicap of not less than 50 per cent disability. On your federal income tax you can deduct as medical expenses any costs of sending your child to our school.

We care about academics, about social and emotional problems, and about life skills. We care about your child.

Hert A. Chungs

Superintendent



for more information write or call

montana school for the deaf and the blind 3911 central avenue

great falls, montana 59401 telephone 406/453-1401