

MINUTES

MONTANA HOUSE OF REPRESENTATIVES 52nd LEGISLATURE - REGULAR SESSION

SUBCOMMITTEE ON LONG-RANGE PLANNING

Call to Order: By CHAIR MARY ELLEN CONNELLY, on January 30, 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.

CULTURAL AND AESTHETICS GRANT PROGRAM

Tape 1:A:000

Garnet Preservation Association: Director, Garnet Preservation Association

Kurt Luoma, Secretary of the Garnet Preservation Association, GPA, Missoula, testified in support of their Special Project grant 395, requesting \$17,000 and recommended for 0. **EXHIBIT 1** The town of Garnet and the responsibilities are growing and are putting a greater burden on the organization than it can bear. The directorship would greatly improve the town of Garnet.

Questions from Subcommittee Members:

REP. BARDANOUVE asked what was there. **Mr. Luoma** said it is a hard rock mining town with 35 buildings. There is a hotel, saloon and jail, with 70% of the original town intact. However, there is a need for stabilization, restoration and maintenance. There are two cabins to rent in the winter. The Bureau of Land Management (BLM) has primary ownership.

REP. THOFT asked about the grant history for the organization. **Mr. Luoma** said the information in the Cultural and Aesthetics Grant book (**EXHIBIT 1, 1/23/9**) is incorrect, and offered the

correct information. **EXHIBIT 2** Essentially the first grant covered four buildings instead of two, and the endowment amount was returned because the match was not made. **David Nelson, Montana Arts Council (MAC)** clarified that the money had never been sent since they had not qualified due to the lack of match. **REP. THOFT** asked how many of the buildings had been restored. **Mr. Luoma** said 50% of the 35 had been restored.

REP. BARDANOUVE asked what this money would be used for. **Mr. Luoma** said it would go towards hiring a director who would serve as a liaison between BLM and GPA, apply for grants, and oversee volunteers and the special projects. **REP. BARDANOUVE** asked the MAC if this request would have been granted if it had been for repairs or restoration. **Bill Pratt, MAC**, said the group did have two applications in, the other (397) being a restoration project recommended for \$5,000.

SEN. HOCKETT asked about the fact that most of the grant monies previously granted had not been used, and asked if the group was organized enough to effectively use the funds. **Mr. Pratt** said the reason the funds were reverted for the endowment development grant was that the match they hoped to raise was not forthcoming. There has not been a paid director for a number of years, and the group has experienced organizational difficulties which resulted in the reversion of the grant money. **SEN. HOCKETT** asked if the Parks Program or BLM participates. **Mr. Luoma** listed the accomplishments of BLM at the town. **EXHIBIT 3**

Dwight Gappert, Caretaker, Garnet, discussed the grant history for the GPA to clear up some confusion. Currently, on the most recent interpretive grant, \$9,000 of the \$10,000 grant received has been spent, and would be entirely utilized by spring. There is new signing and brochures. The restoration work underway is the stabilization of structures by placing them on rock foundations. He said their major fund-raising activities are the sale of post cards, T-shirts and books during the summer, and rental of cabins in the winter.

Tape 1:A:595

Celebrate Missoula: Administrative and Artistic Support

Maeta Kaplan, Missoula Cultural Exchange, Missoula, testified on behalf of the Special Project grant 478, submitted under the name Celebrate Missoula. **EXHIBIT 4**

Ms. Kaplan submitted a letter of support, **EXHIBIT 5**, and a summary of their organizational plans and structure. **EXHIBIT 6**

Questions from Subcommittee Members:

SEN. HOCKETT asked about their community support in terms of arts groups. **Ms. Kaplan** said they had submitted letters of support with their application, and were working on a number of projects with the Missoula Children's Theatre, the School of Fine Arts,

the Garden City Ballet and the International Wildlife Film Festival.

REP. BARDANOUE asked about their relationship to Very Special Arts. **Ms. Kaplan** said the staff of Very Special Arts, Missoula, had participated on one of their task force groups. The Cultural Exchange is not necessarily designed to shelter a large group of other organizations, but would provide services to benefit them such as technical assistance and access to a resource library. This is similar to the function of MAC, but is locally based. If they were to publish a directory, a group such as Very Special Arts Missoula would get additional exposure. In addition, calendars and schedules for a group of activities could be published.

SEN. HOCKETT asked the source of the earned income. **Ms. Kaplan** said the amount listed was over the course of two years and came from \$28,000 in admissions from the International Summer Festival, designed to complement the Choral Festival. Also, fees will be charged for workshops and possibly a participation fee for organizations listed in calendars or directories.

Missoula Community Access TV: Montana Tape Exchange Network

Mary Canty, Assistant Director, Missoula Community Access Television (MCAT), testified on behalf of their grant application 468, requesting \$23,686 and recommended for 0 funding. **EXHIBIT 7** Attached is a map and listing of Montana Tape Exchange Network Sites and an article on MCAT. **EXHIBIT 8**

Tape 1:B:000

Questions from Subcommittee Members:

SEN. HOCKETT asked about the duplication with MQTV. **Ms. Canty** said her understanding was that MQTV was a commercial project, with a purpose of marketing programs with retail value. MCAT, on the other hand, plans to distribute the programming resources to the public via television. The only possible duplication she saw was the duplication of a catalogue of the resources available. She added that low power TV stations do not have the money to purchase programs, but producers want their programs distributed and shown. This grant would cover the costs of building a library and of "bicycling" the tapes around the state, with participation of the TV stations in the costs of postage. MCAT would be a distribution library; MQTV would market programs to schools, libraries and individuals.

Fox Community for the Performing Arts: Performance Opportunity/Stabilization Fund and Operational Support

Ian Elliott, Managing Director, for the Fox Committee for the Performing Arts, Billings, testified on behalf of Special Project

grant 439, requesting \$25,000 and recommended for 0, and Operation Support grant 438, requesting \$25,000 and recommended for \$10,000. He said both grants, the Performance Opportunity/Stabilization Fund, and the Operational Support grant for Education, were future oriented to strengthen the organization, one of eastern Montana's major performing arts organization. He gave a history of the effort to preserve the historic Fox Theatre, the original mission of the group. In 1982, the facility was bought by the City of Billings for utilization as a regional performing arts facility. A group of community leaders organized into the Alberta Bair Theatre Corporation with the goal of renovating and managing the facility. The Fox Committee's mission then changed from saving a building to offer a diverse performing arts experience to the public. They have a membership totalling 800 and an annual operating budget of \$300,000. Mr. Elliott distributed their brochure, and 1990-1991 season program. EXHIBITS 9 & 10 A letter from a board member in support of the grants was also submitted. EXHIBIT 11

Regarding grant 439, Mr. Elliott made several points. First, the Fox Committee had a long history of meeting the match on all grants received. Second, without a performance facility of their own, the group had looked to develop their own permanent fund or endowment. Third, the Fox Committee had secured an NEA Challenge Grant which mandates a permanent fund. NEA has approved the organizations's funding concept with the match requirement of \$10,000. Hence, this grant request for the funding of a Performance Opportunity and Stabilization Fund. Fourth, regarding the Citizens Committee concern that the fund would be depleted meeting operational deficits, that would be prohibited in the NEA guidelines.

Mr. Elliott stated that the idea behind the Performance Opportunity Fund was the need for a floating source of money to pay initial expenses to secure artists, which would then be repaid with ticket sales at the performance conclusion. The Stabilization portion of the Fund would be a permanent fund, to be placed in the Montana Community Foundation as an endowment fund. Regarding the committee concern about the ability to "rob" the fund, he suggested that any grant money for this project be awarded to the Montana Community Foundation. He suggested that the Performance Opportunity Fund would then have to come from other sources. Fifth, the Fox Committee badly needs the stabilization that would come with permanent funds to buffer the changes in the local economy and audience attendance.

Questions from Subcommittee Members:

SEN. LYNCH asked if this contingency fund could be created internally with profits. Mr. Elliott said that was part of the plan at present. 50% of the fund would come from internal sources, with the remainder coming from NEA Challenge grant and the 1:1 grant from the C&A Challenge Grant in this application. \$25,000 would be sufficient for the permanent portion of the fund

as a starting point. In addition, approximately \$25,000 would be needed for the Performance Opportunity Fund.

Regarding Operational Support grant 438, Mr. Elliott said they needed to start improving the odds on performance attendance. This grant, recommended for \$10,000, would enable them to develop an ongoing community education program to develop audiences and to encourage them to take a chance on unknown or unfamiliar programs. He referenced the Student/Teacher Guide for Romeo and Juliet put out by The Acting Company, which would build a long audience for Shakespeare and the live arts.

SEN. LYNCH asked what the reference to sponsorship by the Billings Gazette meant in their Series Program. Mr. Elliott said they horse trade tickets and sponsorship for print advertising in order to protect their radio and TV advertising.

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Yellowstone Ballet Company: State Tour of Hiawatha - Poetry, Music, Dance & Art

Arlene Brand, Treasurer, Yellowstone Ballet Co., and Kathleen Rakela, Artistic Director and Founder, Livingston, testified in support of Special Project Grant 443, requesting \$39,108 to fund a 25-city, 30-day state tour of the Hiawatha Ballet and Theatre Production for performance in the parks. The application was recommended for 0 funding. EXHIBIT 12 Along with the testimony, they submitted a detailed budget for the project. EXHIBIT 13 She said there were ways and means of raising their amount of the grant: \$12,000 in-kind donations (dancers and others donating time), with the other \$27,000 to be raised in the communities through sponsorships or admission fees. For a tour of 25 cities, that would be \$1,000 per community or a fee of \$5 per person with 200 attending. A video was shown of their performance of Cinderella.

2:A:000

Questions from Subcommittee Members:

SEN. HARDING asked about the origin of the earned income. Ms. Brand said earned income comes from concessions, with the private revenue coming from businesses and annual sponsors.

SEN. HOCKETT asked the length of existence of this company, and REP. BARDANOUVE asked where the dancers came from. Ms. Brand said they had been in existence for three years, and had hired professional dancers with the company.

MSU Shakespeare in the Parks: Operational Support and Expansion of the Permanent Endowment

Joel Jahnke, Producer/Artistic Director of Montana State University's Shakespeare in the Parks Company in Bozeman, testified on behalf of Operational Support grant 384 and

Challenge Grant 383 for the expansion of a permanent endowment.
EXHIBIT 14

Questions from Subcommittee Members:

SEN. HOCKETT asked if they charged admission fees. **Mr. Jahnke** said they do get a sponsorship fee from the communities. It is the option of the community to charge admission, and the vast majority do not. They will consider charging admission with the input of sponsors across the state at their April meeting. However, they hesitate to do so because it is difficult to collect admission fees at outdoor performances. In addition,

part of the charm lies in the fact that Shakespeare in the Parks is free.

REP. BARDANOUVE asked if the performers were paid. **Mr. Jahnke** said they were all professional performers paid between \$225 and \$275 per week, which is competitive with other Shakespeare festivals across the country.

386

Helena Arts Council: Expansion of Holter Museum of Art Education Program

Barbara Sommer, Vice President of the Board of Trustees, Holter Museum of Art, and **Dick Duffy**, Helena Arts Council, and Chair, Grants and Endowment Committee, Board of Trustees, Holter Museum of Art, Helena, testified on behalf of Special Project grant 428, requested in the amount of \$30,000 and recommended for 0 funding. The funds would expand the museum's education program by financing the purchase of equipment and providing for an increase in staff. This program would promote visual literacy, foster acquisition of a visual arts vocabulary, and encourage appreciation and criticism of the visual arts.

Mr. Duffy reported on the history of the Holter Museum, founded and renovated by the Helena Arts Council at a cost of \$500,000, all raised within the community from private donations. The present education program, funded in part by a C&A grant from the previous session, consists of volunteer docents, outreach programs into the schools, and summer programs in art and architecture and tours for visitors.

Marilyn Evans, Interim Director, Holter Museum of Art, spoke of community support for the Holter, and entered into the record a letter from Mike Casey, Downtown Helena, and the Holter brochure. **EXHIBITS 15 & 16** The letter addresses the issue of evidence of local government support.

Questions from Subcommittee Members:

SEN. HARDING asked if this local government support was the type the Citizens Committee was talking about in their comments that

the grant applications were ineligible due to lack of local government support.

David Nelson, MAC, referred the committee to the issues section of the Cultural and Aesthetics group, which addressed the interpretation of the law on this issue. Whether or not this letter was acceptable evidence, he noted that the Citizens Committee did not have this information at the time of their review of the applicants. They had to make a judgement at that time. He said he was aware of the difficulty of organizations meeting this requirement, and MAC's and the Citizens Committee recommends that the law be changed.

Montana Institute of the Arts Foundation: Operational Support

John Barsness, Director, Montana Institute of the Arts Foundation (MIA), Bozeman, testified on behalf of grant 433, requesting \$20,500 and recommended for \$15,000, for operational support. He gave a history of the organization, founded in 1965 to accept federal funds which started the Montana Arts Council. Through their client organizations, MIAF serves over 150,000 individuals in 143 communities across Montana. They provide management and clerical services to non-profit organizations who cannot support their own staff. In addition, they maintain a 3,000 name data base, membership renewal billing, word processing, tax reporting, newsletter publication, technical assistance, grant management, reporting, fund raising and grant proposal writing. He gave the example of one client, Montana Institute of the Arts, which he advised on a project, a showing of the late Jesse Wilbur's Prints. With MIAF help, the project was accomplished under budget and with no C&A funds.

Mr. Barsness said MIAF also initiates their own projects, such as a pending Apple Computer Corporate grant proposal for a statewide computer network, and a regional conference on Visual Arts in the Northern Rockies. He commented on their high priority ranking and the 25% reduction in their request, with the committee explanation that additional funds were not leveraged. However, NEA comments made during site reviews ask why they are not receiving more state support. At the time the grant was submitted, there were not additional funds to leverage. At this time, leveraging is possible, and the match from the state is necessary. He asked the Arts Council to speak to this issue of this upcoming application for funds available to groups through the Montana Arts Council. He asked the grant request be restored to its full amount.

David Nelson said they would present an overview of this issue at the end of the testimony.

Vigilante Theatre Company: Operational Support

John Hosking, Artistic Director and Co-Founder, Vigilante Theatre Company, Bozeman, testified in support of the grant application 425, requesting \$28,000 and recommended for \$15,500. He distributed an insert from their current program, which describes the organization, its shows, and supporters. **EXHIBIT 17** He said their material was often written by the Company, by Montanans, on issues relevant to the region. The company consists of four performers, sets, costumes, all contained within one van, and charges \$750 per performance in most communities, an amount which represents 1/2 of their costs.

2:B:000

Mr. Hosking said the money would be used to support artistic salaries and an administrative base. Support from the Montana Arts Council helps them subsidize costs incurred by the community. Regarding the Citizens Committee concern about their low budget, \$71,000 comes from sponsorships/admissions, and \$74,000 from private revenues. This does not include private sponsors who are growing. He listed other grants to indicate their ability to access funds, and said the more State funding they have, the more they can leverage. He introduced **Joanne Eaton, Executive Director, Vigilante Theatre Co.,** and addressed the need for support of the performers. They wear all company hats in addition to the acting, and had received no increase in salary for five years (\$220 per week).

Questions from Subcommittee Members:

SEN. HARDING asked how they were advertised, and if they access the schools. **Mr. Hosking** said they use mailings, connections with the Montana Consortium, and other consortiums or regional presentations. They do a school show in conjunction with a performance for a small additional fee of \$200. **SEN. HARDING** asked about their fee. **Mr. Hosking** said the sponsor pays the fee, publicizes the event with Vigilante Theatre Co. provided materials, and assesses any admission.

Montana Historical Society: Oral History Office

Larry Sommer, Director, Montana Historical Society, testified on behalf of grant application 404, requesting \$73,400 and recommended for \$50,000, for operational support for the Oral History Office. He began with a video of testimony in support of the Oral History Project, Twentieth Century Montana Military Veterans, and the Oral History Office in general, from a representative of the Cabinet Wilderness Historical Society. **Mr. Sommer** presented his testimony, **EXHIBIT 18,** and requested full current level funding for the program as well as its inclusion in their general fund operations.

Mr. Sommer introduced John Terreo, Oral Historian, and Robert Clark, head of the Library Archives.

Questions from Subcommittee Members:

SEN. HARDING asked about the potential of charging for the service. Mr. Sommer said it was unrealistic to charge for this. It is part of the essential mission of the Historical Society to collect and preserve Montana history. Moreover, most of the groups they work with across the state would not be able to afford any fees. The income would be minimal and would cause antagonism. The office has developed a group of trained volunteers who can conduct their own local oral history projects.

SEN. HARDING said she appreciated his comments, but still thought they could expect some remuneration for their services. Mr. Sommer likened that to charging an admission to the State-supported Historical Society Museum, or a fee for reference information from the Historical Society Library, and said it would be a self-defeating and inappropriate. Mr. Terreo added that benefits do come back to the state that otherwise would not with a fee assessment.

SEN. HOCKETT asked if Veterans Organizations were supporting the Military project. Mr. Terreo said it would be a diplomatic affair to get money from those groups because initial approaches had not been well received. Local organizations are strapped too. SEN. HOCKETT noted the amount recommended would not fund the outreach, and did not cover the administrative costs, and asked if they preferred 0 funding. Mr. Sommer said the office would grind to a halt before the end of the biennium. The amount cut out of the budget, the funding for outreach, is what makes the program work.

SEN. HOCKETT noted the Citizens Committee and the agency suggest general fund support. He asked for suggestions for removal of some other general fund moneys to balance this additional request. Mr. Sommer said the agency feels the office is an essential part of the Historical Society's mission. Attempts have been made over the years, almost a decade, to include this program in the agency budget.

SEN. HOCKETT commented on the organized, form letter campaign in support of this grant, and said he and other members of the committee felt annoyed at the mass mailing with the possibility of a negative impact. Mr. Terreo said the Montana Oral History Association, 12 years in existence, feel very strongly about the program, and may have instigated this campaign on their own. He and Mr. Sommer said they would pass on the subcommittee's concerns to them.

ADJOURNMENT

Adjournment: 11:15 a.m.

M. E. Connelly

MARY ELLEN CONNELLY, Chair

C. Montagne

CLAUDIA MONTAGNE, Secretary

MEC/cm

HOUSE OF REPRESENTATIVES
LONG-RANGE PLANNING SUBCOMMITTEE

ROLL CALL

DATE 1-30-91

NAME	PRESENT	ABSENT	EXCUSED
REP. FRANCIS BARDANOUVE	✓		
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

DATE

1-30-91

HB

9 grant 395

Long Range Planning

RANK 115th

Madam Chair, members of the Committee, for the record, my name is Kurt Luoma, I am the Secretary of the Garnet Preservation Association in Missoula.

I am testifying on behalf of grant number 395, requesting funding for a Board Director for the Garnet Preservation Association. Our organization works jointly with the Bureau of Land Management in the preservation of Garnet. Our organizations responsibilities are:

- A. Prepare and submit applications for funding under various state and private grants-in-aid programs.
- B. maintain fiscal and membership records relating to Association activities.
- C. supplement appropriated Bureau funding to assist in the management, operation, acquisition of key tracts, stabilization, and preservation of Garnet Ghost Town.
- D. Provide for the sale by Association volunteers of educational and interpretive items for the benefit of the visiting public.
- E. Engage in publicity and promotional activities associated with fund raising activities.
- F. Promote, engage in and financially support efforts to research and study the Garnet Ghost Town and former residents of the area.

Directors Purpose.

Address Committee Concerns

DATE 1-30-91

HB 9, grant 395

This information is in error:

The money for the Dahl Cabin and Saloon was not returned. Restoration was done in the summer of 1986. The bid to do the restoration was lower than expected so additional work was done on the Adam's house and the jail in the summer of 1987 within the contract time period. Additional permission was obtained to do the work on the two additional buildings.

\$20,000 coal tax with \$10,000 matched by GPA.

So therefore, four buildings had restoration work completed on them versus two buildings, for the same amount of money.

Indowment grant was a 3 to 1 match. This money was returned because there was a time period in which it was to be used. GPA was unable to get some of their assets (Paxson paintings) sold in time to provide the matching funds, so therefore the money had to be returned.

Interpretive Plan Grant is well underway with about \$9,000 of the \$10,000 spent or committed. All monies will be used within the allotted time frame as the project should be completed by the spring of 1991. GPA has stretched the funds by getting volunteer assistance so the most was obtained for the money available.

GPA has a good record with C&A. They have excellent results getting the most for the money, ie. four buildings for the money of two.

Admission receipts: At this time GPA has no admission charge to visit Garnet. Maintenance money and matching monies for coal tax grants are obtained from sales in the Visitor's Center and from a winter cabin rental program, both of which are managed by volunteers.

If the question arises about admission charge to Garnet. Response should be: At this time, a study is underway for having a fee charge in Garnet. The funds from this would be used for special projects and restoration work.

BLM (accomplishments) in the last couple of years they have assisted GPA by:

- building a new road, parking lot, and bus parking for better access.
- building a new walking trail from the parking lot to Garnet.
- developed handicapped parking in Garnet.
- building a new platform overlooking the town which will have interpretive signing provided by funds from the interpretive grant, presently underway.
- building picnic areas and installing tables adjacent to parking lots.
- purchased two new restrooms (outhouses) to be installed in the spring of 1991.
- developed a new water system to meet state health standards.
- assisted with volunteer usage including army reserve units of over 100 people strong.
- supported seven eagle scout projects.
- successfully negotiated road and usage agreements with Granite County, Missoula County, and private mining groups to enhance overall usage of Garnet Ghost Town for the general public.



**MISSOULA CULTURAL EXCHANGE
TESTIMONY 1/30/91**

Madam Chair, members of the committee, for the record, my name is Maeta Kaplan.

I am here for the Missoula Cultural Exchange in Missoula. I am testifying on behalf of grant number 0478, submitted under the name CELEBRATE MISSOULA, requesting funding for a special project grant to provide administrative and artistic support for the projects and activities of this exciting new organization.

The MISSOULA CULTURAL EXCHANGE was created in response to the results of an extensive public process conducted in Missoula during 1989 and early 1990. That process included numerous public and small group meetings. It was guided by a citizens committee and resulted in the report entitled: THE FABRIC OF MISSOULA. The MISSOULA CULTURAL EXCHANGE has been formed as a non-profit which will operate in cooperation and partnership with local government and community groups.

The purpose of the MISSOULA CULTURAL EXCHANGE is to act as a catalyst for

the development of cultural resources by providing increased knowledge, understanding, appreciation and practice of these resources in our community.

Across the country Local Cultural Agencies work to strengthen the resources of their community. At present there are over 3,000 such agencies which work to create the opportunity for all citizens of their community to experience their full cultural expression. They do this by providing a variety of services to artists and cultural organizations. The structure and the work of each organization is determined by its community and the Missoula Cultural Exchange is no exception.

Our organization is governed by a board of directors who represent the community as a whole. We define cultural resources as including the arts, ethnic cultures, history, the designed environment, community events, education, all those elements which combine to define the heart and soul of our community. We operate with what is best described as public philosophy exemplified by our strong link and communication with local governments. We feel it is important to have as many segments of the community represented on our Board as possible and to include individuals appointed by the local governments. In addition to the board of directors, a series of 12 separate citizen task force groups provide input and direction to the board and the staff. I have some materials I will hand out later which show our organizational structure, plans and board composition. We are committed to being responsive to the needs of the community and serving as a catalyst for development.

In Missoula, as you know, there are already many, many cultural organizations and a great number of individual writers, historians, preservationists, artists and musicians. We have active ethnic groups including the Scottish Country Dancers and the Hmong traditional dancers. The Missoula Cultural Exchange will serve to strengthen these groups by providing coordination, by helping to make links between cultural groups and other community resources, and by serving as a liaison between community groups and local government providing new opportunities for collaboration and cooperation.

Right now we are involved in two specific projects and the beginning of our major on-going activities.

First: The Missoula Cultural Exchange has been working for the last several months with community groups and the Missoula Redevelopment Agency on a proposal to renovate the Wilma Theatre. If successful, this project will greatly enhance the live performing arts in Missoula, preserve an important historic landmark and help us achieve our goal of becoming a regional center for cultural events.

Second: We are working with community members in the development of an annual International festival which will include three components: first, coordinate the current summer activities which focus on arts education and training, second add major

performing artists to the summer schedule in Missoula and third develop additional opportunities for cultural exchange through forums, exhibitions and discussions. I should mention that this festival will take place in the years when there is not an International Choral festival. Already work on the Festival has brought representatives from some of the major cultural institutions together for joint planning and a vision of Missoula as a center for arts education and training has also begun to emerge. This project has the support of the business community, the University of Montana and the mayor of Missoula. Ultimately we hope to involve both the City and the County as equal partners with the University and the private sector.

Perhaps the largest on-going project will be to operate as a clearing house for cultural programs and resources. A lot of people have asked what that means so I thought I'd give you a few examples.

The Missoula Cultural Exchange is developing a comprehensive data base with information of all kinds about cultural resources of the community. But gathering the information is only the first step in the process. The Cultural Exchange will publish a regular Cultural Newsletter. Calendars which highlight the many activities in the area will be prepared and distributed through the Chamber of Commerce, local realtors and the hotels and motels in the area. Directories of galleries, artists studios, and public art, historic buildings and sites, museums and libraries will become a part of every

welcome wagon and tourist package in Missoula.

Through our cultural planning liaison in the Office of Community Development, the Missoula Cultural Exchange is working to develop components within new zoning ordinances which take into consideration cultural development.

The Exchange will also provide services to individuals and organizations through workshops, consultations and a resource library. For example, plans are currently underway for a workshop this spring, called Checks and Balances, on legal responsibilities and accounting practices for non-profit organization.

Finally the organization will solicit and distribute funds through a local grant program to assist individuals and emerging organizations.

The Missoula Cultural Exchange is about development. Community development and cultural development. The Montana Arts Council has assisted us at every step of the way and has verified that this project is also about development for the state of Montana. Missoula will be a leader in the emergence of local cultural agencies across the state and we are committed to serving in this role. The Missoula Cultural Exchange will be a model of partnership between local government, the University and the community, and a model for progress in arts and culture for Montana.

EXHIBIT 0
DATE 1-30-91
NB 9, Grant 478
Long Range Planning



MISSOULA COUNTY

RACHEL A. VIELLEUX, SUPERINTENDENT OF SCHOOLS
301 WEST ALDER, MISSOULA, MONTANA 59802
(406) 721-5700

January 18, 1991

Grant 0478
Page 119

TO: Member of the Long Range Planning Joint Subcommittee

FROM: Rachel A. Vielleux
Missoula County Superintendent of Schools

RE: Missoula Cultural Exchange Project

Those of us who live in Missoula do so for a variety of reasons, not the least of which is its rich cultural environment. However, as an educator, I often discover that many students and their parents either don't know about or don't know how to participate in those activities. The Missoula Cultural Exchange Project would go a long way toward expanding the access to the arts in Missoula.

This project has a design unique to towns in Montana. Rather than create another layer of pseudo-bureaucracy wherein information would lie buried, the intent is to have a very activist participation in the cultural activities of the area, providing links between heretofore separate segments in our community. It includes a public/private funds component which further integrates it into all aspects of Missoula.

I can see a great deal of long-range benefit from the Missoula Cultural Exchange, particularly for the students of our area. The new accreditation standards formulated by the Board of Public Education require that we do a much better job of teaching students about the fine arts. This project would be an invaluable asset toward that end.

I respectfully urge your support for this project.

MISSOULA CULTURAL EXCHANGE SUMMARY OF ORGANIZATIONAL PLAN

EXHIBIT 6
DATE 1-30-91
HB 9 grant 478
Long Range Planning

MISSION

The purpose of the Missoula Cultural Exchange is to act as a catalyst for the development of cultural resources by providing increased knowledge, understanding, appreciation and practice of these resources in the Missoula community.

STRUCTURE

The Missoula Cultural Exchange is governed by a board of directors whose members represent a broad cross-section of the Missoula Community. Additional input is provided by citizens task force groups. The City of Missoula and Missoula County will work as partners with the Missoula Cultural Exchange, providing in-kind services and staff liaison/support.

GOALS

1. To function as a center for coordination, scheduling and distribution of information on cultural resources
2. To stimulate and promote Missoula as a regional center for cultural activities.
3. To stimulate development through provision of programs and services which meet the needs of community cultural resources.
4. To serve as an advocate for culture on the local, state and national levels.
5. To seek and distribute financial support to assist the development of cultural activities which are consistent with the purposes of the Missoula Cultural Exchange.
6. To integrate Missoula's cultural resources with comprehensive community planning endeavors.

CURRENT PROGRAMS

- Developing comprehensive Data Base with information on artists, organizations, events, facilities etc.
- Publish and distribute: Calendars, Newsletters, and Directories
- Work with community groups and individuals to develop an annual International Summer Festival
- Technical service workshops and consultation
- Facilitate discussion between the Missoula Redevelopment Agency and community groups on the Wilma Theater Renovation Project

MISSOULA CULTURAL EXCHANGE BOARD OF DIRECTORS

Jim Fleischman
Director
Montana People's Action

Bonnie Craig
Acting Director
Native American Studies Department
University of Montana

Rachel Viellieux
Superintendent
Missoula County Schools

Jerry Covault
Forester
Lolo National Forest

Sharon MacQuarrie
Piano Teacher

Sheila Callahan
KMSO Radio

Anne Pauley Guest
Missoula County Commissioner Appointee

Michael Wangen
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First Bank Western

Jane Dennison
University of Montana

Monte Turner
Marketing Director
Southgate Mall

Jane Dennison
University of Montana

ADVISORS

International Affairs
Paul Lauren
Director
Mansfield Center

Legal Affairs
Joan Jonkel
Jonkel Law Offices

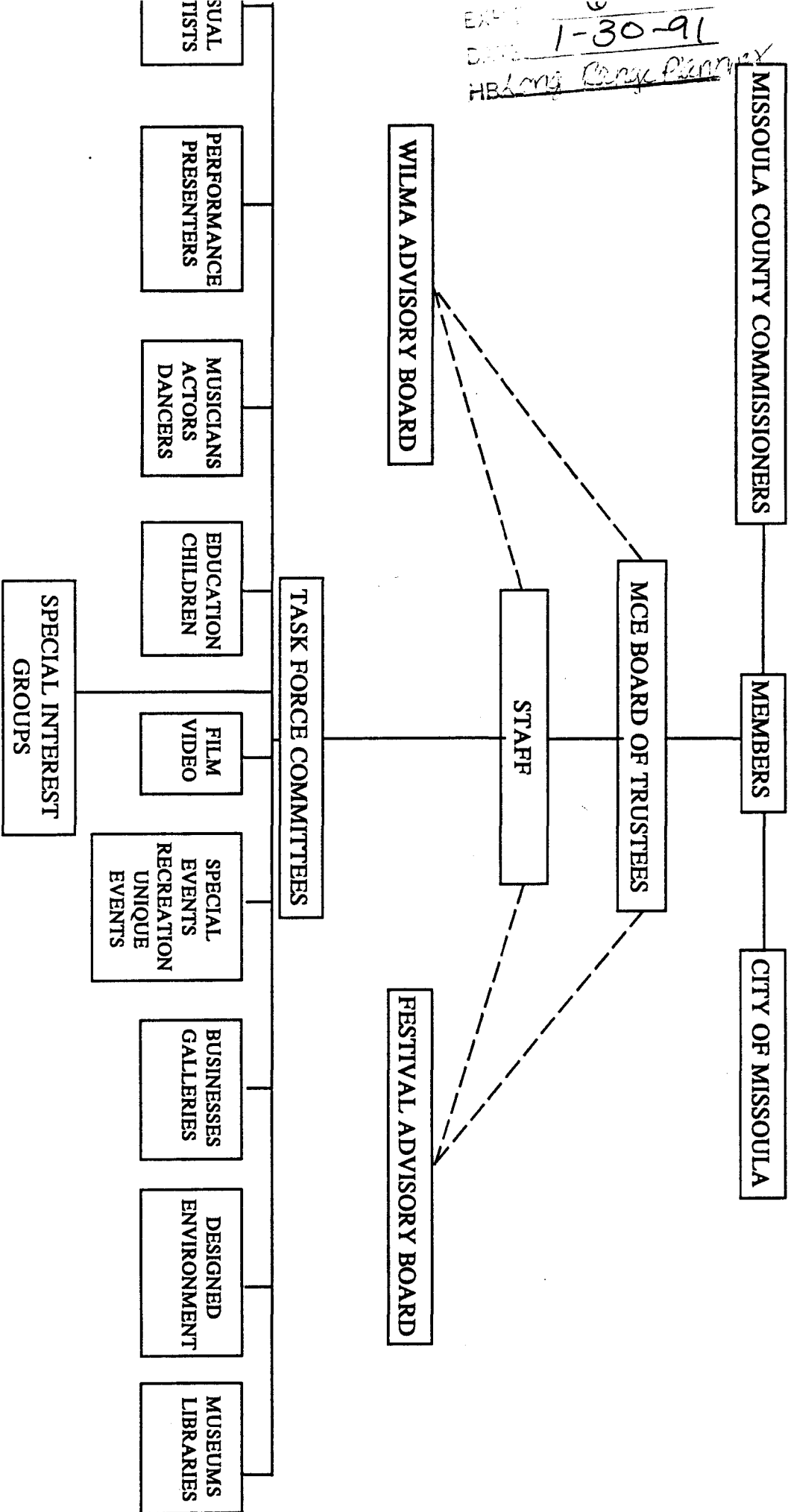
Fiscal Affairs
Tom Deveny
Byington, Deveny & Meyer, PC

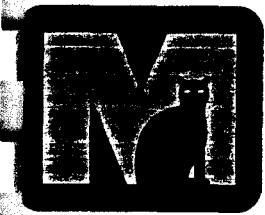
CULTURAL PLANNING LIAISON Office of Community Development

Kathleen M. Olson
Visual/Cultural Planner

MISSOULA CULTURAL EXCHANGE

PROPOSED ORGANIZATIONAL STRUCTURE





MISSOULA COMMUNITY ACCESS TELEVISION

A Non-Profit Corporation

Staff

Randal L. Ammon

Executive Director

Mary Canty

Assistant Director

EXHIBIT 7
DATE 1-30-91
HB 9 grant 468
Long Range Planning

1/30/91
FY 92-93
C&A Projects
Grant #0468

Good Morning, Legislators,

My name is Mary Canty and I am assistant director of Missoula Community Access Television. MCAT is a public access television center providing training, facilities and equipment to community members who are interested in producing non-commercial, community-based television programming. We cablecast over cable channel 22 in the Missoula area and, as of today, we have trained over 500 Missoulians in the basics of television field production.

We applied for \$23,000 to organize a tape distribution network for the 17 public and community television centers serving Montana at this time. Here is what the Advisory Committee said about our application: **"MCAT is a new organization with an experienced staff. The application is well detailed and well presented. There was a good outline and evaluation plan, and the project is a new model for cooperation between rural and urban areas... There are a range of funding alternatives for the future. It would be an important pilot for the state."**

Sounds like a good recommendation, doesn't it?

However, we did not receive a recommendation for funding because there was concern that we would be duplicating MQTV's Montana Media Catalog, which has received a recommendation. I support the committee process and can understand why they might have thought there could be a duplication of efforts.

However, MCAT proposes to distribute programs that might not have commercial value in the retail market but have immediate value to Montana television viewers. There are literally hundreds of programs sitting on shelves in Montana television stations and in producer's studios. The Montana public is losing out on valuable documentation of their cultural life.

Here is what Kalispell community TV said about our proposal: **"Viewers here can be encouraged by other Montana programs about key issues that they share in common. We also believe that**

education is the key to solving community issues...television is an extremely powerful educational tool. Help us to utilize this tool throughout Montana. The Montana Tape Exchange Network is a step in the right direction; a step in sharing programs, in sharing educational ideas and a step into the 21st century." FRED-TV in Kalispell has 75 programs they would like to have shown around Montana.

Billings community TV said this: **"What a great opportunity to make this big old state a little cozier and a lot more connected."** They have a twenty part series on Montana Books and Authors they would like Montanans to see, as well as many other programs ready for distribution.

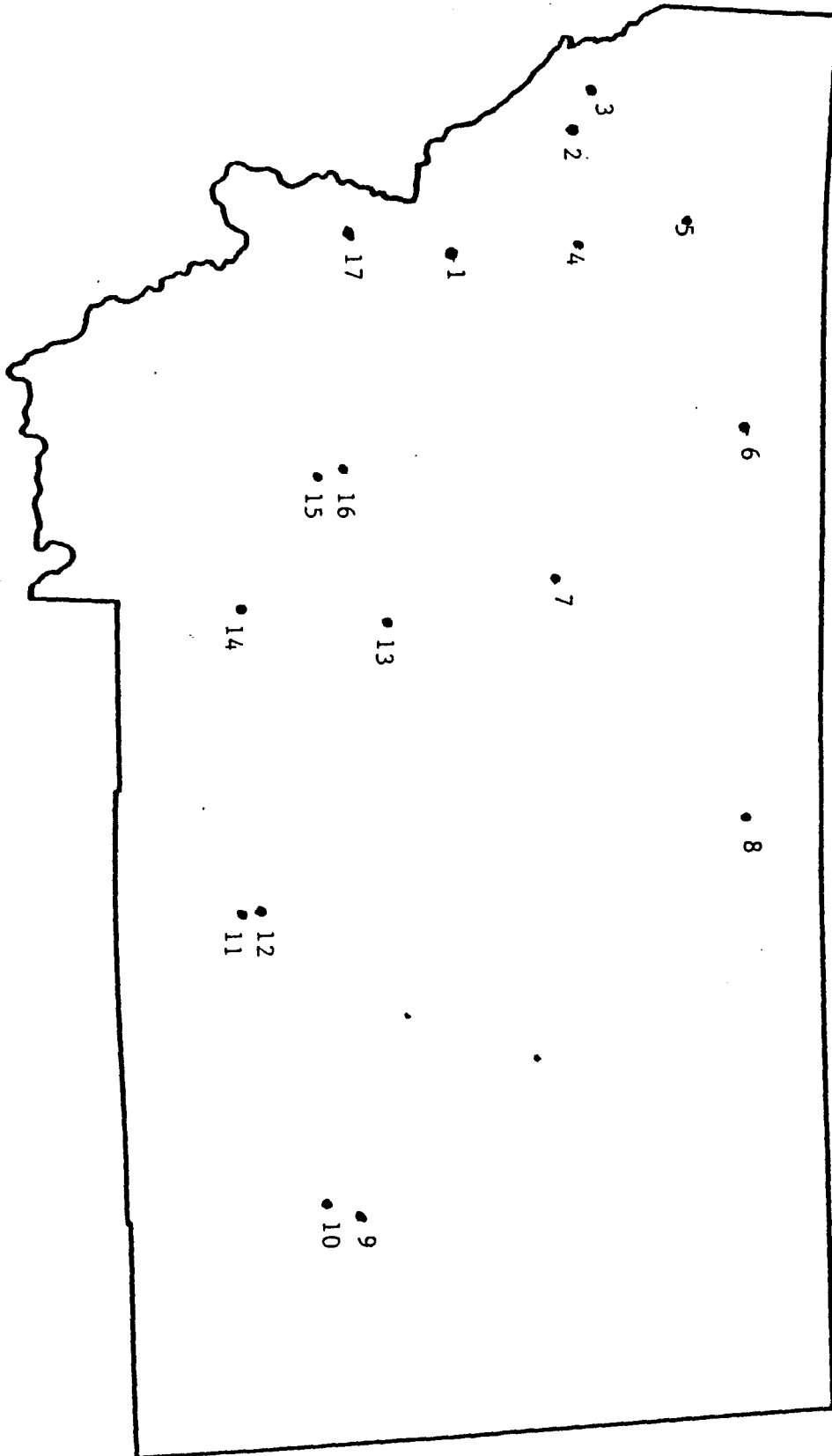
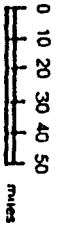
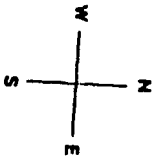
And finally, a letter from Meagher County Public Television states: **"Our dilemma has always been... Where are the programs? How do we get the programs? Are they cleared for broadcast for low power television stations? The Montana Tape Exchange Network would solve our current problems."**

I am here today to say that if you find you have more funds to distribute than what has been recommended for funding, please consider this request. Or perhaps you are a public or community television fan and know what diamonds in the rough we have out there in the mountains and the plains - what good television means to both rural and urban Montanans.

I don't think the committee would be displeased with your support of our application.

Thank you for your time this morning and I am pleased to answer any of your questions.

Mary Canty
Assistant Director
Missoula Community Access Television
(406)542-6228



KEY TO MAP

1. MISSOULA COMMUNITY ACCESS TELEVISION
500 NORTH HIGGINS
MISSOULA, MT 59801
2. PLAINS/PARADISE PUBLIC TELEVISION
900 SOUTH CENTRAL
PLAINS, MT 59859
3. THOMPSON FALLS PUBLIC TV
BOX 1027
THOMPSON FALLS, MT 59873
4. SKC PUBLIC TV PROJECT
P.O. BOX 117
PABLO, MT 59855
5. FRED TV
PO BOX 1058
KALISPELL, MT 59903
6. BROWNING PUBLIC TELEVISION
PO BOX 610
BROWNING, MT 59417
7. GREAT FALLS PUBLIC ACCESS
2910 10TH AVENUE SOUTH
GREAT FALLS, MT 59405
8. CHINOOK PUBLIC TELEVISION
BOX 1343
CHINOOK, MT 59523
9. COLSTRIP PUBLIC TELEVISION
BOX 272
COLSTRIP, MT 59323
10. KOBL TV-5 LAME DEER
DULL KNIFE MEMORIAL COLLEGE
LAME DEER, MT 59043
11. BRIDGER PUBLIC TELEVISION
BOX Q
BRIDGER, MT 59014
12. BILLINGS PUBLIC ACCESS TELEVISION
415 NORTH 39TH STREET
BILLINGS, MT 59101
13. MEGHER COUNTY PUBLIC TELEVISION
BOX 503
WHITE SULPHUR SPRINGS, MT 59645
14. KUSM PUBLIC TELEVISION
MONTANA STATE UNIVERSITY
BOZEMAN, MT 59717
15. WHITE HALL PUBLIC TELEVISION
BOX 487, 113 WEST LEGION
WHITEHALL, MT 59759
16. BOULDER PUBLIC TELEVISION
215 NORTH MADISON
BOULDER, MT 59632
17. BITTERROOT VALLEY PUBLIC TELEVISION
PO BOX 588
HAMILTON, MT 59840

ENTERTAINER

Exhibit 8
DATE 1-30-91
HB Long Pine Pa



CHRISTIAN MURDOCK/Missoulian

ON THE AIR

Community-access TV
comes to Missoula

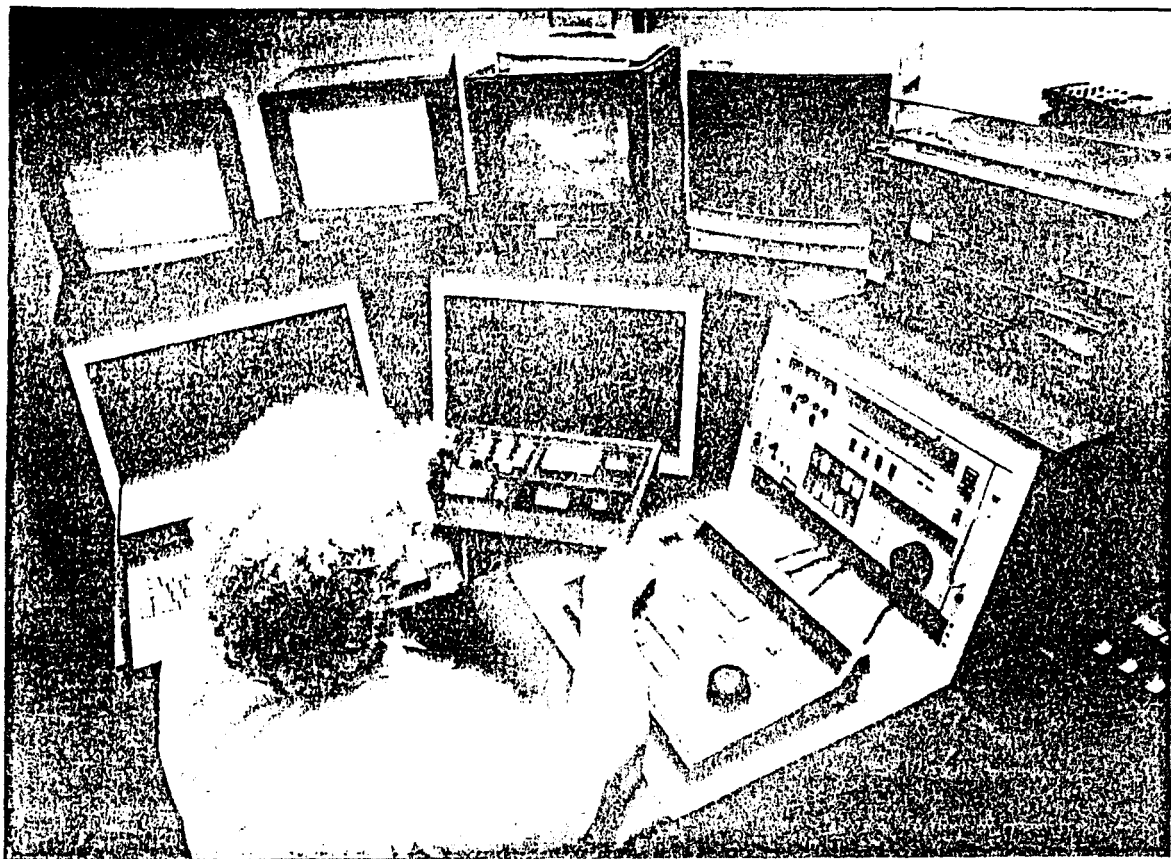
ART FOR THE EARTH

Museum highlights
environmental theme

MISSOULA COMMUNITY ACCESS TELEVISION volunteer and independent producer Ritch Doyle operates one of MCAT's studio cameras. MCAT goes on the air Sunday.

SOAP BOX TV

Missoula gets a studio,
television channel and
the freedom to say just
about anything it wants



CHRISTIAN MURDOCK/Missoulian

Missoula Community Access Television volunteer Barbara Millhouse edits a video tape in one of MCAT's editing rooms. MCAT's editing equipment can accommodate three different tape sizes and features advanced editing accessories like a character and special effects generator.

By BETH BRENNAN
for the Missoulian

The last chapter of the handbook for Missoula Community Access Television seems to capture the essence of this television studio and channel designed for Missoula citizens: "How to Get Your Paws on the Equipment."

Yes, Missoula, you can now produce and air your own television shows.

And starting Sunday, those of you who receive TCI Cablevision of Missoula will be able to watch those programs on channel 22. (If you recognize this as the Weather Channel, you're right. For a time, at least, MCAT will be sharing channel space with that channel.)

From the looks of it, Missoula's newest video production facility is geared for success. The bright lights in the basement of the Circle Square building (the old Missoulian building) reveal fresh paint, colorful furniture and an array of video equipment: cameras, tripods, microphones, lights, TV sets, a digital-effects generator, audio mixer and titler. Some equipment is for use outside the studios; some of it is pretty basic and some very advanced.

"You could train here for a long time," says Ron Wheeler, president of MCAT's board of directors.

A studio and control room take up about a third of the

MCAT office. Eventually, Missoulians will be able to hold meetings or hearings here for live broadcast, or host talk shows, call-in shows, even homespun sitcoms and soap operas.

There are also several remote sites around the city from which producers will be able to broadcast live, including City Council chambers, the high schools, the library and the courthouse.

Let's you have any preconceived notions about who will be producing and filming these hometown programs, hear this from MCAT's executive director, Randy Ammon: "The community programs the channel. We don't decide what Missoula should be watching."

This is an "electronic soap box," Wheeler says. MCAT staff must preview all programs to make sure they do not contain advertising or copyrighted material, and are not libelous, slanderous, unlawful invasions of privacy or obscene. But except for those broad conditions, producers are free to air whatever they want to air.

Ammon characterizes access television as a "community dialogue."

"If something is offensive to someone," Ammon says, "the community has not only the right to respond, but also the responsibility."

MCAT staff and board members are aware of how heated community dialogue can become.

"We know there's going to be some controversy," Wheeler says. "We're prepared to defend the First

Amendment."

In fact, Wheeler says, Ammon was hired in part because of his experience dealing with controversial shows in Pocatello, Idaho, where he was director of a public-access channel.

Ammon characterizes that aspect of his job quite simply.

"Is their speech protected by the First Amendment?" he says. "If so, the staff and board will grant every bit of access. We will not discriminate because we don't want to hear what someone is saying."

"We're not censors."

In fact, Ammon and Mary Canty, MCAT's assistant director, are there only to help Missoulians produce their own shows.

"Our role is as facilitators and trainers, but not producers," Ammon says, although he and Canty can work as volunteer producers.

Canty has worked for Montanans for Quality Television (MQTV), a non-profit video production business in Missoula, for many years. As a member of the Cable Television Advisory Board, Canty was also directly involved in franchise negotiations between the city and TCI.

A variety of programs

MCAT will debut with a variety of programs, some

up long time planning

So, you want to be on television?

With some brief training, you can get your ideas on the tube

by BETH BRENNAN
of the Missoulian

Interested in being a television producer? Have a wacky idea for a program that you know the networks could never even consider? Know next to nothing about using video and editing equipment?

Come on down to MCAT. Every would-be producer must attend a one-hour orientation and a two-hour "portapak" certification, where MCAT trainers will teach you how to use the camera equipment and give you a few pointers on shooting style, sound and lighting.

The next step is up to you. "We encourage them to check out the equipment, and come back with a tape" for editing, executive director Randy Ammon

says. Editing is taught one-on-one, and like so much of what will happen at MCAT, is mostly a matter of trial and error.

"We are very process-oriented," says Mary Canty, assistant director.

Experienced broadcasters are equally welcome at MCAT, and the staff says their equipment can meet the needs of those advanced users.

"We have some equipment that no one else in Missoula has," Ammon says.

Although the quality of the equipment is higher than most home video equipment, Ammon says the simplicity is comparable.

"Part of our job is to demystify TV," he says. "It's not a magical box."

Canty says MCAT has equipment most home users don't have, such as tripods and microphones.

"It changes the whole scope of what you can do," she says.

Certified producers can check equipment out of the studio after signing a liability agreement; minors must have an adult sign the liability agreement.

MCAT will eventually offer advanced workshops for producers who want to shoot live broadcasts from a remote site around the city, or who want to produce a show in the MCAT studio, and the staff hopes that experienced producers will offer their own specialized workshops on advanced techniques in audio, lighting or special effects.

For now, MCAT has a waiting list of about 150 people for the initial workshop. The staff is offering training once a week, and hopes to get through the list quickly.

"Don't be put off by the waiting list," advises Ron Wheeler, president of the board of directors. "Y'all come."

'1,000 stars' to light up MCAT premiere week

by THERESA JOHNSON
of the Missoulian

Missoula politicians, community volunteers and educators — along with Barbara Bush, Susan Sarandon, Beau Bridges and hundreds of celebrities nationwide — will take time to read stories aloud publicly Wednesday to promote literacy.

They'll be participating in the "Night of 1,000 Stars," organized by the American Library Association to celebrate National Library Week in libraries around the country. Festivities in Missoula will include storytime for adults and children at the Missoula Public Library, 301 E. Main St., from 7 to 9 p.m. April 25. The Missoula program will be broadcast live on Missoula Community Access Television from the library's meeting room.

Local "celebrity" readers in the program include Missoula Mayor Dan Kemmis; children's author Barbara Corcoran; KPAX television anchor Lynn Hightower; Missoula County Commissioner

Barbara Evans; Marcia Dunn, head of children's programming at KUFM radio; and puppeteer and storyteller Peggy Meinholtz, among others.

"It's not just a children's program," said Betty Ammon, an assistant in the library's children's department and one of the organizers of the Missoula program. "It's geared for mixed audiences."

Ammon said that the readers made their own selections about what to read, and are all eager to participate.

Selections include locally produced works and top-selling adult and children's books. Kemmis will read from the picture book, "A Bargain for Frances" by Russell Hoban. Corcoran will read from the opening of her latest book, "Stay Tuned," which is dedicated to Marcia Dunn and her Pea Green Boat radio program. Author Gary Turbak will read from his own work also, "Twilight Hunters," as well as an excerpt from "A Sand County Almanac" by Aldo Leopold.

Esther England, director of the University of Montana's opera program,

plans to have her grandchildren on her lap as she reads and will sing as part of her presentation, Ammon said.

Reading aloud is valuable because "it breeds such a closeness between the listener and the reader," Ammon said. Research shows that parents who read to their children can help youngsters develop better reading skills and greater interest in literature, Ammon said.

"We know now that it does make a tremendous difference," she said.

Other local readers will include Sue Talbot, community volunteer; Elaine Shea, city councilwoman; Barbara Theroux, owner of the Fact & Fiction Bookstore; Ron Wheeler, president of the board of directors of Missoula Community Access Television; Rob Goodman, community volunteer and president of the Missoula Public Library Friends group; Geneva Van Horne, professor of education at the University of Montana; and Helen Herbert, a representative of Missoula Women for Peace.

The program is free.

MCAT schedule

Here's the schedule for this week's programming on Missoula Community Access Television.

Sunday, April 22

4 p.m.: MCAT Premiere/Earth Day Special (Staff, board and friends of MCAT will appear live in the studio with videotaped greetings, Earth Day activities and previews of coming attractions.)

4:30 p.m.: Jack Gladstone in concert.

5:15 p.m.: The Last Best Place (Annick Smith's production based on readings from the best-selling anthology.)

5:45 p.m.: "Diet Coke Montana," a work by Gene Bernofsky.

6:15 p.m.: "The Wild Rockies." The Alliance for the Wild Rockies examines issues challenging this ecosystem.)

6:45 p.m.: "Montana Music." A program of local music, shot at Butterfly Herbs, produced by Artemis.

7:30 p.m.: The Performing Arts in Montana. KUSM Public Television in Bozeman, looks at the Montana-based opera "Pamela," followed by a discussion on Montana's performing arts.

Tuesday, April 24

Noon: MCAT Premiere/Earth Day Special.

12:30 p.m.: Jack Gladstone in concert.

1:15 p.m.: "The Last Best Place."

1:45 p.m.: "Diet Coke Montana."

2:15 p.m.: "The Wild Rockies."

2:45 p.m.: "Montana Music."

3:30 p.m.: "The Performing Arts in Montana."

Wednesday, April 25

7 p.m.: "Night of a Thousand Stars." National Library Week special, live from Missoula Public Library.

Thursday, April 26

Noon: "Night of a Thousand Stars."

MCAT programs can be seen on TCI Cablevision of Missoula, channel 22.

■ The schedule for Missoula Community Access Television will appear every week in Sunday's On TV magazine.

Soap box

(continued)

produced here and some imported from elsewhere. City residents can sponsor programs that either they produced on their own or that a group outside of Missoula produced. Eventually, Ammon says, Missoula programs will be sent to other communities as part of an access channel exchange program.

"We don't expect the Missoula City Council to play well in Portland," Ammon says dryly, but other events are more likely to garner regional and national interest.

For instance, Ritchie Doyle and Cliff Olson taped the International Wildlife Film Festival workshops, which they hope to air on MCAT and then provide to people who were interested but could not attend, and Michael Purington and Deb Danelson are taping the six-week environmental art program for fifth-graders at the Missoula Museum of the Arts.

Mike Mease, a volunteer trainer and hopeful producer, says he is eager to take advantage of the freedom MCAT provides.

"This kind of opens up First Amendment rights, which I plan on using quite frequently," he says, although he declines to discuss the content of the series he hopes to produce. When asked whether he expects his show to be controversial, Mease's reply is quick and firm.

"I should say so," he says.

According to its policy handbook, MCAT will air "programming that may be inappropriate for children and offensive to sensitive viewers" between 10 p.m. and 5 a.m., and will run a disclaimer notifying viewers that a particular show may be offensive.

Although MCAT has a guaranteed operating budget through 1993, Ammon says he is still going to be seeking more money. He says MCAT is negotiating with the county and with other cable companies for money to add more staff and programming.

"We have a very grandiose vision," Canty says, laughing.

'An Incredible resource'

Chuck Stearns, Missoula's city clerk and finance officer, calls MCAT "an incredible resource for the community."

"Nobody else in Montana is doing local access the way we are," he says.

But that's probably because so many people in Missoula spent years negotiating first a 15-year franchise agreement between the city and TCI, the city's largest cable company, and then a five-year contract between MCAT and the city.

The Federal Cable Act of 1984 allows cities to "franchise" cable companies, which means the city allows a certain company (or in a bigger city, companies) to use the public right of way for its cable provided the company meets certain conditions.

As part of its franchise agreement with the city, TCI made a one-time payment to the city of \$170,000, which the city gave to MCAT for equipment, furniture and other capital expenses, and pays 5 percent of its gross revenues from city customers to the city. It is up to the city to decide how to spend that money, which Stearns says now amounts to about \$128,000 a year.

MCAT's five-year contract with the city provides for a \$100,000 annual budget, most of which goes toward salaries, supplies (such as videotape), equipment repair and maintenance, office space and liability insurance, according to Ammon. The city is the legal owner of all furniture and equipment at MCAT; the non-profit organization leases it for \$1 a year.

As for that 5 percent fee: those of you who live in the city and subscribe to TCI have seen a "franchise fee" on your bills since July 1988. The \$170,000 initial fee, however, was not charged directly to customers, according to Steven Proper, general manager of TCI in Missoula.

Missoulians served by Cable Montana or Marshall Cable will not be able to see MCAT on their televisions. The city is negotiating a franchise with SATCOM, Inc. the owner of Cable Montana; no negotiations with Marshall Cable are taking place.

Although Cable Montana and Marshall customers cannot see MCAT on their televisions, they can come to the studio and view programs, and they are welcome to produce shows as long as they are city residents or representatives of a city-based organization.

EXHIBIT 9
DATE 1-30-91
HB 9 grants 438
439
long Range Planning



Secure the Future



for the
Performing
Arts
in Billings

EXHIBIT 10
DATE 1-30-91
HB 9 grants 438
439
Long Range Planning

INTO THE NINETIES

FOX COMMITTEE FOR THE PERFORMING ARTS 1990-91 SEASON

EXHIBIT ¹¹

DATE 1-30-91

HB 9 438

3422 54th Street West ^{grants} 439
Billings, MT 59106 *Long Range Plann*

February 11, 1990

Rep. Mary Ellen Connelly
C/O: State Capitol
Helena, Montana

RE: Grants 1428 and 1439

Dear Representative Connelly;

With the utmost respect to you, I am writing you as a member of the Fox Committee for Performing Arts' Board, in hopes that you would reconsider the allocation of funds to Fox Committee for Performing Arts for the above mentioned grants.

Re Grant #1438, we appreciate the \$10,000 for the Educational Support Level, Personally speaking, I truly am pleased with the allocated monies as I feel strongly it is important to offer cultural awareness to all ages and feel that children should have the wonderful exposure and opportunity to be a part of the performing arts.

Re Grant #1439, any monies granted would be used only for the Performing Arts/Stabilization Fund and would be placed in trust with the Montana Community Foundation. It would not be used to pay other obligations or debts. We feel it is important to establish a permanent fund and that it is essential to its long-term survival, in that it enables us to continue programming artistic and cultral events.

I have only lived in Montana for six years but have been involved enough in the community to know we are in real tough budget times--and one of economic crisis. I do not envy your position or all the requests being made to you for the limited monies available. Yet, I believe in the arts and the joy it can bring to each person, even if only for a short while, even in economic times.

I respectfully ask you to reconsider and also thank you, regardless of your decision, for your dedication to our fine state.

Sincerely yours,

Nancy Swanson

Nancy Swanson
Fox Committee for Performing Arts
Board Member

P.S. I am a terrible typist but my words are sincere!

EXHIBIT 1-30-91
DATE 9 gr 44
HB Long Range Planning

EXHIBIT 12
DATE 1-30-91
HB 9 gr 443

1
YELLOWSTONE BALLET COY.

TESTIMONY

Madam Chair, members of the committee, for the record, my name is Arline Brand. I am the Treasurer of the Yellowstone Ballet Coy, in Livingston. I am testifying on behalf of grant number 0443, requesting funding for a Special Project Grant to fund a 25 city, 30 day state tour, presenting the "Hiawatha" Ballet and Theatre Production, to be performed in the parks of the smaller cities of Montana.

Organisation Description

The Yellowstone Ballet Coy is a Professional Organisation of trained Professional people, who have danced and toured with various companies, including the Boston Ballet, Eugene Ballet & the S.W. Ballet, and have trained in America, Canada and England. Our Aims are: To bring classical Ballet and other Art forms to the people of Montana. Our Constitution Article I (b) reads "To provide cultural enrichment, quality entertainment and artistic education through the media of ballet and related art forms. (Summary of 9-9 if time)

2

We also have resume on the Main Article, available.

At the stage of the Presentation of our testimony we would like to present a 5 minute video showing the highlights of our 1990 Production of Cinderella which will give you an appreciation of the Professional standard of our Productions and Dancers. Then we would like to continue with the oral testimony after you have seen the video, if you agree to this procedure.

Project Description

Our production of "Cinderella" will expose people from all walks of life to many different Art forms. We will be performing in the parks of all the smaller cities, where there are no theatres, so that people can experience Art forms that they might never otherwise experience. By bringing together Dance, Poetry, Drama, Music and Art we will be presenting Professional Theatre Entertainment, brought to the outdoor setting.

3

Use of State Grant Funds

We have availed if you would like to study it, a very detailed summary of how we would use the grant to finance this Project. It covers all aspects of the production including: Initial Business market, by a Public Relations Professional in the 25 cities; Salaries, costumes and stage props, the stage we estimate would cost \$8000, Van Rentals, Accommodation, travelling expenses, Advertising Insurance etc.

Because of the large amount required to have a stage built, buy costumes and props, and to train and rehearse the performers, we cannot go ahead with the Project at all, unless we receive a substantial grant. The Project is not feasible with a small grant.

Response to the Citizen Advisory Committee's Comments

1) Comment: "...some question that the group didn't understand touring to 25 small towns involved"
Response: Our Company will consist of 9 Dancers

and 1 technical person, who are all adults with professional experience. We will stay at motels and have 5 days off during the 30 day tour, with only 2-3 hours travelling between cities. All arrangements and bookings and contacts with City county official will be made in advance by our Business Manager before the tour starts. Our schedule would be very similar to that of the "Shakespeare in the Parks" touring group.

2) Comment: "Little evidence of a track record of success"
Response: "Industrial members have an impressive 'track record' - many years of experience in training and performing."

3) Comment: "The committee would have been more inclined to support a small 'Pilot Project'"

Response: "This would not be in line with our objectives, as we have sufficient personnel, and a vision encompassing many art forms, which could not be encapsulated into a small Pilot project. We aim to reach more people by touring to 25 cities, and to reach

people who have never been reached before. It's "family entertainment", which because of its out-door setting, whole families can attend.

Furthermore, a small project would cost just as much for the stage, costumes, props, and time spent rehearsing, but might only get to, say 4 cities. It is therefore definitely more cost-effective to take the production to 25 towns in time of cost per town, and the total number of people who could see it.

i.e. if 25 cities; cost = approx \$3000 per city (Total \$75,000)
 if 4 " " " \$8000 " (Total \$32,000)

4) Comment: "... would rather give scarce funds to already established struggling organisations"

Response: A Grant has been recommended to the Montana Ballet by a Bozeman. If you read the program for their last production, it shows that they are not struggling. They have a large roster of annual sponsors who donate large amounts annually. They also have

CHART I: Project Expenses

EXHIBIT 13DATE 1-30-91HB 9 part 443

1. PERSONNEL

a. Administration - Program Manager/Director: 20 hrs/wk for Long Range Planning
9 wks at \$8.70/hr \$ 1,566

Bookkeeper: 64 hrs at \$6/hr \$ 384

Business Manager/PR Manager
40/hrs wk for 8 wks \$ 1,920

b. Artistic - Choreographer: contracted for 40 hrs/day
for 4 weeks at \$15/hr \$ 2,400

Two principal dancers at \$400/wk for 7 wks \$ 5,600

Seven dancers at \$300/wk for 7 weeks \$14,700

d. Technical/production - Technical director:
\$320/wk for 7 wks \$ 2,240

Technical assistant: \$160/wk for 6 wks \$ 960

2. OUTSIDE PROFESSIONAL SERVICES

a. Artistic - Illustrator/painter: contracted to paint one
32' x 12' backdrop at \$800 \$ 800

4. TRAVEL

Van rental: At \$58/day for 28 days \$ 1,624

Gas & oil: 2,100 miles, two vans and one truck
at 15 miles/gal, \$1.50/gal \$ 630

Meals: Ten people at \$14.50/day \$ 4,060

Room: 27 nights at \$125/day \$ 3,375

Public Relations Pre-Tour: \$39.50/day Rm. and Bd. for
28 days (\$1,106) and 2,100 miles at \$.27 mile (\$567) \$ 1,673

5. MARKETING

Carlson Design works: Contracted to design and layout
poster, program, handbills, flyers, ads, and donation
envelope at \$15/hr for 80 hrs (\$1,200/in-kind 50%) \$ 600

American Printing: Contracted to print poster, handbill,
flyer, program and envelope (\$3,280 total/in-kind 20%) \$2,624

5. MARKETING (cont.)

Newspaper, Radio and TV advertisement	\$ 4,500
Press Kits and related video and photo	\$ 1,200
Mailings	\$ 1,613

6. REMAINING OPERATIONAL EXPENSES

Insurance	\$ 250
Sets, costumes, props	\$ 2,200
Music and recording	\$ 350
Telephone	\$ 470
Postage	\$ 100
Concessions	\$ 1,200

7. CAPITAL EXPENDITURES

e. Portable Stage

31 floor pieces at \$175 each	\$5,425	
8 ramps at \$50 each	\$ 400	
Case of Vinyl tape	\$ 150	
Canvas for backdrops	\$ 600	
Fabric for wings	\$ 250	
Poles & equip. for wings		
and backdrops	\$ 280	
Paint and supplies	\$ 160	
Shipping	\$ 900	
TOTAL	\$8,165	\$ 8,165

Generator	\$ 800
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8. TOTAL CASH EXPENDITURES	\$66,004
9. TOTAL IN-KIND CONTRIBUTIONS	\$12,212
10. TOTAL PROJECT EXPENSE	\$78,216

MONTANA STATE UNIVERSITY

1893 • CENTENNIAL • 1993

Department of Media and Theatre Arts

College of Arts and Architecture
Montana State University
Bozeman, MT 59717-0334

Telephone 406-994-2484

- Motion Pictures/Video
- Photography
- Theatre

EXHIBIT 14
DATE 1-30-91
HB 9 grants 383
384
Long Range
Planning

January 30, 1991

TO: Long Range Planning Joint Subcommittee
FR: Joel Jahnke, Producer/Artistic Director, Shakespeare in the Parks
RE: Prepared Statement to provide testimony in support of Cultural & Aesthetic Project Grants #0383 and #0384

Madam Chair, members of the committee, for the record, my name is Joel Jahnke. I am Producer/Artistic Director of Montana State University's Shakespeare in the Parks Company in Bozeman. I am testifying on behalf of grant #0383 requesting funding for expansion of a permanent endowment and grant #0384 requesting funding for operational support. In the interests of convenience and cost efficiency, I have requested to testify on behalf of both of our grant proposals at the same time even though we were scheduled for two different days. I would like to express my appreciation to the legislature for this opportunity to testify and more importantly for the continued support of the entire Cultural and Aesthetic Grant concept. In my opinion, there has not been any more single positive contribution made to the Arts in Montana than the creation of this important funding source and its positive, long range effects for all Montanans has been immeasurable.

My first testimony is provided on behalf of Grant #0384 submitted by Shakespeare in the Parks for operational support. We are flattered that the Advisory Committee has ranked this proposal number one overall and that the level of funding recommended has not been significantly reduced from our requested amount. We were very careful in our application not to request any increase over present levels of support and although our obvious preference would have been full funding, we understand the dilemma faced by the Advisory Board. Without question, there are numerous projects that are meritorious and appropriate for funding from this source and it is clear that all cannot be approved at the level requested. We are appreciative of the confidence that the committee has exhibited in our program and are inclined to accept their recommendation of a \$27,500.00 grant for operational support for the biennium.

Secondly, I am testifying on behalf of grant #0383 submitted on behalf of Shakespeare in the Parks for expansion of our permanent endowment. I would like to say at the outset that Shakespeare in the Parks places great value in the Challenge Grant Program for endowment development established by the legislature, the Arts Council and the Advisory Committee. This concept has provided the incentive and the means for arts organizations in Montana to begin to provide for their own future and to add stability to their fundraising efforts. In 1989, we completely matched our first Challenge Grant to create a \$60,000.00 endowment to support Shakespeare in the Parks activities. As of this moment, we have added \$24,000.00 in cash which will be used to match \$8,000.00 of our current \$15,000.00 Challenge Grant. In addition, we have a variety of proposals pending that, if successful, would provide an additional \$21,000.00 for a complete match of our 1990-91 Challenge Grant.

Because of the nature of grant requests and fundraising activities in general, I cannot, at this time, guarantee or predict that we will completely match all of the \$15,000.00 from our current campaign, but I am optimistic that we will make progress beyond the \$24,000.00 already deposited. Regardless of the final outcome of our current campaign, I am hopeful that this committee will recommend full funding of our Challenge Grant proposal for 1991-93 for several reasons. First of all last summer, Shakespeare in the Parks made the initial steps toward a closer alliance with the MSU Foundation that promises to be of significant benefit now and in the years ahead. We have already experienced positive results from this coordinated fundraising effort and are very optimistic about the potential for future success. Even if we should not reach our goal of a complete match by June 30, I am confident that our ongoing efforts with the MSU Foundation will ultimately prove to be beneficial.

Secondly, the Advisory Board has recommended "a statewide 'friends' board be established to take the fundraising stress off the director and to continue to inform audiences about this fundraising effort." Ironically, we had been discussing a nearly identical proposal as recently as last summer and have already begun the process for making this a reality. In April of this year, a "Shakespeare in the Parks Summit" will be held in Bozeman to discuss a varied agenda that will include a state wide advisory board. We hope to identify specific individuals at that time and to have an advisory board and a fundraising committee at work by midsummer with a major fundraising event planned for the fall of 1991. Again, we are optimistic about our success in this area and feel that this is a positive step toward ensuring our future health and prosperity.

Finally, in addition to the aforementioned activities, we are hopeful that the Governor's Award for the Arts for 1991 that Shakespeare in the Parks will be receiving next week will provide us with additional credibility and fundraising potential as we enter the next biennium.

EX-114
DATE 1-30-91
H22203 *Carol Fleming*

We are very proud to have been named a recipient of this prestigious award and of our record of bringing quality live theatrical productions to the people of Montana for the past 18 years. As we enter the 1990's, we are optimistic about our potential for the future and are hopeful that we will be given the opportunity to continue our endowment development whether or not we completely match our current challenge grant. As a result, we urge this committee to recommend full funding of \$20,000.00 and to consider removal of the contingency that we obtain all matching funds for our 1990-91 Challenge Grant. On behalf of Shakespeare in the Parks, I thank you for this opportunity to testify.

JJ/jcf



January 29, 1991

EXHIBIT 15
DATE 1-30-91
HB 9 grants 428
10 429

To: Long Range Planning Joint Subcommittee of the
52nd Montana Legislature
From: Mike Casey Executive Director of the Helena
Downtown Business Improvement District, Inc.
Re: BID support of the Holter Museum of Art 1992-93
Cultural and Aesthetic Project Grant Application.

It is my understanding that the Holter Museum of Art has a meeting with the Long Range Planning Joint Subcommittee regarding its grant applications to expand education and endowment programs (Grant #0428 & #0429). And that in order to meet its eligibility requirements must demonstrate local government support.

The Helena Downtown Business Improvement District is Montana's first public-private organization of its kind. We are recognized by the state and local government under Section 7-12-1101 M.C.A. Funded by special property tax assessments, the BID is charged with downtown Management responsibilities and special events promotion. This organization provides services to more than 350 businesses and agencies in the district. Among the services provided to the Holter Museum of Art are newsprint promotion through the Downtown Post, directional signs to the museum, cash and in kind services offered to its special events held downtown i.e. Rendezvous and other shows. Our operating budget for 1990 is nearly \$100,000. We are obligated by statute to serve the properties within the improvement district. The Holter Museum is within this district and a direct beneficiary of our services and programs.

The Holter Museum of Art is a significant element to the overall success and vitality of our downtown. Our tourism development programs and our list of successes always include reference to the Holter. If the Holter Museum were allowed to suffer economically and not grow with the downtown its demise would seriously and negatively impact the district.

It is very important to the long term success of our community that this arts organization continue to grow and prosper. I strongly encourage you to support its application for funding under the Cultural and Aesthetic Grant project.

In earnest,


Mike Casey

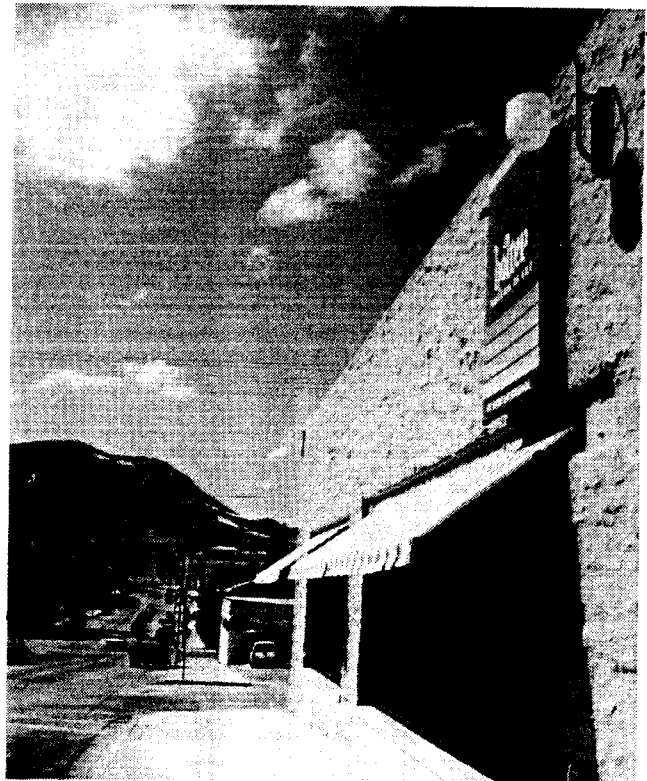
EXHIBIT 16
DATE 1-30-91
HB 9 parts 428
429
Long Range Planning

HOLTER

Museum of Art

10 E. Lawrence Street, Helena, MT 59601

AN ENDURING
COMMITMENT TO
THE VISUAL ARTS





★ ★ ★ CONGRATULATIONS! ★ ★ ★
to the
VIGILANTE THEATRE COMPANY
celebrating its 10th anniversary season

EXHIBIT 17
DATE 1-30-91
FILE # 9 glav # 425
Long Range Planning

Dedicated to presenting quality, affordable theatre wherever people gather, the Vigilante Theatre Company is a professional touring company home-based in Bozeman, Montana.

In an attempt to reverse the usual exodus of talent from Montana and pursue their chosen professions in this region, John Hosking and Rhonda Smith originated the Vigilante Players, Inc. in 1981. The state of Montana as well as the northwest region received a gift of unique, talented professionals committed to sharing their diverse theatrical backgrounds.

In 1983 the company was invited to become the Professional Theatre-in-Residence at Montana State University's Department of Theatre Arts in Bozeman. The group has moved from performing traditionally entertaining scripts to writing or adapting their own material which more adequately reflects their Western origin and interests.

Changing its name to "Vigilante Theatre Company" in 1990 more accurately reflected its development and expansion. Now in its tenth consecutive season of operation, the company has an enthusiastic urban and rural audience throughout the regional northwest.

The company is an independent, non-profit organization which is grateful for the funding it receives from many benefactors including the National Endowment for the Arts, Montana's Cultural Trust, and the Northwest Area Foundation as well as generous donations from our devoted "Friends".

We wish to thank all of you for helping to make possible our dream of presenting theatre as an art form, not only entertaining but culturally stimulating, original and creative, to audiences from Ashland, MT to Washington, D.C.

ORIGINAL SHOWS CREATED BY THE VIGILANTES AND THE SEASON IN WHICH THEY PREMIERED

1981-82

"My Dog Is Going to Have Puppies" — A comic mystery in 8 theatrical styles by Judith Ferree.

"Vigilante Bar & Grill" — A comic revue by the Vigilantes.

1982-83

"True Coward" — A musical revue by the Vigilantes.

"The Dillon Follies"

1983-84

"The Mall & the Night Visitors" — A Christmas show conceived by Rhonda Smith.

"Montana Mirthquake" — A comic revue by the Vigilantes.

1984-85

"Here's to You...An American Agricultural Experience" — Stories, poetry and music from English literature about farming and ranching edited by the Vigilantes.

1985-86

"Homespun - Montana Writers Celebrate the Big Sky" — From material gathered by the Montana Committee for the Humanities for their centennial book "Last Best Place" edited by the Vigilantes.

1986-87

"Waiting for Rain" — A serious dramatic look at rural domestic violence by Betty Staley of Alder, MT.

"Voices" — A dramatic history of life in a one company town created from research in the Montana Oral Histories.

1987-88

"Stuffed Nothing" — An abstract farce by Steve Palmer of Helena, MT.

1988-89

"Wildthings" — A wacky look at the people, politics and issues of the Yellowstone ecosystem.

"Rewinding Montana" — An historical musical comedy by Greg Keeler of Bozeman, MT, and the Vigilantes.

1989-90

"Landmark" — Stories, poetry and songs of modern agriculture, a compilation by the Vigilantes.

1990-91

"Aliens and Canadians" — A musical comedy by Greg Keeler of Bozeman, MT, and the Vigilante Theatre Company.

"FRIENDS" OF THE VIGILANTES

We sincerely wish to thank our generous and dedicated "FRIENDS" whose continued support enables the company to fulfill its stated purpose: "To stimulate and promote interest in theatre, to educate both adults and children in the dramatic arts, to advance the culture of the West in drama, and to bring theatre to areas of the West which lack adequate opportunities to enjoy live performances."

Thank you one and all!

Carol Alvette
John Bailey and Janet Glaeser Bailey
Anne and Jim Banks
Dr. and Mrs. John A. Beall
Michael and Stephanie Becker
Tom Shands and Edleeta Beebe
Debbie Berney
Dennis Aig and Ann Bertagholli
Bob and Sally Boyington
Dorothy Bradley
Vivian Bridaham
Susan Bridges
Vanessa and Gordon Brittan
Robert and Debbie Brown
Geneva Brown
Paul and Mary Brown
Ken and Mary Bryson
Marj and Dave Borgan
Fred and Katie Cady
David and Tanya Cameron
Henry and Dorothy Campbell
Mrs. Robert A. Chadwick
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Edwin and Jo Ann Everts
Stephanie Blend and Family
Ron and Cheryl Farmer
Zemsky/Hines Gallery
Anna Jo Gender

Con and Daphne Gillam
Catherine Goetz
Patricia Goodrich
Joyce and John Grande
Thomas and Jacqui Green
Scott and Dawn Greenwood
Gloria A. Gregg
Mr. and Mrs. Don Haefer
Joel and Mary Alyce Hare
Beverly Harris
Don and Michelle Hecht
Dr. A.D. Heetderks
John "Skip" Tubbs and Sarah Helfrich
Scott Hoffman
Mr. and Mrs. Neil J. Howarth
Stan and Helen Hui
Mike Ward and Mary Vant Hull
Bob Hunter
Boo Hurley
Isabelle Johnson
Ken and Leota Jones
Gordon and Geri Jones
Craig Echt and Sedley Josserand
Kendal and Becky Kallevig
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Margie and Jim Wilkins
Don and Carolyn Williams
Maggie and Bob Winne
Andie Withner
Margaret S. Yaw
Yokoi Magazine
Heidi and Cliff Youmans



EXHIBIT 18
DATE 1-30-91
HB 9 grant 404
Henry Conk

MONTANA HISTORICAL SOCIETY

225 NORTH ROBERTS STREET • (406) 444-2694 • HELENA, MONTANA 59620-9990

Remarks to the Long Range Planning Committee

By: Lawrence Sommer
Director
Montana Historical Society

Date: January 30, 1991

MHS ORAL HISTORY PROGRAM CULTURAL AND AESTHETIC PROJECT GRANT NO. 404

During the time I have been associated with the Montana Historical Society, one of the things I have enjoyed most is getting acquainted and working with the many different historical organizations all across the state. Almost without exception, these museums and historical societies have limited staff and financial resources; yet I am always impressed by the quality of their achievement and their dedication.

In recent years the C & A projects grant program has been very important to these organizations by providing a measure of support for a variety of local projects that not only help preserve the state's heritage but also enhance a community's overall economic development. The C & A projects grant program truly is unique among almost all states for the support it provides to heritage preservation projects of all types.

The Montana Historical Society's Oral History program is a good example of the statewide impact C & A projects grant support can create. The program summary information we have provided offers an overview of the extent of activity the Society's oral history program has been involved in during just the past year and a half.

As you know, the MHS Oral History program has been supported since its creation by C & A project grants despite the fact that, for all practical purposes, it is really an on-going part of general Society operations just like the museum or library or archives. And, as the statistics show, Oral History is a program that dramatically reaches out into almost every corner of the state.

Because of the nature of the Oral History program, the Society has never felt comfortable asking for C & A projects grant support to keep it going. This program really ought to be part of the Society's general fund operations like the library and archives to which it is administratively linked. For the past decade, seeking

general fund support for the Oral History program has been high on the Society's list of general fund budget modifications. Because a general fund budget modification has not been approved, we are again asking for C & A projects grant assistance to keep the program going for at least two more years.

It is important to note, however, that the Oral History program needs, and the Society's request was for, full current level funding. The MHS Oral History program is essentially an outreach program that relies for its success on staff's ability to be able to travel throughout the state conducting interviews, workshops and consultations. Without full current level funding as requested in our application, the program is essentially dead. In fact, the arbitrary amount recommended by the C & A projects grant review committee will not even fund the salary for the staff position let alone allow any field interviews or local community workshops to be conducted. Nor will it provide for proper transcription and indexing of any tapes which is essential if researchers are to have meaningful access to the historical information that is collected by the interviews.

Obviously, we feel this is an important Society program. It is one of the best, if not the only, way to collect and preserve much contemporary history and first-person accounts of both important, as well as merely interesting, events and activities related to Montana's historical development. Over the years the MHS Oral History program has received national recognition for its quality and as a model for approaching and collecting the subject matter of oral history on a statewide basis. It is one of the very best programs of its kind anywhere in the nation.

We appreciate the support you have given this program in the past, and we look forward to being able to continue providing the level of service people all over Montana have come to expect from the Montana Historical Society's Oral History program.

Thank you very much.

**HOUSE OF REPRESENTATIVES
VISITOR REGISTER**

Long Range Planning SUBCOMMITTEE DATE 1-30-91
DEPARTMENT (S) Cultural & Aesthetic DIVISION _____
Grants

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PLEASE PRINT

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JOHN HOSKINS	VIGILANTE THEATRE CO	
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Kurt E. Piema	Garnet Preservation Assoc.	0395
Mary Canty	Missoula Community Access TV	0468
Meeta Kaplan	Missoula Cultural Exh.	0478
J. Elliot	FOX COMMITTEE	0438
J. Elliot	" "	0439
K. Rakela	Yellowstone Ballet	0443
ARLINE BRAND	" "	"
Barbara Sommer	mt. Historical Society	
Bob Clark	Montana Historical Society	
Barb Sommer	Holder Museum of Art	0428
Dick Lott	" " " "	"
M. Grems	Holder Museum	0428

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