



The 40-Year Club:
Grandstreet Theatre,
Port Polson Players,
Big Sky Mudflaps

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October/November/December 2015 ■ Montana - The Land of Creativity

Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana

Artist's Innovation Awards: Deadline Oct. 1

Applications from literary artists, performing artists and visual artists are now being accepted for the Montana Arts Council's



Artist's Innovation Awards. The application is online and the deadline is Oct. 1, 2015.

Up to eight awards of \$3,000 each will be distributed for this cycle in the literary arts, performing arts and visual arts combined. Go to www.art.mt.gov/artists/artists_innovation.asp for details and to apply.

In order to foster environments where the innovation and creativity of artists are valued and celebrated, this program rewards Montana artists who have demonstrated: innovation in their work and artwork; originality and dedication in their creative pursuits; and a capacity for self-direction.

The Montana Arts Council's definition of "innovation" is the act of introducing something new or different to further an artist's vision and practice. This can mean new methods, applications, perspectives, elements, forms, materials, technology integration, project concepts and/or processes that result from study, experimentation or experiences.

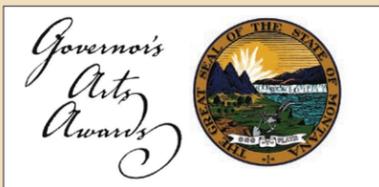
The innovation can be from any era of an artistic career, and can be a personal evolution, or an evolution for the field, or both. Innovation is applicable to traditional art and contemporary art.

Award winners will be announced in December. For more information, contact Kristin Han Burgoyne at kburgoyne@mt.gov or 406-444-6449.

Nominations open Jan. 4 for Governor's Arts Awards

The 2016 Governor's Arts Awards program will open for nominations beginning Monday, Jan. 4.

The Governor's Arts Awards program honors outstanding citizens and organizations in Montana whose significant achievements in the arts, or on behalf of the arts, benefit all Montanans.



Anyone or any organization in Montana with commensurate accomplishments can be nominated for the Governor's Arts Awards. (Awards are not given posthumously.) The Governor of the State of Montana presents the awards through the Montana Arts Council.

- Information about how to nominate a candidate for the 2016 Governor's Arts Awards will be available on MAC's website, www.art.mt.gov, beginning Jan. 4.

- Nominations and all support materials must be submitted by March 31, 2016.

- The awards ceremony is slated for early December 2016.

The paperless process requires nominators to submit all materials online and nominations will be managed via email. Online forms and support materials that were submitted on behalf of nominees endorsed during past awards cycles may be available to nominators who wish to use them to update a nomination for the 2016 cycle.

If a nominator would like to access past information, please contact Cinda Holt at the Montana Arts Council, cholt@mt.gov or 406-777-0090.

Middle school named for artist Ben Steele

By David Crisp
Excerpted with permission
from the *Billings Outpost*

The School District 2 Board of Trustees voted unanimously in June to name a new West End school Ben Steele Middle School following a last-minute petition drive in support of Steele, a World War II veteran and longtime artist and art teacher in Billings.

The vote drew a standing ovation from most members of a crowd of about 65 people who attended the meeting. Supporters of Steele said they had gathered about 2,000 signatures on petitions calling for naming the school in his honor.

The vote came after trustee Joe Raffiani withdrew his motion to name the school after Jeannette Rankin, the first woman to serve in the U.S. Congress and a key figure in winning the right to vote for women. He said that he withdrew his motion because it became obvious after discussion that the motion would fail on a 3-3 vote.

A dozen speakers spoke in favor of naming the school after Steele, 97, a survivor of the Bataan Death March



Artist Ben Steele

"He is an ordinary, everyday human being who taught extraordinary things."

— Karen Moses,
Billings

and a teacher for 23 years at what is now Montana State University Billings. Some mentioned his military service but most emphasized his teaching career and the lessons he taught about forgiveness and reconciliation after the cruel treatment he endured during the war.

See "Ben Steele" on page 14

Smoker Broaddus honored as Educator of the Year

By Emilie Ritter Saunders

The National Indian Education Association (NIEA) has named Mandy Smoker Broaddus, the Office of Public Instruction's Director of Indian Education, as the 2015 Educator of the Year.

Smoker Broaddus oversees and implements Montana's constitutional requirement to deliver a culturally and historically relevant American Indian education to all public school students, and oversees statewide efforts at closing the achievement gap.

"Mandy is an unparalleled advocate for Indian students, and believes in the power of providing all Montana students with an education that reflects the state's cultural heritage." Superintendent of Public Instruction Denise Juneau said. "Mandy consistently reminds all of us that behind every data point is a child's story that we must respect and find a way to support each student in achieving their hopes and dreams."

Smoker Broaddus has worked to facilitate educational change and innovation in Montana – and across the nation – by providing professional development for thousands of teachers in and outside of Montana.



Mandy Smoker Broaddus

Smoker Broaddus is a member of the Assiniboine and Sioux tribes of the Fort Peck Reservation. She holds a Master of Fine Arts degree from The University of Montana, and a bachelor's degree from Pepperdine University. She is also an acclaimed poet and author of *Another Attempt At Rescue* and the co-editor (with Melissa Kwasny) of *I Go the Ruined Place – Contemporary Poems in Defense of Global Human Rights*.

"The work of Indian education, across the nation and in Montana, is vast and vitally important. It really

is about changing lives and improving outcomes in our communities," Smoker Broaddus said. "I feel very fortunate to be a small part of this work and I'm humbled by the recognition from my colleagues and from NIEA. It is truly an honor and one that I accept and share with all those I have had the good fortune to learn from and work alongside over the years."

Smoker Broaddus will be honored Oct. 16 in Portland, Ore., during an NIEA conference.

Farewell, friends Montana loses Robert Morgan and Elise Donohue

Montana lost two remarkable members of the arts community this summer: beloved Helena artist Robert Morgan and arts patron Elise Donohue of Big Sky.

Morgan was particularly known for his paintings capturing the scenes of a vibrant, historic downtown Helena, and for his gift for storytelling. He also has a national reputation as a Western artist. **Read about his legacy on page 5.**

Donohue, who died May 21, gave generously to Montana Shakespeare in the Parks, the MSU School of Music and Museum of the Rockies, as well as The Ellen Theatre, Intermountain Opera, Bozeman Symphony, Montana Land Reliance and Kaleidoscope Youth Theater. **Learn more about her legacy on page 4.**

Celebrate
Montana Art
Artists' Showcase
and Sale

Montana Arts Council | Montana Artrepreneur Program

Celebrate Montana Art
Showcase and Sale is
Nov. 13-14 in Helena.

See page 8 for details

Accessibility: Let's take it seriously!



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By Arlynn Fishbaugh
Executive Director,
Montana Arts Council

This spring we had an opportunity to review all of the ways our Public Value Partnership operating support grantees address promoting the accessibility of their events to people in wheelchairs, those with hearing or sight difficulties, bad knees and the other types of disabilities covered by the Americans for Disabilities Act (ADA).

The arts council monitors ADA compliance of our grantees because our federal funding from the National Endowment for the Arts requires it, and because it is the right thing to do. We approach this task more like a coach than a cop, as we know everyone has good intentions but might need a bit of help in knowing how to improve what they are doing.

This is of particular interest to me, personally, for several reasons. My beautiful 30-year-old niece has been in a wheelchair for the past eight years; my own knees are horrible; and several friends with hearing and/or sight problems think they can no longer go to the theatre or concerts because they can't hear, and don't know that many facilities have assisted listening devices. The list could go on and on.

When you experience these things personally, your perspective suddenly changes, and you see the world in a different way. You also appreciate immensely what the Americans with Disabilities Act has done for our country and our communities. But, we still have a long way to go as arts organizations and businesses.

Where most organizations and businesses are missing the boat with the ADA

1) People don't realize that accessibility can be a very powerful marketing tool! The nation is aging, and our arts audiences are typically in an older demographic. Did you know that at least 50% of people over 65 and 21% of people between 21 and 64 have at least one disability, according to the U.S. Census? The vast majority of these disabilities involve mobility, but hearing and sight impairments are part of the picture too. With numbers like these, it makes enormous sense to really start paying attention to access!

2) Some organizations don't address accessibility at all in their print materials or on their website. Instead, they make their audiences ask what the organization provides. They are missing a big opportunity to attract new customers!

3) Other groups offer good accessibility language, but don't include any of the ADA symbols on their printed materials or websites that people look to for more information.

4) Organizations bury their accessibility info and their ADA symbols deep in their website where it's very hard, if not impossible, to find. Try this exercise: put yourself in the position of a person in a wheelchair or with painful knees, or with hearing or sight problems. Wouldn't it be great for us to have accessibility links and ADA symbols right on the front page of our sites, along with locating them on event pages and ticket-ordering areas, if we have them?

Best ADA Practices

Here is a collection of best practices used by Public Value Partnership grantees:

- Have an Accessibility tab or link in a prominent location ON THE FRONT PAGE of your website, and then include within that link not only all the accessibility symbols appropriate to what you offer, but also information about the accessibility features you offer. Let people know you welcome the opportunity to help them with accessibility. Here is

a great example from the MAPS program in Darby, where they say: "We invite persons with disabilities to visit us. Middle school and high school students with disabilities are welcome to enroll. With advance notice, we will put every effort into finding a way to teach everyone."

- Don't make people ask you about how you accommodate disabilities. Tell them outright – in print, on your website and in places that are visible and relevant. The Butte Symphony puts their ADA symbols right next to the link to download the season brochure!

[Download the 2014-2015 Season Brochure](#)

Large Print



From the Butte Symphony's website, www.buttesympphony.org

- Make sure you use all of the ADA symbols relevant to the services you provide. And don't be afraid to repeat ADA symbols.

- Include information about the locations of the closest parking venues for people in wheelchairs or with limited mobility. Tell folks exactly where those parking spots are located and how far they are from the venue.

- If parking is in a city garage(s) adjacent to a performing arts facility, tell them which side of the parking lot is the closest side to the theatre's entrance in case you have someone with bad knees. And tell them how far it is so they know what to expect. The Glacier Symphony offers a ton of helpful information online at: www.gscmusic.org/accessibility.

- Put a stool, chairs and/or benches in lobbies, exhibit rooms and bathrooms. Put the fact that you have this accommodation in your printed materials and on your website. It can make a big difference to someone with bad knees/hips to know that, for instance, you have seating in each gallery of the exhibit space. Even if it's one stool, it can be a god-send, and it can make people want to come to your facility instead of skip it altogether.

- Promote the fact in your brochure and online that you have assisted listening devices or close captioning. I can't tell you how many people don't go to the theatre because they don't know it's equipped with those devices!

- It should go without saying that seating charts for performing arts venues should have wheelchair locations indicated. If your organization has a portable seating system, you should at least describe where the wheelchair locations can be and that they are there. Don't just leave them off the chart.

- Describe where you have wheelchair companion seating available. Show it on the seating charts and also talk about it in print/ on the web.

- Some facilities, like the Yellowstone Art Museum, have wheelchairs and walkers available for use by patrons. Be sure to inform people about this in your materials and on your website.

- For people with sight impairments, the Fort Peck Fine Arts Council has magnifying sheets for its printed programs and this is mentioned on the website, in the program and on signage at the theatre. Another option is to make large-print versions available by printing out the program in a larger font or enlarging it on the copy machine and offering it as people walk into the venue, so they don't have to ask for them. You'd be surprised at how many people pick up this version if available.

- List the person's name and contact info for accessibility information on your website and in printed materials; list it where you have your accessibility info and also in your exhibits listing or on your ticket-order forms.

- Remember to use ADA symbols for workshops and other events you host outside of your chief exhibits/performances. Moms

want to know what accessibility accommodations you have for children or for parents. There may be people coming to your workshops who don't know where the closest parking is or if you have assisted listening devices for the workshop.

Here a great example of other ways to think outside the box from Stumptown Art Studio in Whitefish:

"With respect to our classrooms, our art materials are non-toxic and we strive to use/sell products with easy-open packaging. Our paint tubes have large lids, brushes are various sizes, and work areas can be quickly set up to accommodate wheelchairs and re-arranged for people with a variety of physical needs. Those who prefer a quiet, calm atmosphere because of certain anxieties in crowds are welcome to make art with our staff before or after hours, or we can reserve a room that is appropriate for their needs."

• Think about other ways your organization can help others meet ADA requirements. Here is a great example from CoMotion Dance in Missoula:

"We continue to develop new language in our contracts with schools indicating that we only perform in schools that are ADA compliant. This will increase awareness of children with disabilities, and advocate for the inclusion of sign-language interpretation, assistive listening devices, seating accommodations and other assistive technologies."

• Don't forget about making your website accessible to those with sight or hearing problems. The Hockaday Art Museum in Kalispell has an excellent policy regarding this topic at hockadaymuseum.org. Go to "About Us" and "Online Accessibility Policy." The arts council also has a great resource webinar by expert Joe Dolson, which can be found at the webinar link at art.mt.gov/resources/resources_access.asp.

Our population is aging, and by 2025 Montana will have the fourth oldest population per capita of all 50 states. Accessibility is one of the great advances in our culture, and it can only be made stronger by us all thinking about it and making a commitment to take it seriously.

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STATE OF THE ARTS

State of the Arts is published four times a year by the Montana Arts Council and produced by *Lively Times*.

State of the Arts welcomes submissions of photographs, press releases and newsworthy information from individual artists and arts organizations.

Please check with the Montana Arts Council for reprint permission.

2016 Deadlines: The deadlines for submissions are December 1, 2015, for the January-March issue; March 1 for the April-June issue; June 1 for the July-September issue; and September 1 for the October-December issue. Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; phone 406-444-6430, fax 406-444-6548 or email mac@mt.gov.

Subscriptions: *State of the Arts* is available free of charge to Montana residents as a public service of the Montana Arts Council. To subscribe, call 406-444-6430, or update or sign-up online at www.art.mt.gov. Out-of-state subscriptions are \$15 per year; mail your check to Montana Arts Council, PO Box 202201, Helena, MT 59620.

More ADA tips

ADA symbols

Here is a link to all ADA symbols you can easily insert into your website: https://www.graphicartistsguild.org/tools_resources/downloadable-disability-access-symbols

Model idea from Art Mobile of Montana

In their printed materials and on their website they say:

Access: We make every effort to make our program accessible. We can only serve sites that are accessible; therefore we rely on each site to adapt their premises for access, as stated in our full accessibility checklist on our website:

- Wheelchair and companion seating available
- Schools and sites provide their own signers
- Guided tours available with advance notice



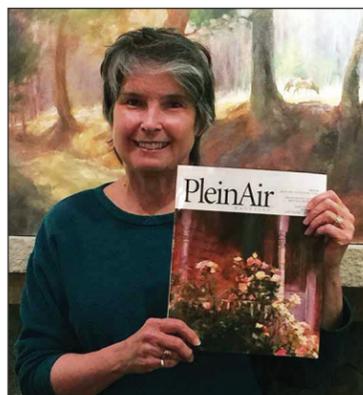
Alpine Theatre Project's accessibility symbols

CONGRATS TO ...

St. Ignatius artists **Shoni and Ron Maulding**, whose hitched-horsehair bridle, “Mariposa Lapwai (butterfly, butterfly),” is representing Montana in “Made in America – Craft Icons of the 50 States.” This exhibition is on display Sept. 19-Feb. 21 at the Mingei International Museum in San Diego. The married couple collaborates on each piece. Shoni hitches horsehair; Ron adds the sterling silver, brass, semi-precious stones, and braided rawhide. Shoni received the Will Rogers Cowboy Award from the Academy of Western Artists in 2012 – a lifetime achievement for her hitched horsehair. The Mauldings also wrote and published two books on how to hitch horsehair, teach workshops, and have done restoration work on numerous old hitched-horsehair bridles. Shoni is a sixth generation Montanan, with Northern Shoshone Indian and Anglo ancestry; Ron is also known for being a bowyer, a master longbow maker, and has sold longbows in seven countries. The **Archie Bray Foundation** in Helena also has works in this national exhibition.



“Mariposa Lapwai” by Shoni and Ron Maulding



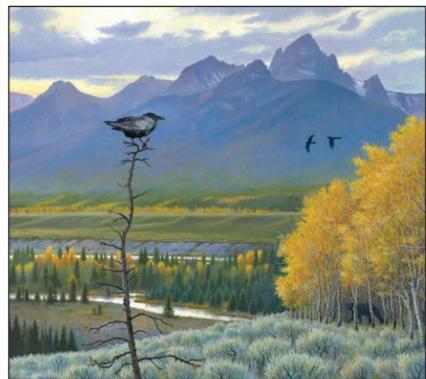
Susan Blackwood with cover of PleinAir magazine

Bozeman artist **Susan Blackwood**, whose painting appears on the cover of the June/July issue of *PleinAir* magazine; she’s also featured in a five-page article, “The Best of Both Worlds,” by Bob Bahr. In addition, Blackwood was one of the main speakers, demonstrators and instructors for the worldwide Plein Air Convention and Expo in Monterey, CA, in April; her painting, “Les Vieux Amis” is on display Sept. 17-Oct. 1 in the Salmagundi Club in New York City as part of the “Virtuosos of Oil Painters of America” exhibition; and her painting, “The Good Shepherd,” has been juried into the American Impressionist Society Show, Oct. 1-29 at Trailside Gallery in Scottsdale, AZ.

Missoula-based artist **April Hale**, whose colorful enameled jewelry is inspired by the landscape of the Big Sky, was recently awarded a Creative Services Award from the charitable initiative DesignEgg. The Design Egg founders, Andy and Jess Wickstrom, are currently traveling the nation and delivering over \$25,000 worth of in-kind services to non-profit organizations, artists, and entrepreneurs. Hale’s project, to better tell her story of being a maker whose handcrafted jewelry is sustainable and environmentally friendly, was selected by a jury to receive an award of \$1,000 in creative services. These services entailed the shooting and editing of professional portraits and process shots, taken on location near and in her studio south of Missoula. The finished images from the DesignEgg photo shoot can be seen at www.aprilhalejewelry.com.



Jewelry-maker April Hale (Photo by DesignEgg)



“Teton Autumn” by Monte Dolack

Missoula artist **Monte Dolack**, whose painting, “Teton Autumn,” is featured in Painters of Grand Teton National Park by Donna Poulton, Slated for release Oct. 1, this survey of the long history of artistic interpretation of the Teton Range and Jackson Hole area is timed to commemorate the hundredth anniversary of the formation of the National Park Service

in 2016 and its early efforts to establish Grand Teton National Park. The book includes nearly 400 paintings, drawings, and photographs, including classic as well as more unique, contemporary interpretations of the magnificent Tetons landscape and wildlife. It provides examples gleaned from a span of more than 200 years and representing a wide variety of styles, including such well-known artists as Edward Hopper and Thomas Moran, and emphasizing artists who have lived and worked year-round in the Teton area, including Harrison R. Crandall and Conrad Schwierring.

Livingston watercolor artist **Paul Tunkis**, who was named the first-ever artist-in-residence in the Missouri Breaks as part of the Bureau of Land Management’s National Artist-in-Residence Program. Tunkis



“Killdeer Upstream, Decision Point” by Paul Tunkis

had already been out scouting in the Breaks and created some paintings before his September residency began. He plans to share his Missouri Breaks-inspired works during a public presentation this fall in Fort Benton. In his paintings, Tunkis says he strives to “capture the momentary presence of wildlife ... A memory, a recollection of an encounter, not too much detail, just enough to suggest what I thought I saw, just enough to let you, the viewer, fill in the details from your own memories.”

Great Falls native **Ryan LaBar**, who won the 2015 Virginia A. Groot Award, receiving a \$35,000 grant from the foundation, which offers one of the most generous ceramic grants in the United States and attracts the best of emerging and established talent worldwide. LaBar, this year’s top winner, was the program director at LH Project in Joseph, OR, until 2014. He now lives and works in Portland, where he will be using the funds to set up a studio and establish production connections in Jingdezhen, China, this coming fall. He’s also taught at the Archie Bray Foundation and Montana State University and was a partial donor to Paris Gibson Square Museum of Art’s new gas kiln. Another Montana artist, **Beth Cavener Stichter**, won the Groot Award in 2005.

Whitefish artist **Shawna Moore**, whose solo exhibition, “Close to the Edge,” opens Oct. 3 at Gallery MAR in Park City, UT. This marks Moore’s first solo show at the gallery where she has shown for six years. “We rarely work with an artist who is so in tune with her paintings,” says gallery owner Maren Bargreen-Mullin. “These paintings are clean and contemporary, but at the same time rich and organic with haunting markings that pull and push through the surface. ... Moore is a master of wax, as melting and layering is second nature to her and this series promised to be spectacular.”



Shawna Moore in her Whitefish studio with pieces from “Close to the Edge.”

Opportunity Link in Havre, which received a \$100,000 Our Town Grant from the National Endowment for the Arts to support the creation of an art trail and the commission of public art along the Hi-Line of North Central Montana, encompassing 10 rural counties and two Indian reservations. The project will engage artists, government officials, and residents in a series of local meetings and regional planning charettes to draft a plan to identify arts assets and public art opportunities, describe the regional art identity, establish a network and business support system for regional artists, outline concrete action steps for arts wayfinding, and boost arts education. Public art will also be commissioned and installed across the region. Opportunity Link of Hill County and its partners intend to promote arts as a defining characteristic of the region. The art trail will serve 150,000 regional residents and tourists over 31,000 square miles. The NEA awarded 69 Our Town awards in amounts ranging from \$25,000 to \$200,000.

The **Hockaday Museum of Art**, which has a major new painting in its permanent collection, thanks to a group of generous benefactors. Inspired by the “Timeless Legacy: Women Artists of Glacier National Park” exhibition, which ended July 25, the anonymous donors purchased “Alpine Reverie” by acclaimed artist Carole Cooke, and then donated the painting back to the museum’s permanent art collection. The 40” x 48” painting was purchased for \$24,000. The purchase marks the establishment of a major new acquisition fund in honor of Kalispell physician Dr. Van Kirke Nelson. “We are thrilled to be able to add a painting of this magnitude to our collection,” said Barry Conger, the Hockaday’s executive director. “The ‘Timeless Legacy’ exhibition was incredibly popular and certainly touched on a theme that struck a chord.” Cooke, an Arizona-based painter, is considered one of the leading women landscape artists in the country.

Montana rancher and writer **John L. Moore**, whose novel, *Looking for Lynne*, is a finalist for a Will Rogers Medallion Award in the Western Fiction category. The Will Rogers

Medallion Award honors those books that represent outstanding achievement in western media. In naming *Looking for Lynne* as a finalist, Charles E. Williams, the executive director of the Medallion Award committee, said the book “exemplifies the combination of excellent content, high production values, and the honoring of American cowboy heritage that the award was created to acknowledge.” Medallion Award winners will be announced Oct. 24 at an awards banquet at the Cattleman’s Steak House in the Fort Worth Stockyards, held in conjunction with Red Steagall’s Cowboy Gathering. **Continued on next page**



John Moore



Send us your good news

Artists, writers, musicians, arts educators and arts administrators: Please let us know about major awards and accomplishments, especially beyond the borders of Montana.

Send your good news to Congrats, c/o *Lively Times*, 33651 Eagle Pass Trail, Charlo, MT 59824; or email: writeus@livelytimes.com.

If you include a digital photo, please make sure it’s at least 200 lines per inch (lpi or dpi) and a file size of over 500kb.

Elise Donohue: Making the world a better place

By Gail Schontzler
Reprinted with permission
from the *Bozeman Chronicle*, July 24

Elise Donohue was remembered July 23 at Montana State University as a great patron of the arts, who gave generously to the university, Montana Shakespeare in the Parks and community causes in her adopted Big Sky home.

MSU President Waded Cruzado said MSU is forever grateful to Donohue for her many gifts, including a \$1 million lead gift for MSU's planned American Indian Center.

Cruzado spoke at a memorial celebration held in the Strand Union Building. Roughly 300 people came, some in black formal attire and some in cowboy hats and boots.

Elise Rosenberry Donohue, a Minnesota native and an heir to the Weyerhaeuser lumber fortune, died May 21 at age 77. She had spent 39 years cattle ranching and raising horses in Clyde Park.

Cruzado, her voice often emotional, said Donohue had been a friend, almost like a mother to her.

"We celebrate the life of an extraordinary woman – an incredible mother, rancher, skilled horsewoman, loyal and compassionate friend ... and passionate Montanan," Cruzado said. "The beauty of her eyes was the same shade of blue as Montana skies. ... Vaya con Dios."

Robert "Sam" Phares of Big Timber, the youngest of Donohue's three children, said she had been a mentor to many people. She believed in hard work, she loved her horses and "appreciated all life had to offer," he said. Her last words to him, given with a smile as she was dying, were the reassurance that "You'll get over this step."

Regents professor Gordon "Corky" Brittan said Donohue had been "indispensable" to the continued existence of Montana Shakespeare in the Parks.

People most often describe her by talking about her smile, he said, and she "sat a horse beautifully."

"We mourn her loss, celebrate her life, and treasure her memory," Brittan said.

Donohue received an honorary doctorate from MSU in 1999 and the university's most prestigious Blue and Gold award in 2014.

She gave to MSU's Native American studies, College of Agriculture, School of Music and Museum of the Rockies, as well as The Ellen Theatre, Intermountain Opera, Bozeman Symphony, Montana Land Reliance and Kaleidoscope Youth Theater.

She had ties to both the Clyde Park Cow Belles and the Vassar Club of New York City, and served on the board of Minnesota Public Radio.

Donohue shunned the limelight, rarely gave interviews and made donations with no fanfare.

In her obituary, her family wrote, "All who met Elise sensed a soul as deep and rich as the soil of her native Minnesota and a spirit as vast as the big sky of her adopted Montana."

Her family wrote that she credited the "fullness and richness of her life to her 46 years of sobriety and the

support and guidance of Alcoholics Anonymous."

"When Elise believed in a cause, she really cared," her obituary said.

Shakespeare in the Parks named the Elise Event, its annual fundraiser for Shakespeare in the Schools, in her honor.

Donohue, the daughter of Sarah-Maud Weyerhaeuser Sivertsen and Walter Rosenberry Jr., is survived by three children and five grandchildren. Her great-grandfather, German emigrant Frederick Weyerhaeuser, came to Minnesota in 1891 and built a massive business empire, the Pioneer Press reported.

The Ellen Theatre's executive director, John Ludin, told the *Chronicle* shortly after Donohue's death that she was The Ellen's biggest benefactor and helped bring in the Vienna Boys Choir, Herb Alpert, Arlo Guthrie and Judy Collins.

As the Bozeman Symphony's executive director, Sherry Linnerooth said, "She made the world a better place."



Elise Donohue with Joel Jahnke, former artistic director of Montana Shakespeare in the Parks (Photo courtesy of MSIP)



4



Meet up with MAC on Facebook

"Like" us for updates on Montana Arts Council activities and opportunities, as well as information for and about artists, arts events and organizations across the state look for Montana Arts Council on facebook.com.

MORE CONGRATS TO ...

Missoula writer **Megan McNamer**,

whose novel, *Children and Lunatics*, won the Black Lawrence Press Big Moose Prize for 2015 and will be published by the press in 2016. She has also been awarded a LEAW Foundation Fellowship to the Virginia Center for the Creative Arts (VCCA). This foundation supports selected artists, writers and composers from Montana. The VCCA is located in the foothills of the Blue Ridge Mountains in rural Virginia. McNamer will be in residence with approximately 25 other artists focusing on their own creative projects at this working retreat for visual artists, writers and composers. McNamer's work has appeared in *Salon*, *Sports Illustrated*, *The Sun*, *Tropic Magazine* (of *The Miami Herald*), among others; her essays have been anthologized in *Whatever It Takes: Women on Women's Sport*, *The Adventure of Food: True Stories of Eating Everything*, *The Quill Reader*, and *Headwaters*. Her fiction has received finalist and semi-finalist awards from *New Millennium*, *Glimmer Train*, *Writers@Work*, the University of New Orleans Writing Contest for Study Abroad, and Black Lawrence Press. From 2001 to 2014 she was a director of the Missoula Writing Collaborative, a writers-in-the-schools program.



Megan McNamer

musician, specializing in drums and percussion, performing with and belonging to many excellent groups over his nearly five-decade career, including the State Capital Band, Helena Chamber Singers, The George Groesbeck Trio, The White Mill Brothers, Last Chance Dixieland Jazz Band, La Misma Gente, Heritage, Mid Life Crisis, and Carousel. He also performed during Jazz Sundays at St. Paul's United Methodist Church and accompanied the St. Paul's Choir. His skills and reputation as a drummer were such that he was often chosen to back up big-time performers, including Dionne Warwick, when they made appearances in Montana. Brown started performing with the Helena Symphony Orchestra during its fledgling years as a community orchestra in the late 1960s, and served as the principal percussionist through its growth as a regional professional orchestra, and a leader as a member of the Players Council.

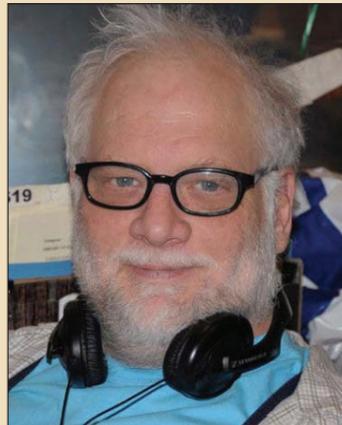


Kerry Brown

(Photo courtesy Helena Symphony)

CONDOLENCES TO ...

The family and friends of **Kerry Brown**. The well-known drummer and Helena Symphony Orchestra's principal percussionist died June 30 in Helena of cancer, just days before his 64th birthday. Brown was born in Billings, graduated from Helena High School, and pursued a degree in music education from Montana State University, before choosing to tour and play music professionally. In addition to his ongoing career as a musician, Brown worked for the State of Montana, first maintaining the vehicles in the State Motor Pool fleet and then moving on to the State Highway Shop, where he served as superintendent for several years prior to his retirement in 2009. After retirement, he became an expert at repair and restoration of percussion equipment. He remained a highly respected and valued



John Holt Myers Jr.

encyclopedic knowledge of American roots music. He also pursued a keen scholarly interest in ancient Greece and wrote extensively on symbol and myth in art and literature. Myers was a natural athlete who cherished daily swims in the rivers around Missoula. In all his enthusiasms, his greatest ambition was to share his joy and pleasure with others. He married Teresa Brock on April 18, 2014, and considered their time together the happiest period of his life.

The family and friends of **John Holt Myers Jr.** The popular Montana Public Radio host died peacefully at his home in Missoula on June 10, following a year-long battle with colon cancer. He was born in Washington, DC, and earned a bachelor's degree from Montana State University and a master's in English literature from The University of Montana in Missoula. In 1985, he joined the on-air staff at Montana Public Radio in Missoula, where he will be remembered for numerous theme shows and an

Bob Morgan: “A real treasure to Montana”

By Marga Lincoln

Reprinted with permission from the *Independent Record*, June 22

Beloved Helena artist Robert F. “Bob” Morgan, 85, died June 20, from renal failure. He had been on dialysis the past year, according to his son Bob Morgan, but on Tuesday, June 16, he decided “he had had enough.”

He died with his wife, Gen, holding his hand and at least 35 family members with him in the room.

“He had a beautiful and peaceful death,” said his son, Bob.

A lifelong resident of the Helena area, Morgan was particularly known for his paintings capturing the scenes of a vibrant, historic downtown Helena, and for his gift for storytelling. He also has a national reputation as a Western artist.

His legacy is multi-faceted. He was an assistant curator at the Montana Historical Society museum when it first opened in 1952 and worked on its behalf for decades.

Legacy

Although he particularly loved Western art, Morgan was a founding member of the Helena Arts Council and was instrumental in founding the Holter Museum of Art, which focuses on contemporary art.

He was also a founder of the Western Rendezvous of Art and created its popular Quick Draw event, both of which were fundraisers for the Montana Historical Society, where Morgan worked for nearly two decades. He’s been deeply involved in MHS activities for more than 50 years.

“It’s safe to say he’s one of the best friends the society has ever had,” said Kirby Lambert, MHS outreach and interpretation program manager.

“He really thinks history and art are important,” Lambert said. “And he (was) always so entertaining to have around.” When Lambert was MHS art curator, Bob would come in and volunteer Friday afternoons and share all sorts of memories and stories – from sledding down Rodney Street and being a newsboy downtown – “he had so many fond memories.”

He was instrumental in masterminding Territory Junction, an exhibit recreating a typical Montana Main Street from 1880. “It was really state-of-the-art for 1969,” said Lambert. “He was also involved in acquiring needed artifacts to fill the exhibit.

“He was also involved with acquiring the Poindexter Collection of abstract expressionist art,” added Lambert, and is extremely knowledgeable about the society’s Charlie Russell collection.

Over the years, he’s created nearly 3,000 art pieces, said Jennifer Bottomly O’looney, senior curator at MHS, in a 2009 *Independent Record* interview about a retrospective exhibit of Bob’s work at MHS.

And among these paintings are some that are particularly prized by Helenans.

“Old Helena is one of my favorite subjects,” he said back in 2009.

Some of his most well known are of a snowy night on the Gulch glowing with Christmas lights and bustling with last-minute Christmas shoppers, an evening scene outside the Marlow Theatre and a wintry street scene outside of Hap’s bar, called “Where the Elite Meet.”

He also did yeoman’s labor on the famous Centennial Train that blazed across the country, stopping at major cities on its way to the 1964 World’s Fair in New York City, bearing beautifully designed history displays created by Morgan and his crew.

In fact, Morgan was on board and recalled it was so cold he slept with his pajamas pulled on over his clothes.

Bottomly O’looney and Lambert treasured the Friday visits when Morgan would volunteer at the historical society.

Charlie Russell scholar

Lambert recalled that Morgan could walk through the Charlie Russell collection and write down, piece by piece, everything he knew about the work. He had it all in his head.



Bob Morgan speaks to a large crowd about growing up in Helena and watching it change over the years in this Sept. 12, 2012 photo taken at Helena Regional Airport. (Photo by Dylan Brown/*Independent Record*)

He was a renowned Russell scholar, said Bottomly O’looney. He was the only Russell scholar who was an artist and what she and Lambert particularly valued were his insights, as a painter, into Russell’s techniques.

In fact, it was a Charlie Russell book, *Good Medicine: The Illustrated Letters of Charles M. Russell*, that Morgan got as a gift when he was 5 years old that convinced him to become an artist. It was the first book he learned to read, and it’s how he taught himself art by copying the pictures.

Decades later, when he would be stuck on how to paint something, he would visit the Russell exhibit. Bottomly O’looney termed it “his talks with Charlie.” He’d typically find the answer that he was looking for, she said.

“His work encompasses an amazing variety and depth,” said Bottomly O’looney in 2009, when she curated an MHS retrospective of his work. “You can see how his work changes. He’s been constantly changing and growing.”

“People love his work. I can’t overstate his significance not only as an artist, but as a person to the Montana Historical Society, the community and Montana. He’s a real treasure to the entire state.”

Over the decades he’s been honored nearly 20 times with awards for his art achievements and his contributions to history and the community. Most recently, the Rotary Club of Helena awarded him the Four Georgians Lifetime Achievement Award for Arts and History in 2014. (He received a Governor’s Arts Award in 2001.)

“Most people knew him as an artist ... but he was a curator, exhibit designer and helped the museum move into this building in 1952,” said Lambert.

“What a pleasant guy. What fun he was to have around,” he added. “He always had that twinkle in his eye. And his fun stories.” There’s not just one memory of him to share, “there’s a richness of memories, I would say.”

Friend and mentor

“Friend and mentor” are words they and many others used Monday to describe Morgan, as does MHS director Bruce Whittenberg.

“He had a great vision for the historical society,” said Whittenberg, “and great hopes and dreams for the historical society.”

“He was the heart and soul of the society in the 1950s,” said Whittenberg. Soon after Whittenberg was hired, Morgan would stop by to visit and share MHS history with him.

“He was a really good friend,” said Dave Kettman, owner of Ghost Art Gallery, which has been selling Morgan’s artwork for about 25 years. “We’ve sold thousands of his downtown scenes.”

“He was a heck of a mentor,” Kettman said. “I really did learn a lot from him.” Whenever Kettman needed to know about a Montana artist or Montana art, “he was my go-to guy.”

“He was just such a joy. He just loved Helena and Montana,” he said. “He was always

talking about Helena and promoting it.”

Perhaps a lesser-known aspect of Morgan’s life were his years in the Navy Reserve and the Montana National Guard from 1947 to 1966. Morgan was a chief warrant officer 3, said Maj. Gen. Retired Gene Prendergast. “He was my first boss in the National Guard.

“Bob was my role model and mentor,” he said. “His soldiers absolutely loved him.”

Morgan also helped found the Montana Military Museum, he said, and served for a time as its curator.

Early years

Morgan grew up in the Helena Valley and Helena, the son of Catherine L. and John P. Morgan, and had wonderful stories to tell about his years living by Stansfield Lake and the skating parties and holidays there. He learned about art from his Russell book and three talented art teachers in the public schools, before starting work at Fligelman’s Department Store at age 13, where he was taught layout, design and how to create award-winning display windows.

He married his high school sweetheart, Genevieve “Gen” Basti, on Sept. 4, 1948, and has always referred to her as “my bride,” say their children. He would credit Gen as the one who gave him his first set of oil paints.

By the time he was 20, he was a father. He and Gen would have five children, and they grew up watching him paint and do calligraphy, said Bob. He was always willing to help out with a school project, from junior prom decorations to providing a sign of the school cougar mascot ...

A generous spirit

“Dad was the most generous man,” Ahmann said. “He was generous to a fault – he would give away everything,” including his paintings off the wall.

He donated paintings or the proceeds of prints of his paintings to dozens and dozens of local organizations, said Bob. “He never said ‘no.’ In terms of generosity, I don’t know that he turned anyone down.”

And he could build anything, marveled Bob, from remodeling a room to building a whole house. In the last year of his life, Morgan lost his sight and most of his hearing, which proved a hardship for a man who had so loved to paint and tell stories.

He came to thoroughly enjoy Montana Talking Book Library, Bob said, particularly any books by Montana authors or on Montana history.

During the recent legislative session,

he would ask about the bill that would have funded the \$25 million MHS Heritage Center, which died at the end of the session.

“It broke his heart,” said Bob. “It broke his spirit.”

But most days, despite his infirmities, Morgan’s buoyant attitude and optimism stayed

with him to the end, said Bob ...

And, per usual, he made a whole new set of friends among the staff in the dialysis unit.

He had a joyous spirit that just couldn’t be dampened.

At a “Bob Morgan Day” celebration in September 2012, Helena Mayor Jim Smith said, “In some mysterious sort of way Bob has become Helena – the very essence of Helena, all the people who’ve lived here the last 148 years and all their goodness has somehow channeled themselves through Bob. These paintings reflect us. Everything flows back to all of us through his paintings.

“Don’t think every city has a Bob Morgan,” Smith said. “He has become Helena, and Helena has become him.”



Bob Morgan at the Montana Historical Society, where he served as curator and exhibit designer. (Photo by Eliza Wiley/*Independent Record*)



5

Doig papers go to MSU

Manuscripts, drafts and other items belonging to renowned western author Ivan Doig will be housed at Montana State University.

MSU Library Dean Kenning Arlitsch said the library plans to digitize the collection to make it available online. MSU also plans to integrate Doig’s papers in its teaching and research programs and plans a scholarly conference on Doig’s legacy in 2017.

Doig died in April in Seattle. He was 75. His wife, Carol, chose Montana State over two other major universities to house her husband’s papers, saying MSU supported him early in his writing career.

He received an honorary doctorate from MSU in 1984, five years after he published *This House of Sky: Landscapes of a Western Mind*. The poetic memoir was a finalist for the National Book Award.

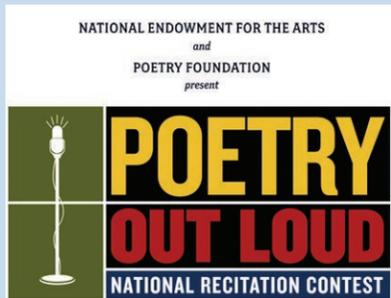
Doig’s final book, *Last Bus to Wisdom*, was published in August.

ARTS EDUCATION



Big Sky Arts Education

By Emily Kohring
Director of Arts Education
bigskyartsed.wordpress.com



6 Help your high school students fall in love with poetry!

All Montana high schools are invited to participate in Poetry Out Loud (www.poetryoutloud.org), a national poetry recitation competition created by the National Endowment for the Arts and the Poetry Foundation, and sponsored by the Montana Arts Council. Poetry Out Loud encourages high school students to memorize and perform great poems.

The program helps students master public speaking skills, build self-confidence and learn about their literary heritage. All teachers participating in Poetry Out Loud receive classroom materials and resources.

The program includes classroom, school, regional and state-level competition, with the state finals in Helena in March. The winner of the state finals competes at the Poetry Out Loud National Finals in Washington, DC, May 2-4, 2016. In addition to the travel costs for the winner and one adult chaperone, the state champion also receives \$200 cash plus \$500 for their school for the purchase of poetry books.

The state champion's teacher will also receive \$1,000 toward their travel cost to attend the national competition. The national champion receives a \$20,000 college scholarship as well as \$500 for their school to purchase poetry books.

Last year, 76 schools across Montana participated in Poetry Out Loud. The state champion was Taylor Rogers from Willard Alternative High School in Missoula. Could the next state champion be sitting in your classroom?

To get your students enrolled in Poetry Out Loud, contact state coordinator Jonna Schwartz, jschwartz@helenaschools.org, or the MAC arts education office at 406-444-6522.

Artists in Schools and Communities FY16 grant program closed

The Montana Arts Council's Artists in Schools and Communities grant program is no longer taking applications for the FY16 fiscal year due to lack of funding.

The Artists in Schools and Communities program provides matching funds that support a wide range of arts learning experiences and artist residencies for participants of all ages with professional working artists, as well as other special projects that support arts learning in schools and community settings.

We recently received many more grant requests than we had available funding, and therefore all FY16 funds are depleted. The program will reopen in early January 2016 and begin taking applications for projects in the 2017 fiscal year, which begins July 1, 2016.

It's never too early to start planning, and if you'd like to talk to about a future project in your school or community, please call Director of Arts Education Emily Kohring at 406-444-6522 and she'll be happy to brainstorm with you.

For a list of AISC projects funded in FY16, please see page 19.



The Montana Standards for Arts Revision Team met Aug. 3-5 in Great Falls to begin crafting updated, discipline-specific arts standards.

What we did last summer

It was an extraordinary summer for arts education in Montana. Big things happened, really big. Let me get you up to speed.

As summer began, MAC was recruiting writers and reviewers for the Montana Standards for Arts Revision Team. It seems like ages ago that I was concerned we wouldn't have enough interest to put a solid team together, everybody would be on summer vacation, it was too much time for people to commit, I wouldn't be able to find a place for the teams to meet ... all needless worries.

Montana's arts educators stepped up in a huge way. They certainly did not seem to mind working over summer break!

Chapter One

From Aug. 3-5, a group of 20 gathered at the Great Falls Public School District Office Building (thanks to our host, Dusty Molyneaux, Fine Arts Coordinator for the GFPS), to begin the work of writing updated, discipline-specific standards in Music, Visual Arts, Media Arts, Theatre and Dance. Nearly all of the team members are working classroom teachers, along with a few teaching artists and arts organization representatives.

In just two-and-a-half days, each team generated a first draft of the new standards in Music, Theatre, Visual Arts and Media Arts, and sent it to review team members for feedback. The team members are extraordinary educators, so it was a thrill to sit in and listen to the thoughtful dialogue about what arts learning should look like in Montana's public schools in the 21st century, and inspiring to be around people so passionately committed to all learners.

The Dance writing team met on Aug. 25 in Missoula to write Montana's first-ever dance standards, and new Media Arts standards are also being produced, putting Montana on the leading edge of arts education nationally.

Final drafts of the arts standards go to the Office of Public Instruction's Negotiated Rulemaking Committee in late October. This group, which also includes some of our state's outstanding arts educators, will govern the process, and offer feedback on the final drafts

before they are introduced to the Board of Public Education.

There will be lots of opportunity for public comment from arts educators, teaching artists, administrators, parents, and all interested parties before the BPE moves to adopt the new standards sometime in 2016.

AND THEN we will have new, more rigorous arts standards for specific disciplines that reflect what students should know and be able to do in the arts in order to be college- and career-ready. But that is not the end of the story.

Chapter Two

The second chapter begins the morning after the Board of Public Education adopts the new standards, when we begin the work of providing the resources and professional learning support to teachers and schools to implement the new standards. New standards that sit in a dusty binder on a teacher's shelf are of no use at all. We need to provide training and support for teachers to use the standards to build an excellent and accessible arts curriculum for their students.

In fact, this will be the fun part. And it has already begun. This past June, the inaugural cohort of the

Montana Teacher Leaders in the Arts program met for a nine-day arts learning institute at Salish Kootenai College. Sixteen teachers were selected from all corners of Montana, from Poplar to Victor to Lame Deer, to participate in a blended learning model of on-site and online training to become coaches, mentors and

advocates for arts learning across Montana.

As we add a new cohort each year, we plan to grow a strong network of arts educators across the state who can themselves provide regional professional learning opportunities to their peers, mentor teachers on effective arts-based teaching strategies, and encourage stronger arts education policies in Montana's schools and districts.

We need a vacation from our summer vacation! But not yet, the work continues ... For more information about the arts standards or Teacher Leaders in the Arts, contact Emily Kohring, ekohring@gmail.com or 406-444-6522.



MAC member, artist and art professor Corky Clairmont shows his Tribal Warrior Monument to members of the Montana Teacher Leaders in the Arts program, who met at Salish Kootenai College in June.

NATIVE NEWS

Native News compiled by
Dyani Bingham
(dyani_b@hotmail.com)
for State of the Arts

Bethany Yellowtail launches Native fashion line

Bethany Yellowtail (Northern Cheyenne/Crow) has a problem on her hands, and it's a good one.

After working in corporate fashion design in California for several years, the 26-year-old from the Crow Nation in Montana took a leap of faith. She quit her well-paying job and started her own fashion line called "B. Yellowtail."

It was the right decision.

"It's so busy – we are just filling orders all the time," said Yellowtail. "I just don't want it to slow down."

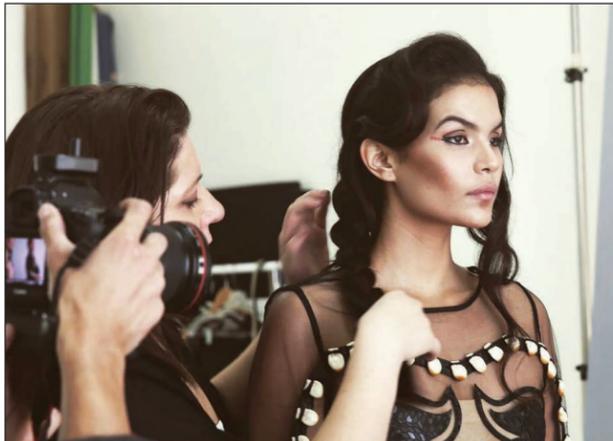
Yellowtail, who is a 2015 recipient of a First Peoples Fund Artist in Business Leadership Fellowship, now has her sights set on growing her business to include staff, a variety of merchandise and possible franchises.

"I see the vision for what we're able to do," she said. "I can't wait until I have a full team. But we're just a start-up right now."

Yellowtail moved to Los Angeles in 2007 after she graduated from high school to attend college at the Fashion Institute of Design and Merchandise. After graduating in 2009, she stayed in the area, working in the corporate fashion world and working on her own designs on the side.

"I was building my brand and clientele," she said.

Yellowtail said she learned valuable skills by working in the industry, but was discouraged by the cultural inaccuracies perpetuated about Natives through "ethnic-inspired" clothing lines in mainstream fashion. It spurred her desire to start her own line, and become an advocate for Indigenous fashion and storytelling.



Bethany Yellowtail prepares a model to show off one of her fashion designs.

When she decided to branch out on her own in January, she was prepared but nervous.

"Fortunately, I had paid my dues and built my way up," she said. "But it was hard to leave the corporate structure. I was making good money and it was security."

But since then, there's been no looking back.

Her online sales skyrocketed her first week and the buzz about her line has spread far and wide. The fellowship from First Peoples Fund was a part of that as she was able to fund a marketing campaign that included a fashion campaign that employed Native models, photographers, assistants, and editorial writers.

Most recently, Yellowtail dressed Inez Jasper for the MTV "Rebel Music" special, something she has done for the Native artist multiple times. But the best thing about her new endeavor, she said, is being able to weave a story through fashion.

"The imagery is what inspires me and what story I want to tell," she said.

Some fashion designers design fashion lines based on the current trend of colors or themes. "They might decide 'summer romance' is the theme," she said. "But I take a more in-depth look. I want to tell the story of where I'm from."

That oftentimes takes her right back to Montana and the reservation. At the beginning of the design process, she creates a design board with images of her ancestors, family, people she grew up with and traditional regalia.

"I start connecting the dots for the textiles, the color pallet, and the beadwork," she said. "I'm trying to be careful and meticulous."

Yellowtail was able to share her work with fellow Native artists at a recent First Peoples Fund training in Santa Fe. "I felt so much more confident to know that there's a place for what I do," she said. "It's hard when I'm in L.A. and brands fit in a certain mold. It's cut from the same cloth and I'm not. It's hard not having someone you can relate to."

The trip with First Peoples Fund changed that. She was inspired by the artists she met, and instantly felt a connection with their work and lives. "It's a different medium, but we all have the same vision," she said. "It's about moving our culture forward. To know that I have those resources, I can't even put a value on that."

For more information on Yellowtail, visit www.byellowtail.com. To see her fashion short film, visit <https://youtu.be/IGRiAWzqIPc>.

– Courtesy of www.firstpeoplesfund.org



7

Planning underway for 2016 Montana Indian Business Alliance Conference

The Montana Indian Business Alliance is currently planning the Montana Indian Business Alliance Conference, slated for May 17-19, 2016 at the Best Western Heritage Inn in Great Falls. The conference will feature national and local presenters committed to the growth of Native American small business ownership.

If you are interested in the planning process there are opportunities to join three committees: Building Business Resources, Business Finance and Infrastructure and Governance.

A planning Indian Business Alliance Summit will be held from 10 a.m.-3 p.m. Oct. 6 in Billings. For details, contact Dr. Johnel Barcus, MIBA executive director, at johnelb@mibaonline.org.

New loan program helps Native businesses

The Montana Department of Commerce has recently rolled out a new loan support opportunity for funders to include more Native American-owned businesses in their loan portfolios.

The Native American Collateral Support Program (NACS) provides collateral support funding to lenders for Native American-owned businesses that have all the C's of lending (credit, capacity and capital), except for a shortfall of available collateral. Lenders identify an eligible Native American-owned business, complete the NACS Lender Participation Form and then apply for collateral support funding to offset the lack of collateral the business is experiencing.

Review program guidelines and access NACS forms at businessresources.mt.gov/NACS.

For more information on the program, contact program manager Philip Belangie at 406-721-3663 or nacs@mt.gov.

Intern opportunity available for American Indian college students

The Montana Indian Business Alliance (MIBA) has openings for two paid intern positions. The MIBA is looking for a progressive American Indian college student attending college in Montana who would like to work with leading American Indian professionals in business and economic development and coordinate MIBA's efforts to promote private Indian business in Montana. Interested students are encouraged to apply soon.

For more information contact Dr. Johnel Barcus, MIBA executive director, at johnelb@mibaonline.org.

People Before the Park

By Sally Thompson, the Kootenai Culture Committee, and the Pikunni Traditional Association

Before the Crown of the Continent was a national park, it was a homeland to the Kootenai and the Blackfeet peoples. In *People Before the Park, The Kootenai and Blackfeet Before Glacier National Park*, a new release from the Montana Historical Society Press, these tribes share their traditions – stories and legends, foodways and hunting techniques, games and spiritual beliefs.

The Kootenai and Blackfeet knew how to make a home in the mountains. They knew where to find reliable root crops and berries and where to find potable water and rich fields of grass to sustain their tired horses after a journey across the mountains. They knew what to expect as the seasons unfolded, year after year. In *People Before the Park*, they share their knowledge.

The Kootenai lifestyle, before the reservation era, was migratory but far from random. For the Kootenai, the journey to a new camp location was more than a means to an end. Food and medicine were gathered along the way, important places along the trails were revisited, and laughter was common. Stick games, horse racing, and storytelling contributed to the wealth of daily life. The traditional Kootenai lifeway was one of full living in response to the foods that the unfolding seasons provided.

The Blackfeet world is defined by a sequence of ceremonies, bundle openings, and

the Medicine Lodge, the Okan. In the Blackfeet world, people knew where they were in the great cosmos by carefully observing

natural patterns. In the days when buffalo still roamed the land, they knew when to travel and when not to travel and knew where different foods would be ready, and their travels were dictated by this cycle.

Each location was known for the resources it held, whether they were plant, animal, or mineral, and year after year, Blackfeet people returned to these locations.

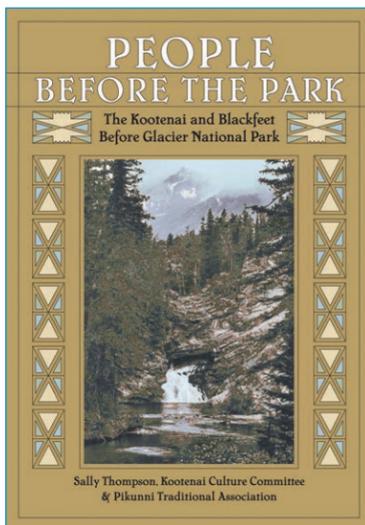
By the end of the 19th century, when the tribes were confined to reserva-

tions, this lifeway slowly came to an end.

The people have not forgotten, though, what they were taught at the beginning of time. The elders still tell of the days when the tribes made their seasonal rounds, and share these stories in *People Before the Park*.

Missoula author and anthropologist Sally Thompson has spent over 30 years working with the native tribes of the West. She has worked as an archaeologist, ethnographer, and ethnohistorian along the Rocky Mountains and in the Southwest. As founder and director of the Regional Learning Project at The University of Montana from 2001 to 2010, she oversaw a team of specialists focusing on regional history, geography, and culture. During these years, she interviewed more than 200 elders and educators from 37 tribes and produced documentaries, websites, and DVDs with teacher guides.

The Regional Learning Project creates opportunities for Indian people to speak for themselves about their histories and cultures.





8

Helena hosts MAP's Celebrate Montana Art

By Sheri Jarvis
Folk Arts and Montana Artrepreneur Program (MAP) Director

The Montana Artrepreneur Program (MAP) will host its fifth annual Montana Artists' Gathering Nov. 12-15 in Helena. The event is comprised of two parts: the first, a showcase of MAP artists and their work called "Celebrate Montana Art"; and the second, professional development workshops for MAP artists aimed at expanding artists' knowledge of relevant topics within the profession of art and entrepreneurship and cultivating community within the network.



MAP artist Bev Polk at last year's Celebrate Montana Art.

clients such as Chase, Vonage, P&G, Alaska Airlines and Philips. He is also the founder of IdeaMensch, a community of entrepreneurs who share stories of bringing their ideas to life.

A first-generation immigrant from Germany, Schulzke came to America as an exchange student at age 16, landing on a cattle ranch in Hamilton. He is a 2002 UM business graduate.

The conference will wrap up with an awards breakfast and closing words of inspiration from former MAP director Dr. Edrienne (Cindy) L. Kittredge.

In addition to creating and developing the Montana Artrepreneur Program, Kittredge received the Montana Governor's Humanities Award in 2003 and was honored with the Blackfeet name of Osska-akii (Blue Sky Woman) in 1996. She has a doctorate in education from MSU.

Celebrate Montana Art

Our showcase and sale, "Celebrate Montana Art," is a high-quality indoor booth show featuring the best of the best work of the artists in our program. Just in time for holiday sales, artists will be ready to tell their compelling stories – the "why" of what they do, and share their incredible talent with shoppers on both Friday and Saturday.

The show will be open to the public from 4-8 p.m. Friday and noon-6 p.m. Saturday at the Red Lion Colonial Inn.

Montana Artists' Gathering

Getting together is the best part! Each year participants come from across the state to

reconnect with old friends, meet new ones, inspire one another, and urge each other to lean in to the power of exchange. Topics for this year's Gathering include: social media, e-commerce, wholesale tradeshows, licensing, residencies and fellowships, copyright law, photography, process vs. product... It's a veritable infopalooza of valuable learning!

Kicking off the conference will be a dinner discussion about marketing and online business strategies with Mario Schulzke from The University of Montana. Schulzke is UM's assistant vice president for marketing, overseeing marketing, branding, social media and website development. He came to UM in January 2013 after spending 10 years managing digital strategy teams at ad agencies WDCW and R2C Group, where he led campaigns for

the Montana Artrepreneur Program, Kittredge received the Montana Governor's Humanities Award in 2003 and was honored with the Blackfeet name of Osska-akii (Blue Sky Woman) in 1996. She has a doctorate in education from MSU.



Sign up for MAC's eNews

Between the quarterly issues of the *State of the Arts*, our staff publishes four separate e-newsletters with opportunities and information:

- Artists' email newsletter
- Arts Educators' email newsletter
- Arts Organizations' email newsletter
- Public Artists' email newsletter

Our eNews contain information that has deadlines that are too short to make the *State of the Arts*. If you'd like to sign-up for one or more of these, please offer us your contact information and what you'd like to receive at: art.mt.gov/resources/resources_soasubscribe.asp or send us an email at: mac@mt.gov.

Applications open for next year's MAP program

By Sheri Jarvis
Folk Arts and Montana Artrepreneur Program (MAP) Director

The Montana Artrepreneur Program (MAP) is taking applications for 2016! MAP is an art-centered business development program taught by working artists and open to all visual artists. The program:

- Provides more than 40 hours of college-level instruction;
- Reviews 35 practical business tools;
- Demystifies the world of business; and
- Affirms the title of "Artist" as a credible profession.

At the program's heart is the philosophy

that a sustainable career in the arts is attainable by advancing one's proficiency in a chosen medium; understanding and proactively engaging in the arts community; confidently articulating one's story and purpose as an artist; and strategically seeking patrons for one's work.

Artists in the program report increased sales of 86% with a net gain of up to 275%, providing proof that the program works. The Montana Artrepreneur Program has earned national acclaim and has documented impact for more than 350 artists across Montana.

The course is comprised of:

- Four 10-hour workshops and four-to-six

optional two-hour workshops;

- Field trips to wholesale/retail markets and galleries;
- The annual Celebrate Montana Art indoor booth show and Montana Artists' Gathering professional development workshops; and
- The annual Art Across Montana juried museum show.

Participating in MAP requires a commitment to attend all workshops and to financially invest in one's business of art. There is a moderate fee and application process.

For more information, contact Sheri Jarvis: sherijarvis@mt.gov or 406-865-0884 or visit www.art.mt.gov.

APAP launches "listen and learn" session in Missoula

By Cinda Holt
MAC Business Development Specialist

The national service organization for performing arts presenters was in force when they gathered in Missoula with local presenters in July. The Association of Performing Arts Presenters (APAP) is the national service, advocacy and membership organization for presenters of the performing arts; APAP is dedicated to developing and supporting a robust performing arts industry and the professionals who work within it.

APAP was represented by Chairman of the Board Michael Blachly, President and CEO Mario Garcia Durham, Vice President of Programs and Resources Scott Stoner, Member-

ship Director Sue Noseworthy and Manager of Programs and Resources Kalyn Saylor. Jean Cook, a consultant with EmcArts' Innovation Lab Project, also joined the group and helped facilitate the meeting, which was held at MCT Center for the Performing Arts.

The Missoula Cultural Council steered the coordination effort and co-hosted the day-long gathering, which drew full representation from the local world of presenters.

With Missoula as its kick-off event, APAP undertook a series of "listening and learning" sessions nationwide to hear from presenters about current developments and concerns in the field.

From the full group, APAP wanted to

learn "What Makes Missoula a good place to live?" and "What are key factors necessary to sustaining and strengthening community engagement?"

They also wanted to gain an understanding of our region's culture, and to that end they invited a few folks to offer up "Snapshots" in the form of a scripted conversation. They asked Linda McCarthy (Missoula Downtown Partnership), Nick Checota (Top Hat Lounge), Kia Liszak (Zootown Arts Community Center) and Joseph Grady (a University of Montana student advisor) to respond to questions such as: how do you know if you are doing your job well? And what are your hopes and dreams for the future?



A slew of local arts presenters met with APAP representatives, including (front row, left-to-right): Greg Johnson, Amy Ragsdale, Corky Clairmont, Jean Cook, Linda McCarthy and Michael Blachly; second row: James Grunke, Steven Calm, Chris Neely, Janaina Vieira-Marques, Tom Webster, Rebecca Schaffer, Sue Noseworthy, Barb Nielan, Kia Liszak, Gita Saedi Kiely and Cinda Holt; and back row: Matt Loehrke, Mikaya Brown, Willie Brown, Tom Bensen, Nick Checota, Marlene Hendrickson, Jonathan Driscoll, Terri Elander, Marc Moss, Mike Morelli, Joseph Grady, Arni Fishbaugh, Scott Stoner and Mario Garcia Durham.



The Association of Performing Arts Presenters (APAP) was represented by Jean Cook and Michael Blachly (front row); and Scott Stoner, Mario Garcia Durham, Sue Noseworthy and Kalyn Saylor (back row).

ABOUT MUSIC — By Mariss McTucker

Aran Buzzas:

MacDonald Pass

The third effort by Missoula guitarist/songwriter Aran Buzzas features 10 originals and one cover (“The Wild Rover”), recorded with a host of local talent. Buzzas has a genial baritone voice and sings in a style he calls “homegrown Montana folksy tonk.”

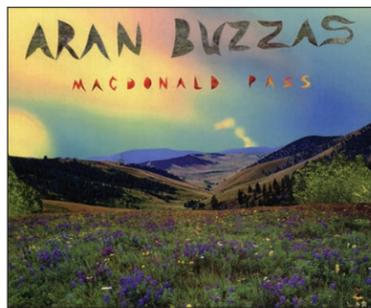
He credits classic and outlaw country, and Irish folk music as influences. Witness “The Richest Hell on Earth,” which Buzzas opens on the bouzouki with a bit of Irish flair. He tells the story of a man who comes to America to work in the Butte copper mines, enduring a joyless existence. Fiddler Grace Decker bows triplets in accompaniment.

The title tune, “MacDonald Pass,” is a belt-buckle shiner with a train whistle, and oozy pedal steel from Gibson Hartwell; Caroline Keys sings harmony. On “Waltzing” we hear Decker sawin’ on the fiddle and Sam Nasset adding electric guitar licks.

“Til Yellowstone Blows” is a tongue-in-cheek country toe-tapper; it’s Buzzas’s whimsical take on life, knowing Montana sits on the world’s largest caldera that geologists warn could blow at any time.

Travis Yost on bass, Andy Dunnigan on Dobro, and Matt Cornette on banjo round out the first-rate batch of pickers.

Visit aranbuzzas.com.



Sean Devine:

Austin Blues

Livingston guitar-playing troubadour Sean Devine has his third recording out. Devine, who grew up in a musical family and cut his teeth on jam sessions at Doc Allison’s farm, played his own songs solo and in bands early on. He’s played around the country and in England, and produced albums for others (Ben Bullington’s *Two Lane Highway*, for one).

Last year he performed in Austin, and met musicians who felt like long-lost comrades. “Everywhere you turn is a rich legacy of singer/songwriters who never thought about making it on the radio,” he says.

Austin inspired Devine to write the title song, “Austin Blues.” A year later he was back to record it, and the rest of the album followed. Transplanted Montanans helped out, like bass player Kenny Williams, late of Montana Rose, and fiddle and mandolin player Bryan Paugh. Others provided drums, electric and steel guitars, bass, piano, organ, cello, and back-up vocals.

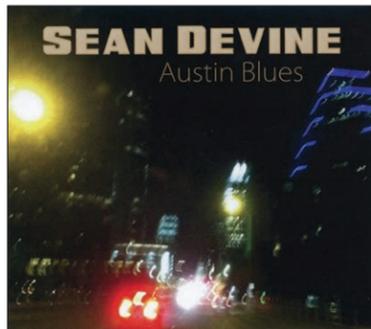
Like all good storytellers, Devine mines the deep well of introspection with thoughtful lyrics and pretty melodies. His soft, burry voice comfortably navigates both baritone and tenor ranges deftly as he sings in an almost conversational style.

Montana sits smack-dab in the middle of Devine’s heart, whether he’s coming or going, and some songs reference that. In “The Hi Line” he’s leaving the bitter cold of Montana winters, singing to a quick bluegrass sound; “I’m Going Home” has slide guitar and the clackety-clack feel of the railroad. “There’s something calling to my mind,” he sings, “a mountain stream, a clear blue sky.” It’s got a melody familiar yet new.

He sings with the piano on “Change Me,” and “I’ll Leave Anything Behind but You.” The bonus track is “Whiskey Creek,” a duet with fiddler Paugh. It’s a delightful and raw old-time number.

Lots of good stuff here. The seamless Austin production is superb, which should come as no surprise.

Visit www.facebook.com/seandevinemusic.



Sean Eamon

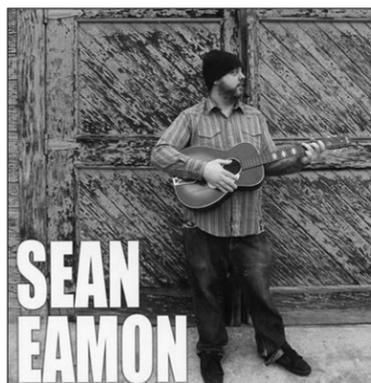
Butte/Anaconda songwriter Sean Eamon says his style is folk and blues, and that he writes modern songs mixed to the old sound of country. It’s a different, and authentic sound; his craggy baritone voice is coupled with a dance-hall melange of instruments.

Musicians from Livingston to Missoula provide accordion, steel guitar, banjo, Dobro, cello, fiddles, ocarina (!), horns, and percussion (sans a drumset), making for an infectious brew. Snappy melodies abound, although not all the lyrics are giddy. This makes for good contrast in songwriting.

Eamon was born in Butte – perhaps that’s why there are plenty of drinkin’ references in his songs. The uptempo “Fairy Tales and Broken Cigarettes” bounces along with a peppy beat; “When I Drink” has a bluesy feel.

“The Hand of God” is a sweet waltz, a hymn with a lovely recurring accordion riff. “Ponderosa Pine” is a pretty country tune with a bounding stride, Eamon pounding it out on the rhythm guitar.

Accordions are nearly always associated with polka music, but that’s not true in this case. The band plays with a lush sound in many styles. However, “Farmer John” throws a wrench into the mainly danceable atmosphere: it’s a strange and riveting tale about murder that’s especially suited to Eamon’s emotional delivery. He calls it “a piece of creative writing about the nature of sin,” and it sticks with you.



Beloved Bitterroot musician facing Alzheimer’s



Chip Jasmin and a young friend

Chip Jasmin has spent decades promoting music and music education in the Bitterroot Valley, and far beyond. His passion is sharing folk music, and the stories it has to tell. He has made a career out of visiting classrooms and communities, sharing and teaching musical skills to children and adults alike.

Now, Jasmin is facing a diagnosis of Alzheimer’s disease. A number of Jasmin’s friends, along with his son, Cove, organized a fundraiser Aug. 22 in Hamilton that featured music by some of western Montana’s best-known musicians, including members of the Big Sky Mudflaps, Shakewell, Three Eared Dog, and many others.

The “Chip Jasmin Appreciation Fund” is administered by the Bitterroot School of Music, a tax-exempt organization, and checks should be made out to the “Bitterroot School of Music” with Chip Jasmin in the memo. Donations may also be sent to the Bitterroot School of Music, 100 Skeels St., Ste A, Hamilton, MT 59840.

Through his music, Jasmin has shared his love of world cultures and history. His soothing, melodious voice is familiar to thousands; if they didn’t meet him in a classroom, they heard him playing at public concerts, on the radio, or playing background music at events.

They’ve marveled at his instrumental virtuosity, picking up the fiddle, the guitar, the accordion and more, with equal ease, and beating out rhythms on a dazzling variety of percussion instruments. Now, say his friends, the “Chip Jasmin Appreciation Fund” is an opportunity to give back to Chip, in gratitude for his musical gifts. For more information, contact Cove Jasmin at 406-381-6642.

— By Russ Lawrence, excerpted from the *Bitterroot Star*, Aug. 18

“My Honey,” comes next, as if to banish the foul ambience of the last tune. This romantic number finds Eamon gushing over his sweetie with a good two-stepper. Combine dance music with deeper material, as Eamon does here, and you’ve got something. Visit seaneamon.com.

David Raba: *Become*

CD Baby calls David Raba’s style “alternative folk.”

The Conrad musician and guitarist writes poetry, and weds guitar and vocal melody with almost stream-of-consciousness writing; this brings tension to his originals. His writing is partly colored by mixing with people from other cultures as he grew up, and living as a monk for a period.

In one song, “Berlin, Germany,” he recounts the tumultuous years around the time the Berlin Wall fell. “Berlin, Germany, unholy grind,” he sings, “a stain on time, break fast ‘89.”

Raba’s agreeable baritone quavers as he enunciates words, and he elongates some for effect. In “Container, 1964,” he sings, “from Slovakia to the state of Montana ...,” stretching the names for emphasis. He is adept at prosody: in the same song, he sings, “silently all energy gains momentum,” scurrying through “momentum” as if to demonstrate its speed.

Raba at times silences the guitar while he sings, letting the whispery quiet of his voice do its work. He brings an unusual feel to his writing, to be sure.

Visit www.cdbaby.com.

david Raba *Become*



The Kenny Coen Project: *Who is He?*

Somers resident Ken Sederdahl, guitarist/vocalist of the Flathead Valley’s Kenny James Miller Band, and two pals have released a CD that professes their devotion to the Lord. This is Sederdahl’s fourth CD; he and bass player Chris Coen, alums of the valley’s long-time group Blue Onion, joined YWAM ministries’ drummer Adam Cullen to lay down some Sederdahl originals along with devotional songs from others. The band’s moniker, as you might guess, is a combination of Sederdahl and Coen’s names.

The album was recorded live in four days. The 13 tunes capture the raw emotion of the fellows’ deep faith. The guitar player says he “loves to be playing in a solid power trio, performing original music. And some beefy versions of some praise and worship covers.” He says his songwriting is inspired by his beliefs, but he never wants to “be pushy with it.”

Coen adds, “I would say we’re not your traditional blues band. We like to rock it and we like to play it hard.”

I’ll say! Fueled by the dynamite Coen/Cullen rhythm section, powerful vocals, and expert guitar chops, the sound is muscular and expansive. On the title song, “Who is He?” Sederdahl belts out lyrics in his gravelly, distinctive baritone and adds killer guitar riffs between verses. The album is replete with the guitar styles of his many influences – Jimi Hendrix, Robin Trower, and Stevie Ray Vaughan among them.

Robert Lowry’s “Nothing But The Blood” is a struttin’ rocker with meaty guitar chords and wriggling lead work. There’s thrilling gospel music as well.

Peter R. Scholtes’s “They’ll Know We Are Christians,” is performed almost as a chant, growly and deliberate, with a searing guitar solo. John Newton’s revered hymn, “Amazing Grace,” has the original lyrics, but a different tune; a hypnotic riff propels it. Sederdahl’s voice gives it the depth it deserves.

The instrumental finale, “Door Jam,” cooks like crazy. Cullen cements the cadence while Coen walks all over the five-string bass and Sederdahl whips out lightning guitar licks. Visit the artists at kepmusic.com.



State of the Arts welcomes CDs

State of the Arts welcomes CD submissions by Montana musicians for inclusion in the About Music section. The recordings must be professional, commercially available, full-length CDs, with cover art and liner notes. Brief biographical information on band members would be helpful to the writer.

Please send submissions to either the Montana Arts Council, PO Box 202201, Helena, MT, 59620; or *Lively Times*, 33651 Eagle Pass Trl., Charlo, MT 59824.



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How to submit a book for State of the Arts

To submit a book by a Montana author for inclusion in *State of the Arts*' "About Books" section:

Please send a copy of the book to *Lively Times*, 33651 Eagle Pass Trl., Charlo, MT 59824; or submit the following information electronically to witeus@livelytimes.com or mac@mt.gov:

- Title, author, publisher, and month/year published;
- A brief description of the book (no more than 200 words), and a short bio of the author;
- A cover image: minimum 200 dpi in pdf, jpg or tiff file;
- If other publications or authors have reviewed the book, send a brief sampling of those remarks.

If you would like us to return the book, include a note with it saying so. (We will pay for shipping.)

E-books: We'll also mention books that are only electronically published: send title, author, a cover image, website for downloads, and a brief paragraph about the book.

Books submitted to *State of the Arts* appear in this publication at the Montana Arts Council's discretion and as space permits. They will not necessarily be reprinted in *Lively Times*.

ABOUT BOOKS

Non-Fiction

Historic Underground Missoula

By Nikki Manning

Author and anthropologist Nikki Manning began researching what lies under Missoula's streets when she chose the topic for her master's thesis at The University of Montana.

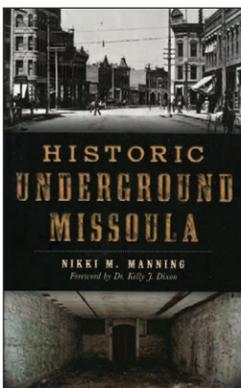
The goal of the Missoula Historic Underground Project (MHUP) was to validate "the stories of 'Chinese Tunnels' and underground activity by the Chinese" through carefully executed research. Could the investigation prove the existence of underground brothels, opium dens, liquor caches during Prohibition, secret doors for illegal deliveries, tunnels to avoid being seen above ground, and more?

The work plan narrowed the research to eight sites, and became a multi-class collaboration between the UM Department of Anthropology and the Missoula Historic Preservation Commission.

Steam tunnels, crawl spaces, damp basements with sealed-off doors, tiny closets with no clue as to their function, and more curiosities came to light through this fascinating investigation.

Drawings and photographs throughout the book illustrate the progress, which the author tells us is by no means done.

Manning completed a master's degree in anthropology with a concentration in cultural heritage and urban archaeology. She serves on the boards of Preserve Historic Missoula and the Missoula Historic Preservation Commission.



— Judy Shafter

Taming Big Sky Country, The History of Montana Transportation From Trails to Interstates

By Jon Axline

Jon Axline is uniquely qualified to describe the evolution of the Treasure State's highways and byways, having worked as the historian at the Montana Department of Transportation since 1990.

In the introduction he tells readers, "Montana's road system originated as aboriginal trails used by generations of Native Americans as they followed the bison herds." Subsequent explorers, traders, trappers, and settlers made use of these byways, some of which were eventually improved to accommodate wagon traffic.

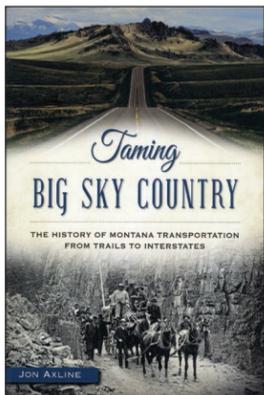
Most road improvements remained fairly local efforts until the creation of the Montana State Highway Commission in 1913 with the coming of the automobile. These two factors produced a revolution in road and bridge building, as the state's road system developed from rutted dirt tracks to paved four-lane highways in less than 50 years.

Connecting an area as vast and sparsely populated as Montana was fraught with major physical and financial challenges. Two world wars, periods of drought and economic depression affected the progress of infrastructure improvements.

The author skillfully weaves this information into an interesting timeline, naming the players, the politicians, the laws governing the industry, and so much more. The book is illustrated with historical black and white photos and color shots of several contemporary highway vistas.

Axline, who lives in Helena, is also the author of several other books, including *Conveniences Sorely Needed: Montana's Historic Highway Bridges*, and editor of *Montana's Historical Highway Markers*.

— Judy Shafter



The Mullan Road: Carving a Passage through the Frontier Northwest, 1859-62

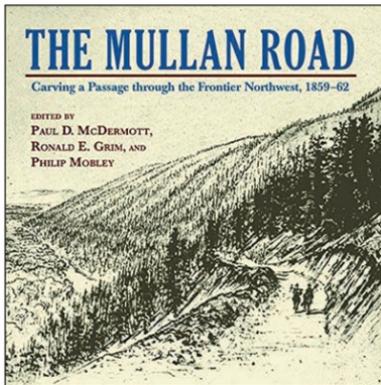
Edited by Paul D. McDermott, Ronald E. Grim, and Philip Mobley

Twelve top western historians have collaborated to produce this wide-ranging examination of the famed Mullan Road – the 624-mile military wagon road built between Fort Walla Walla, Washington Territory, and Fort Benton, in the future state of Montana.

The essays in Part 1 discuss John Mullan the man, his education, and his preparation for the massive undertaking he would lead between 1859 and 1862. In Part 2 the contributors trace the challenging experiences of Lt. Mullan and his crew during the road's construction, section-by-section and season-by-season.

Finally, the writings in Part 3 examine specific aspects of the expedition, including survey methods used, maps and illustrations made, Mullan's experiences with the Native Americans along the route, the economic impact of the road when completed, and even the precise yet lyrical language Mullan used in his official report.

Both an excellent resource for western history scholars and an absorbing chronicle for lay readers, *The Mullan Road* promises to inform, fascinate and inspire in equal measure.



Fiction

Havoc Red

By C. Margo Mowbray

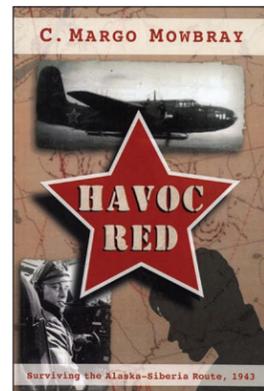
In her second novel, Polson writer and pilot C. Margo Mowbray fuses two passions – flying and World War II history – in a story that traces the treacherous route the Seventh Ferrying Group flew from Great Falls to Alaska, as they supplied the Russians with planes and war materiel. Mowbray's 1,200 hours in the pilot's seat are reflected in her sure descriptions of harrowing flights in sub-zero temperatures.

Her story brings together a motivated and accomplished young pilot who navigates whatever plane he's assigned "over ice as old as rocks and mountains thrust a mile-and-a-half high by a restless earth," and a young ex-con from Butte, released from prison to work as a mechanic at the airfield in Great Falls. Their paths merge on one ill-fated flight, as each seeks his own brand of heroism.

It also discloses treachery sanctioned at the highest levels of government – giving the Stalin-led regime access to top-secret information that could have hastened the Soviet Union's development of nuclear weapons.

Havoc Red marks Mowbray's second work of historical fiction; *An Answering Flame* won the 2014 Media Award from the American College of Nurse-Midwives.

— Kristi Niemeyer



This Is What I Want

By Craig Lancaster

Billings author Craig Lancaster unfolds his latest novel in the fictional town of Grandview, MT, "... on the edge of the biggest domestic oil play since Alaska's Prudhoe Bay ..." At the heart of the story is a family with a weighty history of emotional differences and desires.

Sam Kelvig has been the heart and soul of the town's annual Jamboree since its inception. An influx of new money, and the transient nature of workers in the neighboring oil patch, ratchets up his fear for the safety of the community when the celebration kicks off.

A mysterious explosion at the mayor's office immediately puts the town on edge, and the presence of a new female chief of police with a "just-try-me" attitude combine to make things interesting before the first keg gets tapped.

The Kelvig family is a complex clan, including the ailing, but still sharp matriarch; Sam's wife, who is weary of the constraints of marriage; a son, who is reluctantly coming home for the first time in years; his older and opinionated sister and her family; and Henrik, Sam's volatile older brother.

Combine these elements, plus a cadre of secondary characters, and the equation adds up to a collision of people trying to find their way, heal old wounds, and bury long-fueled resentments to salvage a future, not only for the Kelvigs, but for their community.

This is Lancaster's fifth novel; the freelance editor and graphic designer also published a collection of short stories, *Quantum Physics and the Art of Departure*.

— Judy Shafter



Mañana

By William Hjortsberg

Livingston author William Hjortsberg cuts a blood-soaked, crime-fueled swath through 1960s Mexico in his new novel, set "deep in the winter after the Summer of Love." It's a creepy, fun and frightening ride.

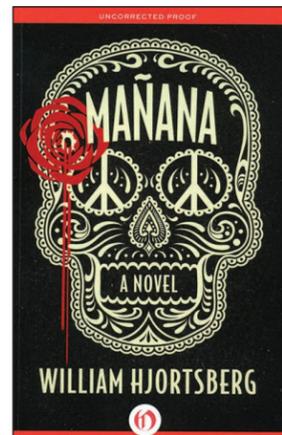
Laid-back hippie Tod wakes up from his first-ever hit of heroin, covered in blood and in bed with a stabbed hooker. His wife has disappeared with the trio of criminal compatriots who live next door – aging Doc, who quotes Kahlil Gibran; the menacing Shank, who grins "like the label on a poison bottle"; and charismatic Nick, looking like "a youthful Cesar Romero." He's left with no money, a battered VW microbus, a stash of pot and a significant chunk of missing memory: Had he stabbed the woman, or was he "the passed-out fall guy" for a violent murder?

He chugs off in Bitter Lemon, resolved to find his wife, who might have been kidnapped by the thugs, and discover what had happened in that cheap duplex in Barra de Navidad.

The hapless hippie turns out to be surprisingly resourceful while tracking down the truth. "I'd searched for the heart and soul of midnight all my life," Tod reflects. When he found it, "the romantic outlaw trail led straight to Frankie, bled-out on the bed in the other room."

"A kick-ass thriller that moves through Mexico like a scalded sidewinder," writes Carl Hiaasen. "As always, Hjortsberg delivers wild surprises, cool chatter, and raw, unforgettable scenes."

— Kristi Niemeyer



ABOUT BOOKS

Children

Isabella's Quest

By Sue Spinelli

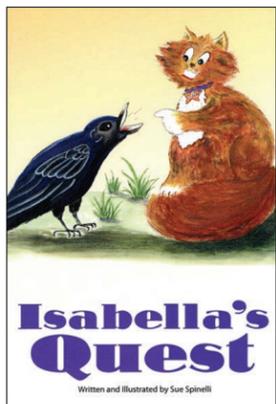
Belgrade author's latest work is a sequel to her previous children's book, *Isabella's Odyssey*, about the antics of a sassy Maine Coon cat.

Isabella was adopted by a veterinarian and his wife and generally has the run of their animal hospital. When the vet's wife, who is also his assistant, becomes ill, life changes for Isabella.

New patients are introduced, and situations yield subtle life lessons that the author illustrates through the actions of her quirky cast of animal characters, who talk to one another but retain their critter characteristics. The opportunity to work as an animal reading therapist at the local library presents itself to Isabella, and the results are very positive!

Spinelli and her husband owned and operated a veterinary hospital in Belgrade for 25 years. She is active in a local writers' group and designs and sells art cards.

— Judy Shafter



Tunnel Vision

By Susan Adrian

Jake Lukin does the one thing his dead father advised him to never do: as a party trick, he shows off his peculiar ability to “tunnel” into the minds of others, and discover precisely where they are, and what they’re thinking, feeling and doing by simply touching one of their belongings. His teenage friends are freaked out. And DARPA, a secret government agency, is determined to turn him into an “asset.”

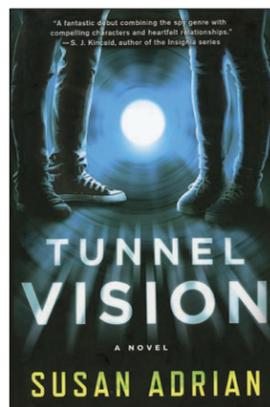
Suddenly, Jake is hostage to his talent. Flanked by round-the-clock bodyguards and stalked by menacing strangers, he sacrifices his future to keep his mother and sister safe.

With help from his mysterious and resourceful Russian grandfather and a bright, plucky girlfriend he finally escapes his keepers, only to find even greater peril on the open road.

In her debut novel, Butte author and scientific editor Susan Adrian delivers an enthralling, adrenalin-inducing thriller that also raises challenging questions about personal freedom vs. government control.

“Twists of plot, kids outsmarting the bad guys, and a relatively low-tech but fascinating superpower ratchet up the action to a bizarre conclusion that begs a sequel,” writes *Booklist*.

— Kristi Niemeyer



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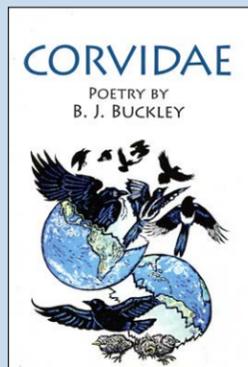
Poets & Writers publishes MFA Nation 2016

As a supplement to the extensive editorial coverage of MFA programs in the September/October issue of *Poets & Writers Magazine*, the publication has simultaneously released *MFA Nation 2016: A Compendium of Graduate Programs in Creative Writing*.

Written, researched, and fact-checked by the staff of *Poets & Writers Magazine*, the compendium provides detailed listings for more than 170 full- and low-residency programs in creative writing, including information about core faculty, funding, tuition, application fees, and deadlines – plus a regional index, a cost-of-living comparison, and a handy Application Tracker.

Learn more at www.pw.org.

Six collections of poetry



A veritable mob of poetry books flocked across our desks this year (borrowing from **B.J. Buckley's** book *Corvidae*), and since we only have one issue of *State of the Arts* to recommend these efforts before the year is past, here goes:

Buckley, who lives in Power, pays homage to crows, ravens and magpies in a collection that's playful and gruesome, biting and beautiful. In “Again, Ravens,” she notes of a wolf and birds, ravaging the carcass of a freshly killed doe: “Death’s mathematicians,/ their abacus:/ blood’s delicate/ beady/ slide/

down bars/ of bone.”

And who among us would not recognize the “Piebald Valentine”? Magpies, she notes “are utterly, implacably/ true: love is fierce. Anything soft exists/ to peck,/ to pierce,/ to nourish –/ Learn, sisters./ Flourish.”

Birds of the Corvidae family are known for keen intelligence and an unnerving appetite for the leavings of death; those talents have anchored them in myth and poems for centuries. Buckley adds to this lexicon a fierce imagery and deep affection. Vivid woodblock illustrations by Wyoming artist Dawn Senior-Trask illustrate the book.

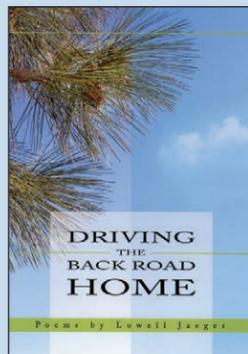
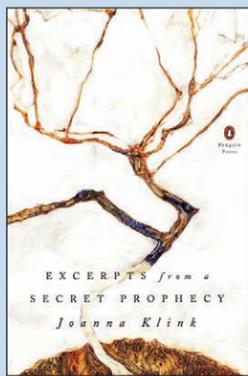
“These poems, spare, sharp, and specific, take flight with endings that pack the punch of relevance, speak the truth of interconnectedness,” writes author Joan Gelfand.

Joanna Klink's stunning collection, *Excerpts from a Secret Prophecy*, portrays and grieves an imperiled planet. In a lament for Terrebonne Bay, “Sweet crude oil, orange as rust,/ finds an open pathway into the marsh./ And what you thought would be your home,/ lush with grasses, is no home ...”

In “3 Bewildered Landscapes,” she asks, “Can you alter the scope of your own loneliness. Can you touch/ one thing that will not vanish ... If you hear me, come quietly./ I would not lose my hold on this delicate earth.”

Here is an author so aligned with her craft that we savor what she says, at the same time marveling at how she says it. Louise Glück calls her books “an amazing experience: harrowing, ravishing, essential, unstoppable.”

The Missoula poet, who teaches at The University of Montana, is the author of three previous collections, *They Are Sleeping*, *Circadian* and *Raptus*.



Driving the Back Road Home, the fifth collection by Flathead Valley poet and teacher **Lowell Jaeger**, takes a Gary-Snyder-esque delight in the moment.

In the title poem, Jaeger pauses to watch two horses “shudder prance preen” while a sudden shaft of sun melts “the overcast/ I’ve carried with me/ all this/ important nonsense/ blindingly simple/ suddenly.”

His story poems take a quick dip into impermanence: tree fellers whose big chunk of downed fir leaps across a highway “like a mad rhino” barely missing an oblivious motorcyclist, a school bus and a semi; a black

hearse with a “cadaverously pale” driver; the back-country mercantile’s “sweet yeasty rising/ of muffins plumped just right.”

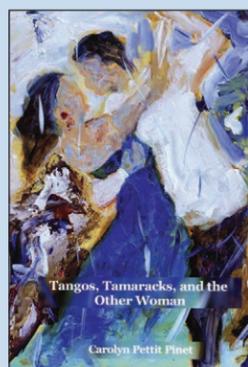
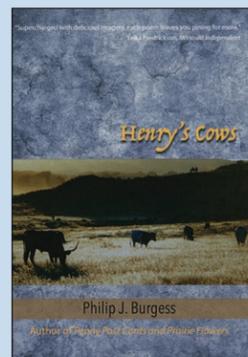
And somehow, the undercurrent of each poem evokes the poet’s own pleasure in offering them: “glad/ in the loneliness of my bones/ as a man can ever be.”

“His poems remind us of the beauty and wonder that awaits us when we pay attention,” writes poet Richard Vargas.

Henry's Cows by **Philip J. Burgess** takes us on a meandering road trip back to his roots in eastern Montana, near the confluence of the Yellowstone and Missouri rivers. He introduces a landscape that sheltered “four generations of strong-willed matriarchs and patriarchs./ suicides, disappeareds, depressives, gypsies, schizophrenics and alcoholics./ We did not live gently with our tendency to accept suffering ...”

He travels the rutted roads of his childhood, a harsh, austere landscape punctuated by “a lot of honkyockers’ busted dreams”; and fashions portraits of old-timers as lucid as black and white photographs: Henry, “the biggest cowman in the county but you’d never know it/ by the dust piled up on the dashboard of that old pickup”; the horse-killer who remembers “wild mustangs flowing like water over a broken sky-line”: and Florence, whose hands “hang now like over-ripe fruit/ from gnarled and weary branches.”

Burgess also wrote *Penny Post Cards* and *Prairie Flowers* and *Badlands Child*.



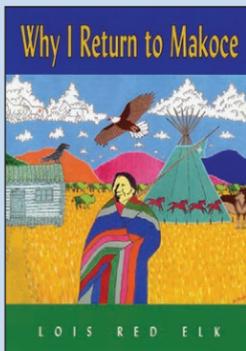
Bozeman author **Carolyn Pettit Pinet** finds kinship in poetry and tango: “Both embody the paradox of ‘alone-together.’ The tango dancer must work on the intricate figures alone, but with a partner in mind. Poetry too is a solitary practice, but it reaches out to others – to amuse, provoke, console, exhilarate, move – whatever catches the imagination in the moment.”

Those passions collide and complement in *Tangos, Tamaracks, and the Other Woman*. Her world is informed by blackbirds, grebes, blue herons and raptors; cancer, loss and menopause; newborns, lovers, grandchildren. The beauty and complexity of a full life

spills off the pages: “Alone, in close embrace,/ as in the first tangos,/ we step out./ No matter who leads/ or follows,/ the bandoneon wails/ and our feet, entangled,/ dance on.”

Pinet grew up in England and taught in MSU’s Department of Modern Languages for 30 years. She was nominated for a Pushcart Prize, and won an Allen Ginsberg Poetry Award for “Ellie and the Thousand Cranes,” which appears in this collection.

— Kristi Niemeyer



Many Voices Press at Flathead Valley Community College in Kalispell released *Why I Return to Makoce* by Dakota/Lakota poet **Lois Red Elk**.

Red Elk, an adjunct professor at Fort Peck Community College, returns us to a sacred world, where children casually coexist with spirit relatives, “our light was an invitation for all the/ spirits to approach”; and the sweat lodge invokes the Great Mystery: “In the recreated womb made of willow,/ steam and bright sun rocks, we share our/ sacred essence with the Hunkake.”

There’s wisdom enough for a lifetime in Red Elk’s memories of her childhood, and ongoing connection to her ancestors and Makoce – the Earth “that matches our pulse.”

“...there are answers here, but more importantly there are some delicious questions, some compelling invitations,” writes author Kim Shuck.



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Alpine Artisans hosts Tour of the Arts

The 2015 Alpine Artisans' annual Tour of the Arts, Oct. 10-11, features the work of over 25 artists in five artist studios, three galleries and three historical museums in Seeley Lake, Condon and Ovando. The tour is held annually in mid-October to highlight the natural beauty of the Western Tamaracks as they turn a bright yellow and orange, lighting up the Seeley, Swan and Blackfoot valleys. The Tour of the Arts is an opportunity to visit artists in their studios, see them at work, and learn firsthand about their art. This year's tour also expands the collaboration with local historical museums, with 11 artists demonstrating their work on location at Condon's Upper Swan Valley Historical Museum, Seeley Lake's Historical Museum and Ovando's Brand Bar Museum. Tour maps are available online at www.alpineartisans.org.

The 40-Year Club Grandstreet Theatre: "We dreamed it and it's still there"

The history of Grandstreet Theatre begins with the vision of Carl Darchuck, a Montana native, who returned to Helena in May 1975 to investigate the potential for starting a community theater, much as he had in Fort Peck, and Tacoma and Port Townsend, WA.

Within a month he and a handful of dedicated volunteers had established a stage in the ballroom of the historic Placer Hotel and Grand Street Theatre (now Grandstreet) opened its first production, "How to Succeed in Business Without Really Trying," in August of that year.

In the fledgling company's first 10 months of operation, the troupe produced 10 shows on a postage-stamp-sized stage, entertained some 8,000 theatre-goers, and recruited an estimated 150 volunteer actors, technicians and musicians.

But when the handsome old Unitarian Church, built in 1901 of rose granite, became available in 1976, the young company forged ahead.

The church was turned over to the city in 1933 to serve as an interim library. But the original architect's plans for the church had called for a stage, auditorium, box office and dressing rooms, so the bones of a theater were imbedded inside the old building.

A local architectural firm donated renovation plans, and the theatre's staff and members went into action. "These things are born of effort," Darchuk told the *Independent Record* recently. "We were working so hard and around the clock."

But a major question remained: How

could a year-old theater group finance such a project? The answer: Land valued at \$50,000 was donated by local ranchers Esther and Wib Harrer. The theatre in turn sold the land and used the proceeds to resurrect the building.

Even as they transformed the library into a theatre, staff and volunteers were rehearsing "Man of La Mancha," an ambitious new play for their new home.

"It was the perfect show," Darchuk told the *IR*. Just like the mad knight Don Quixote, "we dreamed it and it's still there."

Grandstreet Theatre School, introduced in 1984, has grown to a year-round attendance of over 300 K-12 students, and has been nationally recognized as one of the premier theatre education institutions in the country. Its director, Marianne Adams, was a finalist (from over 4,000 candidates) for the inaugural Excellence in Theatre Education Award at the 2015 Tony Awards.

Adams, who moved to Helena in 1985, recalls that Don and Janet McLaughlin, who were running the theatre at that time, were a font of information and inspiration. "It was really a family thing for them. They were just so knowledgeable," Adams told the *IR*.

Grandstreet remains "a family thing," introducing generations of children and adults to high-quality theatre, including current managing director Kal Poole, who fell under its spell as a child, when his mom was stage manager of "Pippin."

"I was floored by it," he told the *IR*. "It convinced me I wanted to be in the theater."

"Pippin" returned to Grandstreet's stage



Grandstreet Theatre: "Into the Woods"

this summer for its 40th anniversary season, and Poole returned three years earlier, taking the reins at the theatre in 2012.

Poole feels indebted, he says, to city officials who had the foresight to take on the old church, and lease it back to Grandstreet.

"It was designed to be a useful facility," Poole told the *IR*. "I don't think there's a busier facility in town."

And so it goes at Montana's oldest continuous, year-round community theatre. "I don't think a week goes by that we don't say how lucky we are to work here and how lucky we are to have this in the community," Adams told the *IR*. "It's just magical!"

Port Polson Players: "In Montana, you do it all"

"The theatre connection in Montana is family," say Neal and Karen Lewing. It's a family they've been a part of for more than four decades, including over 30 years as producers of the Port Polson Players, which just completed its 40th season.

The troupe was launched by Larry and Pat Barsness, the same duo who brought the Virginia City Opera House back to life in 1948, and Polson businessman John Dowdall.

The players delivered summer theatre in the old Lincoln School auditorium until it was demolished, moved to the Ancient Mariner Restaurant for three years, and then to the Wolf Den Alley Theatre for four years.

Neal Lewing joined the troupe in 1978, and Karen came on board in 1980. The two took over the company in 1983 when the Barsnesses decided to retire. Although it had been run solely as summer theatre, the Lewings knew they had to expand the offerings to survive.

They brought all their experience in theatre, including two-and-a-half years with Missoula Children's Theatre "where you do it all," to their new endeavor. They added community theatre and children's theatre in a unique three-tiered program, averaging nine shows per year. And they moved to new digs.

When the pro shop on the Polson Golf Course became available, Mission Valley Friends of the Arts transformed the log clubhouse, built in 1938, into an intimate theatre. The organization has since invested more than \$300,000 in the city-owned structure, while keeping its standing on the National Historic Register. Now known as Polson's Theatre on the Lake, it boasts a remarkable



Port Polson Players: Bob DiGiallonardo with Karen and Neal Lewing in "Gaslight." setting and up-to-date amenities.

Through the years, the Lewings have imbued their community with "grassroots theatre."

"In Montana, you do it all. If you're not on stage, you're in the scene shop or the costume shop or running lights," says Karen.

But therein lies the power of community theatre to change lives. "We've learned to just listen to who people are and encourage them to work with their talents," Karen says. "I just love seeing people discover themselves."

They've also tutored generations of kids; so many, in fact, that children of the children

they directed are now appearing in school productions. The legacy extends to their own children too. Daughter Anna toured with MCT last season, becoming the first offspring of touring actors to join the company.

The couple, who are closing in on their 36th wedding anniversary, admits it's been challenging to raise a family and find time for their marriage, especially during the 13 seasons they also ran the Old Prison Players in Deer Lodge.

When they were staging shows in Deer Lodge and Polson, "we were often directing shows in two different towns at the same time."

Their kids, David and Anna, were literally raised in the theatre. "We just took 'em with us, and made them a part of it all," says Neal. The youngsters showed up on stage and backstage too, where they often knew more about the production's logistics than their elders.

The Lewings also made their marriage a priority. "We really value our time together – nothing bumps into that," says Karen.

Communication is essential, along with respect for each other's talents. Karen directs and choreographs more than her husband, and Neal directs music, takes care of fiscal matters and maintains the archives. "We each have our separate duties," says Neal. "And then I do whatever she tells me to do."

Retirement doesn't appeal to either of them. "I can imagine slacking off a little," says Karen. "But I can never fathom just totally bailing. This is who we are."

"It's been a helluva ride," adds her husband. "It hasn't always been easy, but it's almost always been fun."

– Kristi Niemeyer

Big Sky Mudflaps: Still having fun

One of Montana's iconic bands – the Big Sky Mudflaps – turns 40 this year, and celebrated that landmark with three shows in September, including a performance Sept. 19 at "the place where it all began," Missoula's Top Hat Lounge.

The band formed in 1975 in Hamilton, with a name bestowed by Paul Stanton (the creator of Duckboy Postcards), who suggested they take advantage of the free publicity afforded by the backsides of pickups. Original members were David Horgan on guitar, Steve Orner on drums (soon to be replaced by Michael Lea), Beth Lo on bass, Dexter Payne on saxophone, Maureen Powell also on bass, and Steve Powell on piano.

Within a short time, the group branched out to places like Spokane, Bozeman, Helena, Billings, Portland and Seattle, playing an eclectic range of American music, from swing to R&B.

The 'Flaps recorded their first album, *Armchair Cabaret*, in 1979, and began touring nationally. They made two live appearances on the NBC "Today Show" and were semi-regular guests on NPR's "A Prairie Home Companion."

Their second album, *Sensible Shoes*, released in 1983, was selected by *Billboard* magazine as one of its notable albums for that year. *Shake, Rattle, & Roll*

See Mudflaps on next page



Big Sky Mudflaps: The current gang

ABOUT VISUAL ARTISTS

Brooke Atherton: "Material Cultures: Crossing Paths" Through Nov. 29 at the Emerson Center Lobby Gallery Artist's website: www.brookeathertonart.com

Billings artist Brooke Atherton shares 11 new works in her Palimpsest series. The canvases will be shown consecutively over two years, in three different venues and in three stages of completion. They are constructed from fabric layered on canvas backings, acrylic paint, and found objects.

Her mark-making techniques, which include burning, staining, tearing, and eroding fabric into new forms, emulate those forces that disrupt and reform the landscape.

Palimpsests refer to anything having diverse layers or aspects beneath the surface. Just as layers of the landscape evolve over time and ancient cities are built up with new architecture, her work explores the histories and identities of the past.

"This series speaks to our personal heritage," says Atherton, who hopes it can serve as a starting point "for conversations about how all of our paths cross at one point in time and space." Through this body of work, she plans to record both the general and intimate ways in which personal relationships and communities are formed.

The community is invited to participate in this evolving exhibit by writing the answer to the question "Where are you from?" on a fabric or paper hexagon. While the artist will provide hexagons, participants are encouraged to supply their own fabric or paper (any color, any pattern), especially if it relates to their own story or family history. Their answers will be incorporated into the evolving exhibition.

Atherton, a recipient of a 2013 Montana Arts Council Artist's Innovation Award, was part of "The Weft of Time, Border to Border," a group exhibit at the Yellowstone Art Museum in Billings. In the past year, her work was also featured in two Studio Art Quilt Associates (SAQA) national exhibitions: "Earth Stories," shown at the University of Central Missouri Gallery of Art and Design and the Kennedy Museum of Art in Athens, OH, and "Radical Elements," on display at the National Academy of Sciences in Washington, DC.

Richard Parrish, "Aerial Views" Through Oct. 24 at Turman Larison Contemporary in Helena Artist's website: www.fusiostudio.com



"Water - Line" by Richard Parrish

work and in the classes that I teach. I am particularly interested in the interaction of light and color in the environment and in my own work."

Rosella Mosteller, "Open Portfolios" Through Oct. 31 at the Hockaday Museum of Art in Kalispell Artist's website: www.mostellerphotos.com

Flathead Valley photographer Rosella Mosteller shares contemporary images from three of her web portfolios: "Touch of Nature," "Seasonal Flakes," and "Winter Writing." The exhibition has an educational component: visitors are encouraged to use their mobile devices to compare and contrast the framed photos in the exhibit with the same images



Work from the Palimpsest Series by Brooke Atherton

on her website. "This will enable exhibition attendees to see the differences that occur visually between web communication and the photos themselves," notes the artist.

The three portfolios reflect the artist's interest in

"unconventional exposure, distilled abstraction, and complex composition." They also capture "that slice of feeling and the outdoors that comes from being in 'Big Sky' country."

Mosteller's photography was recently chosen as one of the top ten entries for The University of Montana Chemistry Building Percent for the Arts call. Over several years, her images have been juried into exhibitions at the Custer County Heritage Center (now WaterWorks Art Museum) in Miles City and the Hockaday Museum of Art. Her work is also in the permanent collection at the Wave in Whitefish.

In 2011, she received her Bachelor of Fine Arts degree from the San Francisco Academy of Art University, and has studied at the School of the Art Institute, Chicago, and Flathead Valley Community College. As a student, she received the San Francisco Academy of Art University summer portfolio grant (2007), the Chicago Art Institute merit scholarship (1999-2001), and the Talbots Scholarship (2007).

Along with a group of talented women, she founded a nonprofit community center now known as the Stumptown Art Studio and Ceramic Annex in Whitefish. In addition to her work as a black and white photographic artist, she volunteers for the Stumptown Art Studio, where she leads the Cultural and Art History Club, and the Hockaday Museum of Art as a docent and exhibition preparator.

Kathryn Schmidt: Seen In Broad Daylight Through Oct. 24 at the Missoula Art Museum Artist's website: www.kathrynwschmidt.com

Bozeman artist Kathryn Schmidt returns to the animal and bird images of her earlier work in this exhibition. She uses deer images in a way that suggests vulnerability and at the same time perseverance; and the animals that show up on her canvases seem to be imbued with human qualities such as deep knowledge and empathy — somehow capable of making judgments and taking risks.

"These paintings, as always, are some kind of a record of my state of mind," she says. "Much as I like words and reading, I am not a writer nor am I as articulate as I'd like to be. But slowly searching for that defining image, brush in hand, suits me ... For several years I have thought of my paintings as being about climate change, the somber colors and images registering my despair as the evidence mounts."

Schmidt goes on, "This knowledge comes, ironically, at a time at which I realize what it means to have fallen in love with Montana. For the 30 years I've lived here, I have loved it, I thought. Not everything or every day — but after deciding not to move several years ago, I acknowledged a depth of feeling and commitment I wasn't aware of before. I used to laugh at how natives would scoff at newcomers, implying that they would never be locals in the true sense of the word. I think I understand now."

A native of Iowa, Schmidt earned her BFA at the University of Iowa before moving to New York City for two years to continue her art education. A Bozeman resident for 30 years, she has exhibited throughout the region, including exhibits at the Yellowstone Art Museum, Holter Museum of Art and Emerson Center of Arts and Culture, and her work is in collections throughout the area. She was awarded the Montana Arts Council Artist's Innovation Award in 2012 and was included in MAM's Montana Triennial: 2012.



"Where the Peaks Meet the Sky" by Rosella Mosteller



"Cranes" by Kathryn Schmidt



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Send your submissions for About Visual Arts

With About Visual Arts, *State of the Arts* continues to profile living Montana artists (no students, please), whose work is the focus of a current exhibit (on display during some portion of the three months covered by the current issue of *State of the Arts*).

Submissions must include:

- A digital image of the artist's work, with title of the piece (at least 200 dpi and 500kb);
- A brief bio and description of the artist's work;
- Dates and title of exhibit; and
- The gallery or museum name, town and phone number.

MAC will select submissions that reflect a cross-section of gender, geography, styles and ethnicity, and are from a mix of public and private galleries and museums.

Deadline for submissions for the January-March 2016 issue is Dec. 1. Send submissions to write-us@livelytimes.com with About Visual Arts in the subject line.

About Visual Artists is compiled by Kristi Niemeyer

Big Sky Mudflaps from previous page

debuted in 1987; *Cold Duck Time* appeared a decade later; and *Armchair Cabaret Live* arrived in 2000 (all five are available from Spud Records).

Payne left the group 1984 and was replaced by Chuck Florence on saxophone. The band lost founding member and pianist Steve Powell to cancer in 2013; his spot has lately been occupied by Jim Rogers, Bob Packwood, or Josh Farmer — all stellar players. Rich Brinkman has manned the drum seat for over 15 years, and an array of well-known musicians and alumni still show up on stage.

The group continues to explore new musical territory, including the fiery rhythms of Cuba and Brazil. Several members also belong to the Latin-jazz ensemble Salsa Loca, Western Union, the Ed Norton Big Band, Canta Brasil, Country Kings, River City Swing Band, Trio Noir, and Jazz Graffiti, among others.

In performance, the Big Sky Mudflaps try to present the full range of their stylistic repertoire, from Kansas City swing to Havana cha-cha-cha. Their hope always is that the audience will have half as much fun as the band. — David Horgan, BSM guitarist

MONTANA ARTS NEWS

Ben Steele Middle School (from page 1)



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Learning to work and think like an artist

For more than a decade artists and staff of ArtsConnection have engaged in the research behind the teaching of the arts and the influence it has on other areas of learning. They've also provided ways to incorporate an arts-based learning experience in the classroom.

Practitioners have identified two ways that learning in the arts has a profound influence on language development: It is inquiry-based; and it is experiential and kinesthetic, which makes learning memorable.

Learn more at www.edutopia.org.

Three of the speakers were former school board members: Connie Wardell, Karen Moses and Teresa Stroebe.

Stroebe called Steele "a fantastic art teacher" who continues to influence hundreds of artists and art educators today. Moses said that she favored naming the school for a woman until she heard Steele's name suggested.

"He is an ordinary, everyday human being who taught extraordinary things," she said.

Other speakers included Shirley Steele, Steele's wife, who said that her husband was "proud and humbled" to be considered for

"He's kind of the gold standard for good people."

— Al Swanson

the honor. She said he grew up with a strong attachment to the land.

"He's still educating people about the land through his watercolors," she said.

County Commissioner Bill Kennedy said he had accompanied Steele on an Honor Flight to Washington, D.C., in honor of World War II veterans.

"He survived to come back from World

War II and tell his story," he said. He also praised Rankin but said it would be better to name the school for a local person.

Other speakers praised Steele for his human decency and his ability to forgive the Japanese for his suffering during World War II.

"He's kind of the gold standard for good people," Al Swanson said.

One speaker called him a "true Treasure State treasure." Another said that naming the school after him would be "a love note to a great man from Billings, Montana."

Montana Clay: Celebrating Ceramic Arts Under the Big Sky

By Jeff Kuratnick
Paris Gibson Square Museum of Art
Education Director

Clay is fused into our state's heritage. Big Sky Country is home to some of the best ceramic artists – past and present – in the United States and the world, but why? Paris Gibson Square Museum of Art in Great Falls hopes to unlock the answer through its current exhibition, *Montana Clay: Celebrating Ceramic Arts Under the Big Sky*.

The exhibit, which opened Sept. 11 and continues through Dec. 1, showcases works by more than 75 artists who continue to help shape the force that is contemporary ceramic arts in Montana. The exhibition is a survey of the diverse artists who work in the medium, from potters focused on the vessel, to figurative sculptors and installation artists.

The museum's Thayer, Wylder and Rothschild Galleries house the extensive works of current members of Montana Clay. Works by past-masters in the field are on display in the Mungus-Volk Gallery, dubbed the Founding Mudders and Potters Gallery during the exhibition.

These 18 makers set in motion a ceramic arts revolution that started in Montana in the 1950s and spread throughout the nation to solidify ceramics as a viable contemporary art medium. Innovators Rudy Autio and Peter Voulkos, educators Frances Senska and Sister Mary Trinitas, art supporters Archie Bray and Branson Stevenson are among those who helped build the foundation from which the Montana Clay group continues to build.

Montana Clay is the brainchild of potter Julia Galloway, a ceramics professor at The

University of Montana. Since moving to Missoula in 2009, Galloway has worked steadily to develop Montana's active ceramic artists into one unified front.



"Swan, Awareness Series" by Adrian Arleo, whose work is part of the "Montana Clay" exhibit.

According to the Montana Clay website (montanaclay.org), the group is focused on "full time active makers, artists, craftsmen, schools, art centers, and galleries that are invested in the preservation, promotion and advancement of the ceramic arts in Montana through shared resources, networking, open dialogue and advocacy."

Through an ever-evolving slate of artists living and working in Montana, the organization is currently thriving. In addition to the exhibition at The Square, Montana Clay's current membership will also show work in conjunction with the National Council on Education for the Ceramic Arts (NCECA) conference in 2016 in Kansas City, MO. Plans are also afoot for Montana to host the International Wood Firing Ceramics Confer-

ence in 2018, which will draw experts from around the globe.

The Montana Clay exhibition is fitting for Paris Gibson Square Museum of Art, which has supported variations of a ceramic arts program since opening in the late 1970s. Since 2012 the museum's education department has greatly expanded and amplified the program, growing the number of participants to over 400 students of all ages working in clay in 2014. The museum currently maintains a pottery and ceramic sculpture studio, a glaze laboratory and an outdoor kiln yard with firing options ranging from electric to raku and wood/soda/salt. A high-fire gas kiln is in the works for 2015-16.

In 2012, the Square hosted the first Arts on Fire festival, a fundraiser to support the institution's education department – specifically ceramic arts. This year's Arts on Fire coincided with the opening reception for the Montana Clay exhibition, and included a performance by the Big Sky Mudflaps, family-friendly educational activities and demonstrations by artists from across the state.

Great Falls also hosted Montana Clay's annual meeting. Topics ranged from K-12 ceramics education to ergonomic practices in working with clay. The annual meeting closed with a special reception at the Portal Gallery in downtown Great Falls, celebrating the opening of Montana Clay member Ken Kohoutek's "China Works" (portalgallery.weebly.com).

All of these efforts culminated in a week-end-long salute to clay in Great Falls – a celebration of the vitality of an art form that has shaped Montana's cultural heritage for the past three-quarters of a century.

For more information, visit www.the-square.org.

Percent-for-Art projects

Montana Tech Natural Resources Research Center, Butte

Who? U.S. Residents, who are not degree-seeking students and who are over 18 years of age are encouraged to apply.

What? Request for finished artwork only. All artwork offered must be ready to install. This building is currently under construction and will have many sites suitable for a variety of mediums and styles of artwork.

How much? Art budget is currently \$20,000 but private donations may increase this.

Deadline: Nov. 18, midnight MST

Missoula College, Missoula

Who? U.S. Residents, who are not degree-seeking students and who are over 18 years of age are encouraged to apply.

What? Request for Qualifications (RFQ). Selection Committee is seeking an artist or artist team to create a sculpture or other exterior artwork for a new campus location on the Clark Fork River. Many mediums and styles will be considered. Finished artwork for interior sites will also be considered.

How much? Art budget: \$160,000

Deadline: Nov. 20, midnight MST

For both projects:

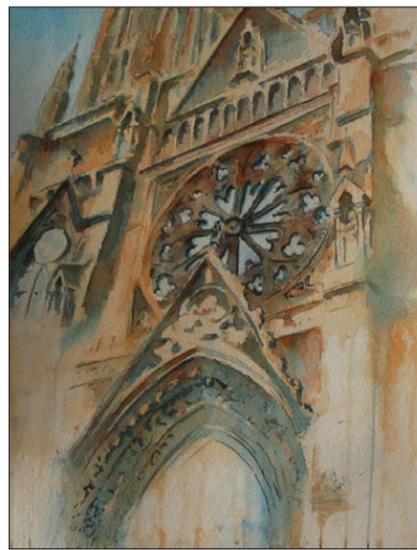
Online application process via <https://mt.slideroom.com/>. More information available at: www.art.mt.gov/artists/artists_percent.asp; or contact Percent for Art Program director Kim Baraby Hurtle, khurtle@mt.gov or 406-444-6639.

Helena hosts Watermedia 2015 exhibit

The Montana Watercolor Society holds its 33rd annual national juried exhibit, *Watermedia 2015*, Oct. 1-30 at Mountain Sage Gallery in Helena. Gloria Miller Allen was selected at this year's juror and workshop instructor.

Allen's work has been accepted in more than 60 national and international exhibitions. She holds signature membership in the American Watercolor Society, the National Watercolor Society, the Transparent Watercolor Society of America, Watercolors West, the Northwest Watercolor Society, Rocky Mountain National, and Knickerbocker Artist USA. Her artwork is a lifetime pursuit.

Allen is an experienced instructor, and has taught beginners to advanced artists for over 30 years. Her four-day workshop, also held at



"On High" by East Helena artist Tobie Liedes is part of *Watermedia 2015*.

Mountain Sage Gallery, and has been filled.

Allen selected 40 paintings, available for purchase, by artists from Arizona, California, Connecticut, Illinois, Minnesota, Missouri, Montana, New York, Oklahoma, Oregon, Virginia, Washington, and Wisconsin.

Meet many of the artists and view exciting works of art from across the United States during a reception from 5-7 p.m. Oct. 2. Allen will be on hand to describe her selection process.

The *Watermedia Awards Banquet* follows

the reception on Friday night. A raffle offers the opportunity to win a leather-bound book filled with one-of-a-kind original watercolor paintings from MTWS members. The winner will be drawn at Friday's banquet.

For more information, visit www.montanawatercolorssociety.org

FILM CLIPS NEWS FROM THE MONTANA FILM OFFICE

A good summer for "Winter Light"

During the snowiest week of winter in January of 2014 a film crew braved a frozen Montana wilderness to shoot a short film adapted from Missoula-based writer James Lee Burke's story, "Winter Light." Cast and crew of the film returned to Montana in warmer temperatures for the film's Montana premiere at Missoula's Roxy Theater in July.

In attendance was the film's director Julian Higgins, a graduate of the American Film Institute and 2011 winner of the Student Academy Award gold medal for his thesis film, "Thief." Also attending was first-time producer Abigail Spencer, known for her acting roles on "Mad Men," "Rectify," and HBO's "True Detective." Cast in attendance included Josh Pence (Tyler Winkelvoss in "The Social Network") and Q'orianka Kilcher (Pocahontas in Terrence Malick's "The New World").

The project was a recipient of the Montana Big Sky Film Grant, and the Montana Film Office, led by Film Commissioner Deny Staggs, also threw its full support behind the project, making it possible for production to take place in the state. Filming utilized numerous regional crewmembers and actors, as well as many locations that may be familiar to locals, including Harold's Club in Milltown, Accu-Arms in Missoula, and wilderness in the Arlee area.

"Winter Light" is a modern-day Western thriller in the vein of *No Country For Old Men*. The half-hour short tells the story of



Bozeman-based Fin and Fur Films' "Unbranded" debuted at several major festivals in 2015.

Roger Guidry, an aging college professor who unwittingly starts an escalating battle of wills when he confronts two hunters trespassing on his property. As tension mounts, hunter and hunted become harder to distinguish, and Roger must choose what sort of man he will ultimately be.

"Winter Light" played at the Atlanta Film Festival and Palm Springs International Shortfest, won top honors at the Cine Gear Expo at Paramount Studios, and is currently booking more festivals across the country. The film also made an Oscar-qualifying theatrical run in September in Los Angeles.

Unbranded success

Four men. Sixteen mustangs. Three thousand miles. An invigorating documentary project "Unbranded" from Bozeman-based Fin and Fur Films made its way through uncharted American wilderness into the hearts of audiences at several major film festivals

in 2015, including the Telluride Mountainfilm Festival and Hot-Docs in Toronto, taking home the audience award at both.

The film documents four friends as they adopt, train and ride wild mustangs more than 3,000 miles from Mexico to Canada. Fin and Fur Films CEO Ben Masters, an avid horseman, was inspired to create "Unbranded" when, after adopting a few of the U.S.'s 50,000 wild mustangs, he became aware that thousands of these horses needed permanent homes and wanted to raise awareness.

Executive producer Cindy Meehl and producer Dennis Aig joined Masters's efforts and found support through private investors and a successful Kickstarter campaign that raised more than \$170,000.

Director Phillip Baribeau reported that close to 1,000 people attempted to see the U.S. premiere screening at Mountainfilm and the sheer numbers of interested fans required Telluride to add an extra screening and hold the film over for local film fans after the festival ended.

The film was acquired for U.S. distribution by Gravitax Ventures and in partnership with Tugg is screening in select theaters nationwide.

The Montana Film Office, a program of the Department Of Commerce, posts film news, casting calls and crew calls online weekly at montanafilm.com and at facebook.com/MontanaFilmOffice.



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NEH launches Common Good Initiative

The National Endowment for the Humanities (NEH) recently launched "The Common Good: The Humanities in the Public Square," an agency-wide initiative designed to demonstrate the critical role humanities scholarship can play in our public life.

"NEH's hope is to encourage humanities scholars and organizations to turn their attention toward public life," said William D. "Bro" Adams, chairman of the NEH. "More specifically, the initiative invites humanists to engage in illuminating the grand challenges that we now face as a nation."

For more information visit www.neh.gov/commongood.

THE LITERARY LANDSCAPE

Billings hosts High Plains BookFest and Awards

Thirty books have been selected as finalists in 10 categories for the ninth annual High Plains Book Awards, held during the High Plains BookFest, Sept. 30-Oct. 4 in Billings. Twenty-four different publishers from Canada and the U.S. were represented in this year's competition.

Two Montanans are finalists in two categories: Bryce Andrews, *Badluck Way: A Year on the Ragged Edge of the West*, finalist in First Book and Nonfiction; and Carrie LaSeur, *The Home Place*, finalist in Woman Writer and Fiction. One of the finalists is a past High Plains Book Award winner; Shann Ray, a Montana native who now lives in Spokane, won two awards in 2012 for Short Stories and

First Book for *American Masculine*. This year, his poetry collection *Balefire* is a finalist.

Other Montana authors on the list include: Ken Egan Jr., *Montana 1864*; Kristen Inbody and Erin Madison, *Montana State Parks: Complete Guide and Travel Companion*; Jennifer Bottomly O'Looney and Kirby Lambert, *Montana's Charlie Russell: Art in the Collection of the Montana Historical Society*; Carole Sullivan, *Gatherings: Friends and Recipes from Montana's Mustang Kitchen*; and Seabring Davis, *A Taste of Montana*.

The festival kicks off with the Montana Poetry Slam, a competition between up to a dozen regional poets, 6:30 p.m. Sept. 30 at the Yellowstone Art Museum.

Two panel discussions are on tap Friday at the Western Heritage Center: "Picturing the West," and "Western History." Action moves to the YAM for a poetry reading at 7 p.m., featuring Tami Haaland, David Caserio, Cara Chamberlain and Mark Beaudrin.

On Saturday, a full day of panel discussions and readings by book award finalists culminate in the High Plains Book Awards Banquet, 6 p.m. at the Yellowstone Art Museum (visit www.highplainsbookawards.org for tickets).

Julene Bair offers a writing workshop at 10 a.m. Sunday, Oct. 4 (call 406-294-2390 to register); and Ray reads from *Balefire*, 1 p.m. in the Billings Public Library.

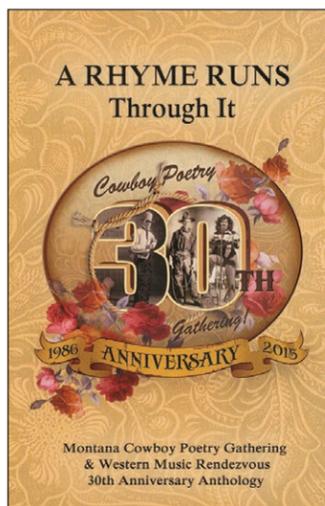
Montana Cowboy Poetry Gathering celebrates 30th anniversary

By Karen Kuhlmann

By all measures, the 30th Montana Cowboy Poetry Gathering was an overwhelming success. More than 100 cowboy poets, western musicians and artist/vendors converged in Lewistown Aug. 13-16 to celebrate and preserve the heritage of the American cowboy of the Upper Rocky Mountain west.

Motels and hotels, bed and breakfasts, RV parks and even tent sites were jammed with cowboy poetry attendees and participants. The four-day pin passes sold out, as did the 880-seat show on Saturday night starring Red Steagall, Poet Laureate of Texas, with special guest, Montana-born songster Dave Stamey. Many of the daytime mini-shows drew standing-room-only crowds at the Yogo Inn.

A highlight of the gathering was the re-enactment of the "Shooting of Rattlesnake Jake" on Main Street by the Judith Mountain Players.



A Rhyme Runs Through It, published by the Montana Cowboy Poetry board, was unveiled and sold several hundred copies. The commemorative anthology features original cowboy poetry and song lyrics from over 80 performers who have participated in the gathering over the last 30 years.

Baxter Black wrote the introduction and award-winning Montana artist, Shari Jenkins Schmit designed the cover. The publication is available online at MontanaCowboyPoetryGathering.com, or by calling 406-538-4575.

The gathering was inducted into the Montana Cowboy Hall of Fame, and featured in the July issue of *Cowboys and Indians Magazine*.

Plans are already underway for next year's event, which features a performance by Riders in the Sky, Aug. 20 at the Fergus Center for the Performing Arts.

MONTANA POET LAUREATE

Lipstick

By Tami Haaland

From *Breath in Every Room*

I wonder how they do it, those women who slip lipstick over lips without looking, after they've finished a meal or when they ride in cars. Satin Claret or Plum or Twig or Pecan. I can't stay inside the lines, late comer to lipstick that I am, and sometimes get messy even in front of a mirror. But these women know where lips end and plain skin begins, probably know how to put their hair in a knot with a single pin.



Tami Haaland

PUBLIC VALUE PARTNERSHIPS

The Three Rs at work in Montana



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NEA hires new director of theater

Greg Reiner joined the National Endowment for the Arts as the director of theater and musical theater on Sept. 8. Reiner will manage NEA grant-making in theater and musical theater and represent the agency to the field.

Most recently, Reiner was executive director of Classic Stage Company in New York City, where he launched CSC's Musical Theater Initiative, the organization's largest fundraising campaign, and implemented new education programs, such as a Teen Council and a Shakespeare scene and monologue competition.

Prior to that, he was founding executive director of Tectonic Theater Project in New York City, where he received a Tony nomination for Best Play as one of the producers of "33 Variations." At Tectonic, he also designed and managed the simultaneous opening of "The Laramie Project: Ten Years Later" in 150 theaters in all 50 states, DC, and eight countries, on the same night, with livestreaming and social media outreach.

"Reiner's formidable skills in theater management and development are matched by his equally remarkable track record in fostering theater education and community outreach," said NEA Chairman Jane Chu.

Public Value Partnership grants between Montana nonprofit arts organizations and the Montana Arts Council champion the fact that the arts are of benefit to all the citizens of Montana and are worthy of state and federal investment.

Public Value Partnerships utilize three tools we call "The Three Rs" to expand the public value of the work being done by Montana's nonprofit arts organizations:

- Building relationships;
- Creating greater relevance and meaning; and
- Establishing return on investment (measured both as economic vitality and impact on people's lives).

MAC believes that using "The Three Rs" strengthens participation, understanding and support from audiences, donors and funders. We'd like to share some of the best examples of these stories with you from 2014:

Building Relationships

Alpine Theatre Project, Inc., Whitefish: Alpine Theatre Project continues to see emerging technology as a way to deepen relationships with its constituents and enhance the patron experience. In 2013, ATP began the process of completely overhauling its digital infrastructure to better engage, assist, and understand its patrons and donors.

ATP overhauled its website, better integrated its social media accounts, and switched over to a new software system, PatronManager. This system is more robust, allowing ATP to better track interactions with donors and patrons. Through this system, we are able to reach out to patrons immediately after they attend a performance, get their feedback, and encourage them to spread the word.

This allows ATP to immediately respond to patrons in small but important ways to issues like the temperature of the theatre, volume level, will-call procedures, etc., during the run of the show. Before, ATP would have to send out surveys after the season to get feedback. Now the feedback comes immediately and so does ATP's response, which creates a far more engaging dialog.

The new customer management system also allows ATP to now interact with each patron on an individual level based on the patron's interests, previous donations, and previous attendance. Patrons are now contacted according to interest, which makes the information they receive from ATP more relevant.

Also, ATP is better able to better understand each individual donor through looking at their attendance history. ATP staff can then tailor specific donation solicitations to the donor's taste and interest.

Through this process, ATP has learned what most people have already seen as a trend: the need for customization. As audiences and donors become inundated with information, organizations need to "cut through the noise." This means sharing information that is relevant, timely, and encourages participation. ATP has found that by engaging constituents on a more individual level (through better data management), they feel more connected to the art-making process.

Creating Relevance

Carbon County Arts Guild and Depot Gallery, Red Lodge: For our annual gala we expanded from one featured artist to three artists: one established artist, one emerging artist and one three-dimensional or sculpture artist. We have also made arrangements with



Alpine Theatre Project: ATP staged "The Who's Tommy" in 2014. (Photo by Brenda Ahearn)

the Yellowstone Wildlife Sanctuary to display some of our artists' work in their gift shop.

In an upcoming featured artist exhibit we have expanded the premise to include not only the artist's original work but her daughter's poetry as well.

One young man participated in our Educational Outreach Program in school, and in the capstone art exhibit at the Depot Gallery where he won first place in the high school sculpture division and was invited to submit a piece for our annual gala. This piece was in the live auction and he was able to keep all of the proceeds for his college education instead of sharing the money with the Depot as other artists are required.

Return on Investment

Intermountain Opera Association, Bozeman: Economic Vitality: In the spring of 2014 IOB had an Economic Impact Analysis Report done by the Northern Rocky Mountain Economic Development District (NRMEDD). Results of the report support the fact that IOB is a vibrant contributor to the cultural and economic sectors of the region. The report's summary of IOB's total economic impact states; IOB provides over \$800,000 in total economic impacts. Of these impacts, the majority, \$462,000, are retained in the local county.

The following is a breakdown of the total economic benefits: \$809,000 in gross economic output; \$462,000 in gross county product; \$427,000 in total labor income; 14 total jobs (full and part-time); \$9,000 in capital income; and \$25,000 in indirect business taxes and fees.



Intermountain Opera Bozeman's "La Traviata": A report shows the opera company is a vibrant contributor to the region's cultural and economic sectors.

This information is helping IOB position itself with local officials and businesses as a viable partner in the health of the community. The NRMEDD is working with IOB and other nonprofits in Gallatin and Park counties to document the economic impact of nonprofits. The awareness this information is generating with local governments and businesses is already showing in how local city officials are reaching out to nonprofits to build better communication and relationships.

Impact of People's

Lives: The life of one outreach participant was transformed due to her experience with our opera outreach program and subsequent attendance to the opera performance. A young woman in the high school chorus who participated in the class that sang with the guest artists and got to hear the artists' stories was so influenced that she was able to

overcome incredible shyness.

Thanks to the encouragement she felt after hearing the artists' stories, this introverted young woman overcame her fear enough to sing a solo in public. The reaction to her performance was unbelievably congratulatory. Everyone knew how difficult opening up was for this girl and even though the performance itself wasn't stellar, the fact that

she was able to get on stage and sing in front of people made it the best performance of the evening.

The student's private voice teacher who shared this story with us was thrilled at this breakthrough. There had been times when the student's shyness was so overpowering that she couldn't sing for a single teacher in a private lesson.

Knowing that the introduction of opera into this young woman's life opened this door is extremely gratifying. There are now new opportunities and options that would never have been available to her before this breakthrough.

This is one story that exemplifies why the arts are so important in our lives. No one knows what affect an action or connection is going to have on someone and what the ripple effect will be. We have to be there offering the experiences in order for anything to happen.



Carbon County Arts Guild: Nearly a quarter of the children who attended Summer Art Camp received scholarships.

LAW AND THE ART WORLD

Confusing contracts and poor judgment

By Bill Frazier ©2015

Every so often, despite advice to the contrary, clients will sign a contract without reading or understanding its contents. A recent example has arrived from a client, who signed without reading it.

I will discuss some of its provisions as a warning or precaution for those of you contemplating similar arrangements. Interestingly enough, this contract comes from a nonprofit and tax-exempt 501(c) (3) "public interest" gallery organized to represent the best interests of the artist member!

Among other things, it makes reference to time limits and time requirements for shows, entries and such, and its automatic renewal, but is undated. It also is part contract provision and part advisory as to what is expected from the artist participant, and is confusing at best.

I preface this discussion with a warning to artists to read and understand all agreements that you plan to sign. If you do not understand, or any provisions raise questions for you or disturb your comfort level, seek legal advice.

This gallery organization has member artists and they pay an annual fee to show their artwork in the gallery from time to time. Following is the membership fee provision, which the artist is required to sign before submitting artwork:

Membership fees are due and payable Jan. 1 of each year. If your fee is not received by the deadline of Jan. 1 of each calendar year, only one past-due notice will be sent. If "Gallery" does not receive the full fee amount within 30 days of the past-due notice, "Gallery" will assume you no longer wish to be a member **and all of your artwork will be considered abandoned and will become the sole property of the "Gallery."** (Emphasis supplied)

Would any reasonable artist willingly sign such an agreement giving up his artwork simply because a membership fee had not been paid? This is ridiculous and not enforceable in many states, but that is what it says.

The artist would probably have to hire a lawyer to help retrieve the artwork at great expense and stress. Pay attention and read and understand what you sign even when the

document is coming from what should be a compatible source.

Here is another provision that is just as troubling, especially from an organization designed to protect the best interests of the artist member:

The artist releases to the "Gallery," its assigns, licensees, affiliates and legal representatives **the irrevocable right to use pictures, images of art, portraits, photographs or video images in all forms and media and in all manners, including composite or distorted representations, for any and all purposes including advertising in all forms, for unlimited time,** and waives the right to inspect or approve the finished product, including written copy, that may be created in connection therewith. (Emphasis supplied)

So, with this provision, the artist essentially gives up all of his rights to his artwork for any purpose and for all time – this from a gallery with his best interests at heart.

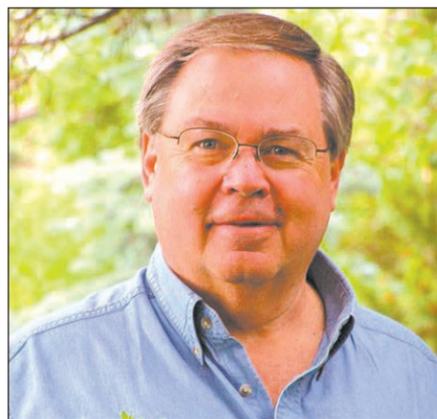
This last provision is full of problems for the artist. It gives the gallery the right to assign the work to others with no say by the artist. It gives the gallery the right to license the use of the artist's image to other businesses, presumably for profit, and without the artist's informed consent and knowledge, and without any provision for the protection of the artist's copyright and other rights in the artwork.

It gives the gallery the right to license the artist's work to others for advertising purposes with no provision for objection by the artist, or payment of any fees or royalties to the artist, and for an unlimited time into the future. Outrageous!

It gives the gallery the right to modify the artwork to suit its own needs and to distort it for its own purposes. Now, I am sure the gallery would say that this is not what was intended and it probably is not, but that is what it says in the contract.

A follow-up provision says that the gallery will make every effort to safeguard the artist's work from damage or theft, but theft is exactly what both of the above provisions facilitate.

Additionally, the contract goes on to say that the gallery does not carry insurance to



Bill Frazier

protect the work in its possession, and the artist should buy insurance if he wishes. Further, the last provision of the contract is another release to the gallery from the artist for damage to, or loss of, the artwork, and a waiver of any type of claim for loss against the gallery or anyone associated with the gallery for "any cause of action or suit of any kind or nature whatsoever, known or unknown, which may result from the consignment of my works to the gallery."

Do not sign any representation agreement with any gallery that has these types of provisions included. In essence, for limited exhibition time and nominal "membership" fee, the artist is relinquishing virtually all rights to this work and remedies for the gallery's negligent handling of it, and giving up his rights entirely if the membership fee is late. I would further suggest that you not even associate with a gallery submitting such an agreement.

The flip side of this situation is that the gallery probably did a cut-and-paste job off the internet to develop the agreement, and does not understand the effect of the provisions, but they are still just as potentially damaging to an artist, and indicate a lack of understanding and empathy for the artist's best interests. And in an increasing number of states, such provisions are illegal and unenforceable as against public policy.

Bill Frazier served a lengthy and invaluable tenure as chairman of the Montana Arts Council. He can be reached at artlaw@itstriangle.com. MAC thanks *Art of the West* for permission to reprint this series.



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Ownership shifts on artist insurance

Brower Insurance of Westerville, OH (now a subsidiary of the insurance broker Marsh & McLennan Agency) has transferred ownership of its Artist and Craft Artist business insurance program to Zinc Insurance of Cleveland, OH. Thirty-two years ago, David Kotary began the program as an affordable plan for members of the Ohio Arts and Crafts Guild. The Craft Emergency Relief Fund (CERF+) encouraged him to make the plan available nationally, and it is now available in most states, underwritten by Westfield Insurance Company.

Kotary, whose work on behalf of CERF+ was profiled in the last (Winter/Spring 2015) issue of CERF+News, retired in April.

"As the owner of Zinc, I could not be more pleased to be building on the work of Dave Kotary and Brower," said Zinc owner Seth Zeremba. "We are huge supporters of the arts community and hopefully can bring that passion to our work together."

The program is now marketed under the brand ZnCreative.

For more information on CERF+ services, visit craft-emergency.org.

Tech Talk: How to take control of auto-play

By Mark Ratledge

One aspect of the modern web we all have to deal with are the sites and companies that are pushy with their content. And by that I mean sites that show pop-ups to ask you to sign up for a mailing list, or a window that slides down or up to get you to read another article.

I understand the reasoning behind this: that's the way companies gain users and keep readers and in turn make money. But about the most annoyingly "pushy" content to me are videos that start to play as soon as you go to a page. In the industry, this is called auto-play. But when they start up, they are distracting and noisy.

That's the business websites are in: keep you on the page and increase your time onsite, and as a result, increase the website ranking and traffic and views, which mean money.

But you don't have to accept auto-play: there are ways to turn it off.

Sometimes these tweaks don't work perfectly, but like anything, technology gets better over time. And, of course, the technology to get around your efforts changes, but with some luck, we can stay in step and reduce these annoyances.

For Chrome, Firefox and Internet Explorer, check this article at *PC World* for instructions on how to make changes to browser settings to help stop auto-play of videos and ads: bit.do/stopautoplay (ironically, that website which instructs you on how to stop auto-play has its own auto-play video ads).

And if you're good with installing and using browser plugins, check for others for Chrome and Firefox; there will be more effective auto-play blockers available over time.

For Safari on the two latest versions of OS X, go to Safari Preferences, and in the Advanced tab, set "Stop plug-ins to save Power." That will help stop auto-play and autoloading of movies.

If you're using an older version of Safari, check out this plugin: bit.do/safaris-topautoplay.

Now, Facebook has its own settings for stopping auto-play on desktops and

Mark Ratledge is a WordPress consultant. Check his website at markratledge.com.

mobiles; see an article at CNET to make those settings: bit.do/stopfacebookautoplay.

By the way, one of the most current battles on the web involves some of the technology behind these videos, called Flash. That's the format of many videos and ads on websites. But Flash has been beset with seemingly unending security problems that have been exploited by hackers for a few

years now.

So on Sept. 1, Chrome (the browser used by over 50% of internet users) took the initiative and began by default automatically stopping the autoloading of Flash ads and movies. And some of the largest ad suppliers have begun to kill Flash ads themselves. This might help kill off Flash all together in favor of more secure and less power-hungry HTML5 videos. And then stopping auto-play will be even easier.

MONTANA ARTS COUNCIL GRANTS



18

MAC awards 44 Public Value Partnership grants

The Montana Arts Council recently announced the recipients of the FY2016-2019 Public Value Partnerships Grant Awards. Forty-four arts organizations representing every region of the state were awarded grants for operating funds from the Montana Arts Council through this program designed to support the educational mission of Montana nonprofit arts organizations.

Public Value Partnerships between Montana nonprofit arts organizations and the Montana Arts Council champion the fact that the arts are of benefit to all the citizens of Montana and are worthy of state and federal investment. Public value is defined as making a positive difference to the individual and collective lives of the citizens of Montana through the arts.

Public Value Partnerships utilize The Three Rs (three tools) to expand the public value of the significant work being done by Montana's nonprofit arts organizations. Participating arts organizations **build relationships** with individuals and organizations in their communities in order to build greater participation in the arts. They also work to **create greater relevance and connection** between their programs and their participants or constituents. Finally, arts organizations develop **return on investment**, both in terms of personal significance to individuals and by building economic vitality for their community and the state.



Butte Symphony: Symphony Under the Silver Screen

The program funds general operating costs to support arts organizations with strong operations – including stable management, ongoing assessment and evaluation and high artistic quality for the communities being served. This cycle of 44 grants brings nine new organizations into Public Value Partnership with the Montana Arts Council and the state of Montana.

Funded Organizations and Award Amounts

| Organization | Town | Award | Organization | Town | Award |
|---------------------------------------|-------------|----------|--|-------------|----------|
| Bigfork Playhouse Children's Theatre | Bigfork | \$ 2,620 | Archie Bray Foundation | Helena | \$10,000 |
| Yellowstone Art Museum | Billings | \$10,000 | Grandstreet Broadwater Productions, Inc. | Helena | \$ 7,630 |
| Billings Symphony Society | Billings | \$10,000 | Helena Presents/Myrna Loy Center | Helena | \$ 6,260 |
| Western Heritage Center | Billings | \$ 5,340 | Hockaday Museum of Art | Kalispell | \$ 4,000 |
| Alberta Bair Theater | Billings | \$10,000 | Glacier Symphony and Chorale | Kalispell | \$ 8,090 |
| Montana Shakespeare in the Parks | Bozeman | \$10,000 | WaterWorks Art Museum | Miles City | \$ 2,010 |
| Montana Ballet Company | Bozeman | \$ 2,410 | MCT, Inc. | Missoula | \$10,000 |
| Verge Theater | Bozeman | \$ 2,000 | Missoula Writing Collaborative | Missoula | \$ 3,170 |
| Emerson Center for the Arts & Culture | Bozeman | \$ 6,640 | Missoula Art Museum | Missoula | \$10,000 |
| Intermountain Opera Association | Bozeman | \$ 4,540 | Clay Studio of Missoula | Missoula | \$ 2,000 |
| Butte Symphony Association | Butte | \$ 2,000 | Missoula Cultural Council | Missoula | \$ 2,250 |
| Pondera Arts Council | Conrad | \$ 2,000 | CoMotion Dance Project | Missoula | \$ 2,000 |
| Irwin & Florence Rosten Foundation | Darby | \$ 2,340 | Montana Repertory Theatre | Missoula | \$ 8,340 |
| Art Mobile of Montana | Dillon | \$ 2,000 | Montana Museum of Art & Culture | Missoula | \$ 4,260 |
| Southwest Montana Arts Council | Dillon | \$ 2,000 | Zootown Arts Community Center | Missoula | \$ 2,000 |
| Sunburst Foundation | Eureka | \$ 2,000 | Living Art of Montana | Missoula | \$ 2,000 |
| Fort Peck Fine Arts Council, Inc. | Fort Peck | \$ 5,220 | Carbon County Arts Guild & Depot Gallery | Red Lodge | \$ 2,300 |
| Paris Gibson Square Museum of Art | Great Falls | \$ 7,110 | Alpine Artisans, Inc. | Seeley Lake | \$ 2,000 |
| Russell Museum | Great Falls | \$10,000 | Alpine Theatre Project, Inc. | Whitefish | \$ 9,510 |
| Great Falls Symphony | Great Falls | \$ 8,700 | North Valley Music School | Whitefish | \$ 3,130 |
| Bitterroot Performing Arts Council | Hamilton | \$ 2,270 | Stumptown Art Studio | Whitefish | \$ 2,520 |
| Helena Symphony | Helena | \$ 9,260 | Whitefish Theatre Company | Whitefish | \$ 4,400 |



CoMotion Dance Project: "Fire Speaks the Land"



Carbon County Arts Guild's Depot Gallery in Red Lodge

Statewide arts service organizations

Montana has many arts-discipline-specific statewide service organizations. You can find a complete list here: art.mt.gov/resources/resources_statewides.asp.

Montana Arts Council Programs

Visit the Montana Arts Council's website for a complete listing of our programs:

Arts Organizations: art.mt.gov/orgs/orgs.asp

Artists: art.mt.gov/artists/artists.asp

Folklife: art.mt.gov/folklife/folklife.asp

Arts Education: art.mt.gov/schools/schools.asp

Artists in Schools and Communities 2016 Grant Awards

Arts Learning Partners FY16

Arts Learning Partners are select Montana arts organizations that have a proven record of providing high-quality arts learning experiences to participants both regionally and across the state of Montana. To become an Arts Learning Partner, an arts organization must have received Artist in Schools and Communities funding for three years in a row with positive feedback from participants and sponsors and clear indicators of success based on stated goals for arts learning.

| Organization | Town | Award |
|------------------------------------|------------|----------|
| A VOICE | Pablo | \$10,000 |
| Art Mobile of Montana | Dillon | \$10,000 |
| CoMotion Dance Project | Missoula | \$10,000 |
| Irwin & Florence Rosten Foundation | Darby | \$10,000 |
| Montana Shakespeare in the Parks | Bozeman | \$10,000 |
| VSA Montana | Missoula | \$9,000 |
| WaterWorks Art Museum | Miles City | \$10,000 |

Artists in Schools and Communities FY16

The Artists in Schools and Communities program provides matching funds that support a wide range of arts learning experiences and artist residencies for participants of all ages with professional working

artists, as well as other special projects that support arts learning in schools and community settings.

| Organization | Town | Award |
|--|-------------|---------|
| Cayuse Prairie School | Kalispell | \$2,000 |
| Great Falls Symphony | Great Falls | \$1,999 |
| Helena Presents/Myrna Loy Center | Helena | \$3,700 |
| Holter Museum of Art | Helena | \$4,150 |
| Lewistown K-8 PTO | Lewistown | \$4,300 |
| Lowell School Parent Teacher Association | Missoula | \$1,500 |
| Missoula County Public Schools | Missoula | \$3,500 |
| Missoula Writing Collaborative | Missoula | \$5,800 |
| Parents of Irving Children | Bozeman | \$3,125 |
| Swan River School District #4 | Bigfork | \$3,250 |
| The Flagship Program | Missoula | \$1,500 |
| Lewis and Clark Elementary School | Missoula | \$3,200 |
| Missoula Art Museum | Missoula | \$1,500 |
| Montana Repertory Theatre | Missoula | \$5,000 |
| Billings Symphony Society | Billings | \$750 |
| Sunburst Foundation | Eureka | \$1,000 |
| Good Grief Camp | Kalispell | \$750 |
| Turner Public Schools | Turner | \$600 |
| Plains Elementary | Plains | \$1,200 |

Cultural & Aesthetic Trust 2016-2017 Grants

In 1975, the Montana Legislature set aside a percentage of the Coal Tax to restore murals in the Capitol and support other cultural and aesthetic projects. This unique funding source is a Cultural Trust, with grant money allocated every two years. Grant funds are derived from the interest earned on the Cultural Trust.

Applications must be for cultural and aesthetic projects including, but not limited to, the visual, performing, literary and media arts, history, archaeology, folklore, archives, collections, research, historic preservation and the construction or renovation of cultural facilities. Applications are encouraged for applicants serving rural communities, racial and ethnic groups, people with disabilities, institutionalized populations, youth and the aging.

| Organization | Town | Award |
|--|-------------|----------|
| Alberta Bair Theater | Billings | \$4,000 |
| Alpine Artisans, Inc. | Seeley Lake | \$3,000 |
| Archie Bray Foundation | Helena | \$8,000 |
| Art Mobile of Montana | Statewide | \$10,000 |
| Beaverhead County Museum | Dillon | \$4,000 |
| Big Horn Arts and Craft Association | Hardin | \$4,000 |
| Billings Symphony Society | Billings | \$4,000 |
| Bozeman Symphony Society | Bozeman | \$5,000 |
| Butte-Silver Bow Public Archives | Butte | \$7,000 |
| Carbon County Arts Guild & Depot Gallery | Red Lodge | \$4,000 |
| Carbon County Historical Society | Red Lodge | \$4,000 |
| Chouteau County Performing Arts | Fort Benton | \$3,000 |
| City of Shelby Champions Park | Shelby | \$3,000 |
| Clay Arts Guild of Helena | Helena | \$2,000 |
| Cohesion Dance Project | Helena | \$2,000 |
| CoMotion Dance Project | Missoula | \$8,000 |
| Council for the Arts, Lincoln | Lincoln | \$3,000 |
| Creative Arts Council | Eureka | \$4,000 |
| Dolce Canto, Inc. | Missoula | \$2,000 |
| Emerson Center for the Arts & Culture | Bozeman | \$3,000 |
| Friends of Chief Plenty Coups Advisory Council | Pryor | \$3,000 |
| Gallatin Historical Society | Bozeman | \$4,000 |
| Grandstreet Broadwater Productions, Inc. | Helena | \$5,000 |
| Granite County Museum and Cultural Center | Philipsburg | \$2,000 |
| Great Falls Symphony | Great Falls | \$6,000 |
| Hamilton Players, Inc | Hamilton | \$5,000 |
| Headwaters Dance Co. | Missoula | \$3,000 |
| Helena Presents/Myrna Loy Center | Helena | \$4,000 |
| Helena Symphony | Helena | \$5,000 |
| Hockaday Museum of Art | Kalispell | \$3,000 |
| Holter Museum of Art | Helena | \$4,000 |
| Humanities Montana | Statewide | \$10,000 |
| Intermountain Opera Association | Bozeman | \$5,000 |
| International Choral Festival | Missoula | \$3,000 |
| Irwin & Florence Rosten Foundation | Darby | \$3,000 |
| MAGDA | Statewide | \$10,000 |
| Mai Wah Society | Butte | \$4,000 |
| MCT, Inc. | Statewide | \$8,000 |
| Missoula Art Museum | Missoula | \$5,000 |
| Missoula Cultural Council | Missoula | \$2,000 |
| Missoula Writing Collaborative | Missoula | \$5,000 |
| MonDak Heritage Center | Sidney | \$4,000 |
| Montana Arts | Statewide | \$10,000 |
| Montana Assocn. of Symphony Orchestras | Statewide | \$10,000 |
| Montana Dance Arts Association | Statewide | \$10,000 |
| Montana Historical Society | Statewide | \$7,000 |
| Montana Repertory Theatre | Statewide | \$10,000 |



Emerson Center for the Arts & Culture: Schools in the Gallery tour, Spring 2014 (Photo by Susan Denson-Guy).

| Organization | Town | Award |
|--|-------------|----------|
| Montana Shakespeare in the Parks | Statewide | \$10,000 |
| Museums Association of Montana | Statewide | \$10,000 |
| Musikanten Inc | Clancy | \$2,000 |
| Northwest Montana Historical Society | Kalispell | \$4,000 |
| Original Montana Club | Helena | \$7,650 |
| Paris Gibson Square Museum of Art | Great Falls | \$6,000 |
| Pondera History Association (PHA) | Conrad | \$4,000 |
| Preservation Cascade, Inc. | Great Falls | \$3,000 |
| Queen City Ballet Company | Helena | \$5,000 |
| Ravalli County Museum | Hamilton | \$5,000 |
| Rocky Mountain Ballet Theatre | Missoula | \$4,000 |
| Schoolhouse History & Art Center | Colstrip | \$8,345 |
| Shane Lalani Center for the Arts | Livingston | \$3,000 |
| Signatures from Big Sky | Statewide | \$2,000 |
| Southwest Montana Arts Council | Dillon | \$5,000 |
| Stillwater Historical Society | Columbus | \$6,000 |
| Sunburst Foundation | Eureka | \$4,000 |
| The Extreme History Project | Bozeman | \$2,000 |
| Upper Swan Valley Historical Society Inc | Condon | \$4,000 |
| Verge Theater | Bozeman | \$3,000 |
| VSA Montana | Missoula | \$8,000 |
| WaterWorks Art Museum | Miles City | \$4,000 |
| Whitefish Theatre Co | Whitefish | \$4,000 |
| World Museum of Mining | Butte | \$4,000 |
| Yellowstone Art Museum | Billings | \$4,000 |
| Zootown Arts Community Center | Missoula | \$6,000 |

Statewide Arts Service Organizations FY2016 Grants

| | |
|---|----------|
| Montana Performing Arts Consortium | \$25,977 |
| Montana Association of Symphony Orchestras | \$16,560 |
| Museum and Art Gallery Director's Association | \$27,972 |
| Montana Arts | \$45,907 |
| Montana Dance Arts Association | \$14,227 |



Future Cultural Trust Grants

The FY18-19 Cultural Trust grants will be available online Spring 2016 with a deadline of Aug. 1, 2016.

Strategic Investment Grants

Funding is currently available for grants of up to \$1,000 for nonprofit arts organizations, artists and arts educators. Deadlines are monthly.

For more information see art.mt.gov/orgs/orgs_sig.asp or contact Kristin Han Burgoyne at kburgoyne@mt.gov or 406-444-6449.

Strategic Investment Grant awards FY2015

The Montana Arts Council Strategic Investment Grants provide up to \$1,000 in matching funds to professional artists, nonprofit 501(c)(3) arts organizations and preschool–grade 12 teachers in Montana for:

- Professional Development: Grants to help build individual art skills and knowledge, arts careers and/or arts businesses.
- Market Expansion: Grants to help increase exposure and im-

prove marketing or promotion, opportunities for exhibition, performance and/or sales to a wider or new audience.

- Public Outreach Arts Activities: Grants for ongoing or one-time arts activities by arts organizations and/or artists that are designed to reach a new or expanded audience.
- Challenges and Emergencies: Grants to provide resources for artists or arts organizations experiencing challenges or emergencies

| Organization / Individual | Town | Award |
|--|----------------|---------|
| David Spear | Pablo | \$1,000 |
| Carol Hartman | Bozeman | \$1,000 |
| Mineral County Performing Arts Council | Superior | \$1,000 |
| Heather Higinbotham | Bozeman | \$1,000 |
| Marti Kurth | Whitefish | \$912 |
| Bat Honey Puppeteers | Missoula | \$1,000 |
| Flathead Valley Concerts Association | Kalispell | \$1,000 |
| Dione Roberts | Billings | \$1,000 |
| Metamorph Films | Bozeman | \$1,000 |
| Rocky Mountain Ballet Theatre | Missoula | \$991 |
| Laurel Wall-MacLane | Missoula | \$1,000 |
| Cohesion Dance Project | Helena | \$1,000 |
| Maryann Eikens | Missoula | \$1,000 |
| IndepDANCE Community Dance Project | Bozeman | \$1,000 |
| Kootenai Heritage Council | Libby | \$1,000 |
| Kathie Lapcevic | Columbia Falls | \$816 |
| Joy French | Missoula | \$500 |
| Kaitlin Kinsley | Missoula | \$500 |
| MusEco Media and Education Project | Bozeman | \$1,000 |
| Lauren Grabelle | Bigfork | \$500 |
| Amy Knight | Stevensville | \$1,000 |
| Brooke Swaney | Polson | \$750 |
| Chip Clawson | Helena | \$991 |

| Organization / Individual | Town | Award |
|---|--------------|---------|
| Montana State Music Teachers Association | Missoula | \$1,000 |
| Arts Council of Big Sky | Big Sky | \$532 |
| Ella Watson | Bozeman | \$633 |
| Steve Henneford | Lakeside | \$1,000 |
| Brittany Gaudette | Missoula | \$777 |
| Heidi Zielinski | Stevensville | \$730 |
| International Wildlife Film Festival/The Roxy | Missoula | \$1,000 |
| Caroline Patterson | Missoula | \$1,000 |
| Kelly Dangerfield | Bozeman | \$1,000 |
| Coila Evans | Roundup | \$1,000 |
| KJ Kahnle | Hamilton | \$1,000 |
| Whitefish Review | Whitefish | \$1,000 |
| Vera Brunner-Sung | Missoula | \$1,000 |
| Big Sky Alive | Kalispell | \$1,000 |
| Connie Herberg | Shepherd | \$614 |
| Dolce Canto | Missoula | \$1,000 |
| Jennifer Oakland | Missoula | \$857 |
| Olive Parker | Stevensville | \$1,000 |
| Alexis Pike | Bozeman | \$1,000 |
| Kaleigh Jones | Bozeman | \$1,000 |
| Susan Luinstra | Choteau | \$940 |
| Musikanten Inc. | Helena | \$1,000 |

1 Ben Steele Middle School; Mandy Smoker Broaddus; Farewell to Robert Morgan and Elise Donohue; Artist's Innovation Awards Deadline; Governor's Arts Awards Nominations

2 Accessibility: Let's Take It Seriously

3-4 Congrats; Condolences; Elise Donohue

5 Robert Morgan: A Treasure to Montana

6 What We Did Last Summer; Poetry Out Loud; AISC Grant Program Closed

7 Bethany Yellowtail Fashion Line; *People Before the Park*; Native News

8 Celebrate Montana Art; Applications Open for MAP; APAP Listen and Learn Session

9-11 About Music; About Books

12 The 40-Year Club: Grandstreet Theatre; Port Polson Players; Big Sky Mudflaps

13 About Visual Artists; Big Sky Mudflaps (cont)

14 Ben Steele Middle School (cont); Montana Clay; Watermedia 2015; Percent-for-Art

15 Film Clips; High Plains BookFest; Montana Cowboy Poetry Gathering; Montana Poet Laureate

16 The Three Rs at Work

17 Law and the Art World; Tech Talk

18-19 MAC Grant Awards



STATE OF THE

Arts



A selfie, Beijing style! The Missoula Children's Theatre was invited to produce "The Princess and the Pea" in Beijing, China, as part of the fifth International Children's Theatre Festival. A cast of 60 local children performed the show (in English!). U.S. Ambassador to China Max Baucus and his wife, Melodee Hanes, attended the opening performance. (Photo courtesy of the China National Theatre for Children)

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PO BOX 202201, HELENA, MT 59620-2201

STREET ADDRESS:

830 N. WARREN ST., HELENA, MT

V: 406-444-6430; T: 711

Fax 406-444-6548

website: art.mt.gov

email: mac@mt.gov

Change Service Requested

Montana Arts Council

Cynthia Andrus, Chairman,

3247 Garden Brook Ln., Bozeman, MT 59715

Tom Cordingley, Vice Chairman,

428 S. Cooke, Helena, MT 59601

Karen Bohlinger, 802 Power St., Helena, MT 59601

Corky Clairmont, 33608 Emory Rd., Ronan, MT 59864

JP Gabriel, 6655 Falcon Lane #6, Bozeman, MT 59718

Mark Kuipers, 4770 Duncan Dr., Missoula, MT 59802

Tracy Linder, 13311 Ballard Ivie Rd., Molt, MT 59057

Lynne Montague, 3000 James St., Billings, MT 59102

Arlene Parisot, 748 So. California, Helena, MT 59601

Jay Pyette, 736 1st Ave., Havre, MT 59501

Rob Quist, PO Box 1711, Kalispell, MT 59901

Jean Steele, 435 Jorgy Way, Hamilton, MT 59840

Youpa Stein, 73250 Lemlama Ln., Arlee, MT 59821

Judy Ulrich, 4 Elm Dr., Dillon, MT 59725

Jane Waggoner Deschner, 635 N. 26th St., Billings, MT 59101

MAC Staff

Arlynn Fishbaugh, Executive Director

afishbaugh@mt.gov • 406-444-6430

Carleen Layne, Accountant

clayne@mt.gov • 406-444-6489

Cinda Holt, Business Development Specialist

cholt@mt.gov • 406-777-0090

Sheri Jarvis, Montana Artrepreneur Program Director

sherijarvis@mt.gov • 406-865-0884

Kim Baraby Hurtle, Percent-For-Art Director

khurtle@mt.gov • 406-444-6430

Kristin Han Burgoyne, Database & Grants Director,

Accessibility Coordinator

kburgoyne@mt.gov • 406-444-6449

Emily Kohring, Director of Arts Education

ekohring@mt.gov • 406-444-6522

KarenDe Herman, Administrative Specialist

kherman2@mt.gov • 406-444-4700

Artist's Innovation Awards Deadline Oct. 1

Page 1

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**October/November/
December 2015**