

MINUTES

MONTANA HOUSE OF REPRESENTATIVES 52nd LEGISLATURE - REGULAR SESSION

SUBCOMMITTEE ON LONG-RANGE PLANNING

Call to Order: By CHAIR MARY ELLEN CONNELLY, on January 31, 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: Jim Haubein reviewed the revised schedule. Regarding the Highways fund balance, the agency, OBPP, and LFA had met extensively. He informed the committee that the Appropriations Committee would hear the status of the Highways fund balance. The Executive estimate is approximately \$11,000,000 less than the LFA revenue estimate. In addition, for the construction program, the LFA is projecting a current level construction program, while the Executive is reducing that. **REP. BARDANOUE** commented that there were new Federal Highway laws coming into effect in 1993 resulting in the loss of monies to rural areas. Montana could lose 1/3 of all its federal monies.

REP. BARDANOUE announced that the Executive had not put money, \$8,000,000 to be exact, into the budget for major repairs and renovation at the Montana Developmental Center, Boulder. It could be that changes at that institution would have to wait until 1993. **SEN. LYNCH** thought the issue needed to be addressed this session and asked that Mr. Chisholm, Director of the Dept. of Institutions, come in before the committee. **REP. THOFT** said that health and safety issues at the institution could not be overlooked.

Mr. Haubein said that issue was on the agenda for the subcommittee, and was also a recommendation of the Governor's Task Force that the campus at Boulder be

consolidated at a cost of \$8,000,000. However, it had never been formally proposed.

HEARING ON CULTURAL AND AESTHETIC GRANT PROGRAM

Tape 1:A:238

Missoula Children's Theatre: Operational Support, Building Capitol Campaign, and Endowment Expansion

Jim Caron, Executive Director and Founder, Missoula Children's Theatre (MCT, Inc.), testified on behalf of three grants, one for Operational Support, 390, recommended for \$15,000, another for Capital Expenditures, 392, recommended for \$35,000, and a third, 391, for Endowment Expansion, recommended for 0 funding. Mr. Caron gave a brief history of the non-profit organization and its activities in Missoula, most prominent of which is a major community theatre with six musicals per year and projects for children, the heart of their mission. In their tour project, they have ten teams of two persons per team participating in 310 week-long residencies in 30 states, four Canadian provinces, and several locations in the Far East, as well as 50 communities in Montana. In these residencies, 50 to 55 local children are cast in a show, which is rehearsed along with workshop presentations, culminating in a final performance for the community.

Mr. Caron distributed a listing of Montana communities presenting MCT this season, EXHIBIT 1. Their purpose is to teach social and communications skills, as well as to instill self-esteem. Keeping it as inexpensive as possible, particularly in Montana, so that it is affordable. MCT charges a flat fee to the community, with the community keeping the box office. He distributed information on their programming: their Season Series, EXHIBIT 2, their Issues and Awareness Tour, EXHIBIT 3, the MCT Academy, EXHIBIT 4, and the Missoula Children's Theatre brochure, EXHIBIT 5.

Mr. Caron said space was a limiting factor in their programming. Regarding the operational support grant, he accepted the Citizens Committee's contingency that the money be spent on touring in Montana. The space problem is addressed in the capital expenditure grant. He described their plans to build a state-of-the-art auditorium adjacent to Central School, the building they lease from the city for \$1/year; once MCT has put \$300,000 into it, it will be theirs, and Mr. Caron predicts that will be within nine months. Several million dollars needs to be raised for both the renovation and the 20,000 sq. ft. auditorium, which will prove an asset in both their touring and summer educational programs.

Mr. Caron noted that the endowment grant was not funded, because they have not been successful raising endowments in their two attempts: first, they were not ready; and, in their second attempt currently underway, they still feel they will make the

match. He asked support for the two requests that were recommended for funding.

SEN. HOCKETT asked if they tried to cover communities not yet visited. **Mr. Caron** said the decision to book is up to the community.

930

Lewistown Art Center: Operational Support

Nancy Robertson, Executive Director, Lewistown Art Center, testified in support of their Operational Support grant request 464, requesting \$9,955 for a Special Project grant to establish an Artists-in-Residence Program. The request had been denied funding. She described the organization, a 20-year old, self-supporting Art Center serving three rural counties: Petroleum, Judith Basin and Fergus. The funding would provide arts education and artists in residence programming for arts access in rural communities. Arts programming in the schools has been seriously cut, and Lewistown Art Center has taken up this slack.

While the Artist-in-Residence Program is one mission of the Art Center, survival is another. **Ms. Robertson** said they had strayed from their original intent of serving central Montana, not just Lewistown. With a new Board of Directors, and this Artist in Residence Program, they hoped to rebuild their membership base at the grass roots level, a membership which provides more than half of the operating budget.

REP. THOFT asked if they had a figure they could live with. **Ms. Robertson** said she did not have that figure, but would get it to the Representative through **Sen. Williams**.

SEN. HARDING asked about in-kind contributions. **Ms. Robertson** said the organization had a large amount of in-kind contributions. The center is largely volunteer based, with three women who have 50 years of service. In-kind contributions were not listed at the time the grant was submitted.

SEN. BOB WILLIAMS, SD 15, Judith Basin, Fergus and Petroleum Counties, testified in support of the project. He spoke of the nature of the area served, noted the number of grants awarded to major population areas, and asked for as much consideration as possible for a rural area underserved by the arts. **SEN. LYNCH** and **REP. THOFT** took note of the issue.

Tape 1:B:070

Montana Ballet Company: Operational Support

Ann Bates, Artistic Director and Project Director for the Montana Ballet Company in Bozeman, testified in support of their grant request, 380, recommended for \$7,500. **EXHIBIT 6** She distributed brochures on the Montana Ballet Company, Fancy Dance, her dance

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school, and the New York Connection, summer week long residencies and workshops. **EXHIBIT 7**

Joan Chadwick, Business Manager, Montana Ballet Company, spoke in support of the project. **EXHIBIT 8** She distributed reviews of company's performances, **EXHIBIT 9**, a letter of congratulations from Representative Pat Williams, **EXHIBIT 10**, and an income comparison sheet, **EXHIBIT 11**.

SEN. HOCKETT commented that Montana has three ballet companies, and that this request is the most modest. She discussed the decreasing amount of funding, with this year's recommended amount representing a 25% decrease in funds awarded by this committee, and a 12% overall decrease in all grant funding. **Ms. Bates** said she, as artistic director, had to carry out many of the functions of professional fund raising. However, compared to the other dance companies requesting funding, she claimed they used their funds very efficiently, and noted that they would be touring this spring, and had performed for 15,000 people.

SEN. HARDING asked how people know of the ballet company. **Ms. Bates** said they were listed in the MAC Newsletter, and have their own mailing list of potential sponsors and interested individuals. They also apply for the Artist-in-Residency and Artist in the School Programs, and participate in touring programs in Montana and the region. The fee is \$500 per performance plus gas money.

Montana State Theatre Association: Operational Support

R.J. Burns, President, Montana State Theatre Association, MSTA, and Editor of the Montana Theatre Connection, Bozeman, testified on behalf of grant 422, requesting \$5,000 for operational support, and recommended for \$3,000. The association is a non-profit, statewide organization serving Montana actors, theatre technicians, college and professional theatres, and community and high school theatre groups. It has 85 members and is governed by an all-volunteer board. Its purpose is to keep theatre alive in Montana. MSTA's two main activities are the publication of the newsletter four times a year, publicizing workshops and employment opportunities, and the Theatre Festival and Unified Auditions, which has educational and professional functions.

Mr. Burns asked for reinstatement of the grant at the full amount, and addressed the comments of the Citizens Committee, which he said were both unusual and inaccurate. The first was that they did not offer anything new or exciting. He said that was a conscious decision of their board - to not get so big that they would exceed their ability to support themselves. The second was that the funds could not be used for festival meals, which they have never done.

SEN. HARDING asked about the functioning of the unified auditions. **Mr. Burns** discussed the necessity due to distances, weather and expense. Community theatres or summer stock theatres in Montana and the region, as well as actors, choreographers, designers, technicians, etc., can come to one place for two day for auditions, thus saving everyone time and money.

SEN. HOCKETT asked how long they had been in existence. **Mr. Burns** said MSTTA started in 1976 and was originally run by the University, disbanded in 1980 due to lack of organizational support, and was revived in 1985 for the purpose of auditions and keeping people informed. There is no charge for auditions, but the MSTTA membership cost is \$15 to \$25.

Montana Dance Arts Association: Operational Support

Charlene White, President, Montana Dance Arts Association, Bozeman, testified in support of grant application 424, requesting \$6,000 and recommended for \$5,000 for operational support. **EXHIBIT 12** She distributed their brochure. **EXHIBIT 13** **Jessica Yahna, a dancer at Charlene White's Studio**, testified. **EXHIBIT 14**

SEN. HOCKETT asked for clarification about the scholarships. **Ms. White** said they bring five teachers to the spring workshop, where the students are auditioned and awarded scholarships from various schools and companies across the United States for attendance at their summer workshops.

Stephensville Museum

Ruth Baker and Victoria Shorter, Steering Committee members, Friends of the Stephensville Museum, testified on behalf of their Special Project grant application 476, requesting \$3,000 and recommended for \$2,500. This is a new organization, operational for only two years, although it is an outgrowth of the Creamery Picnic and the Centennial events in the valley. The Centennial Museum was such a success, it was decided to become a permanent organization with community support.

Tape 2:A:000

Ms. Baker said they have displays, artifacts and pictures, and hope to pursue Salish history research. They sponsor fund-raising events, and are considering sponsoring a garden tour. Their primary mission is the research and preservation of the education and pre-Caucasian history of the area. Their primary needs are: the appropriate storage of documents; display of information received in a professional manner; the acquisition of artifacts; publicity; and the collection of oral history records.

Yellowstone Art Center: Facility Expansion and Endowment Expansion

Donna Forbes, Director, Yellowstone Art Center, Billings, spoke in support of their Capital Expenditure grant application 440, requesting \$75,000 and recommended for \$50,000 for a facility expansion, and their Challenge Grant 441, requesting \$25,000 and recommended for \$20,000. **EXHIBIT 16** She distributed an architect's diagram of the facility, **EXHIBIT 17**, and the YAC brochure, **EXHIBIT 18**. Their goal for the endowment is to have \$1,000,000 in the account within four years.

Ms. Forbes showed slides of the Art Center, the type of building they are in and the problems they are facing, as described in her testimony. She pointed out an error in the budget, the inclusion of the endowment money. They are in the black, but not nearly to the extent indicated in the project description. She closed, expressing hope that the State who has helped them build their major collection also will help build a facility to house and show that collection.

SEN. HARDING asked about the Historic Preservation contingency. **Ms. Forbes** said they were not on the Register of the National Historic Trust, and did not understand the contingency. **Mr. Nelson** said members of the committee feel that any building of historic significance that uses federal money to alter it should comply with federal Standards on Historical Rehabilitation. He added the issue was that the original building would stay intact.

2:B:020

Helena Civic Center: Auditorium Renovation Program

Gary Carpenter, Director, Helena Civic Center, testified on behalf of Capital Expenditure grant application 410, requesting \$20,000 and recommended for \$10,000. The Civic Center is operated by the City of Helena and an 18 member policy board. The auditorium renovation, a \$450,000 project, has been ongoing since 1982 and would be completed in 1992. The money in this grant would be used to upgrade the current drapery and associated rigging.

Mr. Carpenter gave a history of the structure, which was built in 1920 as the facility for the Shrine Temple. In 1930, the city acquired the structure and used it for its city offices until the mid '70's. At the present time, it is used primarily as an event facility with some office space incorporated. Over 100,000 people use the facility per year at over 100 events. Larger events are being scheduled each year, necessitating the upgrading of the technical capacity of the auditorium.

SEN. HARDING asked about the contingency to contact the Historic Preservation Office. **Mr. Carpenter** said they were working closely with them on the renovation project.

Grand Street Theatre: Lighting Expansion and Update and Technical Director for Lighting

Don McLaughlin, Artistic Director, Grand Street Theatre (GST), Helena, testified in support of the Capital Expenditure grant application 362, requesting \$15,000 and recommended for \$10,000, and the Special Project grant application 363, requesting \$15,000 and recommended for 0 funding. GST is a 15 year old producing organization started in the old Placer Hotel. It moved to the former Lewis and Clark County Library, built as a Unitarian Church in 1901, which is its present location. The top priority of the Buildings and Grounds Committee of the Board of Directors is the light board. Last session, the \$8,125 granted by this committee was used as seed money for purchasing and installing air conditioning, which is in and paid for.

Regarding the grant application for the Technical Director, Mr. McLaughlin acknowledged that it is difficult to acquire funding for staff positions. GST has one full-time staff member and 15 part-time staff. They currently have a request before the Carroll College administration asking for a full-time technical director, with GST paying 1/3 of the salary. That partnership could be a viable plan.

Billings Preservation Society: Moss Mansion Kitchen Restoration

Ruth Towe, Director, Moss Mansion, Billings, testified in support of Capital Expenditure grant application 412, requesting \$36,469 and recommended for \$30,000 to restore the kitchen, back porch, butler's pantry and kitchen pantry. The project is needed because the glass and ceramic tile is falling away from the walls, and the ceiling is causing a safety hazard. Moisture seepage in the areas where the glass and tile has fallen threatens the artifacts in the building and the wood floors. Ms. Towe said their main source of revenue is from tour fees, and visitors often comment on the condition of these particular rooms; therefore, they feel it important to restore them in order to avoid the loss of potential visitors and revenues. In addition, energy conservation measures need to be taken in these areas.

Ms. Towe distributed a brochure on the Moss Mansion, EXHIBIT 18, and a letter of support from the Director of the Montana Historical Society, EXHIBIT 19. She showed slides of the facility, highlighting the original condition of the mansion, the restoration to date, and the needs to be addressed by this grant. A total of \$265,000 has been spent to date on the restoration of the structure, of which \$35,000 came from the State. State funds do act as a catalyst for raising other funds.

Regarding Citizens Committee recommendations, she noted that this was the last major repair and restoration project inside the house. A Historic Structures Report will be completed this year

to evaluate all of the mechanical systems in the house. Handicap access, restrooms, adequate parking, potential use of the basement, exterior grounds work: all are part of their long range plan nearing approval by the Board. There is an established endowment trust fund and they are waiting for final approval. There is money set aside and a committee organized to raise money for the endowment. Regarding the suggestion for a capital campaign, Ms. Towe said they had just completed one for the acquisition of the building, raising the amount of \$450,000, and most major projects are done. She noted the popularity of historical sites on touring agendas, and said their visitation was up by 47% this year. She noted their fund-raising events held throughout the year. She introduced **Bernie Nelson, a volunteer**, who does the public relations work for the Mansion.

Treasure County 89'ers: Folklife Addition

Lee Kerr, Building Project Director, Treasure County 89'ers, Hysham, a Centennial organization, testified in support of Capital Expenditure grant application 374, requesting and recommended for \$3,000 for the moving and restoring of an historic cabin. He showed a video presenting the history of the organization, established in November of 1988 for the State Centennial. They established a county museum, and have begun the renovation of the old Lyons Drug Store and Soda Fountain in Hysham. The two room log cabin is constructed of logs that were hand hewn by the soldiers that manned Fort Pease in 1875. The project would move the cabin to a site near the present museum and facing a small park to acquaint residents and visitors with the history of Fort Pease and the homesteaders' way of life.

Regarding Citizens Committee concerns that moving the cabin was not good restoration work, **Mr. Kerr** said the cabin has already been moved once, and is on private property. It is in danger of being razed by the property owner. Regarding the concern that the request was low for the project, they plan to utilize volunteer labor. Their progress to date has been accomplished with the help of 100 volunteers at a very low cost. They hope to restore the original sod roof on the cabin. The Soda Fountain project will provide income, and also bring to life an important part of more recent Montana history.

David Nelson, Montana Arts Council, distributed a memo from his agency clarifying the issues raised the previous day on the grant history for the Garnet Preservation Association. **EXHIBIT 20**

ADJOURNMENT

Adjournment: 11:30 a.m.

M. E. Connelly

MARY ELLEN CONNELLY, Chair

Montagne

CLAUDIA MONTAGNE, Secretary

MEC/cm

HOUSE OF REPRESENTATIVES
LONG-RANGE PLANNING SUBCOMMITTEE

ROLL CALL

DATE 1-31-91

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
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1990-91 MONTANA PRESENTERS CURRENTLY CONFIRMED

EXHIBIT 1DATE 1-31-91HB 9 grantsLong Range PlanningLOCATIONPRESENTER

Absarokee, MT	Absarokee Elementary School
Anaconda, MT	Copper Village Museum
Arlee, MT	Arlee School District #8
Ashland, MT (LaBre)	LaBre Indian School
Ashland, MT (Public)	Ashland Public School
Augusta, MT	Augusta School
Belgrade, MT	Belgrade Elementary School
Big Timber, MT	Big Timber Women's Club
Bigfork, MT	Bigfork Development Co
Billings, MT (Alberta Bair)	Alberta Bair Theatre
Billings, MT (Elysian)	Elysian School PTSO
Bozeman, MT	Learning Circle
Bridger, MT	Bridger Elementary School
Cascade, MT	Cascade Public Schools
Charlo, MT	Charlo PTA
Chester, MT	Chester Elementary School
Chinook, MT	Delta Kappa Gamma
Choteau, MT	Choteau Elementary School
Condon, MT	Swan Valley PTA
Cut Bank, MT	Cut Bank Lions Club
Deer Lodge, MT	Powell Cty Museum & Arts
Denton, MT	Denton Public School
Dillon, MT	Western MT College
Dutton, MT	Dutton Schools

LOCATION	PRESENTER
East Glacier, MT	School District 50
Eureka, MT	Tobacco Valley Fine Arts
Florence, MT	Florence-Carlton Elementary
Fort Benton, MT	Fort Benton Schools
Fort Shaw, MT	Sun River Valley School Dist
Frazer, MT	Frazer School
Frenchtown, MT	Frenchtown PTA
Geraldine, MT	Geraldine School
Hamilton, MT	
Havre, MT	Havre P.E.O.
Helena, MT	Helena Film Society
Hot Springs, MT	Monday Moderns
Hungry Horse, MT	Canyon PTO
Lambert, MT	Lambert Public Schools
Lewistown, MT	Lewistown Arts Center
Libby, MT	Libby Children's Theatre
Lincoln, MT	Lincoln PTSA
Missoula, MT	Target Range School
Noxon, MT	Noxon School and PTO
Park City, MT	Park City Schools
Plains, MT	Plains Womens Club
Potomac, MT	Potomac School
Power, MT	Power Harvest-Fest
Ronan, MT	Ronan Elementary School

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1-31-91
*Helena Falls Primary*LOCATIONPRESENTER

Seeley Lake, MT	Seeley Lake PTA
Shelby, MT	Shelby Middle School
Sidney, MT	Mondak Heritage Center
Somers, MT	Somers PTA
St. Regis, MT	St. Regis Booster Club
St. Xavier, MT	Pretty Eagle School
Stanford, MT	Stanford Public Schools
Sunburst, MT	Sunburst Public Schools
Superior, MT	Superior Chamber of Commerce
Thompson Falls, MT (Schools)	Thompson Falls Schools
Townsend, MT	Helena Film Society
Turner, MT	Turner School
Valier, MT	PTO
Vaughn, MT	Vaughn PTO
Victor, MT	Victor Schools
Wibaux, MT	Wibaux Public Schools
Wolf Point, MT	Wolf Point Schools

EXHIBIT 2
DATE 1-31-91
HB 9 guts 390

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Long Range Planning

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Here's how it works. Choose the package of your choice, and save! The more you see, the more you save. The series price is based on the number of shows you select.

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4 Matinee Series	up to \$23	13%	\$20

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The Box Office opens one week early for Season Series Subscribers only. Make reservations early for the best seats. Please remember matinee seating is by general admission. To guarantee seating, please call our box office in advance for reservations.

FLEXIBLE SCHEDULING

For your convenience, you need not select your performance dates until five weeks before opening night. However, we do ask you to select the productions you plan to see at the time your order.

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We look forward to a great season. Thank you for your continued support.

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Name _____		Address _____	
City _____	State _____	Zip _____	Day Phone _____ Evening Phone _____
# of Tickets	EVENING SERIES (Reserved Seating)	If you selected the 4- or 5-show series, please select the shows you plan to see:	
_____	5 Show Series @ \$47 = \$ _____	<input type="checkbox"/> Ten Little Indians	<input type="checkbox"/> South Pacific
_____	5 Show Series @ \$43 = \$ _____	<input type="checkbox"/> Tomfoolery	<input type="checkbox"/> Annie Get Your Gun
_____	4 Show Series @ \$38 = \$ _____	<input type="checkbox"/> Grease	<input type="checkbox"/> Dames at Sea
# of Tickets	MATINEE SERIES	Total amount enclosed \$ _____ (Check or Money Order)	
_____	5 Show Series @ \$26 = \$ _____	Please charge my <input type="checkbox"/> Visa <input type="checkbox"/> MasterCard account.	
_____	5 Show Series @ \$24 = \$ _____	Card Number: _____ Exp. Date _____	
_____	4 Show Series @ \$20 = \$ _____	Authorized Signature: _____	

Please Mail To: MCT Inc., 221 East Front Street, Missoula, MT 59802

EXHIBIT 3
DATE 1-31-91
HB 9 grc 390
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Long Range Planning

HGT
MISSOURI ARCHIVES & HISTORICAL SOCIETY

T H E
ISSUES & AWARENESS
T O U R



EXHIBIT 4
DATE 1-31-91
HB 9 grabs 380
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Long Range Planning

Non-Profit Organization
U.S. Postage
PAID
Missoula, MT 59801
Permit No. 434



221 East Front Street
Missoula, MT 59802



EXHIBIT 5
DATE 1-31-91
HB 9 Grant 350
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Long Range Planning

MISSOULA CHILDREN'S THEATRE



Madam Chair, members of the committee, I am Ann Bates, Artistic Director and Project Director for the Montana Ballet Company in Bozeman. I am testifying on behalf of grant #380 requesting operational support. Montana Ballet's projects focus on authenticity in creating portraits of Montana with what one critic has called "breathtaking imagery". We have received National Endowment funding for three years, and Cultural Trust funds for the past 4 years. Last year we toured in Wyoming, Idaho, and Montana. This year we have been funded by the South Dakota Arts Council and will tour there. Last year we taped a special performance for KUSM Public TV. This fiscal year we created a new project, the New York Connection, which we plan to continue as an annual event. This is a 2 week workshop attended by regional students, with teachers formerly of New York City Ballet. Six dancers, also from New York City Ballet, teach class, and then perform with the students in a public production. We were met with enthusiasm from all sides. From the students, the teachers, the dancers, the audience, to local support. Specifically for this project, we raised an extra \$4000 from individuals. Unfortunately, our community has only so much to give. Unfortunately, we still had a net loss of \$2000 for the entire project. The sad part is, the guest artists were paid the mere fee of \$250 each for the week. We offered airfare and site-seeing as bribery to get them here. These professionals normally make \$1000 per guest ^{appearance} ~~performance~~. Because they believed in this project, they accepted our low fee.

The point is, Montana Ballet is expanding. We have increased our programming, membership, audience, students, guest artists, and performance income. The Cultural Trust is decreasing its support. This makes it very difficult for Montana Ballet to grow. Our financial base cannot maintain, without continued, and consistent levels of funds. SHOW TAPE.

This is an excerpt from the New York Connection last August. This was the first time New York City Ballet dancers have performed Balanchine choreography in Montana. This project is planned again for this year. With enough funding, it will take place. Thank you. Now I will turn the podium over to Joan Chadwick, our Business ~~Tag~~ ^{Manager}

MONTANA BALLET

-PRESENTS-

EXHIBIT 1

DATE 1-31-91

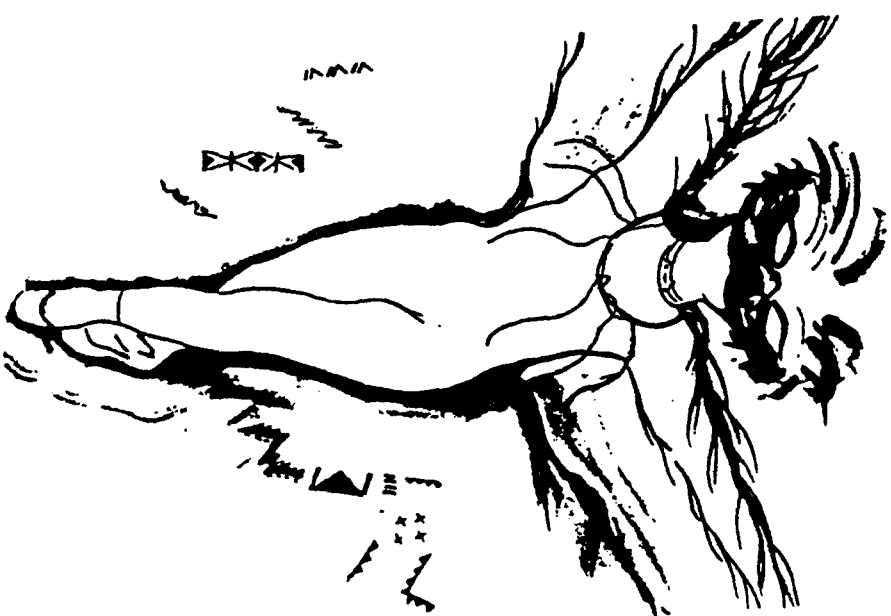
HB 9, quest 380



Montana Ballet Company

presents

Montana Myths



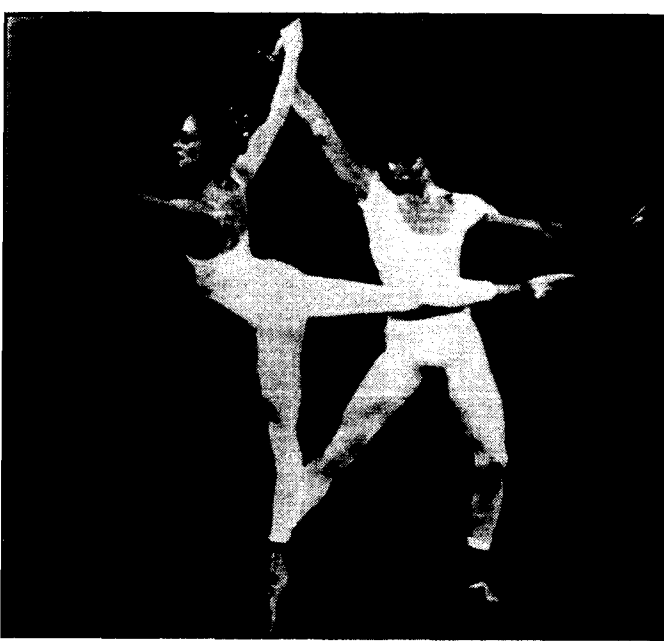
MONTANA BALLET COMPANY
presents the
NEW YORK CONNECTION

DATE 1-31-16
HB 9, grant 380

August 6-17 Workshop

August 15 Performance

(Sponsored in part by MSU Health & Human Development and MSU Dance Company)



Montana Ballet Company
P.O. Box 6021
Bozeman, MT 59771

EXHIBIT 7
DATE 1-31-91
HB 9, grant 380

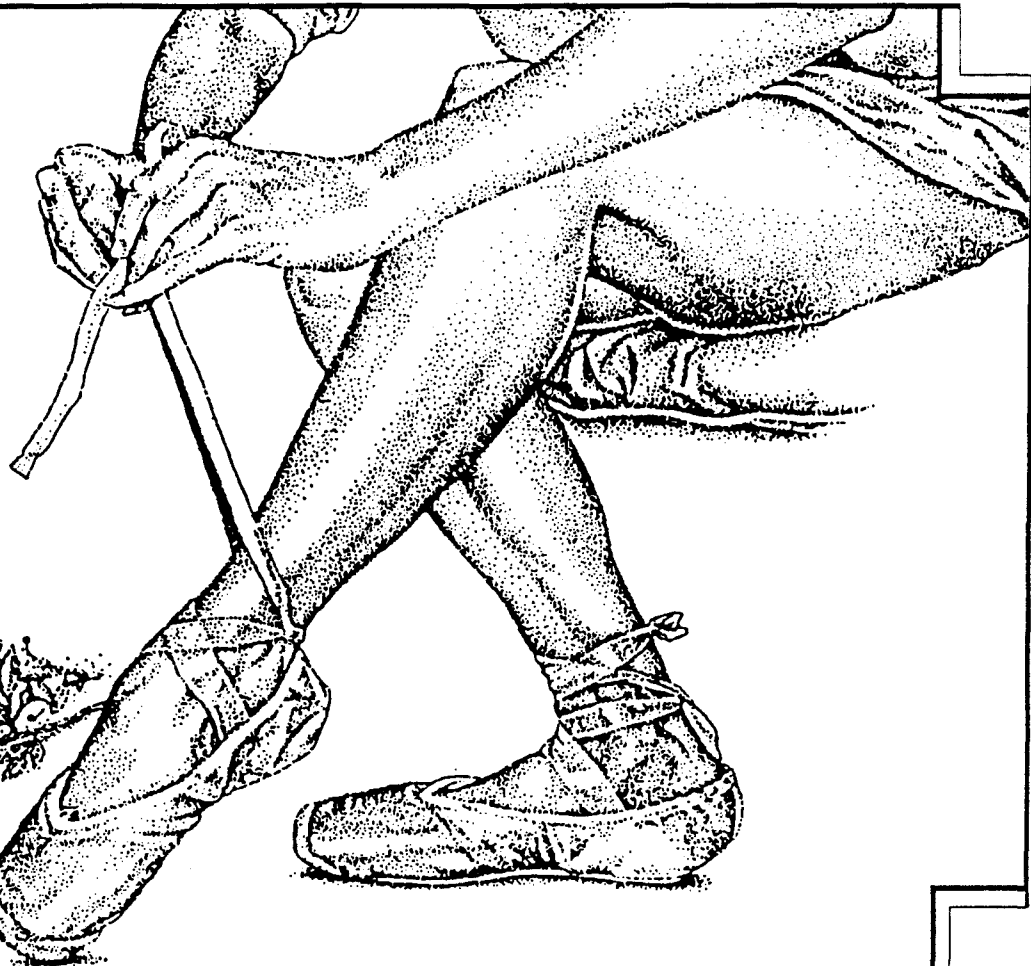
FANCY DANCE

School of Montana Ballet

10 W. MAIN • BOZEMAN, MT

(406) 587 • 7192

11th Anniversary Year



Thank you Ann. (~~I often refer to her as the Artistic Dictator~~).

Good morning Madam Chair and members of the committee. Montana Ballet Company is the only dance company in Montana that receives National Endowment funding. We are very proud of this fact. And I hope this committee is too, because matching funds from the Cultural Trust enables us to receive NEA funds.

Your backing shows we have state support, which in turn stimulates our membership funds, larger audiences, and performance income.

EXHIBIT 8
DATE 1-31-91
HB 9 grant 380
Long term planning

I'd like to refer you now to the stapled sheets underneath the reviews handed you. Montana Ballet's

current operating budget is \$50,000. Annually our Nutcracker performance costs \$16,000, our spring show that tours averages 17,000, and the New York Connection expenses were 12,000. Our last fiscal year shows membership at \$13,000, performance income at 19,000 and grants estimating 13,000. Our in-kind donations exceed \$9000 yearly. Over the last 4 years, Montana Ballet has spent Cultural Trust funds on salaries and artist fees. We have given approximately 70 events to 15,000 people statewide and regionally, plus an estimated TV audience of 12,000.

We are In the last 2 years Montana Ballet has increased its membership income by 5%. now at 240 members. We have also increased our performance income by 6%. This indicates our communities belief in us and our perseverance in fundraising. Unfortunately, our grant support will have decreased by 12%, if this committee follows the recommendation. With all due respect and gratitude to the Advisory committee, we need that 12% for our continued operation. On your Application Comment sheet under committee recommendations, it says, Montana Ballet has a reasonable budget, and shows promise. There was some concern about the quality of its showcase presentations. I would like to address this comment by saying that we have been visited by 3 different evaluators from national Endowment. They have viewed all our performance tapes and seen us in operation. We compete on a National scale with the top 70 dance companies in the United States for NEA funding. The panel, based on the evaluation, awards Montana Ballet.

25% of our budget comes from grants. With the \$10,000 requested, we are asking for less than 5% per year, to come from the Cultural Trust. Thank you for your consideration, and I have proof why we have ^{such} a reasonable budget. Here's a picture of our office.

Dancing in the Higher Altitudes

This Bozeman Ballet Dancer and Teacher Has Made the Most of her Rugged Environment

■ BY THOMAS BURNS

"When I was 11 years old, I attended a symphony performance. While watching the musicians and listening to the music, there appeared, across the stage, ballet dancers. It was beautiful; no one else saw them but me. It was clearly a message."

Ann Bates, director and principal dancer of the Montana Ballet Company (MBC) in Bozeman, has brought that special childhood vision of hers into adulthood and Montana's harsh cultural setting. And to her surprise over the past seven years, a receptive and growing audience has come to delight in watching her own graceful movements across that same stage. "She epitomizes the Montana spirit that says: I can and I will see my vision become reality despite near-impossible odds," observes Bozeman resident, Stanley Herrick.

Bates' expression of herself deeply parallels the undiluted spiritual qualities of Montana: open, free, and without pretense. She passionately embodies the soul of our ancient land and tries to incorporate its heritage into her life and art.

"I'm searching out my roots and looking for what I believe. I don't think of myself as someone different from anyone else—I dance where others write, sing, or think. I believe in examining...the truth...from several points of view and presenting those different views to audiences. I enjoy communicating through dance...."

Her philosophy has resulted in the creation of *Montana Myths*, an original, modern ballet choreographed by her. The production portrays cultural exchanges between Native Americans and Western settlers, focusing on unique historical incidents and the sharing of these experiences.

An important event in the fashioning of herself as a dancer occurred when she studied under her first ballet teacher at the University of Missouri in 1973. While living in Kansas City with her husband, who at the time was attending the Kansas City Art Institute, she had heard of a 27-year-old French teacher named Judy Gillespie who had defected to her life-long dream of becoming a ballerina. In a profession that demands that instruction begin shortly after learning to walk, beginning a career at such a late stage in life was usually scoffed at. But Gillespie persevered and was victorious over the prevailing odds.

And like the French Impressionist Paul Gauguin, who threw up a profitable stockbroker career at age 38 to become a painter, she inspired those who aspired to dance but thought that time had passed them by.

"I sought her out," Bates related. "I was 19 at the time and determined to make the choice to either pursue dance or continue to study piano as I had done in high school. Ballet, I decided, was my first choice. This woman encouraged me at the time like no one else could."

Besides attending the University of Missouri Music Conservatory, Bates studied ballet at the Westport Ballet, with teachers from the Royal Danish Ballet and Royal Winnipeg Ballet, and with prominent dancers in New York City. She performed with the Kansas City Ballet, the University of Montana, Wyoming Ballet Theater, and the Montana Chorale. Because she's inspired to live and work in Montana, by comparison a cultural outpost, she often needs to leave for the mecca

"...a large portion of what pours out of Bozeman's cultural cornucopia grows from the heart, mind, and soul of Ann Bates..."



Ann Bates, director and principal dancer of the Montana Ballet Company

of the dance world: New York City. While there she gleans inspiration and depth she feels is needed to expand her already extensive repertoire of classical and contemporary dance.

But sometimes Mohammed can't always come to the mountain. So she's organized a program that brings accomplished dancers to Montana: the New York Connection. This two-week summer workshop, culminating in an all-star concert performance, affords advanced as well as budding dancers an opportunity to study under the wings of renowned individuals in the field. Last year Afshin Mofid, who at age 15 studied under George Balanchine and worked with Twyla Tharp, Jacques d'Amboise, and Jean Pierre Bonnefous; and Conrad Ludlow, former principal dancer of the New York City Ballet for 11 years, taught and performed in Bozeman.

"People have to see beauty," Bates says, "and I try to expose it to them through everything I do."

Since the Montana Ballet Company premiered in

1983, its support and schedule has grown dramatically. From an initial donation of \$5,000, the company now boasts 10 board members, 170 memberships totaling \$15,000, gate receipts of \$18,800 (\$17,000 for *Nutcracker* alone), a fall/winter student workshop and performance, a two-week summer workshop (New York Connection), two out-of-state touring performances, two state-wide performances (*Montana Myths*), and grant endowments totaling \$12,940 (NEA, MT Cultural & Aesthetic Projects). The MBC has performed live to a combined audience of 3,500 dance enthusiasts (2,500 *Nutcracker*, 1,000 *Montana Myths*) as well as 12,000 television viewers by means of a KUSM produced video-taped performance of *Montana Myths*.

"When that many people and those amounts of revenue are able to come together under one woman's dream, I can sure bet that Ann Bates has a special passion to share with all of us," observes Bozeman resident and ballet lover Christopher Sayles. "Think of what she must have done if her company was in Minneapolis or New York," he adds.

Despite the impressive numbers and accomplishments of the MBC over the past 7 years, Ann acknowledges that "dance is an extremely difficult profession to make a living from." And having that profession in Montana makes it even more difficult. "But I want to be mentally and physically challenged. I usually feel lucky to have found dance and to have the inspiration of Montana as an outlet," she says. To Bates, a challenge of any lesser degree would only compromise her spirit.

Besides organizing and participating in the *Nutcracker*, *Montana Myths*, and the New York Connection performances, drumming up funding, and touring with her dancers, she teaches classes at her Fancy Dance studio at 17 W. Main in Bozeman six days a week. In the 7 years since the studio opened, she's taught beginning through advanced ballet.

Students who study dance under Ann Bates have an added incentive to excel. Each year Bates chooses up to 50 local dancers to participate in the annual Christmas production of the *Nutcracker* that's held at Willson Auditorium.

In preparing her charges for event, Bates evaluates each individual's potential. Then "choreographs for that particular dancer and changes the choreography if it isn't working." She encourages input from the others "so that the ballet has real characters because they have put something of themselves into it."

This year's performance will star Diane Dickson of the Los Angeles Ballet as the Sugar Plum Fairy. Dickson's partner will be Afshin Mofid. Another favorite performer returning to Bozeman for the event will be Darren Eastwood who will be making his fourth *Nutcracker* appearance. He will join Bates for the dance of the Snow Queen and King. Performances at the Willson Auditorium are scheduled for 3 and 8 p.m. on Saturday, Dec. 1st, and 3 p.m. on Sunday, Dec. 2nd. For more information call 587-7192.

Bates says that Bozeman, for the size of the town that it is, is very lucky to have the cultural events that it has. And one thing is certain: a large portion of what pours out of Bozeman's cultural cornucopia grows from the heart, mind, and soul of Ann Bates. She's a part of Montana's heritage in the making. See her dance and you'll discover one more reason why Montana is a special place to be.

Grants are kings and princes of today's arts

Last Saturday a group of arty types — actors, writers, architects, sculptors, potters, designers — held a brainstorming session. The topic was: Does Bozeman need a local arts council? And if so, what functions should it serve?

The meeting produced no final answers — nor was it expected to. One of the most interesting issues examined is the peculiar relationship between the creation of art and the awarding of grants to encourage that creation.

In the past two or three decades, grants have become a major source of support for artists in many disciplines. At first glance, this would seem to be a positive trend. But is there a down side to the grants system?

A problem arises when the grantor (Sen. Jesse Helms, for instance) attempts to control what is created, decreeing that grants will not be awarded for art that is unpatriotic or insulting or makes people uncomfortable. People like Helms never understand that one of the most urgent roles of art is to make people uncomfortable.

There is another hazard, more subtle than censorship. Many grants have specific guidelines that lead artists to create works they never would have made if it weren't for the grant. In the meantime the projects/ideas/inspirations that caused them to become artists go uncompleted.

Not that this necessarily produces bad art. A week before the cultural convocation, Bozeman dance fans saw work of art forced into existence by the requirements of grants.

America's greatest tragedy — and perhaps, eventually, our greatest triumph — may be race relations. This explosive topic is examined with a lyrical, soft focus in Montana Ballet's new production, "Montana Myths."

The ballet began — like all works of art — as an obsessive idea of its creator, choreographer Ann Bates. She was fascinated by the work of an American Indian



Marjorie Smith

Chronicle
Columnist

dancer. She conceived a ballet in which the history of white and Indian relations would be examined from both sides. She began to apply for grants.

A few months into her research, Bates learned that the Indian woman she so admired would not be able to participate in the project. But her grants committed her and she kept on.

Like poetry, ballet depends upon images rather than ideas. Some of the images presented in "Montana Myths" are breathtaking.

The program begins with a Native American, danced with almost excruciating grace and deep serenity by Stewart Hill, a Creek Indian from Oklahoma. His closeness to nature is symbolized by an elegant eagle, danced by Bates, and a bear portrayed with earthy playfulness by Julia Marsh. The world they inhabit seems mystical.

Then the white man arrives on the scene. Larry Sargent presents a man who is stiff and arrogant, unable to fit into the natural world, perhaps unable even to see it. In one of the ballet's most striking images, the Indian offers the white man his blanket as he lays shivering on the ground of the new world. The European reacts first with suspicion, then takes the blanket and threatens the Indian with his sword.

Steven Brown, a black dancer from Ohio, appears as a priest. We see religion torn between the desire to rescue the Indian, now enmeshed in the intricacies of the reservation and the need to accommodate

to the system represented by the stalking European.

The one sour note for some audience members was understanding the tape recorded voices that tied the images together. Part of the problem lies in Bates' insistence upon authenticity. She used Indian voices to read Indian stories, and Indians speak softly rather than making theatrical pronouncements. We modern Americans seem to have trouble hearing soft speech.

The grand finale was a live performance of traditional Indian drumming and circle dances. The ballet dancers (minus the unbending European) join in, wearing casual modern dress. A portrait of multi-racial America, they study the feet of the Indian women, trying to master the steps. So that's it! If we could all learn something from the Indians ...

One more morsel of evidence that, after all, there may be future for humans on this planet, was the presence in the circle of Indian drummers of a small child, watching the drummers intently. Aha! Passing on culture to the children will be the salvation of Native American society — and of the souls and cultures of us all.

Without the grants, Ann Bates could never have begun her ballet. Without her commitment to the grantors, she might not have produced it once she lost her intended co-star. "Montana Myths" is a shining example of art's ability to transcend bureaucracy.

It's been centuries since kings and princes fulfilled the roles of major supporters of the arts. These days we depend upon grants to be sure that not all our artists starve. The trick for grantors is to design their programs with broad enough guidelines that they don't strangle the artistic muse while it is being born.

For artists the challenge is to find the passionate cause first, and then find the grant that will let them pursue it to its own glorious ends.

On town

'The Nutcracker' has a new look

By MARJORIE SMITH

The wonderful thing about traditions is that they are repeated at the appropriate time every year. Christmas is a 'comin' and Montana Ballet is rehearsing for its annual presentation of "The Nutcracker."

But if you're not careful, tradition can get to be a drag. Montana Ballet's Ann Bates, producing her seventh full-length Nutcracker, is determined not to let the holiday classic get stale.

So this year she embarked on an ambitious three-year plan to update costumes and scenery. Freelance designer M.A. Hare has been contracted to design and paint new backdrops for the first act and costumer April Curtis is constructing some new costumes.

"I think people who've seen the 'Nutcracker' before will find that the whole first act has a new look," says Hare.

Hare — who designed sets and costumes for all of Montana State University's Mainstage productions from 1984 through 1987 — began work on the Nutcracker project last

August. "One of our goals is to cut back on the time it takes to move from scene to scene," she explained. "We'll have new drops for the parlor scene and the snow scene, and this year for the first time there will be a backdrop for Clara's room."

And where does a freelance designer find the space to spread out her acres of canvas and paint backdrops that will fill the stage at the Willson Auditorium?

"Before autumn quarter classes at the university," Hares says, "I managed to get one drop done on the stage in the Strand Union Theatre. Ann rented the space for a few days. Then, after that space was no longer available, we were rescued by Steve Kleimer, who owns the Thirsty Ear downtown. He's got a wonderful space upstairs he's let me use to paint the other two."

Getting new sets has allowed Bates to adjust one part of the first act so that Drosselmeyer — the family friend who gives Clara the nutcracker for Christmas — is seen as a toymaker rather than a magician. Frank Simpson, who cre-



Dancers prepare for opening night of 'The Nutcracker'

LINDA BEST/CHRONICLE

ated the Drosselmeyer role for Montana Ballet, has not been available for a couple of years. Not that there still isn't plenty of magic in the production.

Each year, Bates brings in guest artists to dance some of the principal roles. This year, Diane Dickson of the Los Angeles Ballet

will star as the Sugar Plum Fairy while Afshin Mofid, formerly of the New York City Ballet, will appear as her Cavalier. Darren Eastwood will be making his fourth Nutcracker appearance in Bozeman as the Snow King, partnering Bates. Fifty local dance students and townspeople round out the cast.

EXHIBIT 9
DATE 1-31-91
IB 9, grant 380
Long Range
Piercing

Nutcracker brings Christmas cheer to Bozeman

by Dan Kostelnik

Bozeman Features Writer

The Willson Auditorium cracked this weekend with jobs of people out to see The Montana Ballet Company's annual performance of the Nutcracker.

Nearly everyone has seen excerpts of ballet on television and a small percentage of people attend ballet regularly, but each year at this time thousands if not millions of Americans flock to see The Nutcracker, making it the most popular show of its kind in this country.

I have never understood this American tradition. I mean, why would anyone want to go see the same show every year? After seeing the ballet I realized exactly why. I also learned some other things.

First, I learned that each Nutcracker is different. The music changes with every single different orchestra that performs it and each production is choreographed differently and adapted to the style of the many various artists. The original Tchaikovsky score was written to match a choreography already worked out to the story of a popular folk tale. Like most folk tales, the story differs by regions and changes with time and interpretation.

The basic story line is of a young girl who is given a Nutcracker in the shape of a toy soldier. This gift, from an uncle, is given at a party in the girl's home. A boy at the party breaks the Nutcracker's jaw. After the guests have gone, the little girl dreams of the Nutcracker leading an

army of toy soldiers in battle against the rats and killing their king.

He then takes the girl on a trip where they see the forest fairies dancing and then to the land of sweets where exotic dancers from all over the world perform for the sugarpalum fairy. The sugarpalum fairy then magically heals the Nutcracker. When the girl awakes from her dream, she reaches for her toy and discovers that its jaw is no longer broken.

In the United States *The Nutcracker* is considered a Christmas tale, with a Christmas party, winter scenes, a sleigh ride, and snow fairies. In Canada it is a birthday party and is performed in the spring, according to Ann Bates, director, principal dancer, and choreographer of the Montana Ballet Company.

In Europe, where ballet is popular, it is just another ballet, performed no more or less often than any other. So why does it have such a following in this country? Bates says "The Nutcracker may be so big in this country because it is one of the few traditions honored by our lifestyle of constant change. The music is familiar to everyone and the story is pretty harmless and uncontroversial."

The Montana Ballet Company's production is certainly unique. Most of the cast is made up of children, the top fifty or so from Bates's dance classes, along with MSU students, Bates herself, and other professional talent brought in for the occasion.

This year's visiting artists were Diane Dickson from California, Afshin Mofid from New York City, and Darren

Eastwood from Missoula. All of them have impressive resumes, including extensive experience studying, dancing, and touring with some of the most respected names in ballet, worldwide in Dickson's case.

Blending this caliber of skill with the various degrees of accomplishment of the local performers creates an original masterpiece which is more than a small town dance class recital but not the polished perfection of a professional touring company.

It was everything but boring, with a wide array of colorful costumes and personalities including an appearance by Ginny Watts and Saralyn Sebern of Bozeman's Caravan of Dreams bellydancing troupe. MSU's Larry Sargent (nutcracker) and Kim Pribanic (rat king) danced a very good swordfight and Kim died superbly. Jim Ward, also of MSU, did a masterful job as Drosselmeier, the magician uncle.

All of the dancers impressed me by all means, but if I may pick my favorite, I was most impressed with Kira Johnson, who danced the little girl lead role. Kira is a local sixth grader who has been dancing since age five.

The professional dancers may have been capable of more difficult moves but Kira displayed a quality of natural grace, poise, and skill on stage that belies her age. Her smile never faded and she never even seemed to need to concentrate as she breezed through her flawless performance. Allowing talent such as this to bloom and grow is the primary reason for the continuation of the arts.

Approved Dec. 4, 1990

EXHIBIT 1
DATE 1-31-91
HB 9, Grant 380
Long Range Planning

MAJORITY DEPUTY WHIP
COMMITTEES
STEERING AND POLICY
EDUCATION AND LABOR
CHAIRMAN
POSTSECONDARY EDUCATION
SUBCOMMITTEES
ELEMENTARY, SECONDARY AND
VOCATIONAL EDUCATION
EMPLOYMENT OPPORTUNITIES
LABOR STANDARDS
INTERIOR
SUBCOMMITTEE
NATIONAL PARKS AND PUBLIC LANDS

PAT WILLIAMS
MONTANA WESTERN DISTRICT



EXHIBIT 10

DATE 1-31-91

HB 9 Grant 380

Long Range Planning

2457 HAYBURN BUILDING
WASHINGTON, DC 20515
(202) 225-3211

DISTRICT OFFICES

BUTTE
(406) 723-4404
FINLEN COMPLEX
59701

HELENA
(406) 443-7878
32 N. LAST CHANCE GULCH
59601

MISSOULA
(406) 549-5550
302 W. BROADWAY
59802

Congress of the United States
House of Representatives
Washington, DC 20515

September 12, 1990

Mr. William Neff
President, Board of Directors
Montana Ballet Company, Inc.
P.O. Box 6021
Bozeman, Montana 59771

Dear William:

Congratulations on your grant from the National Endowment for the Arts.

As you may know, during this session of Congress I have been fighting to maintain the autonomy and the funding of the NEA. I have great respect for the contributions that the Endowment makes, and for that reason it is particularly gratifying for me to see NEA support for artistic endeavors in Montana.

I know that your grant represents a great deal of hard work and creative effort for which you can be justly proud. Good luck with your project.

Best regards.

Sincerely,

Pat Williams

A-10 BOZEMAN DAILY CHRONICLE, Friday, September 14, 1990

Montana Ballet gets NEA grant for touring

Montana Ballet Company of Bozeman has been awarded a grant from National Endowment of the Arts, a federal agency advised by the National Council on the Arts.

The amount of \$5,000 is awarded through the Expansion Arts Program to support the touring performance of "Montana Myths," an original ballet choreographed by Ann Bates. It will tour statewide and regionally in March and April. The Bozeman performance will be held at the William Auditions.

INCOME COMPARISON SHEET

EXHIBIT 11
DATE 1-31-91
HB 9 grant 380
Long Range Planning

	<u>1988</u>		<u>1990</u>		
Memberships	\$ 10,000	20%	\$ 13,000	25%	increased 5%
Grants	17,000	35%	\$ 13,000	25%	decreased 10%
Performances	15,000	31%	19,000	37%	increased 6%
Workshops/Item sales	4,000	8%	3,000	6%	decreased 2%
Begin. Cash Balance	<u>2,000</u>	4%	<u>4,000</u>	7%	increased 3%
	\$ <u>48,000</u>		\$ <u>51,000</u>		

(rounded to nearest thousand)

Montana Ballet Company, Inc.
PO Box 6021
Bozeman, MT 59771

1990

Corporations:	First National Bank Bozeman	\$ 100
	First Security Bank Bozeman	250
	InterWest Bank of Montana	100
	Darigold Farms	50
	DA Davidson	25
	Bozeman Ford	100
	Montana Power	50
	Sears, Roebuck	25
		<hr/>
		\$ 700

In-kind:	Video Library	\$ 50
	Music Villa	600
	Paul Furtak, CPA	500
	Bill Bartlett, Attorney	140
	KXLF TV 4, Butte	200
	KCTZ TV 7, Bozeman	200
	Weather Channel 22, Bozeman	200
	KBOZ radio, Bozeman	800
	Insty Prints	500
	KUSM TV 9, Bozeman	500
	Cashman's Nursery	75
	food donated, receptions	200
	dance studio rent, Fancy Dance	2400
	set & costume construction	300
	personal services, production	500
	advisors, Board of Directors	840
	staff hours volunteered	1300
	City Center Motel	50
		<hr/>
		\$9355

Foundations:	Gardner C. Waite Foundation	\$ 100
	Ruth & Vernon Taylor Foundation	1600
	Sweet Pea Arts Festival Committee	2000
		<hr/>
		\$3700

MONTANA DANCE ARTS ASSOCIATION

EXHIBIT 12
DATE 1-31-91
HB 9 grant 424
Long Range Planning

Madam Chair, members of the Committee, for the record my name is Charlene White. I am the President of the Montana Dance Arts Association in Bozeman. I am testifying on behalf of grant number 424 requesting funding for operational support.

MDAA is a non-profit organization comprised of over one hundred dance students and teachers. Since its inception in 1969, MDAA has been dedicated to promoting higher standards of dance instruction in Montana. MDAA is the only organization in Montana working on a state level to improve dance instruction and dance experiences in Montana's communities. To the best of my knowledge, it is the only organization of its kind in the nation.

MDAA offers two instructional workshops each year which bring dance teachers and students together to train under nationally renowned instructors. Ten professional dancers and/or dance teachers are brought to Montana from top-quality touring companies and dance schools to teach ballet, tap, jazz and modern dance classes at these workshops. MDAA's workshops provide opportunities for young dancers to receive master instruction. This is especially beneficial to students from rural communities where dance instruction can be very limited, or in some cases non-existent.

Four spring workshop instructors also adjudicate scholarship auditions and award over fifty full and half scholarships from dance schools and companies from across the United States and Canada. Dance scholarship contributions have increased from 14

in 1986 to 53 in 1990. Past scholarship director, Carol Jakes from Kalispell, is responsible for most of that increase. The Scholarship Program provides Montana's most promising students the opportunity to train at some of the nation's most prestigious dance schools.

MDAA also addresses the needs of Montana teachers through the Teacher's Fellowship Program and plans for a summer teachers' workshop will make it possible for teachers to work with and learn from master teachers from across the nation.

MDAA is best supported by a mix of corporate funding, having received funding from General Mills for the past two years, government grants, earned income from membership and workshop fees and fund raising programs. MDAA has had some difficulty obtaining corporate funding as in most cases corporations choose to fund special projects rather than funding for operational support, but we will continue to seek corporate funding as recommended by the Committee.

With the help of funding MDAA is able to contract the Montana Institute of the Arts Foundation for administrative services. These services include workshop preparation, scholarship solicitation, bookkeeping, membership and record maintenance, correspondence and newsletter publication. The help of the Foundation has greatly improved MDAA's services by providing a much needed home office.

On behalf of the Montana Dance Arts Association I accept the grant recommendation and thank the committee for its past and present support.

EXHIBIT 13
DATE 1-31-91
HB 9 grant 424
Long Range Planning

Hello, my name is Jessica and I am a dancer at Charlene White's studio. Last year I received a scholarship toward the "Dance the Divide" workshop in Helena. I received this scholarship through the MDAA. I appreciated it very much because out here in Montana we are rarely blessed with the chance to work with a large variety of teachers or experience many varied forms of training. Through MDAA I have been taught by teachers from all over the country and I have been given the chance to expand on my creativity, expression, and technical abilities through dance. Thank you for your support.

14
1-3-91
9, grant 424
Long Range Planning



Sallyann Mulcahy

Former MDAA students performing professionally include:

Sallyann Mulcahy began dancing at the age of five in Helena, Montana. During her training she received many awards and scholarships from the Montana Dance Arts Association. At the age of thirteen, Ms. Mulcahy left home to study at the Canadian School of Ballet and then to the Royal Winnipeg Ballet School where she joined the Company at the age of eighteen and was performing soloist roles as early as nineteen. Since that time she has danced with Chamber Ballet U.S.A. and the New Jersey Ballet where she is presently performing.

Wendy VanDyck, San Francisco Ballet
Sonja Schroer, Minnesota Dance Theatre
Peter Aune and Laurel Rollins, Magic Movers
Deborah Reich, Ellen Webb Dancers
Sara Wilbourne, Tandy Beals Company
Ken Jones, Ram Island Dance Company
John Marriot, Andy DeGroat and Company
John Henry and John Effing, Margaret Jenkins Dance Company
Ray Spooner, danceMontana
Kata Langworthy, solo artist
Bess Snyder, solo artist

Many former students are majoring in dance at the university level, are enrolled in professional training programs, or have become successful dance teachers in the U.S. and Canada.

No. 7 grant 0440 Facility Expansion
no. 46 grant 0441 Endowment Expansion

EXHIBIT 15

DATE 1-31-91

HB 9 grants 440

441
Long Range Planning

TALK TO LEGISLATIVE COMMITTEE

RE: C & A grants for 1. Capital Expansion
 2. Endowment

Because the two grant requests from the Y.A.C. go hand-in-hand, I would like to address both at this time.

It has been 26 years since the Y.A.C. opened to the public in the renovated Yellowstone County jail building. In those 26 years, the Art Center has grown from a small, single-staffed community center into one of the largest visual arts centers in a four-state region. The staff numbers 14, the program encompasses major exhibitions of contemporary and historic art with work loaned from the nation's largest museums, a strong education program in the Billings schools which reaches 8,000 children each year, an annual budget of over \$700,00, and a Board of Trustees that now reflects the Center's regional status.

Thanks to two generous C & A grants, an outstanding collection of Montana art from the last forty years has been assembled and is being shown at art museums outside of our state, bringing recognition to our artists and Montana. These C & A grants encouraged matching monies from a generous patron, Miriam Sample of Billings, and the size of this unique collection has doubled since 1988. The "Montana Collection" has become the major component of the Yellowstone Art Center's collecting activity.

As the Center grew over the years, a climate control system, and smoke, fire, and security mechanisms were installed, interior spaces were refurbished, wiring replaced, carpeting installed in galleries, and the courtyard and landscaping enhanced. The Center, through the careful increase in both fine professional staff and outstanding programming, applied for and received Accreditation from the American Association of Museums in 1982.

As the program and collection continued to grow, a careful assessment of finances was undertaken. Recognizing that an endowment to replace dwindling federal, state and local monies was the next logical step, an application for assistance in this area was made to the Legislature and the C & A funds. Two successful grants and private donations have increased our endowment funds today to \$320,000.

The Board of Trustees' annual Long Range Planning session in November of 1988 was devoted to the severe space needs of the Art Center. The Art Center had reached a level of programming, collecting, and staffing that had far outgrown its present facility. The aging two-story structure has a limited potential with its thick cement walls and floors, low ceilings, narrow doorways and numerous cement and steel columns. These elements obstruct gallery spaces, severely limit the size of work which can be displayed, as well as the size of audiences, and restrict access for the elderly and handicapped. A plan to begin addressing these problems, with dates and specific goals, was formulated. After five years of exploring other sites and buildings, the Board of Trustees has recognized that the city has a great affection from the renovated jail. It's location is central and close to the Alberta Bair Theater, the city's library, hotels, restaurants, and businesses. It's on a major thoroughfare and a handsome addition would share the spotlight with the Art Center's nationally-acclaimed programs. We purchased and demolished an adjacent building and a landscaped parking lot was constructed with Billings Tax Increment District funds. An art museum architect was selected and a planning consultant firm hired. The next planning session in January, 1990 followed a year of exploration and decisions concerning expanding onto adjacent property and beginning schematic plans. The processes that would lead to a capital campaign to enlarge the present building were begun. Early this winter a feasibility study was completed. The Board will review the findings at a meeting February 19 pursuant to beginning a campaign.

At this time the plans are to build a major addition to the present building which would house all galleries and provide shipping-receiving facilities. The ability to ~~house~~ the permanent collection will be greatly enhanced. (We now have over 500 works of art in our collection.) A state-of-the-art facility will greatly increase flexibility in presenting exhibitions and programs. Staff efficiency will rise and the physical stresses they now endure moving large works of art in a two-story building without an elevator will be greatly reduced.

Thomas Hacker of Portland, working with CTA Architects/Engineers of Billings has begun preliminary designs for this exciting addition to the landscape of Billings and Montana.

In tandem with the capital campaign for building funds will be an endowment campaign to bring operating funds in line with an

10
1-31-91
Long Long Planners

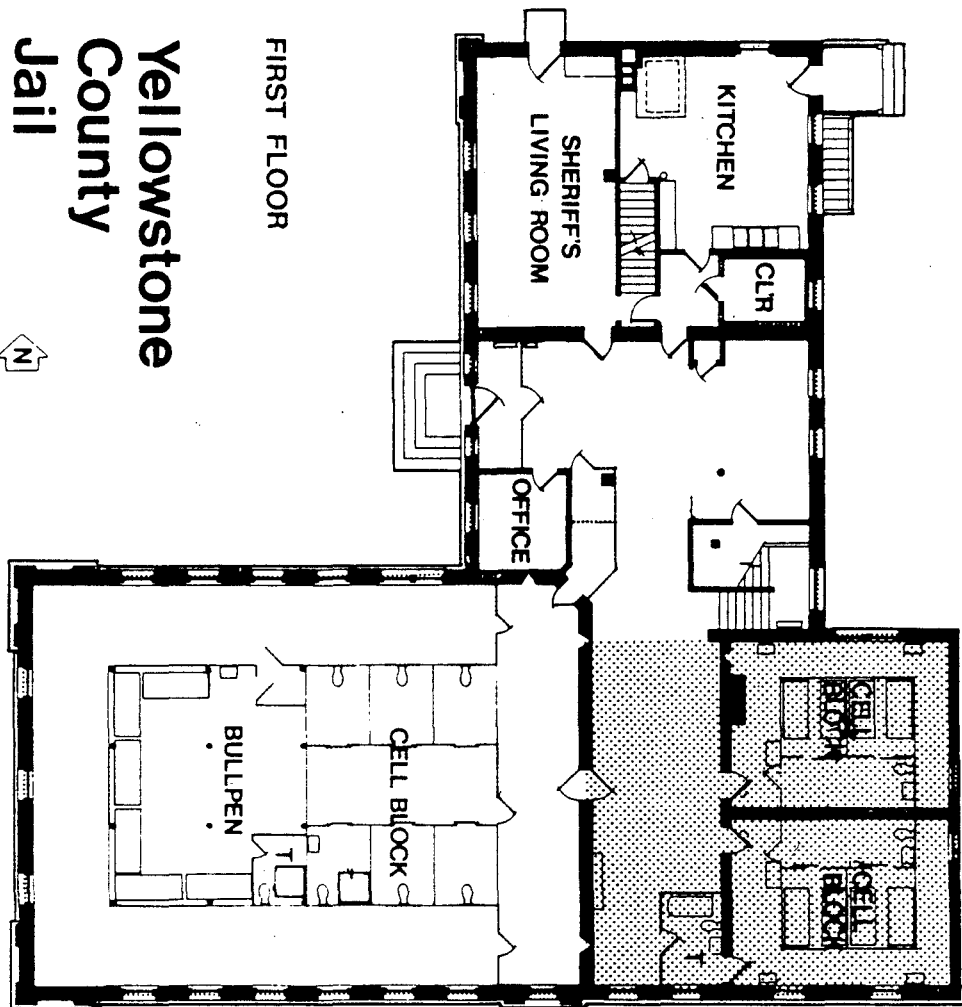
expanded facility. It would be foolish to expand a museum and not increase the resources to operate it. Therefore, the Board of Trustees has decided to include a major addition to the present endowment as part of the fund-raising package.

The Yellowstone Art Center has been fortunate in attracting the matching funds required by the C & A grants. One individual has committed \$300,000 over a three-year period to the present endowment. This type of support is growing for the Art Center as its programs and exhibitions reflect a program befitting the state's largest city.

CONCLUSION: The Yellowstone Art Center serves a vast region with a unique program. Unlike the three other major museums in the state, the Art Center explores art beyond the western United States, providing the stimulation of current ideas and the historic precedent of earlier work from other countries. This exposure to the great broad arena of art is important for the people of this state, who are so isolated from the country's great encyclopaedic museums. They deserve to see as large an overview as possible. Our commitment to this ambitious program has brought attention to the Art Center from throughout the country. However, the realities of an outdated and seriously limited facility now threaten our ability to borrow valuable works of art from other museums and collectors.

I must commend a remarkable group of people who have diligently and with great care helped build a fine museum for this state in an old and inadequate building. The Board of Trustees of the Yellowstone Art Center join me in asking you for the funds to help us build--and support--a beautiful and very necessary expansion for this art museum.

EXHIBIT 16
DATE 1-31-91
HB 9, grant 440, 441
Long Range Planning



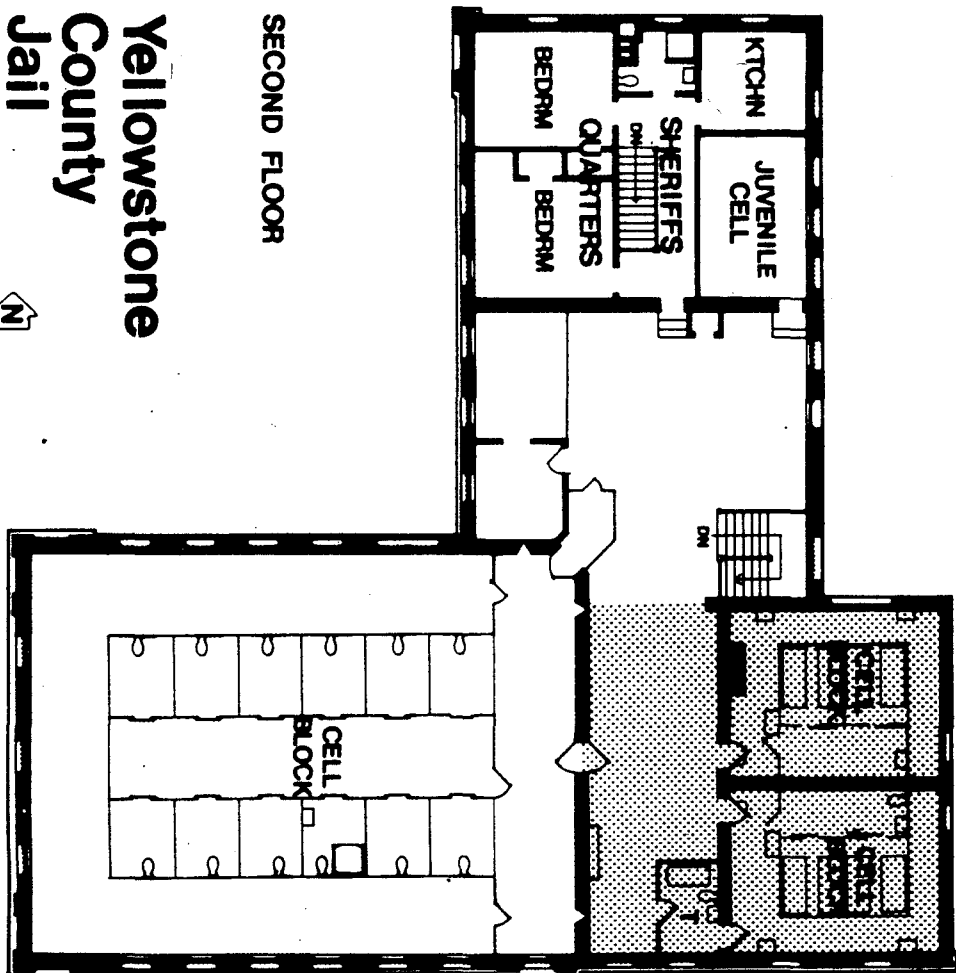
Screened Area
Built in 1884

FIRST FLOOR

**Yellowstone
County
Jail**

**Yellowstone
County
Jail**

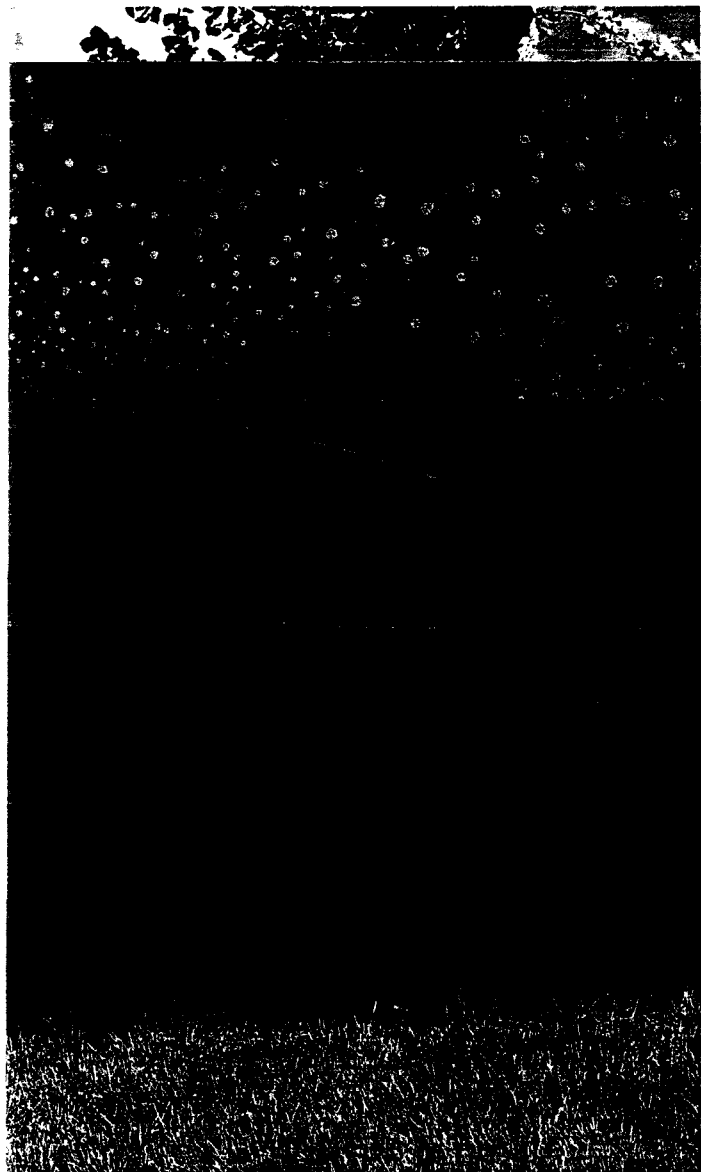
SECOND FLOOR



**Screened Area
Built in 1884**

EXHIBIT 17
DATE 1-31-91
HB 9 grants 440
441
Long Range Planning

More than a museum



YELLOWSTONE ART CENTER

401 North 27th Street Billings, Montana 59101 (406) 256-6804

EXHIBIT 18
DATE 1-31-91
9 grant 412
Long George Quincy

THE MOSS MANSION



...an elegant, old-world
home that has never lost its
“turn of the century”
charm and beauty.

HISTORIC • HOME



MONTANA HISTORICAL SOCIETY

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

HB 9 grant 412
Long Range Planning

January 22, 1991

Rep. Mary Ellen Connelly, Chair
Long-Range Planning Joint Subcommittee
Capitol

Dear Rep. Connelly and Members of the Subcommittee:


The Montana Historical Society is pleased to support Cultural and Aesthetic Project grant request #412 submitted by the Billings Preservation Society for continued interior restoration work on the Moss Mansion.

As you know the State of Montana and the Society are partners with the City of Billings and the Billings Preservation Society in the preservation and operation of this important Montana historical landmark. This project will allow for the continued restoration and enhancement of the Moss Mansion as a significant cultural and tourist attraction.

We urge the Subcommittee's favorable consideration of this grant request.

Thank you very much.

Sincerely,


Lawrence Sommer
Director

LS/db

MONTANA ARTS COUNCIL



STAN STEPHENS, GOVERNOR

STATE OF MONTANA

(406) 444-6430

HELENA, MONTANA 59620

20
DATE 1-31-91
HB 9 grants 395
397
48 NORTH LAST CHANCE GULCH
NEW YORK BLOCK

January 30, 1991

To: Representative Mary Ellen Connelly, Chair
Long Range Planning Committee

From: David E. Nelson, Executive Director
Montana Arts Council

I had my staff review the history information provided for Garnet Preservation Association (Grants #395, page 36 and #397, page 38). The amount returned information for 1986/87 is in error—the full amount granted was expended. When the information was input, a single zero was omitted from the amount spent, showing \$2,000 rather than \$20,000. The information was in error throughout the entire process. No one discovered it until today. I apologize for any inconvenience this caused and have instructed my staff to review the rest of the information to assure no further errors of this sort exist.

The material at the bottom of pages 36 and 38 from CULTURAL & AESTHETIC GRANTS HISTORY should have read as follows:

	REQUEST AMOUNT	GRANT AMOUNT	AMOUNT RETURNED
1986/87 DAHL CABIN & SALOON RESTORATION	35,000	20,000	0
1988/89 ENDOWMENT DEVELOPMENT	16,250	15,000	15,000
1990/91 GARNET GHOST TOWN INTERPRETIVE PLAN	24,220	10,000	?
TOTAL GRANTED		45,000	

The AMOUNT RETURNED for 1986/87 was the only error on these pages. The question mark for AMOUNT RETURNED in 1990/91 indicates that the grant period is in process and the final results are as yet unknown.

I hope this information clarifies any confusion resulting from the mistake discovered today. Again I regret the inconvenience to the committee.

**HOUSE OF REPRESENTATIVES
VISITOR REGISTER**

Long Range Planning SUBCOMMITTEE DATE 1-31-91
DEPARTMENT (S) Cultural & Aesthetics Grants DIVISION _____

PLEASE PRINT

PLEASE PRINT

NAME	REPRESENTING	
Stephen King James Caren	Long Range Planning	
James Caren	Missoula Children's Theatre	
Ann Bates, Joan Chadwick	Montana Ballet	
Charlene White	Montana Dance Arts Association	
Donna Forbes	Yellowstone Art Center	
R. J. Burns	MT State Theatre Assoc	
Don Tove	Leamington Art Center	
Bernie Nelson	The Moss Mansion	

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