

## **MINUTES**

### **MONTANA HOUSE OF REPRESENTATIVES 52nd LEGISLATURE - REGULAR SESSION**

#### **SUBCOMMITTEE ON LONG-RANGE PLANNING**

**Call to Order:** By CHAIR MARY ELLEN CONNELLY, on January 24, 1991, at 8:00 a.m.

#### **ROLL CALL**

##### **Members Present:**

Rep. Mary Ellen Connelly, Chair (D)  
Sen. Bob Hockett, Vice Chairman (D)  
Rep. Francis Bardanouve (D)  
Sen. Ethel Harding (R)  
Sen. J.D. Lynch (D)  
Rep. Bob Thoft (D)

**Staff Present:** Jim Haubein, Principal Fiscal Analyst (LFA)  
Jane Hamman, Senior Budget Analyst (OBPP)  
Claudia Montagne, Secretary

**Please Note:** These are summary minutes. Testimony and discussion are paraphrased and condensed.

##### **Announcements/Discussion:**

#### **HEARING ON CULTURAL AND AESTHETICS GRANT PROGRAM**

**Tape 1:A:000**

##### **Watershed Foundation: The Sacred Bear in Two Worlds**

Swain Wolfe, Project Directory, Watershed Foundation, Missoula, testified for the Special Project grant 474, recommended for \$27,500 for the cost of publicity for the one hour documentary film, The Sacred Bear in Two Worlds. The film is a collection of bear stories from early native circumpolar people and from the Modern World, a work of comparative cultural anthropology. He described the foundation, a 501(c)3 non-profit educational foundation doing projects in the arts and humanities, as well as the make-up of the board. He described the funds received to date, the in-kind match, and the work done to date on the project.

Mr. Wolfe said the film was being made a segment at a time as funding comes in, with completion in 18 months. The current C&A grant request would be used to support film production; post-production and distribution costs would be raised upon completion of the work print when there would be access to foundation money. Regarding the Citizens Advisory Committee comments, Mr. Wolfe made two points: one, the film, if received well, would be shown

on a PBS system, and with the low cost of video cassettes, the film would be placed in Montana schools and libraries; and two, the quest for funds is for production, not post-production.

**Mr. Wolfe** closed with a reading of excerpts from the script, commenting that stories tell us how things began, where everything came from, the true and hidden meaning of our lives, who we should marry and when, how to behave, and perhaps most importantly, how to survive. This script represents a telling of stories in two cultures for the purpose of getting people to think about their culture in relation to other cultures.

**SEN. HARDING** asked about the grant history as printed in the Cultural and Aesthetic Grant book, **EXHIBIT 1, 1/23/91**. **Mr. Wolfe** said the grant for \$15,000 was used primarily for production, and would be fully expended within three weeks. Part of that was the filming of the Moscow Zoo and filming in Alaska of the oldest living elder of the Bear Clan telling the story of the man who married the bear. The \$25,000 returned was to be for a film on Mansfield, for which the foundation was unable to raise the needed money for the project because of donor requirements that they have Mansfield's approval.

#### **Town of Sunburst: The Invisible Border**

**Ronald Tobias, Documentary Filmmaker**, represented the town of Sunburst in the grant request 405 for money to complete the documentary film, **The Invisible Border**, for which he was the producer and director. The narrative of this grant request is on page 46, **EXHIBIT 1, 1/23/91**. He described the funding history of the project, including \$25,000 provided by the subcommittee in the last biennium. At this time the shooting is complete, and additional funds are needed for processing and editing. It was filmed in Sunburst and Sweetgrass and Coutts, Alberta in order to examine the differences between two communities divided in half by an artificial construct, the 49th Parallel, the border between the U.S. and Canada, and with constitutions predicated upon "life, liberty and the pursuit of happiness" and "peace, order and good government" respectively.

**Mr. Tobias** said distribution was assured, with statewide airing on the PBS stations, Canadian distribution in Alberta, and guaranteed markets in the Soviet Union on State Soviet Television. The project is on budget and on schedule. He asked for an additional \$10,000, making note of the request for \$50,000 and the grant recommendation of \$10,000. The funds granted are allocated quarterly over a two year period, causing difficulties in hiring an editor and completing the work at one time.

#### **Questions from the Subcommittee Members:**

**SEN. HARDING** asked for a breakdown of their fundraising efforts. **Mr. Tobias** said to date, \$20,000 had come from the C&A grant

program, and \$30,000 from the Montana Committee for the Humanities, with direct salary funding from MSU, KUSM Television and the Camera Service Center in New York City.

REP. BARDANOUVE asked why there was interest in the film in the Soviet Union. Mr. Tobias explained he was the first American member of the Union of Soviet Filmworkers, because he was producing a 13 hour series in the Soviet Union. He had introduced the concept over there in the course of his travels. REP. BARDANOUVE then asked how a person of his stature had ended up in the metropolitan center of Sunburst. Mr. Tobias clarified that he was from Bozeman, while the film had been entirely shot in Sunburst. Calling it a Bozeman project would falsely represent the project.

REP. BARDANOUVE asked about his funding squeeze. Mr. Tobias described the work remaining to be done, the processing which would be covered by a Montana Committee for the Humanities grant. An editor is lined up, but would be difficult to hire in four increments over the biennium. In addition more money would be needed for the editor and the production of a release print. REP. BARDANOUVE asked if there would be proceeds from showing the film in the Soviet Union. Mr. Tobias said there would be money earned, but the rubles were worthless in the United States. There would be financial benefits if the film is aired nationally in the U.S., and on Canadian TV.

Dull Knife Memorial College Library: Northern Cheyenne  
Photographic Art/Archive Project

1:A:1070

Rob Stapleton, photographer, Lame Deer, spoke in support of their grant request, 471. He described the project, which would be directed by a Northern Cheyenne elder, Bill Tall Bull. The project is to photograph Northern Cheyenne elders in large format and to take testimony from them about their lives and families in audio and video format. Out of this a show would be produced for exhibition in galleries both in state and out-of-state. Other possible outgrowths include publication, a calendar and a poster. Cheyenne speakers would be used with interpreters. He had been contacted by the tribe to produce this project. The prints circulating in the room would be included in the project. The concern of the tribe is that their old people are dying and they want their photographs and histories preserved for posterity.

SEN. HARDING noted the committee recommendation that the project director work closely with the State Oral History Office and the faculty at EMC. Mr. Stapleton said they had been in contact with the faculty at EMC through the Native American Cultural Institute, as well as the State Historian, regarding the project.

**Aleph Movement Theatre: Leonardo Project**

Tape 1:B:000

Wally Bivens, one of two members of Aleph Movement Theatre, testified for their Leonardo Project, grant 396, a request in the amount of \$38,755 with a recommendation of \$10,000. Aleph Movement Theatre, a 501(c)3 organization with longtime participation in the Artists in the Schools, has a history with the Cultural and Aesthetics Grant Program, and uses a mix of other funding sources. He showed the committee the pilot Leonardo project, which relates the performing arts to the computer. A one-to-one interactive program, it is designed to be installed in libraries. The pilot had been developed during a one week stay in each of three schools, Ronan Middle School, Riverside Junior High in Billings, and a one room school house in Basin. The topic addressed in the pilot was the environment. Using his computer setup, he exhibited the program, which used graphics, text, with the bear paw print as the locus for the mouse to move to another screen for more text, graphics and sound. There would be a video component compiled by the students, again activated by the mouse, which could contain skits, movement, interviews, songs, etc.

The Leonardo Project would be more intensive. Aleph Movement Theatre would work with staff and students together and would teach those people to in turn teach others, thus forming a self-perpetuating network that would be supportive of people using powerful technological tools in creative ways.

Mr. Bivens said the potential for educational opportunity is enormous, with tremendous growth and change. It would be difficult for school staff to keep up, thus the significance of such a media project going into the schools. He spoke of the opportunity to influence, to control the content of and create media projects.

Mr. Bivens said the reduced amount of money would seriously curtail the scope of the project. The committee overlooked the self perpetuating nature of the project, and the difficulty in approaching any other funding source with only 12% funding provided by the primary funding source.

**Questions from Subcommittee Members:**

SEN. HARDING asked about the funding. Mr. Bivens said they wanted to teach people to fish, not just to throw them a fish every once and a while. The most important element is the attitude, the approach to working with the equipment, which would carry across different equipment and changes in technology. The notion of other sources of funding was good, and not all sources had been exhausted. But, in the case of school funding, it was limited, citing the example that schools had to go to businesses for monies. School coffers cannot handle much extra.

**Beall Park Art Center: Exhibition and Performance Space**

Terry Jelsing, Director, Beall Park Art Center, testified in support of their grant application 426, the Special Project Grant in the amount of \$3500 recommended by the Citizens Advisory Committee EXHIBIT 2 He submitted their budget. EXHIBIT 3

SEN. HARDING asked about their source of matching funds. Mr. Jelsing said the match would be provided by in-kind contributions, volunteer work and part of their own funds.

**Beall Park Art Center: Development and Challenge Grant**

Karin Utzinger, Chair of the Endowment and past president of the Board of Trustees, testified for grant request 427, the Challenge Grant for Endowment Development, recommended for \$10,000. EXHIBIT 4

**Bigfork Center for the Performing Arts: Permanent Endowment Expansion**

750

Larry Yokum, President of Flathead Bank of Bigfork, and Treasurer for the Bigfork Center for the Performing Arts, addressed the endowment grant request, 401, for \$20,000. He gave a history of the organization which provides live theater in Bigfork. Five years ago, a fire destroyed the hall where they had been performing for 26 years. At this point, over 1300 donors have committed and given over \$1,000,000 for a new theater building in Bigfork. They are midway in this project, with the remainder being the development of an endowment, with a goal of \$150,000 for the purpose of maintaining and preserving the facility. The present balance in the account is \$60,000. Sources for funding this project include rental, benefit programs, an annual art festival and donations. He committed again to make their part of the match.

**Bigfork Center for the Performing Arts: The Gathering at Bigfork**

960

Muffie Thomson, spoke for grant request 379, the Gathering at Bigfork. EXHIBIT 5 She distributed the program from the First Annual Gathering at Bigfork, held in the spring of 1990. EXHIBIT 6

**Northern Lights Institute: Support for Writers and Writers**

Tape 2:A:019

Don Snow, Director, Northern Lights Research and Education Institute, and founder of the Northern Lights Magazine, spoke in support of their grant request 436, in the amount of \$16,150 with \$10,000 recommended by the Citizens Committee. The magazine is a sponsored project of the Institute in Missoula, and is beginning

its 7th year of publication. It has a readership of 4,000, of which Montana provides 25% with most of its writers and artists from Montana. The magazine offers a vehicle for writers and artists in the Western states, and is part of a growing tradition of writing about the contemporary West, writing of extraordinary quality, depth of feeling and humor. He distributed a recent edition to the committee, and read a brief piece.

Mr. Snow gave a report of the Writers' Conference held last year in Missoula together with the Hellgate Writers, an event which was extremely successful and whose participants came primarily out of the Northern Lights readership. He spoke of the thematic design of the magazine, published quarterly, and asked support for Montana writers and artists who contribute to its content.

SEN. HARDING asked about the subscription rate. Mr. Snow described their history of the magazine's subscription process, with initial use of direct mail trade. At its best, direct mail provides a 3% return. A core list was developed from that campaign, which was used for a different approach begun two years ago. A base quantity of readers had been established at 4,000, a number they were willing to maintain without additional expenditures on solicitation. They appeal to these readers through a series of honest letters for support in the form of voluntary contributions.

SEN. HOCKETT asked about the readership, which Mr. Snow said was primarily regional, with 1,000 from Montana.

**Western Heritage Center: The Real West: Farming & Ranching Families**

Lynda Moss, Director of the Western Heritage Center, testified for grant 467, a Special Project grant in the amount of \$15,000 recommended by the Citizens Committee. The project is an oral history and photographic documentation project called "The Real West: Portraits of Farming and Ranching Families in the Yellowstone Region". It is a component of a permanent exhibit titled "A Time of Change: the Yellowstone Region 1880-1940, for which the planning grant was funded by the National Endowment for the Humanities (NEH). Ms. Moss had slides, overviewing the facility, the Parmly Library, its restoration and its programs which focus on the Yellowstone River Valley Region. She distributed information on the Center. EXHIBITS 7 & 8

626

**Paris Gibson Square: Exterior Sculpture**

Vickie Everson, Executive Director, Paris Gibson Square, spoke on behalf of their grant application 378 for an exterior sculpture to be placed on the grounds at Paris Gibson Square. EXHIBIT 9

REP. BARDANOUE suggested they put the money into their water pipes. Ms. Everson replied that insurance had covered those costs of the damages from the recent water break. REP. BARDANOUE asked how much damage they had incurred to their books and archives. Ms. Everson said the damage was minimal with no artwork damaged, the historical archives dampened, and with no lasting damage to the quilts. She said the system had performed exactly as it should.

970

String Orchestra of the Rockies: Small Community Tour

Robert Chaney, member and past president of the Board of Directors of the String Orchestra of the Rockies, testified in support of grant application 403. EXHIBIT 10

SEN. HARDING asked what is charged in the small community. Mr. Chaney said their request for funding would cover all costs required to take this to a community. The community in turn can charge a fee, but a fee charge was not determined. The Orchestra has a fee schedule for what it costs to bring them in to a community that does not have any grant subsidy, but that amount is problematic for small communities, and thus they appear in those communities infrequently.

2:B:020

Montanan's for Quality TV: Animal of the Mind Series

Bruce Wiede, Concept Director, MQTV, Missoula, and creator and director of Animals of the Mind, testified in support of grant application 376, recommended for \$10,000. EXHIBIT 11

Montanan's for Quality TV: Montana Media Catalog

Lori Hudak, Project Director and Producer for MQTV, testified for grant application 372, the Montana Media Catalog. EXHIBIT 12 She distributed comments by producers about MQTV and the catalog. EXHIBIT 13

425

Fort Peck Fine Arts Council: Northeastern Montana Satellite Development Project

Sharon LaBonty, Past President, Fort Peck Fine Arts Council, Glasgow, introduced Mark Schultz, Executive Director, and testified in support of grant application 477, for which they recommended \$20,000. In light of the original request of \$52,154, they asked the committee to consider an increase for a total amount of \$30,000. Ms. LaBonty distributed a flyer describing the project undertaken with the Dept. of Family Services, presentation of the play "Touch", EXHIBIT 15, and a flyer describing the activities sponsored by the Fort Peck Fine Arts Center, EXHIBIT 16.

Barbara Owens, President of the Council, spoke in support of the grant application. EXHIBIT 17

Montana Indian Arts and Culture Association: American Indian Contemporary Arts Symposium 3 & 4

Kathryn Stewart, Secretary/Treasurer, Montana Indian Arts and Culture Association (MICA) Board of Directors, Bozeman, spoke in support of grant application 473. She distributed information on MICA, EXHIBIT 18, a flyer on the Contemporary Indian Art Symposium, EXHIBIT 19, and a brochure on "Introductions: An Exhibit of Contemporary American Indian Art and Emerging Artists", EXHIBIT 20, their current exhibit, travelling through 1992. Ms. Stewart said the gathering would bring together American Indian artists from around the state and the region for the purpose of providing an opportunity for the artists to dialogue, network and exchange information and ideas. Each year, a different site will be chosen for the symposium, with the participation of 15-20 artists, and an attendance of 500 persons. Artists are paid an honorarium and travel, and with additional funds from the organization, technical assistance will be provided for the documentation of the Symposium.

Ms. Stewart showed slides of previous Symposia so that the committee could see the quality of the art and the artists, and the people attending. There were both traditional and contemporary work, with traditional artists adding a contemporary element to their work.

Tape 3:A:072

SEN. HOCKETT asked why MICA was located in Bozeman, and where the Symposium this year will be held. Ms. Stewart said it was centrally located with a large art community, and this year's Symposium would be held outside of Red Lodge at Kevin Red Star's ranch, if possible. SEN. HOCKETT asked if they were moving the Symposium through the tribal colleges. Ms. Stewart answered yes, and that they were networking throughout the seven tribal colleges.

REP. CONNELLY commented on Neil Parsons' presence on the Board of Directors and on the staff at Evergreen State College, and Ms. Stewart commented on the presence of several Native American instructors at Evergreen College. REP. BARDANOUVE and SEN. HOCKETT both mentioned the potential for Native American artistic development, talent recognition and economic benefit on the reservations, and spoke in particular of Clarence Cuts the Rope and Wallace Chops Wood, a sculptor. Ms. Stewart said they wanted to better support traditional artists who had not enjoyed national recognition.



**Great Falls Symphony Association: Cascade String Quartet  
Outreach**

Carolyn Valacich presented testimony on their grant application 472, recommended for \$10,000, and introduced the members of the Cascade Quartet. The primary testimony was a brief performance by the Quartet. The Cascade Quartet, sponsored by the Great Falls Symphony Association, reaches 7,300 adults and children, with almost 100,000 people reached in the eleven years of its existence. Founded in 1979, it is the first and only professional resident string ensemble sponsored by a community symphony in Montana. It melds educational programs in the schools with concerts for the adults and parents in the same communities. Ms. Valacich distributed a map indicating the scope of their outreach. EXHIBIT 21 The primary mission of the outreach program of the Quartet is to strengthen the string programs in the schools, to provide outreach to rural communities, to introduce new audiences to string and chamber music, to provide leadership and instruction to other adult string players and to provide performances of chamber music of the very highest caliber.

Specifically, the funds requested this year would be used to promote and book the Quartet in these outlying areas to provide programming in rural schools and communities. C & A money in the past had been matched by money from the Symphony Association, money from foundations, and private dollars.

**ADJOURNMENT**

**Adjournment: 11:45 a.m.**

*M. E. Connelly*

MARY ELLEN CONNELLY, Chair

*Claudia Montagne*

CLAUDIA MONTAGNE, Secretary

MEC/cm

HOUSE OF REPRESENTATIVES  
LONG-RANGE PLANNING SUBCOMMITTEE

ROLL CALL

DATE 1-24-91

NAME	PRESENT	ABSENT	EXCUSED
REP. FRANCIS BARDANOUE	✓		
SEN. ETHEL HARDING	✓		
SEN. BOB HOCKETT, VICE-CHAIRMAN	✓		
SEN. J.D. LYNCH	✓		
REP. BOB THOFT	✓		
REP. MARY ELLEN CONNELLY, CHAIR	✓		

HR:1991  
CS10DLRLCALONGRP.MAN

EXHIBIT 1  
DATE 1-24-91  
HB 9 Long Range  
Barney

## **THE SACRED BEAR IN TWO WORLDS**

**Script for a 58-minute documentary film  
Copyright, Watershed Foundation, 1990  
Hammond Building, Missoula MT 59802  
406/728-2261**

**Written by Swain Wolfe**

**Research and Editing by Clara Pincus and Swain Wolfe**

**The traditional stories in this script are approximations of the stories that will appear in the completed film. The actual stories will be based on original language translations made by professional linguists.**

**It is our intention to have these stories narrated by people from the tribes from which they originated.**

EXHIBIT 2  
DATE 1-24-91  
HB 9 Long Terry  
Terry planning

Madam Chair, Member of the Committee, for the record, my name is Terry Jelsing. I am the director of the Beall Park Art Center. I am testifying on behalf of grant number 0426 requesting funding for : Exhibition performance space development.

The Beall Park Art Center was established as Bozeman's community art center in 1984. Local citizens formed a committee for the arts and petitioned the city government for the use of the recreational building located in Beall Park. The building was renovated by volunteers to include a gallery, studio classroom, office, and fully functioning pottery facilities. The center is presently housed in this facility through an in kind contribution by the city of Bozeman.

The Center is a non-profit membership arts organization run by an elected board of directors consisting of eleven members. The center is administered by a permanent salaried part-time executive director. Additional staff includes a half-time administrative assistant provided by the Green Thumb program. All other operations are accomplished by community volunteers and a recently developed intern program. The center has three main areas of activity: Exhibits, Programming, and Classes. The organization is supported by membership dues, corporate and foundation contributions, state and federal grants, fees from classes and workshops, and special fund-raising activities.

The Beall Park Art Center is a community art center serving the citizens of the Gallatin Valley. The center is dedicated to presenting a diversified itinerary of visual and performing arts, both contemporary and traditional, through a program of exhibitions, speakers, classes, and performances which promote the arts and an understanding of them. Such exhibitions and programs shall be designed to be accessible to and to create greater understanding for children and adults regardless of age, background, education

or physical handicap.

Beall Park Art Center is dedicated to encouraging and supporting artists; to facilitating cooperation between other community arts organizations wishing to share resources, and to serve as a clearing house for information on the arts. The center seeks to enrich appreciation and public understanding of established cultural events as well as to introduce innovative programming on the arts.

A recent building project has enabled our art center to cultivate our programming options by offering alternative exhibition opportunities and more performance oriented events.

A Proscenium wall with two large swining doors was constructed at one end of our multi-use classroom. As a result, a focal point was created. That focal point architecturally and aesthetically supports the audience performance relationship. When not used as a performance space, the closed doors become projection panels or surfaces for wall hung exhibitions. The back-stage area is used for storage and workshops while the remaining auditorium is multi-functional.

The success of this project hinges on the ability to provide technical support (lighting/sounds systems) to the architectural and aesthetic focus previous efforts have already achieved. In short, the intention of this project is to unify architectural and aesthetic concerns by installing in place equipment to reduce labor and event expense. This will improve the quality of lighting and sound while providing a tool for program and class development.

Because our facility is multi-use and medium sized we are able to accomodate technical needs with quality industrial-grade fixtures and equipment. This proposal reflects the best of three bid levels that make future component

replacement and maintenance labor cost effective.

Volunteers will be used to expedite each step of installation process. Installation time is expected to be one week. The end product will be an adaptable 100 seat auditorium equipped with 360 degree lighting and dimmer capabilities, complete sound system with mixer filtered throughout the entire main floor of the Art center including adaptable in-place hard wire system for future expansion.

Technology and information control are precedents for quality education in most universities today. Community arts organizations fulfill many functions, yet are not excluded from similar contemporary standards. Beall Park Art Center's alternative performance/exhibition space project is designed to address contemporary issues and define eight areas of future development.

1. To provide technical support (lighting/sound) for performance and exhibitions.
2. To provide artistic opportunities for artists working in traditional and new genre forms that require technical support.
3. To provide technical support for other center generated events, i.e. symposiums, seminars, presentations.
4. To provide an opportunity for the Art Center to develop an operations structure accommodating diverse interdisciplinary programming.
5. To provide demographic involvement of otherwise unattainable population
6. To provide workshops/classes that introduce the young student to technical and media oriented processes (technical theatre, multimedia production, gallery lighting techniques).

7. To provide studio workshops for inclusion of other media projects such as film, video, requiring technical support.

8. To provide an agenda for continuation, technical resource development and future projects.

The original grant request was for \$4100.00 which was budgeted in a manner that would provide hardwire networks into the art center's main power source, a lighting dimmer board, sound mixer board and minimum of 10 lighting fixtures, labor for a licensed electrician, and a technical consultant to coordinate installation and preliminary testing according to code. The recommended amount by the citizens committee is \$3500.00 resulting in a -\$600.00 from the original request. Step by step proposal requirements, procedures, technical information and itemized budget reports substantiate the need of \$4100.00. We have researched this project to achieve the most efficient means of accomplishing our goals. We are able to accomplish this project with \$3500.00 but may be required to adjust installation strategy. We thank the committee for their recommendation.

Unilateral response to this project's development potential has been outstanding. The existing space has been used for various productions and fund-raisers including Poetry and Image in Mind, a grant funded juried exhibition of poets and artists in a collaborative project with guest artist and reknown poet Karen Swenson of New York City, a variety show fund-raiser for the Jessee Wilbur traveling exhibition, the dinner reception for participating members of the Third Cultural Congress for the state of Montana in which the commemorating exhibition, Hammer, Nail, Brush, received a national review in Oct. ed. of Artweek magazine. Eleymonary, a three-woman performance

which is currently in production status in other parts of the state, How  
the Grinch Stole Christmas, a community children's production with 38  
kids auditioning for parts and which promises to be an annual event. Spring  
events include "Doing Double Time" by celebrated artist and teacher, Jason  
Knapp from Anderson University and a performance art symposium with Michael  
Myers of the Chicago Art Institute.

Because our space is intimate, events such as these prevent competition  
with larger facilities currently unavailable to the general public.

In conclusion, The Beall Park Art Center maintains an ideal relationship  
in the community and region, <sup>bridging</sup> bringing artistic endeavors by the private  
citizen as well as the academic sector. We are the only arts institution  
in South Western Montana currently supporting interdisciplinary and collaborative  
programming of such diversified and intimate proportion. The tool of technical  
support is a continuing <sup>artistic resource allowing the art center</sup> and limitless ~~center~~ to progenerate programs around  
that resource.

The projects residual nature necessarily insures continuing artistic  
activity and self-reliance, yet creates an administrative opportunity to  
elevate attainability of the arts for all people in our region. Development  
of a multi-use technical capability enables Beall Park Art Center to embellish  
all aspects of our organization's structure, thus contributing to our community  
and creative resources.

Madam Chair, members of the committee, I thank you for your consideration.



BUDGET NARRATIVE  
BEALL PARK ART CENTER

Chart I EXPENSE	1991-92	1992-93	TOTAL
1. Personnel			
a. Administrative	608.00		608.00
b. Artistic			0.00
c. Cultural			0.00
d. Tech/Prod			0.00
2. Outside Professional Services			
a. Artistic			0.00
b. Cultural			0.00
c. Other--ELECTRICIAN	700.00		700.00
3. Space rental			0.00
4. Travel			0.00
5. Marketing			0.00
6. Remaining Operating Expense			0.00
LIGHTS: 1-12 Channel ETA board #AC212CC	620.00		620.00
2-4 channel dimmer #MD410/40	820.00		820.00
2-Altman Micro Elipse @ 180.00	360.00		360.00
7-Altman Micro Flood @ 149.00	1043.00		1043.00
SOUND: 6-Coaxial speakers (2 ea. in theatre, lobby, gallery) @67.00	400.00		400.00
Materials to build 6 speaker cab'ts	150.00		150.00
1-2 channel amp QSC-700	399.00		399.00
1-12 channel mixer DOD	500.00		500.00
7. Capital/b. Other			0.00
8. TOTAL CASH EXPENSES	5600.00	0.00	5600.00

Chart II REVENUE			
11. Admissions			0.00
12. Contracts			0.00
13. Other			0.00
14. Corporate			0.00
15. Foundation			0.00
16. Other private			0.00
17. Government			
a. federal			0.00
b. State			0.00
c. Local			0.00
18. Benefitting Organization cash	1500.00		1500.00
19. TOTAL CASH REVENUE	1500.00	0.00	1500.00

Chart III IN-KIND

22. Personnel			
a. Administrative--director/designer	608.00		608.00
b. Artistic			0.00
c. Cultural			0.00
d. Tech/Prod			0.00
23. Outside Professional			
a. Artistic			0.00
b. Cultural			0.00
c. Other			0.00
24. Space rental: City of Bozeman @ 33%	4000.00	4000.00	8000.00
25. Travel			0.00
26. Marketing			0.00
27. Remaining Operating Expense			0.00
28. Capital/b. Other			0.00
29. TOTAL IN-KIND CONTRIBUTIONS	4608.00	4000.00	8608.00

BEALL PARK ART CENTER, BOZEMAN, MONTANA HB  
CHALLENGE GRANT FOR ENDOWMENT DEVELOPMENT  
TESTIMONY BEFORE THE LONG RANGE PLANNING JOINT SUBCOMMITTEE  
THURSDAY, JANUARY 24, 1991  
PROJECT DIRECTOR: KARIN UTZINGER  
APPLICATION NUMBER: 0427, HISTORY NUMBER: 5210

Madam Chair, members of the committee, for the record, my name is Karin Utzinger. I am Chairman of the Endowment and past president of the Board of Trustees for Beall Park Art Center in Bozeman, Montana. I am testifying on behalf of a challenge grant for endowment development for Beall Park Art Center.

Having evolved from a grassroots movement for a community art center in the Gallatin Valley in 1984, Beall Park Art Center now is planning actively for the future. The requested \$10,000 in challenge grant funds will go towards an endowment offering a continuing source of income and help to assure continued growth and development of arts in Gallatin Valley.

Specifically, the requested funds will be used to augment an endowment established ~~two~~ year~~s~~ ago through the Montana Community Foundation. To date the Center has received donations totalling \$30,000, with \$10,000 from an anonymous benefactor, \$10,000 from a private foundation and the remaining \$10,000 from various members and friends. The requested challenge grant of \$10,000, with matching funds of \$30,000 raised by the Center, will increase the endowment to \$70,000, well on its way toward attaining a workable and meaningful size for permanent underwriting and security ~~of~~<sup>for</sup> this active center for the visual and performing arts.

Plans for raising matching funds include solicitation through private contacts, public fundraisers and public and private foundations, along with a proclamation from the mayor for a Beall Park Art Center Week or Month with concurrent public benefits and events for the Center. Already a network of individuals is working in the Bozeman Community for the Center in general and the endowment in particular. The City has backed the Center solidly from its inception and has given continued in-kind support which has helped keep the Center free from mortgage and debt entanglements experienced by so many beginning organizations. Center membership also includes past and present city commissioners and other public officials.

Beall Park Art Center established its endowment within the framework of the Montana Community Foundation in time to benefit from matching incentive grants of the Foundation. It also has stipulated that each donation be tracked and allowed to accrue interest for two years before withdrawal of earned interest, thereby assuring growth and avoiding possible loss through inflation.

With a continuing optimism for the future and dedication to making the arts accessible to everyone through its free exhibitions and free or low-cost special events, lectures, performances and classes for all ages, the Center, its Board of Trustees, Director and advisors together are committed to continued growth and service of the Center. A solid endowment, made possible, in part, by the requested challenge grant, giving leverage to the campaign, will assure this goal. The Center firmly believes that the addition to our endowment of the state challenge grant funds as recommended by the Citizen Advisory Committee and whose recommendation it accepts, will give a vital impetus to the endowment campaign of this energetic community art center.

Thank you for this opportunity to appear here before you.

MUFFIE THOMSON  
#379

EXHIBIT 2  
DATE 1-24-91  
HB 9 Long Range Planning

THE GATHERING ORGANIZERS APPRECIATE THE FAITH AND SUPPORT DEMONSTRATED BY THE COMMITTEES RECOMMENDED FUNDING OF \$15,000 FOR 1992-93.

I WOULD LIKE TO ADDRESS THE COMMITTEES COMMENTS REGARDING PARTIALLY FUNDING OUR REQUEST AND WHY THESE NEXT TWO YEARS ARE CRITICAL FOR THE PROJECT.

YES, WE WERE ABLE TO TO FUND THE FIRST ANNUAL GATHERING WITHOUT A GREAT DEAL OF SUPPORT FROM THE STATE. THAT WAS ACCOMPLISHED BY A ONE TIME START UP GRANT FROM THE MURDOCK CHARITABLE TRUST FOR \$17000. THE FUNDS ENABLED US TO PROVIDE TRANSPORTATION FOR THE 27 ARTISTS. THE BULK OF OUR BUDGET FOR 1990 WAS MET BY DONATIONS FROM THE COMMUNITY IN THE FORM OF MEALS, HOUSING AND PRIVATE CASH DONATIONS OF \$7700.

FOR 1991, WE ARE PLEASED TO RECEIVE FUNDING FROM THE GLACIER COUNTRY TOURISM COMMISSION, THE ARTS COUNCIL AND PLUM CREEK TIMBER. OUR BIGGEST CHALLENGE WILL BE TO RAISE THE ADDITIONAL MONIES NEEDED TO PAY FOR THE INCREASED AIRFARE. LAST JULY WE PROJECTED A 10% INCREASE, WHICH IS NO WHERE NEAR THE 20+% INCREASE THAT WE ARE EXPERIENCING. REMEMBER, THIS APPLIES ONLY TO 1991. WE ARE SOMEWHAT NERVOUS ABOUT CONTINUED INCREASES FOR TRANSPORTATION IN THE GRANT PERIOD 1992-93.

WHAT IS CRITICAL ABOUT OUR SECOND AND THIRD YEAR IS THAT THEY WILL DETERMINE OUR CHANCES OF RECEIVING NATIONAL ENDOWMENT SUPPORT IN 1994. IF WE ARE ABLE TO PROVIDE A SOLID TRACK RECORD OF PROJECT EXCELLENCE, WE WILL BE CONSIDERED AFTER 3 YEARS.

ADDITIONALLY THE IN KIND DONATIONS THAT MADE THE FIRST GATHERING POSSIBLE ARE NOT GUARANTEED. ALREADY WE HAVE EXPERIENCED CHANGE IN OWNERSHIP OF AREA BUSINESSES THAT WERE THE MAJOR PLAYERS IN GETTING THE PROJECT OFF THE GROUND LAST YEAR. WE ACCEPT THE FACT THAT EVENTUALLY WE WILL HAVE TO PAY FOR THESE SERVICES. THE BUDGET PRESENTED TO YOU WAS STRICTLY BARE BONES.

IN ADDRESSING THE ATTENDANCE COMMENT, WE FEEL THAT THE NUMBERS WHO ATTENDED THE GATHERING IN 1990 WAS REMARKABLE FOR OUR FIRST EFFORT. DAILY AND FULL TIME REGISTRATIONS TOTALLED 50 FROM MONTANA, OREGON, WASHINGTON, CALIFORNIA, TEXAS, NEW MEXICO, AND CANADA. THE NUMBERS WILL GROW EACH YEAR UNTIL WE REACH OUR MAXIMUM OF 435. AT THAT TIME, WE WILL BE ABLE TO RAISE OUR REGISTRATION FEE TO MORE CLOSELY COVER THE ACTUAL COSTS OF THE PROJECT. ATTENDANCE AT EACH OF THE <sup>PUBLIC</sup>STAGED READINGS GREW FROM A LOW OF 75 FOR THE FIRST READING TO A FULL HOUSE AT THE FINAL PREMIERE OF BETH HENLEY'S PLAY. WITH A NEW ALL-EVENING READING FORMAT, WE HOPE TO BE SOLD OUT FOR EACH PUBLIC PERFORMANCE IN THE FUTURE.

EXHIBIT 5  
DATE 1-24-91  
HB Long Range Planning

IN CLOSING, I WANT TO THANK YOU FOR YOUR INTEREST IN THIS VERY SPECIAL PROJECT AND ENCOURAGE YOU TO CONSIDER INCREASING THE RECOMMENDED LEVEL OF FUNDING BY 20% (OR 3,000 FOR A TOTAL OF \$18,000), WHICH WILL MAKE IT POSSIBLE TO BRING THE ARTISTS TO MONTANA IN 1992-93. THE MURDOCK TRUST TOOK A BIG GAMBLE WITH US IN 1990. PLEASE CONTINUE TO PLAY A ROLE IN THIS SURE FIRE HIT.

EXHIBIT 6  
DATE 1-24-91  
HB 9

**The Bigfork Center for the Performing Arts  
Foundation**

**presents**

**The First Annual**

***Gathering at Bigfork***

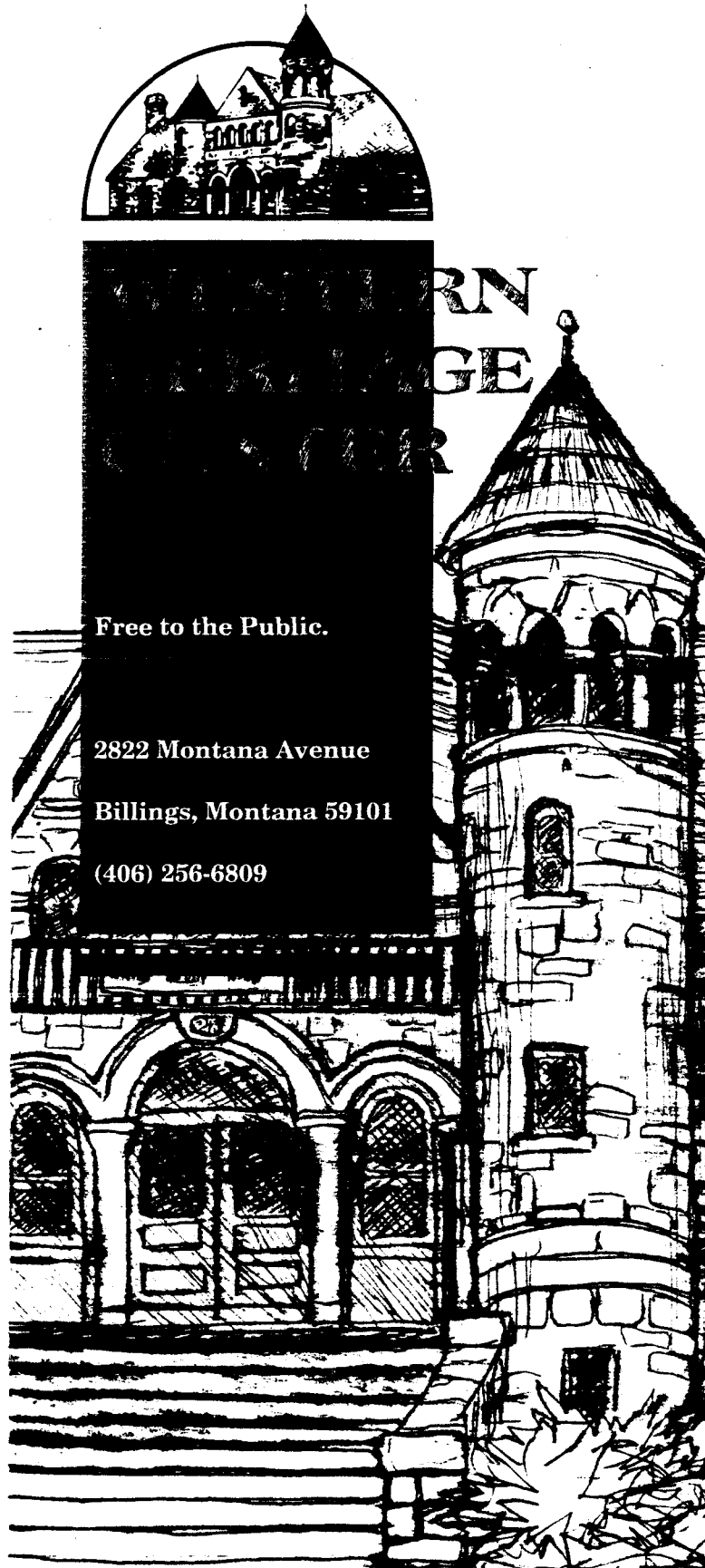
**May 13 -- 18, 1990**



**Bigfork Center for the Performing Arts  
Bigfork, Montana**



EXHIBIT 7  
DATE 1-24-91  
HB 9 Larry Ranges  
planning



Free to the Public.

2822 Montana Avenue  
Billings, Montana 59101  
(406) 256-6809

# The Western Heritage Center

DATE

1-24-91

Long

Billings

• facts • programs • events • honors •

- **THE CENTER** is a community landmark. It is remembered as the “old library”, previously the Parmly Billings Library—a rare example of Richardsonian architecture in eastern Montana. It is listed on the National Register of Historic Places. Within the past two years the facility has undergone major restoration.
- **THE CENTER** is unique and true to its mission of interpreting and reflecting the history and culture of the Yellowstone River Valley Region. It is the *only* museum in our region offering such interpretive exhibits and challenging educational programs. We work to collaborate with other institutions rather than duplicate.
- **THE CENTER** serves as a resource and research center for the history and material culture of the Valley. Its collection includes the largest documented and catalogued photographic archive and the largest textile collection.
- **THE CENTER**, under the auspices of the Western Heritage Press, has published its first book in December of 1990: *“The Images of Billings: A Photographic History”*.
- **THE CENTER** offers the outreach “Suitcase Exhibits” to classrooms, sponsors special workshops for kids, and the quarterly “High Noon” lecture program for adults.
- **THE CENTER** offers a participatory exhibit each spring for students and families. Last year Magic City Mercantile featured a 1860 trading post, a 1880 tent store and a 1910 confectionary store! This spring, Hot Off The Press will present the history of newspaper publishing in Billings. This is also our first exhibit funded by the Bert Talgo Endowment Fund which sponsors a biennial exhibit relating to the history of Billings.
- **THE CENTER** attracts thousands of tourists and residents to its annual Quilt Competition and Exhibit, national in scope.
- **THE CENTER** was honored recently with an award of several prestigious grants. It is the only museum in Montana to be awarded the National Endowment for the Humanities Planning grant paving the way for our first permanent exhibit.

EXHIBIT 7  
DATE 1-24-91  
HB 91041 BULLER  
10-11-91

Madam Chair, members of the committee, for the record, my name is Vicki Everson. I am the Executive Director of Paris Gibson Square in Great Falls. I am testifying on behalf of grant number 0378 for a special project. This project will be one piece of sculpture to be placed on the grounds at Paris Gibson Square.

PGS has served not only Great Falls but North Centra Montana for almost 13 years. ..an area exceeding 25,000 square miles. We are the only contemporary art center in this region. We began with a \$20,000 budget, volunteer director, CETA secretary and have become the one of the two largest contemporary art centers in the State. We have the reputation among our peers, if it's happening, it's happening at PGS.

Postcard - distribute. Quarterly, announcements

PGS Board was able to get the Square placed on the national register of historic places in 1983. It is situated in the middle of an entire City block on four of the busiest streets in Great Falls....three one-ways and Central Avenue. For the past 13 years, staff and Board have placed the majority of emphasis and efforts on the interior spaces...bring galleries to museum standards and the building itself.. On the exterior, we have landscapped, underground sprinkler system and planted trees, shurbs and flowers. Spring 1990, raised almost \$16,000 from the community and installed 14 exterior lights complementing the historical integrity of the building. However, we are ready for overt identification as the community's cultural art center with visible identification....a formal sculpture garden. We have received our first piece of work...that of Ted Waddell, from the City of Great Falls. It will be installed this spring.

A mental survey shows there are approximately 12 pieces of sculpture dispersed throughout Great Falls. However, there is no collective location or central sculptural park where cultural and aesthetic works are found to encourage participation in and appreciation of a diverse collection of sculpture by either the viewer or the artist.

Recognizing our increased role and responsibilities of serving th arts, artists and our community, the commissioning of this sculpture will provide the following:

1. support for the artist in a visible way
2. provide public space to artists of Montana who otherwise would not have their work seen in a major community\\3. create the discovery process and experience of this artform for the community as a whole
3. expand the quality of the visit to PGS and encourage repeat visits by GF citizens and tourists alike
4. idenntify overtly PGS as the major cummunity cultural resource it is
5. contribute to the overall arts image of the City of Great Falls
6. The opportunity for thecommunity to have full viewing accessibility from installation to completion of the project.

Funds will be used to conduct an artist search, interview and commission the sculpture. The review panel will consist of two staff members, two Board members and three Montana artists. It is the goal to have this work installed no later than July 1992.

C&A funding will be used as a springboard for a proposal to be written to the National Endowment for the Arts for additional sculptures to be commissioned.

String Orchestra of the Rockies

Testimony before the Long Range Planning Joint Subcommittee

January 24, 1991

Madam Chair, members of the committee; for the record, my name is Robert Chaney. I am a member and past president of the Board of Directors of the String Orchestra of the Rockies, (SOR) which is based in Missoula. I am testifying on behalf of grant #0403, requesting funding for a special project grant to permit the SOR to perform on tour to small communities around Montana.

1. Organization: The SOR is made up of 12-13 of the best string instrument performers in Montana. About 7 years ago, they began to perform together, in part for the pleasure and professional challenge of playing with others of similar skill. The result was so well received in Missoula, that in the fall of 1984, they organized as the SOR and mounted their first concert season. Since then, they have performed to full houses in Missoula, and have done several tours to other communities, some of which were funded by a previous grant from the Cultural and aesthetic Fund.

2. Use of state grant funds: This project will assist the SOR in touring to several smaller communities around Montana who do not usually have access to orchestras of this caliber.

3. Response to Citizen Advisory Committee comments: The SOR is grateful for the support recommended by the CAC, and regrets only that the full amount of the request couldn't be recommended. However, on the assumption that the concerns they raised had a bearing on their recommendation, I'd like to respond to them here.

a. "board needs to do more local fundraising" It is difficult to approach targeted small communities for funds for what amounts to a "pig in a poke" for them. This grant would allow us to perform in those communities, and it is our intention to follow up with solicitations of support for future concerts. By virtue of their size, however, their resources are always likely to be limited, so some degree of subsidy is probably a reality; nonetheless, we hope to minimize it.

b. "cost per performance seems high" Since our musicians are all professionals, they are paid a fee for their performances. (I might add, it is still very modest, but Montana is the beneficiary of their willingness to get together for the sheer challenge and pleasure of it.) I don't have data on grant requests from other musical organizations, but I do know that some of the musicians involved in those requests are on annual salaries from a parent organization, and thus, their salaries may not have been a part of their requests. It is my understanding that our fee schedule is similar to, or less than that of other musical groups in the state.

c. "grant request is more than three times this year's budget" This is true, but had we received the full amount requested, we would have performed 12 concerts per year instead of our present season of 4 concerts. If one adds in the touring costs, it is not unlikely that the projected budget would be about that much higher.

d. "three request for touring by similar chamber groups,...concerned about duplication..." There are some technical reasons why our request doesn't duplicate the others, but all of them will generate good music, and the CAC is right to be concerned about duplication. However, there are a lot more communities out there that would be glad to hear from any of our groups, and we intend to respond to this concern by coordinating our tour schedules with other groups, to get the broadest benefit for the state's investment.

4. CAC's recommended contingencies - problems? The only problem the recommendation presents is the need to reduce the projected number of communities we can serve.

5. Anything else? A little-known aspect of the way the SOR works is that, unlike most orchestras which rehearse together all year for their concerts, the SOR members do all their rehearsing by themselves until the weekend of their appearances in Missoula. Once they hear the whole thing, all together, it is such a great experience for them that they regret having only one opportunity to present it. This is the underlying motive for their willingness, not to say eagerness to tour. The smaller communities will be the beneficiaries of this barely contained enthusiasm, but they will need your help.

Thank you.

EXHIBIT 11  
DATE 1-24-91  
HB 9 *from [unclear]*

January 23, 1991

LEGISLATIVE ADDRESS

Good morning, I'm Bruce Weide, the creator and director of Animals of the Mind. The <sup>television</sup> series explores how stories, art, <sup>type of medium</sup> music, myth, advertising and movies have given animals characteristics that suit our purposes. Due to the unique qualities of our project, which extends beyond the conventional bounds of generic 'nature programming,' the Montana Committee for the Humanities granted us money to create a concept-pilot of our first program. It was this pilot that inspired the interest of KSPS, the public television station that has guaranteed broadcast of Animals of the Mind.

I'm confident that I can speak for everyone here by saying, wildlife is a significant part of what makes Montana a special place for us to live. Animals are important to everyone throughout the world, not only now, but as far back as recorded history. By recorded history I'm not just talking about the written word, I'm referring back a long, long time ago, back to the times when we painted our stories on cave walls.

We had to understand animals, they surrounded us and comprised the world we lived in. <sup>you may recall that</sup> The very first task ~~that~~ God gave Adam was to name the animals. I believe that when people began to speak, the first words we uttered were the names of animals. We hunted some, we avoided others, but we ignored none. Animals are deeply embedded in our minds; they're part of who we are.

As language became more sophisticated and we shaped words into story and myth, we continued to use animals to make sense of

the world. In Animals of the Mind we explore how stories mold animals to suit our purposes and how those portrayals influence our attitudes towards certain ~~animals~~. *species today.*

The owl is a graphic example of what I'm talking about. Some stories characterize the owl as a bird of wisdom; in other stories the owl is an omen of doom. In terms of wildlife biology, neither portrayal is correct. And yet, in the Northwest today, we see the owl used to convey both images.

As I mentioned earlier, MQTV has allied with KSPS in the production of this series. KSPS broadcasts to a potential viewing audience that numbers over 2 million viewers and extends across the inland-Northwest. They've also put \$10,000 of cold-hard-cash into the project and, in conjunction with MQTV, committed the use of filming, editing, and post-production facilities at accounts for over \$14,000.

Following regional broadcast the programs will be made available to national public television - after which they will be distributed for public education to schools, libraries, and museums. MQTV will be instrumental in distribution throughout Montana by means of the Montana Media Catalog.

*Already tested*  
*I've mentioned taken the concept pilot, that I mentioned earlier,*  
*to and the study guide that accompanies it, to numerous*  
*schools in W. Mt. Some teachers have used them*  
*to conducted what they call a unit which included*  
*history, literature, science, & social studies.*  
*Museum of the Rockies*



EXHIBIT 12  
DATE 1-24-91  
HB 9 Long Bill  
Planning

Madam Chair, members of the committee:

I am testifying on behalf of grant #0372, a special projects grant for the Montana Media Catalog submitted by Montanans for Quality Television. My name is Lori Hudak and I am Project Director for MQTV. Thank you for the opportunity to speak with you today.

MQTV was formed in 1979 to fill the void of local programming and to use the visual medium of video and television to bridge the distances between Montana's cities and towns. Our mandate today, is to build on this original goal by assisting artists in the production of high quality programs pertinent to Montana and the Northwest. MQTV also advises and promotes regional producers and productions by establishing an avenue for program marketing and distribution.

The Montana Media Catalog is designed to distribute this Montana programming to as wide an audience as possible and provide schools, libraries, cultural organizations, and home-viewers with an up-to-date reference source for media materials about contemporary Montana issues. Many producers, especially in a rural state like Montana, have the opportunity to broadcast their programming in their area, but then find it difficult to put the time and money into distributing it. As a result, most Montana programs are seen once or twice and then shelved away. MQTV's experience in program distribution showed us that our programming about Montana had a regional audience hungry for quality information about the state.

The advisory committee has concerns about the project's cost effectiveness. We feel that by combining several high-quality products in one catalog we could greatly enhance the appeal of these materials to Montanans and out-of-state individuals as well as lower the cost of mass marketing.

The Montana Committee for the Humanities, the Montana Arts Council and a number of independent producers have all expressed a continued interest in developing a wider audience for their media materials. Our research shows that as effective as state-wide distribution efforts have been, that many schools still do not take advantage of their Montana audio/visual material because they have not been promoted effectively in the system. Dr. Kathleen Jackson, who did the market analysis for MQTV, shares specific recommendations from school a/v personnel to more

appropriately design our catalog to better suit their needs. As a result of her extensive research, as well as our own experiences in program distribution, we feel Montana's media materials have a place in the regional and national market as well as the existing state market.

In her initial assessment of available programming, Dr. Jackson found the content to be largely of a documentary and educational nature. Because of this, she recommended we focus on the national educational market through a direct-mail catalog, targeted publications advertising and a free-upon-request preview video tape. Her research is thorough and her plan of action is well outlined. Dr. Jackson's comprehensive report is an excellent resource on which we have based our plan.

Our tasks are simple and cost effective. The first Montana Media Catalog was released in December and includes eight titles ~~(It was our intention to start with a higher-quality catalog in the Fall of 1990, lack of funding prevented this.)~~ Requests from producers, schools and individuals, prompted MQTV to design our current catalog ~~with a lower budget.~~ Half hour programs will cost from \$19.95 to \$29.95, while one-hour or more programs range from \$39.95 - \$69.95. Following the payment of expenses (dubbing, label design, shipping), the producer and others with a monetary interest in the program will receive 60% of the revenue, while MQTV will receive 40% to help expand future catalogs and develop a Montana Program Fund. This Fund will help Montana producers with initial program fund-raising by providing matching cash. While the producer receives a moderate return, it should be noted that the primary emphasis is on having these important works be distributed as widely as possible.

We've requested \$18,543 in special project support for the Montana Media Catalog. Funding for design of the 1991/92 catalog, printing, postage, and other services such as marketing and legal services are requested from Cultural & Aesthetic Project funds.

The catalog will be made available free of charge to any individual or organization requesting one. 1990 catalogs were sent to 1,038 Montana schools and libraries. If 80 students view these programs in each school, there is a potential audience of over 83,000, not including mailings to cultural organizations, and home-viewers, who may not have had access to these

EXHIBIT 12  
DATE 1-24-91  
HB Long Range Planning

programs otherwise.

This project is intended to be self-supporting within two years. MQTV's share of tape sales will go directly into the costs of future catalogs, catalog administration and staff, and the Montana Program Fund.

In conclusion, I want to take a moment to read some excerpts from what producers have to say about MQTV and the Montana Media Catalog.

Projected Income Figures

Fiscal Year 1992

\$38,000 Gross/\$12,068 Net (MQTV)

Fiscal Year 1993

\$34,200 Gross/\$10,807 Net (MQTV)

**Sold Tapes: 51** since Jan. 1, 1991 to Jan. 23, 1991

EXHIBIT 13  
DATE 1-24-91  
HB 9 Long Library -  
Pharmas

### What the Producers Have to Say about MQTV and the Montana Media Catalogue

#### Constance Poten, Producer, *Contrary Warriors*:

✱ "The Media Catalogue will be a valuable asset to Montana, a long time coming...MQTV continues to make important contributions to education and entertainment, and Rattlesnake Productions, Inc., would be interested in joining your effort by offering our film, 'Contrary Warriors: A Story of the Crow Tribe', for the catalogue. Funded by the National Endowment for the Humanities, Burlington Northern and the state of Montana, 'Contrary Warriors' has won eleven national awards, including the American Film Festival's Grierson Award for Best First-Time Director."

#### Bob Zingmark, Producer, *Montana Centennial Memory Series*:

"Montana's abundance of talented writers, video/film producers and other creative resources might now have the opportunity to have their works distributed to a public appreciating and craving the very best our state can offer....The response to the episodes, which aired statewide via MTN stations between June and November of last year, is heartwarming. 'Will it be packaged and available to the public?' is a question often asked of me. How nice it will be having my product included in the company of so many worthwhile projects. Thank you."

#### Annick Smith, Director/producer, *The Last Best Place: Montana Myths*:

"This project will help bring high quality videos about Montana's history, literature, Native Americans and folk culture to schools and libraries and interested individual viewers around the state and into the region of the Northern Rockies and Northwest Coast."

#### Frank Tyro, Director, *Salish-Kootenai College Media Center*:

✱ "I think this is a very important endeavor that is long overdue. At this time there are many programs sitting on shelves that are of great value to the people of Montana. The only way they will become available to our people is by way of a listing that is widely disseminated... In our own case, we have just not 'gotten around to putting out a listing of programs on the shelf that could be used by public agencies, schools, other TV stations and libraries...I believe that MQTV would be the logical choice to accomplish this project. This is based on my knowledge of the thoroughness and professionalism they have exhibited in the past on productions and projects...A partial listing of the programs that we feel would be of interest to the rest of the state (and others) follows."

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EXHIBIT 1-24-91  
DATE 9 *Long Range Planning*  
HB 9

## TESTIMONY

Madam Chair, members of the Committee, for the record, my name is Sharon LaBonty. I am Past President of the Fort Peck Fine Arts Council in Glasgow. With me today is Barb Owens, President of the Council and Mark Schultz, Executive Director. We are testifying on behalf of grant number 0477, submitted by the Fort Peck Fine Arts Council for a special project grant for the Northeastern Montana Satellite Development Project. We appreciate the time allotted to us and would like to tell you about the Fort Peck Fine Arts Council.

The Fort Peck Fine Arts Council, Incorporated is a non-profit, tax-exempt volunteer organization which has served the farming and ranching communities of northeastern Montana for 22 years. From an organization in 1970 which only provided professional summer stock theatre, the Council has evolved in 1989 into a multi-faceted, local arts agency serving a rural population of 60,000 in 11 counties within a 250 mile radius of Fort Peck. The Council depends upon over 5,000 hours of volunteer support, maintains a year-round office in Glasgow and owns the 1000 seat Fort Peck Theatre which was built in 1934 by the United States Army Corps of Engineers during the construction of the Fort Peck Dam. In 1970, a group of volunteers formed the Council to save the Theatre from possible destruction and set the following goals:

- 1) Educate the people of northeastern Montana in the arts, especially the performing arts;
- 2) Assist aspiring artists and performers gain a forum;
- 3) Encourage youth in the arts; and
- 4) Save and preserve the historic Fort Peck Theatre.

That is the way I started our presentation to this committee in 1989 when we received our first Cultural and Aesthetic grant. We are very proud of our past but would like to update you today about what has happened in northeastern Montana as a result of that \$20,000.00 vote of confidence.

page 2

The \$20,000.00 was part of a match for a National Endowment for the Arts grant that the Council had received. Combined these grants enabled the Council to hire professional staff - Mark Schultz is the Fort Peck Fine Arts Council's first Executive Director. He came on board in August 1989.

In 1987, the Council members recognized that as volunteers we could not allow the Council to grow or add any new programming - as volunteers we were over-extended. But we also knew there was potential and need for growth. But even we were amazed by the explosion that happened after we hired Mark. This past 17 months have been very exciting!

Our National Endowment grant is a pilot and identified the Fine Arts Council as a model for a very rural arts agency. We have taken this model and pioneered the cluster concept of Satellite Boards and programing. In 1986, the Council created a satellite board in Wolf Point - this board helped with administrative tasks, fund-raising and programing. In 1989, we had been approached by Circle and Malta about forming satellites in their communities, but as volunteers we were not able to honor their requests. In 1991, we have a Regional Board and six Satellites: Glasgow, Wolf Point, Circle, Malta, Plentywood and Sidney. We grew from 15 Board members to 80 members.

Since 1985, the Fine Arts Council has been presenting a winter performing arts series. In 1986, Wolf Point added the series and we were able to block-book artists thereby reducing the fees we paid. In 1990, when we talked with performers we didn't talk about one or two performances but we talked about coming to northeastern Montana for a week. During that week, they would do four evening concerts and several school performances. Our series was held in Malta, Glasgow, Wolf Point and Plentywood; the series ticket sales increased from 135 in 1988 to 480 in 1990. We anticipate adding at least one more community to our series next year.

After scheduling the performers, the Council developed the Informance Project booklet and sent it to the schools in our six counties. The Informance Project enabled the schools to purchase four assemblies or page

page 3

workshops for a reduced price. We coined the word "informance" from informing or instructing and performance - the assemblies are educational experiences not just a show. This went over much better than anticipated and eight schools purchased the package. The principals have been very pleased and more schools have expressed an interest for next year. In 1991, when we talk to the artists we will be looking at a longer period of time - four shows and eight schools is a heavy performance schedule for one week when you consider the 215 miles that are included.

*slide* I am a volunteer, but in real life, I work for the Department of Family Services. When the HiLine Advisory Council for Family Services set a prevention goal of having a "good touch/bad touch" program in every elementary school in the five counties they serve on a three-year rotation starting in 1990, Fort Peck initiated an exciting new joint partnership. The Fine Arts Council became a licensed site with Illusion Theatre of Minneapolis to perform the highly acclaimed play "Touch". We are a TRUST site - TRUST stands for teaching, reaching, using students and theatre - the first outside of Minnesota and #4 nationally. *Maybe* Illusion Theatre staff came to Fort Peck and trained seven Glasgow High School student actors, three moderators who are prevention specialist (two social workers and a mental health counselor), and an artistic director to perform "Touch". *Maybe* The play deals with touch that is nurturing and delightful, to touch that is confusing, uncomfortable or exploitative in a non-threatening format and encourages children to trust their feelings and understand they have the right to say "No" to touch they don't like. *Maybe* The Advisory Council's goal said three schools, the TOUCH Project presented 26 performances in 11 schools for over 1000 children. We discovered that scheduling was a real challenge and required too much time away from classes for our actors so in 1991, we will have a second "Touch" troupe based in Scobey. This is an exciting project because it's one of the first times an arts agency and a social services agency combined resources to meet their mutual goals. This project was funded by grants from the Department of Family Services and the Montana Children Trust Fund.

page 4

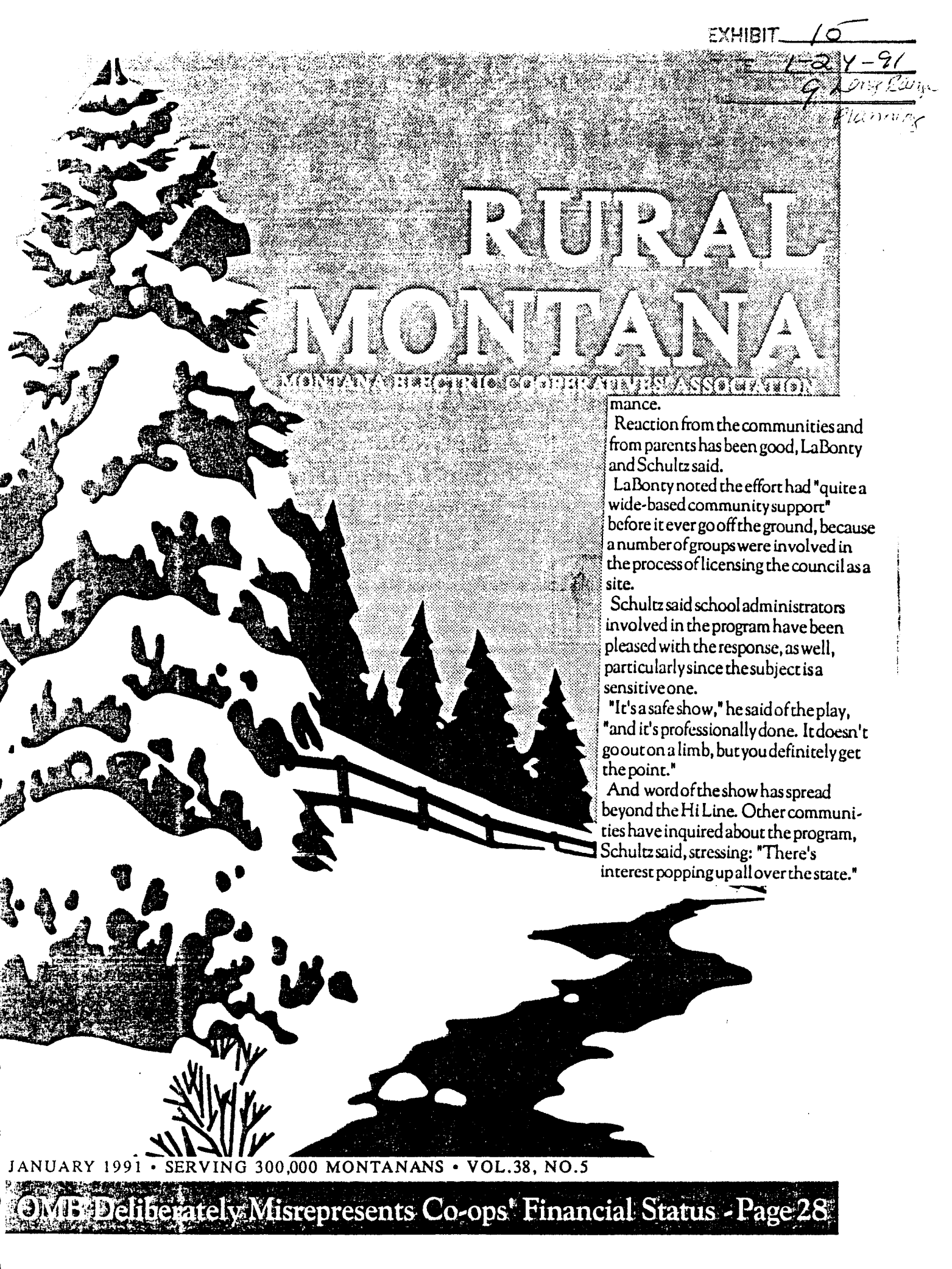
Those are the most exciting new ventures but the Council has also undertaken others. Briefly, they include two dinner theatre tours and a \*musical revue tour to 12 communities, a Contemporary Native American Arts Show co-sponsored with the Fort Peck Community College, and a two-week artist in residency.

*\* - Here's Ft Peck theatre now*  
\*All of these activities occur in the winter months - something that we could not do for many years. \*Obviously, Summer Theatre is still our largest undertaking and still our most financially stable. \*Incorporating local actors, musicians and technicians with professionals has resulted in a very solid, unique theatre experience. We call it professional-community theatre because it takes the best of both worlds \*experienced professionals and enthusiastic volunteers. Summer 1990 found "Bad Moon" at Fort Peck - this play had only been produced in one other theatre nationwide.

~~Other ongoing summer activities are GALA - an art-in-the Theatre with artists, musicians and children's activities; and the Gallery, a small art gallery at the Theatre that hosts art shows and is a sales outlet for local artists.~~

In summation, I would like to say that the arts are alive and well in northeastern Montana. The 1989-90 C & A grant evaluation says, "The Fine Arts Council gained recognition throughout northeastern Montana and became the leading force for a rural system of arts councils in the region." The Board members have identified our community as not just one town, not just Fort Peck, not just Glasgow or Wolf Point but our community is northeastern Montana. We are providing direct service to this community and have added a new commitment \*a new philosophy to our original goals. This philosophy is taking the arts to its audience - even if it is center ring at the Todd Foster fight on the Fourth of July. And the audience lines up to attend.





# RURAL MONTANA

MONTANA ELECTRIC CO-OPERATIVES ASSOCIATION

mance.

Reaction from the communities and from parents has been good, LaBonty and Schultz said.

LaBonty noted the effort had "quite a wide-based community support" before it ever got off the ground, because a number of groups were involved in the process of licensing the council as a site.

Schultz said school administrators involved in the program have been pleased with the response, as well, particularly since the subject is a sensitive one.

"It's a safe show," he said of the play, "and it's professionally done. It doesn't go out on a limb, but you definitely get the point."

And word of the show has spread beyond the Hi Line. Other communities have inquired about the program, Schultz said, stressing: "There's interest popping up all over the state."

# Play explains the difference between "good touch" and "bad touch"

By Sue O'Connell  
Montana Arts Council

The arts have taken on a new role in northeastern Montana, where the Department of Family Services is using a play as part of its efforts to prevent child abuse.

The agency has teamed up with Fort Peck Fine Arts Council to present the play "Touch," in an effort to help kids understand the difference between acceptable and abusive touching.

trained moderator was on hand to lead discussions with the young audiences.

The cooperative efforts resulted from discussions that began when a five-county advisory committee to the Department of Family Services set a goal of educating elementary students about "good" and "bad" touches.

Sharon LaBonty, who works for the Department of Family Services in

the Fort Peck Fine Arts Council to present the play at schools in Valley, Daniels, Sheridan, Roosevelt and Phillips counties.

"The fine arts council was a logical choice," says its director, Mark Schultz, explaining the council could seek grants to fund the presentations.

Through the joint efforts of the two groups, the council became a licensed site to present the play, which was developed by Illusion Theatre of Minneapolis. Just four other sites have been licensed to present the theater's plays, and the Fort Peck council is the first such site outside the state of Minnesota.

Illusion Theatre personnel came to Glasgow last summer to train the moderators, actors and Schultz, who serves as artistic director for the performances.

This fall, the students presented the play at 11 schools, doing a maximum of four performances at each school.

The play contains four vignettes that illustrate the differences between good, confusing and bad touches.

"It's a real well-balanced presentation of negative and positive," LaBonty said, adding it helps kids identify when they are uncomfortable and realize they can talk about it with people who can help them.

The moderators—two social workers and a mental health worker—take turns touring with the high school actors. During a performance, the moderator talks with the school children about the situations presented in the play and what they can do if they ever find themselves in similar situations.

"It's certainly not an acting role in any sense of the word," Schultz said of the moderator's part. "They are there to make sure the message gets across, and their role is to be a professional social worker."

The plays contains "a lot of interaction between the moderator and the audience," LaBonty added.

Teachers also are given a suggested curriculum to use in preparing students before the play and of following up on its messages after the perfor-



The TOUCH Project actors demonstrate a struggle in the play "Touch" which is designed specifically for children, kindergarten through the sixth grade. The Glasgow High School student actors pictured are (front) Tawnya Hawbaker, Kevin Taylor, Eva LaBonty, (back) Andy Hallmark, Brandi Sampson, Traci Black, and Justin Turner. Photo by Tom LaBonty.

Throughout the fall, a seven-member troupe of Glasgow high school students toured the region, playing to audiences ranging in age from kindergartners to sixth graders. Each time they presented the play, a

Glasgow, said the agency didn't have the money to undertake such an extensive educational program.

So LaBonty, who had seen "Touch" performed in Glasgow in 1987, suggested that the agency work with

EXHIBIT 16  
DATE 1-28-91  
DATE 9  
HB 9

# The Fort Peck Fine Arts Council, Inc.

Committed to Taking the Arts to Our Audience

## *Performing Arts Series*

### Curly & Kate - 1990

Wolf Point  
Malta  
Glasgow  
Plentywood

### Tears of Joy Puppet Theatre - 1990

Malta  
Plentywood  
Glasgow  
Poplar - A&S Tribal Industries  
Wolf Point

### Gladstone & Dunnigan - 1991

Circle  
Malta  
Glasgow  
Plentywood  
Wolf Point

### Eugene Ballet Company - 1991

Glasgow  
Wolf Point

### Ware/Patterson - 1991

Wolf Point  
Malta  
Plentywood  
Glasgow

## *Dinner Theatre*

### "Farley Family Reunion" Tour-1989

Glasgow  
Wolf Point  
Miles City  
Malta  
Plentywood

### "Greater Tuna" Theatre Tour-1990

Glasgow  
Peerless  
Saco-Sleeping Buffalo Resort  
Williston, North Dakota  
Wolf Point  
Plentywood

### Musical Revue Tour - 1990

Wolf Point  
Glasgow-Nemont Manor Nursing Home  
Fort Peck  
Sidney  
Saco-Sleeping Buffalo Resort  
Malta

## *Arts in Education*

### Artists in Schools/Communities-1990

Daryl Chinn

Glasgow  
Opheim

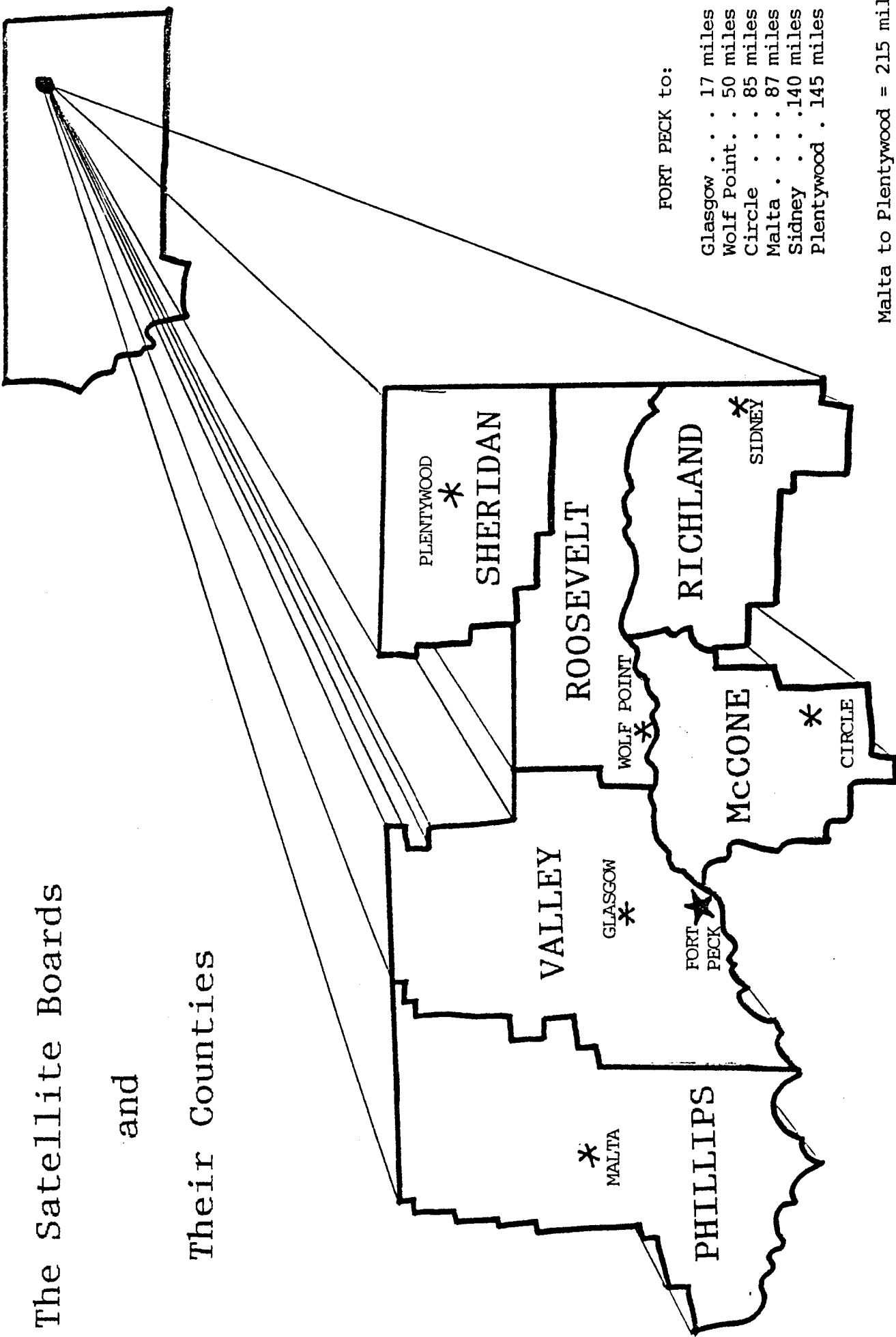
### Informance Project - 1990-1991

Wolf Point  
Lustre  
Fort Peck  
Saco  
Circle  
Malta  
Plentywood

# The Satellite Boards

and

Their Counties



FORT PECK to:

Glasgow . . .	17 miles
Wolf Point . .	50 miles
Circle . . .	85 miles
Malta . . .	87 miles
Sidney . . .	140 miles
Plentywood .	145 miles

Malta to Plentywood = 215 miles

Testimony for grant request #0477

EXHIBIT 17  
DATE 1-24-91  
HB 9

I am Barbara Owens, this year's President of the Fort Peck Fine Arts Council. In real life, I manage the Housing Rehab grant for the City of Wolf Point; previously I was the Executive Director of the Wolf Point Chamber of Commerce & Agriculture. I mention these occupations in order to demonstrate my perspective on the Arts and Northeastern Montana.

Montana is an incredibly rural state - more so than <sup>any state in which</sup> I have ever lived <sup>members of</sup>. You, the legislative body, are enjoined to somehow enable the quality of life desired by its residents as well as strengthening the economic viability of the State. This is also my view of the role the Fort Peck Fine Arts Council plays in Northeastern Montana. To put it simply, the arts are necessary to make Northeastern Montana a better place to live.

With that in mind, I wish to address the recommendations made to you concerning funding for this organization. There is concern that we are moving too far too fast. The Council is aware that our expansion from 2 to 5 satellite boards has been hard to swallow - but it also justifies our existence in this very rural portion of a very rural state! There is a need, demonstrated by the response to our idea! Preserving the Theatre in Fort Peck has been a goal of the Council since its inception, but it does not have the priority it once had. ~~We recognized that~~ <sup>has been</sup> The building ~~is~~ <sup>is</sup> a focal point for the Council, but <sup>we recognize</sup> that it will take many years and much smaller steps to bring it to where it should be.

The committee noted that our area includes the Fort Peck Indian reservation and urges more Native Americans be included in the decision-making process. We have attempted to reach this segment of the population through various media <sup>like Contemporary</sup> ~~and sponsored~~ <sup>Indian art show</sup> Bill Yellowrobe's play "Harvest", and working with A & S <sup>NATIVE AMERICAN</sup> Industries to <sup>TRIBAL</sup> provide entertainment for a Christmas program <sup>W2</sup> ~~and~~ will continue to include this audience into our consideration and into the Council.

The TOUCH project shows the way the Council integrates between school, government programs and perceived local social problems. ~~And in this case, the Council answered a need from its communities!~~ I want to note that the Council is a vehicle for the TOUCH project, and most of the funding comes from other sources - not the C & A funds.

Yes, we are in transition. We are moving from an all-volunteer summer theater organization to a staffed year-round regional arts organization. ~~This is a rough time for the Council.~~ The Summer Theatre, the Performing Arts Series and the Informance project are the backbone of our reach into northeastern Montana. We need to continue all three areas in our attempt to serve our area. This would be impossible as a volunteer organization, and we need ~~the~~ continued administrative support funds as well as funding to the <sup>Specific</sup> ~~We ask you to consider increasing the grant to 30,000 + remove the contingency rec series.~~ We recognize the difficult job the committee faced and appreciate their work, but ask that you not let their recommendations tie our hands.

EXHIBIT 18  
DATE 1-24-91  
HB 9 Long Range  
planning



MONTANA INDIAN  
CONTEMPORARY ARTS



Founding Organization:  
Montana Indian Arts  
and Culture Association

# CONTEMPORARY INDIAN ART SYMPOSIUM

JULY 28 & 29, 1990

SALISH KOOTENAI COLLEGE  
PABLO, MONTANA

EXHIBIT 19  
DATE 1-24-91  
HB 9

*Long Canyon  
Panning*



FEATURED ARTISTS:  
Billedeaux  
Clairmont  
Quick-to-See Smith  
Fedderson  
Parson  
Peters  
Pepion  
Kathryn Stewart  
Stewart

Guest Artist:  
Luna

SPECIAL EVENTS  
On Site Works  
Performance Art  
Art Exhibit  
Panel Discussion  
Slide Presentation  
Artist Presentation

## TIMES

Days 9a.m. to 6p.m.

Evenings 8p.m.

Presented by MICA  
(Montana Indian Contemporary Arts)

Hosted by Salish Kootenai College Pablo, Montana

Funded in part by a Cultural and Esthetics Project Grant/  
Montana Arts Council

For More Information Contact:  
Kathryn Stewart, 406/994-3993 or 587-2993



# Introductions:

EXHIBIT 20  
DATE 1-24-91  
HB 9 Long Range  
Planning!

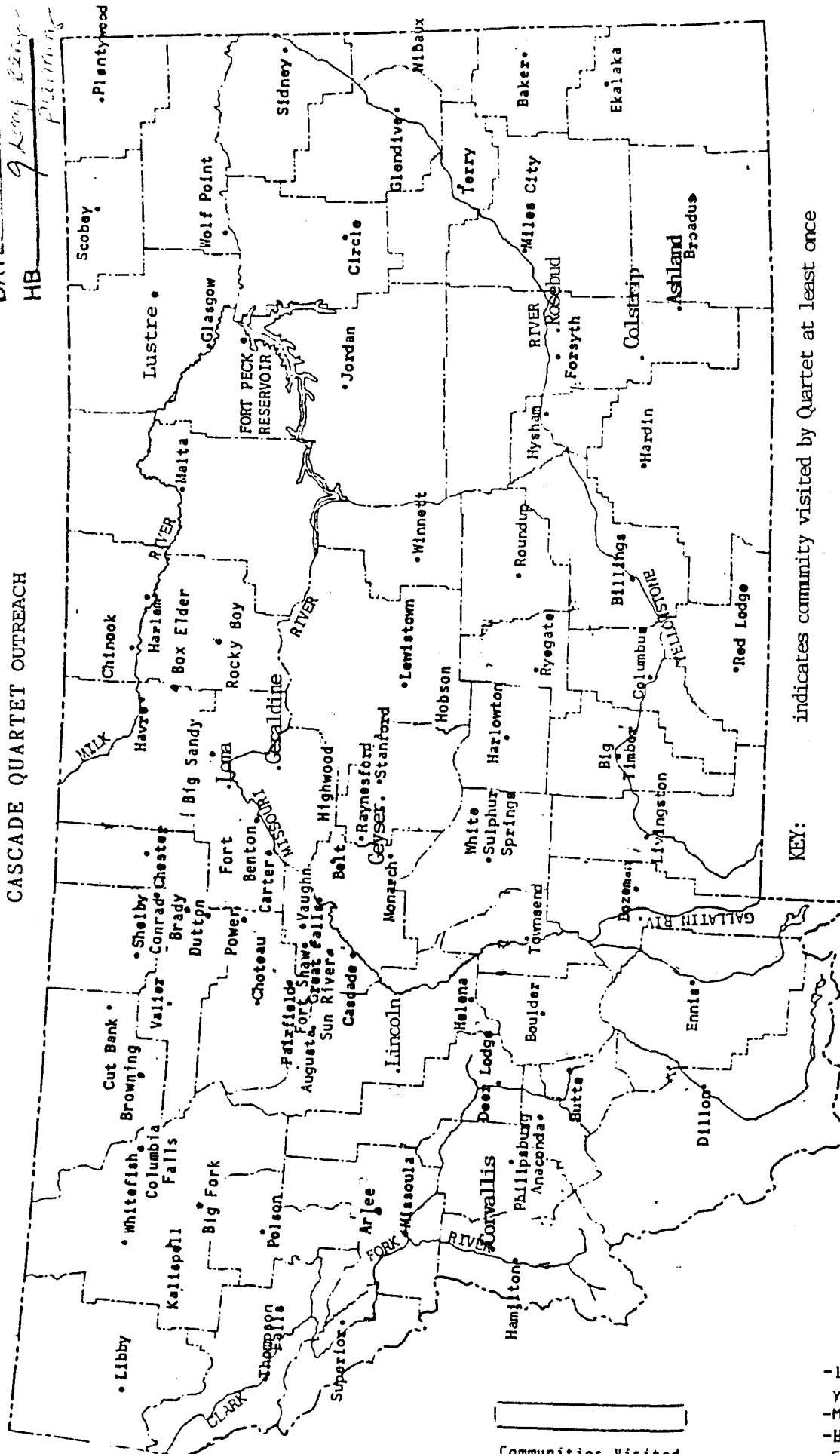
CONTEMPORARY  
A M E R I C A N  
I N D I A N  
A R T  
A N D  
E M E R G I N G  
A R T I S T S



This exhibit is sponsored by the  
Montana Indian Contemporary

21  
DATE 1-24-91  
HB 9 km by 2 km  
Planning

CASCADE QUARTET OUTREACH

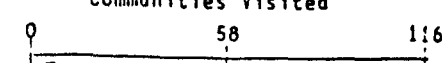


KEY: indicates community visited by Quartet at least once

City	Population
Anaconda	12,511
Arlee	100
Ashland	200
Baker	2,354
Belt	825
Big Fork	1,080
Big Sandy	835
Big Timber	1,690
Billings	84,328
Box Elder	548
Bozeman	21,645
Brady	225
Browning	1,226
Butte	37,205
Carter	1,799
Cascade	773
Chester	963
Chinook	1,660
Choteau	1,798
Colstrip	1,476
Columbia Falls	3,112
Conrad	3,074
Corvallis	400
Cut Bank	3,688
Deer Lodge	4,023
Dutton	359
Fairfield	650
Forsyth	2,553
Fort Benton	1,693
Fort Peck	293
Fort Shaw	200
Glasgow	4,455
Geraldine	305
Geyser	542
Glendive	5,978
Great Falls	58,250
Hamilton	2,661
Harlem	1,023
Harlowtown	1,181
Havre	10,891
Helena	23,938
Highwood	200
Hobson	261
Kalispell	10,648
Lewistown	7,104
Lincoln	500
Loma	110
Lustre	20
Malta	2,367
Miles City	9,602
Missoula	33,388
Polson	2,798
Power	120
Red Lodge	1,896
Rosebud	140
Shelby	3,142
Sidney	5,726
Sun River	200
Valier	640
Whitefish	3,703
Wolfpoint	3,074

OTHER QUARTET PERFORMANCES  
 -16 Great Falls Public Schools yearly  
 -Mt. School for Deaf & Blind  
 -Blackfeet Indian Reservation  
 -Flathead Indian Reservation  
 -Rocky Boy Indian Reservation

Communities Visited



HOUSE OF REPRESENTATIVES  
VISITOR REGISTER

Arts Range Planning SUBCOMMITTEE DATE 1-24-91  
DEPARTMENT (S) Cultural & Aesthetics DIVISION Arts

PLEASE PRINT

PLEASE PRINT

NAME	REPRESENTING	
Sharon La Bonty	Fort Peck Fine Arts Council	Claesgow
Ronald Tobias	Town of Sunburst	
Barbara Owens	Fort Peck Fine Arts Council	Wynne
Muffie Thomson	BF Center for the Perf. Arts	BF
<del>Larry D. Jones</del>	B.F. Center for the Perf. Arts	B.F. Center
ROB Stapleton	Dull Knife College	Lame Deer
Nynola Moss	Western Heritage Center	Billings
Karin Utzinger	Beall Park Art Center	
Terry Jelsing	Beall Park Art Center	
Donald Snow	Northern Lights Inst.	Missoula
Deborah Clow	"	"
ROBERT CHARVEY	STRING BEARS OF THE ROCKIES	MSLR
Lori Nudak	MQTV	
Bruce White	MQTV	

PLEASE LEAVE PREPARED TESTIMONY WITH SECRETARY. WITNESS STATEMENT  
FORMS ARE AVAILABLE IF YOU CARE TO SUBMIT WRITTEN TESTIMONY.