Full Grant Proposal
Library Services and Technology Act FFY 2009

This form is available for download on our web site via: http://www.oregon.gov/OSL/LD/grantmainalt.shtml. Use 12 point Times New Roman, with one inch margins. The deadline for receipt of the Project Proposal is **5:00 pm on Friday August 15, 2008.**

Part I: General Information

1. Project title: *The Oregon Tribes Project, Year 2*
2. Applicant: Oregon Historical Society
3. Address: 1200 SW Park Avenue, Portland OR 97205
4. Contact person: Marsha Matthews, Director of Public Services Phone: (503) 306-5274 Email: marsha.matthews@ohs.org
5. U.S. Congressional District: 1,2,3,4,5
6. List geographic target area to be served by the project: State of Oregon
7. Estimated number of persons benefiting from the project: 500,000
8. Description of persons benefiting from the project: Oregon's Native Americans and the general public of all ages, living in both rural and urban areas.
9. Participating libraries and other partners (if any). Note that all participating organizations must also sign section IV. Albany Public Library; Beaverton City Library; Baker County Library District; Coos Bay Public Library; Clatskanie Library District; The Dalles - Wasco County Library; Eugene Public Library; Harney County Library; Klamath County Library Service District; La Grande Public Library; Multnomah County Library, North Bend Public Library; Salem Public Library; St. Helens Public Library; Silver Falls Library District; Tillamook County Library; West Linn Public Library; Western Oregon University; Wilsonville Public Library
10. Project abstract (one paragraph): The ***Oregon Tribes Project*** will utilize Native voices, traditions, art forms, historic artifacts, and photographs to produce traveling exhibits, educational materials, and public programs to educate Oregonians about the state's contemporary tribes.
11. List the text of the single most relevant goal and high-level outcome from the *Five-Year State Plan 2008-2012* that will be addressed by the grant project. **Goal #6**: Positioning Libraries to Help Build Strong Communities; **High-Level Outcome A**: Communities are strengthened as libraries become centers of community life.
12. Briefly describe how the LSTA project will continue after the grant ends, especially noting local support: All project materials and programs will be developed, produced, and traveled during LSTA09. In 2010, project materials will continue to be available to

libraries, schools, and communities; minimal fees will be charged to host libraries after LSTA support is no longer available, in order to cover the costs of traveling the exhibit to their locations. Native American performers listed on the Folklife Artist Roster will also continue to be available for public performances for a minimal booking fee.

13. List letters of support for the project (name, affiliation) that are attached to this application. Do not include letters from project partners listed in #9. Albany Public Library; Beaverton City Library; Baker County Library District; Coos Bay Public Library; Clatskanie Library District; The Dalles - Wasco County Library; Eugene Public Library; Harney County Library; Klamath County Library Service District; La Grande Public Library; Multnomah County Library, North Bend Public Library; Salem Public Library; St. Helens Public Library; Silver Falls Library District; Tillamook County Library; West Linn Public Library; Western Oregon University; Wilsonville Public Library

PLEASE FILL IN THE FOLLOWING INFORMATION ABOUT THE ANTICIPATED LENGTH OF YOUR GRANT PROJECT:
(Check applicable boxes)

THIS IS THE ☐ 1st YEAR OF A ☐ ONE YEAR GRANT PROJECT
✠ **2nd YEAR** ✠ **TWO YEAR**
☐ 3rd YEAR ☐ THREE YEAR

For projects that are multi-year be sure to include an estimate of the funds anticipated to be needed for the future years in the budget discussion.
OF THE APPLICATIONS SUBMITTED BY THIS AGENCY, THIS ONE HAS A PRIORITY OF: N/A.

Part II: Project Budget

Proposed project budget (use this format only – do not alter):
(Double click on the table to enter data. Before closing the table, be sure to scroll to the top of it)

Item	**Local Cash**	**Local In-kind**	**LSTA**	**Total**
Personnel	$0	$14,000	$10,000	$24,000
Benefits	$0	$6,960	$0	$6,960
Travel	$6,300	$0	$4,000	$10,300
Equipment	$0	$0	$0	$0
Supplies	$2,533	$5,500	$17,000	$25,033
Contractual	$5,420	$0	$9,000	$14,420
Library Materials	$0	$0	$0	$0
Total Direct Charges	**$14,253**	**$26,460**	**$40,000**	**$80,713**
Indirect Charges	$0	$0	$0	$0
Total Budget	**$14,253**	**$26,460**	**$40,000**	**$80,713**

Proposed second year LSTA amount: N/A Proposed third year LSTA amount: N/A

Part III: Project Narrative (Attach additional pages. See the criteria for grant proposal evaluation in the Grant Guidelines as well as the Grant Application Instructions for more information on this section.)

A. Background of Applicant (describe the agency's ability to undertake this project)

Since 1898, Oregon Historical Society (hereafter called "the Society") has served as the state's official historical arm, gathering and preserving documents, manuscripts, publications, films, recordings and artifacts. Its vast and priceless collections include some 85,000 artifacts, 2.5 million photographs, 25,000 maps, 12,000 linear feet of manuscript materials, a library collection of 35,000 books, a film archive of 15,000 titles, and more than 2,000 oral histories.

The Society serves all ages, and its many visitors include school children, teachers, families, genealogists, history enthusiasts, and others interested in Oregon's history and culture. Accredited since 1974 by the American Association of Museums, the Society now has 43 full- and 22 part-time employees, more than 220 volunteers, and 5,200 members, including 203 affiliated historical organization and museum members from throughout the state.

A 28-member Board governs the Society, whose **mission** is preserving and interpreting Oregon's past in thoughtful, illuminating, and provocative ways: "Preserving the past, inspiring the future." A charter from the legislature directs the Society to "collect, preserve and interpret" Oregon's history, and its Vision "seeks to inspire Oregonians who cherish their state, its history and cultures, fosters among our young people a spirit of discovery and belonging, and informs the decisions facing Oregonians today."

The Society preserves the significant cultural traditions of the diverse peoples of Oregon and has received high honors for its exhibits, public and educational programs. A crucial cultural resource for the state with a long tradition of providing unique services to Oregonians, the Society's award-winning exhibits include *Oregon My Oregon*, a permanent exhibit which won a MUSE Award from the American Association of Museums, and a number of other honors. The Society has also received high honors for its educational programs, including "*The Oregon History Project,"* which received the American Library Association's ABC-CLIO Online History Award.

The mission of the Society's Folklife Program is "to document, present, and encourage the preservation of the traditional arts and cultural heritages of all people living in Oregon". Folk arts are artistic expressions of people's everyday lives that have been passed down over generations within groups who share common beliefs, values, aesthetics, and more. Folk arts, which include music, dance, crafts, stories, drama, and architecture, are often little understood or recognized outside of the communities from which they emanate. The Society's Folklife Program is the sole statewide provider of folk/traditional arts services. Staffed by folklorists and other cultural specialists, the Folklife Program provides technical assistance to folk artists and communities interested in presenting folk arts and artists; develops and implements high quality folk arts programming; educates the public and school children about Oregon's folk arts and cultural heritage; and maintains a folk artists' roster and archive of visual, audio, and digital products. As an informal ally to Oregon's libraries, schools, and universities, the Society's Folklife Program also provides instructional resources, trains educators, supports tradition-bearers, manages traditional arts apprenticeships, and enriches after-school and summer programs with arts learning services and public programs. In 2007, 62,000 people visited the museum, 1,140,000 used the Society's online services, 27,341 attended the Society's 155 offsite

programs (all sponsored by the Folklife Program), and 5,200 people received copies of the Oregon Historical Quarterly, the Society's signature publication.

The Folklife Program has received national recognition for its innovative programs and special projects, which include: *The Traditional Arts Apprenticeship Program* (TAAP), an annual program that awards monetary stipends to approximately ten master traditional artists to teach specific cultural traditions to one or more apprentices within their cultural communities; *Arts Traditionales en la Communidad*, a statewide, multi-year project serving the needs of Latino communities, that included the creation of a bilingual traveling exhibit, "*Our Ways, History and Culture in Oregon*," that has reached thousands of Oregonians in rural communities; and *Portraits of Oregon: Youth Exploring Culture and Community*, a NEA-grant-funded project in partnership with the Oregon State University Extension Service's 4-H Program, involving youth in fieldwork experiences to document their community folklife. As the only such program in the state, Folklife staff regularly answer calls for help from organizations and individuals in communities throughout Oregon that are interested in hosting an ethnic festival, holding a cultural event, or attracting a more diverse audience to their regular programs by showcasing a folk artist on its roster. A past example of a highly successful project is the LSTA-funded "*Latino Arts and Culture in Rural Libraries*" project: In 2002, Folklife staff worked with nine libraries, providing language, arts and culture-specific activities and information to build a bridge between rural Latino communities and each local library, encourage cross-cultural understanding and communication, and help the entire community explore, celebrate, and participate in their local Latino culture.

B. Detailed statement of problem

The U.S. Census Bureau indicates that American Indian persons comprise 1% of Oregon's population of 3.4 million residents, significantly higher than the national average. The 07-09 Oregon Directory of American Indian Resources reports that, "around 50,000 Indians are living in all of Oregon's 36 counties (approximately 25,000 Indians in Oregon are also citizens or enrolled members of one of Oregon's nine federally recognized tribal governments)"; the largest numbers reside in the Portland urban area. About 875,000 acres, or 1.4% of land within Oregon's boundaries, are held in trust by the federal government or are reservation lands for the use of specific Indian tribes and tribal members. Tribes have inherent sovereignty—they existed before the U.S. existed and before the State of Oregon existed. Tribal sovereignty refers to tribes' right to govern their territory and their internal affairs. Just as there are 50 states, there are over 550 tribes in the U.S. that differ from each other in location, size, culture, history, population, and resources. There are nine federally recognized Native American Indian tribes in Oregon: Burns Paiute Tribe, Confederated Tribes of Coos, Lower Umpqua and Siuslaw Indians, The Confederated Tribes of Grand Ronde, Confederated Tribes of Siletz Indians, Confederated Tribes of Warm Springs Indians, Confederated Tribes of the Umatilla Indian Reservation, Coquille Tribe, Cow Creek Band of Umpqua Indians, and Klamath Tribes.

The proposed project is only possible due to the full collaboration of the nine federally recognized tribes whose authority on all issues of their history, culture, and people is paramount to ensure accuracy as well as the project's success. In summer 2004, the Folklife Program began to work with the nine tribes to plan and implement the joint undertaking that has culminated in the proposed LSTA project. During meetings held with tribal representatives to plan the exhibit, the tribes expressed the concern that Oregonians generally lack education about tribal histories,

issues of sovereignty, contemporary cultures, and other critical Native issues. Many non-Natives continue to hold strong stereotypes, many of them negative, about American Indians that are partially due to the lack of culturally accurate, accessible resources that reflect Native perspectives. Most Oregonians have had little, if any, direct contact with Native people, and most are not able to name the nine federally recognized tribes/confederations, much less understand the complexities of tribal histories, government structures, or cultures. Educating the public, especially student populations, is a high priority of the tribes. There is much to be gained for all of Oregon's citizens to acknowledge and support tribal sovereignty, since the legal status of tribal governments, and their rights and responsibilities for critical natural, cultural, economic and social resources makes ongoing dialogues a necessity. As representative agencies within local government, Oregon's public libraries also need to develop stronger ties to Native communities and become more aware of their needs in order to provide quality, cost-effective library service. Seeking the most effective provider of governmental services, avoiding duplication and supporting efforts to create jobs (particularly in rural areas) is a priority for state and local government, as well as for tribes.

The Society is proud of its commitment to serve all residents of Oregon and its many visitors and tourists, including every ethnic group, every age group (preschoolers to seniors), and all individuals, businesses, government agencies, educators and students. The importance of preserving and sharing Oregon's history grows even more important as Oregon's population becomes increasingly more diverse each year. There are now 344,575 foreign-born Oregonians (9%); more than 463,750 people ages 5 and older report they speak a language other than English at home (13%). Latin American immigration to Oregon increased 144% (as compared to a 20% growth rate for the nation as a whole) between 1990 and 2000. Further, Oregon has emerged as 11th in the country in the number of new refugee arrivals. In some of Oregon's urban and suburban schools, more than 45 different languages are spoken in students' homes. In fact, immigration to Oregon is at an all-time high; only an estimated 45.3% of the current population was born in Oregon. As migration to Oregon continues to rise at unprecedented rates, an increasing number of residents, presently unaware of Oregon's history, will seek to satisfy both their curiosity and interest about Oregon's past as they adapt to Oregon's contemporary culture.

To address these concerns and critical issues, and thanks in part to LSTA support received in 2008, we are now developing educational tools and a traveling exhibit about contemporary Native cultures, in time for the Oregon's Sesquicentennial. The ***Oregon Tribes Project*** continues to have the full collaboration and support of the nine federally recognized tribes. However, the need for continued funding is crucial to aid the type of community-building work described in the Oregon LSTA Five-Year Plan 2008-2012: Featuring the library as the center of community life; offering programming that brings diverse segments of the community together in the library; and providing common ground for the sharing and exchange of ideas.
With the potential to revitalize communities, build social capital, and give people shared cultural experiences, the proposed project can unite people in addressing local social issues and promote tolerance, empathy and understanding of people from all walks of life. Despite the Society's significant outreach efforts, Oregonians are in danger of losing their cultural assets and identity. Oregon writer Kim Stafford wrote, *"If we don't know what Oregon is, we can't protect it. If we don't protect it, it will be gone. If we don't protect it, our children will inherit barren dollars that buy them nothing of their own… for Oregon is beautiful, and fragile, and her people live deep in cultural heritage that could soon be gone."* The ***Oregon Tribes Project*** can bring people together, strengthening communities, and helping Oregonians discover today's Native peoples.

The Oregon Tribes Project can provide a voice for those whose stories have not yet been publicly told from the Native perspective, offering a rare opportunity for voices from the past to commingle with those of today. Antone Minthorn, Chairman, Board of Trustees, Confederated Tribes of the Umatilla Indian Reservation says that projects like this one can also help the different cultures better understand each other —and perhaps create a better future together. *"We have survived the tidal wave of immigration to our country. The American public needs to hear these stories of survival. This place, the United States of America, is our home,"* he says, "*but we all have a voice in shaping a legacy for our children*." The state's upcoming Sesquicentennial provides an ideal opportunity to educate the public about Oregon Indians. Although two of the tribes now have museums where they tell the story of their own history, people, and cultures, there are no other exhibits that educate the public about the contemporary life and cultures of all of Oregon's tribes. This project will support cultural renewal efforts, build new partnerships, and reaffirm cultural expression and Native community cohesiveness in a way that commemorates the Sesquicentennial and helps shape Oregon's next 150 years.

C. Goal, quantified objectives, and activities to address problem (include timeline)

The Oregon Tribes Project is a multi-year collaboration with the state's nine federally recognized tribes to present information never before assembled in one exhibit on the state's contemporary indigenous cultures. It will utilize Native voices, traditions, art forms, as well as historic artifacts and photographs to produce traveling exhibits, educational materials, and public programs to educate Oregonians about the state's contemporary tribes. Initial conversations began in 2004. During 2006, tribal representatives used tape recorders, still cameras, and digital video to document aspects of their cultures and traditional arts. These materials are being preserved in individual tribal archives and are now being used to create a traveling exhibit in 2008. The project is funded in part by the National Endowment for the Arts, the Oregon Heritage Commission, Spirit Mountain Community Fund, Cow Creek Umpqua Indian Foundation, the Collins Foundation, the James & Marion Miller Foundation, the Oregon State Library's LSTA program, and the Oregon Arts Commission, among others. Hosted by Oregon's public libraries in year two, this project will position libraries to help build strong communities, and encourage the development of public and private partnerships with the tribes, other agencies and community-based organizations.

The project's two **goals** are: 1) to expand public access to and understanding of Oregon's American Indian history, cultures, and traditional arts to cultivate more informed citizens; and 2) to increase cross-cultural understanding and communication between Natives and non-Natives as a way of decreasing negative stereotypes and creating a more socially equitable environment for Oregon's next 150 years.

In year one of this project, despite slight delays caused by two changes in staffing, progress accomplished in the current grant year to date includes: finalizing the roster of contacts for tribal representatives; holding pre-planning sessions with tribal representatives to finalize the exhibition's themes; approving a recent contract to hire a new ***Oregon Tribes Project*** Curator, Lisa J. Watt; obtaining additional project grant funding; developing and distributing a new project timeline; beginning to research and select the images to include in the exhibition; contracting with exhibit design fabricator Skyline Displays of Oregon, Inc. and graphic designer Bryan Potter; drafting the first two sections of the exhibit text (The Land and Traditions); finalizing booking and touring arrangements, as well as assorted community outreach activities;

and recruiting a part-time Special Exhibits Preparator to transport the exhibit to venues for installation and de-installation, and to serve as an on-site project troubleshooter.

To support the two project goals stated above, the ***Oregon Tribes Project*** will achieve the following objectives in year two of this project:

1) In March 2009, the Special Exhibits Preparator will continue to implement the approved plan for touring the six different exhibit elements simultaneously at libraries and tribal centers (including shipping, installation, and take-down activities), so that all 36 counties receive at least one of the smaller traveling exhibits by the end of March 2010;

2) In March 2009, the Oregon Folklife Program staff will schedule Native American artists and presenters at hosting sites to provide the public programming aspects during Oregon's Sesquicentennial;

3) In March 2009, project staff will provide related instructional materials (printed packets and web-based) to enhance the project's educational impact for teachers and students; and

4) Throughout the project, staff will maintain regular communications with the 15-25 participating library partners and 9 tribal liaisons to ensure that promotional activities are handled in a timely and effective manner; to collect evaluative feedback that can be used in future collaborative endeavors; and to assure the successful completion of the project's goals and objectives.

Plan of Operation:

Project Staffing

The Oregon Tribes Project Director **Marsha Matthews** is the Society's Director of Public Services, who earned her M.A. in Museum Studies and has applied her expertise at the Society since 1988. Marsha is responsible for planning, supervision, administration and implementation of programs in Artifact Collections, Exhibits, Education and Public Programs, Folklife, Museum Store and Visitor Services. Marsha will supervise project staff and contractors, oversee the development and implementation of the project, and submit all required LSTA quarterly reports in a timely manner. Although a well-qualified candidate has been identified to serve as the Special Exhibits Preparator for ***The Oregon Tribes Project***, the terms of employment have not been finalized at this time. This person will travel to all of the hosting venues to install and de-install the exhibits, assist with any last-minute program issues, and serve as an on-site project troubleshooter. Instructional materials to support this project's school-based activities will be developed by **Carol Spellman**, who since 2004 has applied her master teacher expertise and Masters in Folklore from the University of Oregon to various educational programs statewide. Carol Spellman, taught in Oregon public schools for thirteen years, and earned her Master's Degree in Education at Portland State University. Later she finished a Master's interdisciplinary degree in Folklore, Ethnomusicology and Video Production from the University of Oregon. Other key staff overseeing this project's success includes: Executive Director **George L. Vogt**, who holds a Ph.D. in American History and brings 33 years of experience managing archives and historical agencies; and **Sue Metzler**, Director of Development and Marketing, who is responsible for executing the balance of the project's fundraising campaign, as well as the design

of promotional materials. Sue will also supervise Society staff responsible for developing specific elements within the public relations campaign for the project. Sue comes to the Society from the World Forestry Center where she was Development Director during their first full exhibit renovation, and instrumental in successfully completing their $7.5 million capital campaign.

Each tribe has designated a liaison to this project, and each participating library has identified a representative to this project for facilitating communications and decision-making. Project consultants include: ***Oregon Tribes Project*** Curator **Lisa J. Watt** (Seneca), the founder and principal of Tribal Museum Planners & Consultants (TMP&C). Lisa has worked in the museum field for over 20 years in a variety of capacities ranging from planning and fundraising to collections development and research. Lisa's previous work experience includes the Wilson Quarterly of the Woodrow Wilson International Center for Scholars (Washington, DC); the Office of the Assistant Secretary for Museums, Smithsonian Institution (Washington, DC); and, the Portland Art Museum (Portland, Oregon) For the last six years she has been an independent museum consultant working with tribal and mainstream museums nationwide; exhibit design fabricator **Skyline Displays of Oregon, Inc**.; and graphic designer **Bryan Potter**, who earned his B.A. in Graphic Design and Art History from the University of Illinois. The Native American presenters for the public programming elements of this project will be selected from the roster of artists described later in this proposal.

Details about the Exhibit

Since this project's initial planning in 2004, the Society and tribes have spent many hours collaborating on each aspect of the exhibit's content to ensure cultural accuracy. The project's centerpiece, this exhibit will employ a modular design, with one unit on each of three separate topics. The exhibit is designed to be three 20-foot x 10-foot panels depicting three subjects: The Land, Policies that Changed Life Forever, and Traditions that Bind.

1) The Land—physical environments, indigenous peoples' uses of natural resources and their sense of place. This part of the exhibit explores the notion of place and its importance to indigenous cultures, reflecting how Oregon's landscape—which changes dramatically from east to west—has helped to shape native traditions and cultures, and continues to nourish and support their way of life. This module will offer visitors a better understanding of the impact of westward expansion and government policies on the tribes, and their contemporary struggles to maintain their connections to traditional homelands.

2) Policies that Changed Life Forever (Federal policies)—treaties, reservations, termination, restoration, and sovereignty. Oregon tribes have gone through many institutional, cultural, economic, and political changes to reach their present-day structures, physical arrangements, and configurations. In this section, visitors will receive an overview of federal policies toward Oregon Indians and become more familiar with definitions and conditions of treaties and other policies, providing a better understanding of present-day Indian fishing, gathering practices, religious beliefs, and economic ventures such as casinos.

3) Traditions that Bind—ones passed through time as well as those revived through oral tradition and ethnographic documents, illustrating the critical role these play in the survival of Oregon tribes. These include arts, skills, knowledge, celebrations, and other traditions. This

section will: show the similarities and differences between today's material culture and its historical origins; look at how Native communities use oral traditions today; examine how tribes are reviving traditions; and show modern adaptation of traditional practices.

The exhibit will be easy to assemble and install, compact, durable and attractive. Skyline's modular systems create high-design, custom environments of any size and shape. Best-known because of their exhibit system's lightweight and patented Slide-Connect technology, during year one this vendor is creating modular exhibits that can be quickly and easily installed. Skyline's approach will drastically reduce operating costs like shipping, storage, and set-up—features that also make it possible for libraries with small staffs to host an exhibit. The modular units are being designed so they can be displayed together as one large exhibit in museums and bigger-sized venues or divided into three smaller, stand-alone exhibits that are more adaptable for tribal centers, libraries, community centers, and other small spaces in rural communities.

Details about Public Programs

There will also be a major public programming piece that will bring Native American artists and presenters to each hosting library and other community exhibit sites to do arts demonstrations, workshops, lectures, and stories about their cultures. Schools will also have the opportunity to host these presenters while they are visiting locally. Having communities learn from and directly interact with Native Americans will enormously enhance and broaden the project's abilities to positively impact people across the state. The Folklife Program maintains a roster of 70 folk artists from throughout the state, each one representing a diverse traditional world culture. Through interactive experiences with folk artists in workshops, residencies, and/or performances, students become more aware of other cultures. Please see the attached Roster of Native American Artists for complete list of proposed public programs, including:

- Cornhusk Bags, Beadwork, & Storytelling by Adeline Miller (Warm Springs, Paiute)
- Regalia by Agnes Pilgrim (Rogue River)
- Siletz Baby Basket by Alfred "Bud" Lane III (Siletz)
- Wasco Basketry by Pat Courtney Gold (Wasco)
- Doll Making by Caroline Underwood (Burns Paiute)
- Cornhusk Root Bag by Michael Johnson (Umatilla)
- Drum Making by Michael Ray Ball (Klamath/Modoc)
- Beaded Horse Collar by Maynard White Owl Lavadour (Cayuse/Nez Perce)
- Storytelling by Esther Stutzman (Coos-Yonkalla)
- Dancing, Singing & Drumming by Gerald Skelton (Klamath)
- Beadwork by Sophie George (Wenatchi-pum/Wasco/Cowlitz)
- Willow & Beadwork by Verleen Holliday (Paiute/Shoshone)

Details about Educational Materials

The Folklife Program will design instructional materials (printed packets and web-based) that will enhance the educational impact for teachers and students. These will meet the Oregon

Department of Education content standards and actively engage youth in learning about the state's Native people before students attend the exhibit, as well as during and after. For example, Master teacher and Folklife Coordinator Carol Spellman is designing a sample lesson plan and instructional poster for classroom use; other activities may be contained in one or two traveling trunks—suitcases packed with three-dimensional topic-specific artifacts, primary source documents, and ideas for related educational games and activities—used to showcase other times, places, and people through hands-on experience. It may be possible for participating libraries to circulate the project's traveling trunks to area schools and other community venues during their hosting of the exhibit.

Timeline

All project activities will be coordinated by the Society working closely with tribal partners and Oregon's public libraries. ***The Oregon Tribes Project's*** current timeline describes opening at its first venue on September 18, 2008, before proceeding with the touring of the exhibit, which is likely to be handled in staggered exhibit modules of three to those public libraries scheduled for hosting prior to March 2010, the end of the second year of the LSTA grant period. The plan for touring six different exhibit elements simultaneously at libraries and tribal centers has been developed to coincide with the public programming aspects during the celebration of Oregon's Sesquicentennial; two copies of the three components of the exhibit will allow us to reach as many libraries as possible before March 2010, with hosting libraries in all 36 counties receiving at least one of the smaller traveling exhibits. The exhibit schedule also offers smaller communities an opportunity to possibly host all three units in one locality at the same time, by featuring one unit at the public library, a second at a community/tribal center, and a third at a school, bank, or other community location. Community members could then visit each of these locations for the full exhibit experience and learn more about their communities. As a result, public libraries and other host sites would be encouraged to strengthen their local collaborations.

During the LSTA project period of March 2009 – February 2010, the following timeline illustrates major project milestones:

- First Quarter: Implement the exhibit touring plan. Install and de-install traveling exhibit components. Work with participating libraries to customize evaluation materials and publicity. Assist participating libraries in their selection of public programs to accompany exhibitions. Distribute final evaluation assessment tools. Finalize booking details for Native American artists for exhibits held at hosting libraries in 2009-10. Finalize, upload, and/or distribute website content, instructional materials, and gallery guides. Begin advertising exhibits and public programs. Conduct public programs. Work with tribal partners in communicating information to respective tribal councils. Share instructional materials with teachers in advance of touring exhibits to specific venues. Carry out evaluation plans to assess impact on target audiences. Submit LSTA09 1st quarter grant activities report.

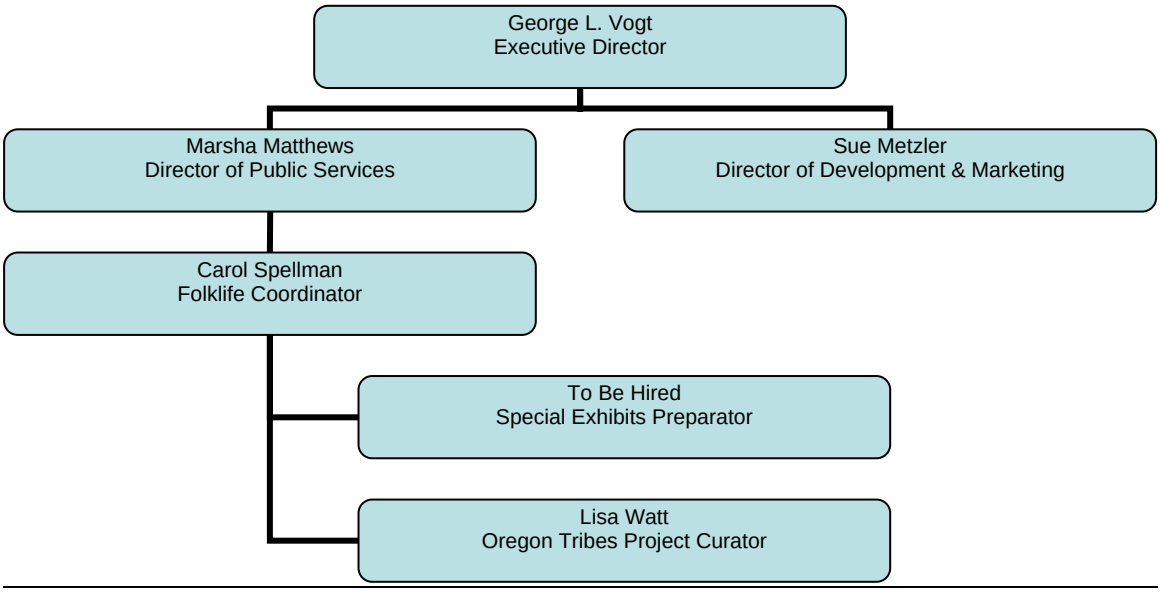
- Second Quarter: Continue to install and de-install traveling exhibit components. Continue to implement the advertising and marketing plan. Continue to assist participating libraries in their selection of public programs to accompany exhibitions. Continue to distribute final evaluation assessment tools. Conduct public programs. Continue to work with tribal partners in communicating information to respective tribal councils. Continue to share

instructional materials with teachers in advance of touring exhibits to specific venues. Continue to carry out evaluation plans to assess impact on target audiences. Submit LSTA09 2nd quarter grant activities report.

- Third Quarter: Continue to install and de-install traveling exhibit components. Continue to implement the advertising and marketing plan. Continue to assist participating libraries in their selection of public programs to accompany exhibitions. Continue to distribute final evaluation assessment tools. Conduct public programs. Continue to work with tribal partners in communicating information to respective tribal councils. Continue to share instructional materials with teachers in advance of touring exhibits to specific venues. Continue to carry out evaluation plans to assess impact on target audiences. Submit LSTA09 3rd quarter grant activities report.

- Fourth Quarter: Continue to install and de-install traveling exhibit components. Continue to implement the advertising and marketing plan. Continue to assist participating libraries in their selection of public programs to accompany exhibitions. Continue to distribute final evaluation assessment tools. Conduct public programs. Continue to work with tribal partners in communicating information to respective tribal councils. Continue to share instructional materials with teachers in advance of touring exhibits to specific venues. Continue to carry out evaluation plans to assess impact on target audiences. Participate in the peer evaluation review process. Submit LSTA09 Final grant activities report.

Project Organizational Chart



Staff & Partner Responsibilities

The Society's project staff will:

- Arrange all details of scheduling and shipping exhibit components to/from each library;
- Install and de-install the exhibit components;
- Schedule, contract with, arrange travel, and pay Native American artists and presenters to do public programs at public library sites;
- Send printed instructional materials for educators and docents to use before and during visiting the exhibit;
- Provide a template for each site to use in locally advertising the exhibit and public programs;
- Design and execute an appropriate promotional and marketing plan;
- Develop comment cards to help each site to assess audience satisfaction with the exhibit and public programs; and
- Serve as a liaison between the Society and tribal council members.

Participating public libraries will:

- Designate a staff person to work with Folklife project staff on all arrangements;
- Confirm that the exhibit is insured on-site during the run of the exhibit, under their policies;
- Advertise the exhibit and public programs through their standard information distribution systems; and
- Ensure that the Native American artists and presenters have the space and equipment needs for their programs.

Each tribe has designated a liaison to this project. Tribal partners will:

- Continue to play an active role in the project;
- Help assemble specific tribal information and materials to include in special exhibits;
- Recommend tribal members to participate in the public programming around the state;
- Possibly host, or help find, a size-appropriate local venue for one or two of the traveling exhibits; and
- Help promote and share project information to enrolled members and the general community.

D. Budget narrative

In year two, a **$40,000** LSTA grant is being sought to support the shipping/insurance costs **($17,000)** associated with the traveling exhibits to hosting libraries; stipends **($9,000)** for the artists/presenters of the public programs**;** project-related travel reimbursement **($4,000**); and project staff **($10,000)** support for the Special Exhibits Preparator, whose time is devoted exclusively to the ***Oregon Tribes Project***. In-kind and cash contributions **($40,713)** constitute the remaining balance for year two of this $**80,713** total project budget.

E. Evaluation method

Evaluation activities

Outcomes-based evaluation activities include: visitor comment cards to assess the exhibit's impact on the visitor, and its effectiveness interpreting the history, cultures, and traditions of Oregon's contemporary Indian tribes; teacher assessment tools, such as pre- and post-tests to measure the impact of the exhibit on students, as well as the quality of the project's instructional materials; and postcard-size audience questionnaires, used to determine the impact of public performances and other public programs offered as part of this project. For example, we are interested in assessing how the new exhibit and public programming helps educators and students recognize local history and culture and understand their own cultural depth, developing a respect and tolerance for the diverse cultures of others in their local communities.

Evaluation data will be shared with tribal partners, Society staff, participating libraries, the Oregon State Library, and the Society's Board. The Legislative Commission on Indian Services will also be kept informed about the project. As the primary forum in which Indian needs are considered in Oregon, the Commission serves as a point of access for finding out about state government programs and policies, and serves as a catalyst for bringing about change where it is needed. This information will be used to make mid-project corrections in case unforeseen issues arise, and to develop future exhibits, public programs, and educational offerings. Overall project success will be judged by the numbers of people who view exhibits and/or participate in public programs, and by measuring their improved knowledge about Oregon's contemporary tribes. (Please see attached sample evaluation instruments.)

Oregon LSTA Five-Year Plan 2008-2012

This project addresses **Goal 6** (Positioning Libraries to Help Build Strong Communities) in the Oregon LSTA Five-Year Plan 2008-2012 by:

- Featuring the library as the center of community life;
- Offering programming that brings diverse segments of the community together in the library;
- Connecting Oregonians with information resources and with each other;
- Expanding services for learning and access to information and educational resources in a variety of formats, in all types of libraries, for individuals of all ages;
- Targeting library services to individuals of diverse geographic, cultural, and socioeconomic backgrounds; and
- Encouraging the development of public and private partnerships with other agencies and community-based organizations.

This project contributes to the following High-Level and Intermediate Outcomes:

- Communities are strengthened as libraries become centers of community life
- More dynamic, community-based programming
- Opportunities for diverse segments of the population to find common ground at the library.

The Oregon Tribes Project will impact the work with the tribes undertaken by the Oregon State Library. Effective January 1, 2002, Oregon State Law (SB 770) requires that state agencies take Oregon's nine federally recognized tribal governments into account when state agencies develop policies and implement programs that may affect tribal interests. State agencies like Oregon State Library are required to develop a written policy for their particular agency, and to provide ongoing evaluation and strengthening of state/tribal relations. This project offers an opportunity for Oregon State Library to share information at the Annual Summit with the Governor, tribal leaders, and key staff involved in this government-to-government process, as well as in its written annual reports to the Governor and Legislative Commission on Indian Services. In addition, tribes and state agencies meet three to six times a year in small groups called "clusters" organized around six issues, such as education, cultural resources, etc. This project may offer new opportunities for developing relationships between state agency personnel and their tribal counterparts.

Promotional activities

The Society will work with all partners to thoroughly market the project locally and throughout the region, including publicity through tribal media (e.g., Confederated Umatilla Journal), as well as in local newspapers. The Society will also promote this project to Indian organizations in the state (e.g., Bow & Arrow Cultural Club, part of the Native American Student and Community Center in Portland; Native American Youth & Family Center in Portland). The Society's Director of Development & Marketing Sue Metzler will oversee the development of marketing materials, as well as the placement of press releases and partnership media in major newspapers (e.g., The Oregonian), magazines (e.g., Oregon Historical Quarterly), and special regional publications (e.g., High Desert Journal). Libraries will receive printed promotional materials to give their patrons, and information will be mailed to local arts councils. Participating libraries will be provided with templates that they may customize for press releases to facilitate their handling of local media promotion.

Part IV: Certification of Application

1. Documentation of project participation (signatures below for each participating library and other partner listed under Part I, number 9 above):

I HAVE READ THE PROPOSAL PRESENTED ON THE PRECEDING PAGES. I AM AWARE OF THE OBLIGATIONS THAT PARTICIPATION IN THE PROPOSED PROJECT WOULD ENTAIL. BY MY SIGNATURE I CERTIFY MY LIBRARY'S COMMITMENT TO PARTICIPATE IN THE PROPOSED PROJECT AS DESCRIBED IN THE PRECEDING PAGES.

Name	*Library/Agency*	*Date*

2. Certification of the fiscal agent

Fiscal Agent (if different from applicant):

Name and address: _____

Contact person: Sheri Neal Phone: (503) 306-5202

Email: Sheri.Neal@ohs.org

a. I affirm that the jurisdiction or agency (henceforth, AGENCY) is the designated fiscal agent for the project described in this application and is empowered to receive and expend funds for the conduct of the proposed grant project.

b. I affirm that the information contained in this application is true and correct and that the AGENCY for which I am an official has authorized me to submit this application for LSTA grant funds.

c. I affirm that if this application were to result in the AGENCY being awarded grant funds to carry out the project described in this application, that the AGENCY would comply with all of the requirements for the administration of LSTA grants described in Appendix D of the General Information and Grant Application Guidelines, Library Services and Technology Act.

_____

Name of official authorized to enter into contractual agreements for the AGENCY

_____

Title

_____

Signature Date

3. Certification for Children's Internet Protection Act
   Public and public school library applicants, and consortia with public or school members must indicate one of the options below.

a.	The applicant public or public school library has complied with the requirements of Section 9134(f)(1) of the Library Services and Technology Act.
b.	*(for consortia only)* Prior to using any LSTA funds to purchase computers used to access the Internet or to pay for direct costs associated with accessing the Internet for a public library or a public school library, the applicant consortium or group will collect and retain a duly completed Internet Safety Certification from every constituent public library or public school library in accordance with requirements of Section 9134(f) of the Library Services and Technology Act.
c.	The requirements of Section 9134(f) of the Library Services and Technology Act do not apply to the applicant library because no funds made available under the LSTA program will be used to purchase computers used to access the Internet or to pay for direct costs associated with accessing the Internet for a public library or public school library that does not receive discounted E-Rate services under the Communications Act of 1934, as amended.

_____
Name of official authorized to enter into contractual agreements for the AGENCY

_____
Title

_____
Signature Date

This form must be received at the State Library no later than 5:00 p.m. on Friday, August 15, 2008.

Faxed copies will not be accepted. There are no exceptions. If requesting indirect costs, attach appropriate sections of a federally approved indirect cost plan.

Mail or deliver **one copy** of your application to:

Library Development Services
Oregon State Library
250 Winter St., NE
Salem, OR 97301-3950

As a courtesy, the State Library asks that you email an electronic copy of your proposal, without letters of recommendation and appendixes, to *ann.reed@state.or.us*. This does not substitute for the signed, mailed copy.