

Montana Arts Council

A photograph of a tipi structure, likely made of dark wood poles and blue fabric, silhouetted against a bright, hazy sky. A thin crescent moon is visible in the upper left portion of the sky. The overall scene is captured in a low-angle, upward-looking perspective, creating a sense of height and grandeur.

DECEMBER 2022
MEETING

Welcome!

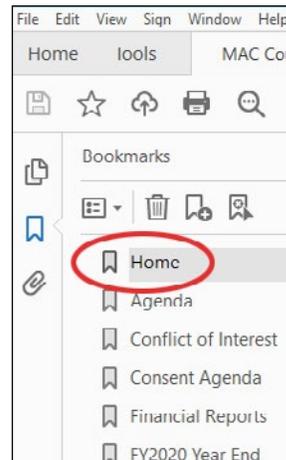
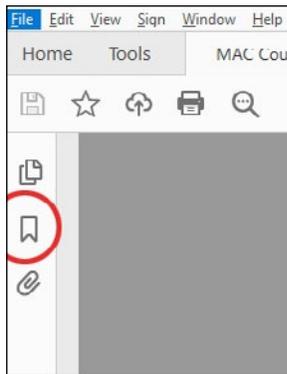
There's a lot of information contained in this document, and we greatly appreciate the time and effort each of you on the Council devote to reviewing it in preparation for our upcoming meeting. To help find your way we've added a few navigational tools:

The information in the book is organized by the order in which it appears in the meeting's **agenda**, located on the [following page](#).



MONTANA ARTS COUNCIL		
Council Meeting		
June 5, 2021		
8:30 a.m. MST by Zoom Webinar		
<small>Other than the meeting starting time, the times listed are approximate, and agenda items may be rearranged. Action may be taken on any agenda item. Public comment is welcome on all items and may be submitted at mac@mt.gov. Written comments received 24 hours before the meeting will be distributed to the members.</small>		
Agenda		
8:30 a.m.	Call to Order and Chairman's Welcome	Cyndy Andrus
8:35 a.m.	Council Roll Call <small>Introduction prompt: For the benefit of our new members, share what you enjoy most about serving on MAC.</small>	Cyndy Andrus
9:15 a.m.	Public Comment	Cyndy Andrus

To jump to a given memo or report, use the **bookmarks** embedded in the PDF file. They're available by clicking on the bookmark icon near the upper left-hand side of the document. The list of bookmarks will appear and each item can be reached with a second click.



Also, at the bottom of each page will be its page number and the **section of the document** it's in:

Page 33 | Montana Arts Council June 2021 Meeting | **Grant Reports**

Thank you again. We're looking forward to seeing everyone.

On the cover: a crescent moon graces a tipi and music in a Meagher County cow pasture.



MONTANA ARTS COUNCIL

Council Meeting

December 1 & 2, 2022

Helena, MT

The Montana Arts Council makes reasonable accommodations for a person's ability to participate in state government. Request beyond accessible facilities must be made 48 hours before the meeting date to the ADA Coordinator at kburgoyne@mt.gov or 406-444-6449.

Other than the meeting starting time, any the times listed are approximate, and agenda items may be rearranged. Action may be taken on any agenda item.

Public comment is welcome on all items and may be submitted at mac@mt.gov or through this webform. Written comments received 24 hours before the meeting will be distributed to the Council before the meeting.

Thursday, December 1, 2022

- 2:00 p.m. Governor's Arts Awards Ceremony
Montana State Capitol
Old Supreme Court Chamber, Room 303
1301 E. 6th Avenue, Helena
Reception to follow in Capitol Rotunda
- After 3 p.m. Traveling Council members may check-in
DoubleTree Hotel
22 N. Last Chance Gulch, Helena
(406) 443-2200
- 4 to 8 p.m. First Thursday on Last Chance Gulch, on your own
Organized by Downtown Helena, Inc.
- Dinner, on your own

Friday, December 2, 2022

Montana State Capitol
Room 152
1301 E. 6th Avenue, Helena
Lunch provided for Council and Staff

Zoom: by phone (646) 558 8656
by link or www.zoom.us
Webinar ID: 861 4800 8272
Passcode: 262155

View: www.leg.mt.gov, select 'Watch & Listen' and on the Montana Public Affairs Network

Business Meeting Agenda

8:30 a.m.	Call to Order and Roll Call	Greg Murphy
	Public Comment	Ginny Newman
	June 2022 Minutes ▶ <i>Action needed: Motion to approve the June 2022 Minutes</i>	Greg Murphy
	Discussion of Meeting Process by the Chair	Greg Murphy
	Montana's Open Meeting Law	Greg Murphy
	Report from the Executive Director	Tatiana Gant
	Conflicts of Interest	Kristin Han Burgoyne
	Fiscal Year 2022 Year End Financial Report ▶ <i>Action needed: Motion to approve the FY 2022 Year End Report</i>	Jenifer Alger
	Fiscal Year 2023 Year to Date Report ▶ <i>Action needed: Motion to approve Fiscal Year 2023 Year-to-Date Report</i>	Jenifer Alger
	Strategic Investment Grants ▶ <i>Action needed: Ratify grants as approved by the Strategic Investment Grants Committee</i>	Jay Pyette
	Montana Circle of American Masters Recommendations ▶ <i>Action needed: Motion to approve Montana Circle of American Masters Inductees</i>	Taylor Burby
	Resolution to Post for Notice and Comment and Amendment to the Administrative Rules of Montana to Remove Prohibition Against Grants to Individuals ▶ <i>Action needed: Motion to adopt the resolution</i>	Greg Murphy
	Project to Revise Administrative Rules, Bylaws, etc. ▶ <i>Action needed: Motion to authorize the development of a committee relating to revisions to the ARMS, Bylaws, and Policies</i>	Greg Murphy
	Legislative Update	Drew Geiger
	Clarification on Staff Reports	Greg Murphy
	New Business	Greg Murphy
	Report from the Chair	Greg Murphy
	Executive Director Employment Status	Greg Murphy
3:00 p.m.	Adjourn Public Meeting	
3:00 p.m.	Executive Session	

Open Meetings

Montana's open meeting and public participation laws are based on two fundamental rights contained in the Montana Constitution. Article II, Section 9 contains a strong right to know provision:

Right to know. No person shall be deprived of the right to examine documents or to observe the deliberations of all public bodies or agencies of state government and its subdivisions, except in cases in which the demand of individual privacy clearly exceeds the merits of public disclosure.

Article II, Section 8 guarantees the right of public participation:

Right of participation. The public has the right to expect governmental agencies to afford such reasonable opportunity for citizen participation in the operation of the agencies prior to the final decision as may be provided by law.

In the case of meetings of public agencies and other entities, these constitutional rights are primarily implemented through Montana's open meeting laws, codified at Montana Code Annotated §§ 2-3-201 through 2-3-221. See SJL of Montana v. City of Billings, 263 Mont. 142, 147, 867 P.2d 1084 (1993). The general provision for open public meetings is contained in Montana Code Annotated § 2-3-203(1), which provides:

Meetings of public agencies and certain associations of public agencies to be open to public -- exceptions. (1) All meetings of public or governmental bodies, boards, bureaus, commissions, agencies of the state, or any political subdivision of the state or organizations or agencies supported in whole or in part by public funds, or expending public funds, including the supreme court, must be open to the public.

...

(3) The presiding officer of any meeting may close the meeting during the time the discussion relates to a matter of individual privacy and then if and only if the presiding officer determines that the demands of individual privacy clearly exceed the merits of public disclosure. The right of individual privacy may be waived by the individual about whom the discussion pertains and, in that event, the meeting must be open.

Original document created by JS, 2007. Last checked by TC, 2012

What is a Meeting?

Under the open meeting laws, a “meeting” is very broadly defined as “. . . the convening of a quorum of the constituent membership of a public agency or association . . . , whether corporal or by means of electronic equipment, to hear, discuss, or act upon a matter over which the agency has supervision, control, jurisdiction, or advisory power.” Montana Code Annotated § 2-3-202.

A “quorum” is defined as “a majority of the entire body” when members are acting as a group, “not merely the action of a particular number of members as individuals.” 42 Op. Att’y Gen. No. 51 at 200-01. The same opinion found that the terms “discuss,” “deliberations,” and “discussions” contemplate “collective discussion and collective acquisition of information among the ‘constituent membership’ of the agency.” Id. At 201.

An agency may not appoint any committee or subcommittee for the purpose of conducting business that is within the jurisdiction of the agency in order to avoid the requirements of the open meeting laws. Montana Code Annotated § 2-3-203(6).

There is no statutory distinction between a “regular” or “special” meeting for purposes of determining whether it is a “meeting” subject to the open meeting laws. See Montana Code Annotated § 2-3-202.

A “meeting” subject to the open meeting laws occurs regardless of whether it is conducted in person, by telephone conference call, by videoconferencing, or by email. See Montana Code Annotated § 2-3-202 (“whether corporeal or by means of electronic equipment . . .”).

Notice of the Meeting

The open meeting laws themselves contain no explicit notice requirements. The notice requirement as it pertains to open meetings is derived from Montana’s public participation laws, and it attaches only when an issue is of significant public interest. See Montana Code Annotated § 2-3-103; Common Cause of Mont. v. Statutory Comm. To Nominate Candidates for Comm’r of Political Practices, 263 Mont. 324, 326, 329, 868 P.2d 604, 605, 607 (1994); Board of Trustees, Huntley Project Sch. Dist. No. 24 v. Board of County Comm’rs, 186 Mont. 148, 154, 606 P.2d 1069, 1072 (1980).

The term “significant public interest” is not defined for purposes of the open meeting laws. In the context of meetings of a county commission, the Attorney General has determined that the term refers to “any non-ministerial decision or action . . . which has meaning to or affects a portion of the community . . .” 47 Op. Att’y Gen. No. 13 (1998).

A “ministerial” decision or action is one that is generally performed pursuant to legal authority, and requires no exercise of judgment. Id.

Notice of a meeting must be given sufficiently in advance of the meeting to permit the public to attend. Id.; Montana Code Annotated § 2-3-103. The amount of notice required “should increase with the relative significance of the decision to be made,” with the ultimate goal of encouraging and assisting citizen participation. See 47 Op. Att’y Gen. No. 13 at 6 (1998). In the case of county commission meetings, the Attorney General has suggested that 48 hours advance notice should generally be considered “sufficient to notify the public of contemplated action.” 47 Op. Att’y Gen. No. 13 at 6 (1998). However, each case will be considered based on its own unique facts, and depending on the circumstances less than 48 hours notice may be adequate. See Jones v. Missoula County, 330 Mont. 205, 127 P.3d 406 (2006).

Failure to comply with the notice requirements may subject any decision made in violation of the requirement to be voided under Montana Code Annotated § 2-3-213.

Closing a Meeting

Montana Code Annotated § 2-3-203 lists the circumstances under which a public meeting may be closed. The most litigated exception to the open meeting requirement is the one expressed in subsection (3) of the statute:

(3) The presiding officer of any meeting may close the meeting during the time the discussion relates to a matter of individual privacy and then if and only if the presiding officer determines that the demands of individual privacy clearly exceed the merits of public disclosure. The right of individual privacy may be waived by the individual about whom the discussion pertains and, in that event, the meeting must be open.

The presiding officer of the agency or public body that holds the meeting makes the determination whether to close the meeting. In making the determination, the officer must balance the demands of individual privacy against the constitutional right to know, which can be a difficult process depending on the circumstances. If the presiding officer determines that a meeting should be closed pursuant to this subsection, he or she should state on the record that a determination has been made that the demands of individual privacy clearly exceed the merits of public disclosure.

The right to privacy is guaranteed by Article II, Section 10 of the Montana Constitution:

Right of privacy. The right of individual privacy is essential to the well-being of a free society and shall not be infringed without the showing of a compelling state interest.

The courts have developed a general balancing test to “resolve the competing and conflicting right-to-know and right-to-privacy provisions” of the Constitution. The two-part test requires the person making the decision to determine: 1) whether the person involved had a subjective or actual expectation of privacy; and 2) whether society is willing to recognize that expectation as reasonable. See, e.g., *Flesh v. Board of Trustees of Joint School Dist. #2*, 241 Mont. 158, 786 P.2d 4 (1990); *Missoulian v. Board of Regents*, 207 Mont. 513, 675 P.2d 962 (1984). Examples of privacy interests that courts have recognized as sufficient justification for closing meetings include candid discussion of performance evaluations and qualifications of university presidents (*Missoulian v. Board of Regents*); personnel issues where disciplinary action is possible (*Flesh v. Board of Trustees*); and allegations of employee misconduct that implicated privacy interests of a witness (*Goyen v. City of Troy*, 276 Mont. 213, 915 P.2d 824 (1996)). There are likely other privacy interests that would justify closing a meeting. The presiding officer must carefully consider each case based on its unique facts when making the determination whether to close a meeting.

Once the presiding officer determines that the demands of individual privacy clearly exceed the merits of public disclosure, the public body subject to the open meeting laws must defer discussion of the issue until the individual whose privacy interest is involved is notified and is given the opportunity to attend the meeting and/or waive his or her right to privacy. If the person waives his or her right to privacy, the meeting must remain open. See *Goyen*, 276 Mont. at 219, 915 P.2d at 828.

Violation of the Open Meeting Laws

A violation of the open meeting laws may subject the agency or public body to injunctive or prospective relief, resulting in voiding the decision made in the illegal meeting. Any lawsuit seeking to void a decision must be commenced within 30 days of the decision. Montana Code Annotated § 2-3-213. A plaintiff who prevails in an action to enforce constitutional access rights under the open meeting laws may be awarded costs and reasonable attorney fees. Montana Code Annotated § 2-3-221.

Montana Open Meeting Statutes

Legislative Intent -- Liberal Construction

2-3-201. Legislative intent -- liberal construction. The legislature finds and declares that public boards, commissions, councils, and other public agencies in this state exist to aid in the conduct of the peoples' business. It is the intent of this part that actions and deliberations of all public agencies shall be conducted openly. The people of the state do not wish to abdicate their sovereignty to the agencies which serve them. Toward these ends, the provisions of the part shall be liberally construed.

Meetings Of Public Agencies And Certain Associations Of Public Agencies To Be Open To Public -- Exceptions

2-3-203. Meetings of public agencies and certain associations of public agencies to be open to public -- exceptions. (1) All meetings of public or governmental bodies, boards, bureaus, commissions, agencies of the state, or any political subdivision of the state or organizations or agencies supported in whole or in part by public funds or expending public funds, including the supreme court, must be open to the public.

(2) All meetings of associations that are composed of public or governmental bodies referred to in subsection (1) and that regulate the rights, duties, or privileges of any individual must be open to the public.

(3) The presiding officer of any meeting may close the meeting during the time the discussion relates to a matter of individual privacy and then if and only if the presiding officer determines that the demands of individual privacy clearly exceed the merits of public disclosure. The right of individual privacy may be waived by the individual about whom the discussion pertains and, in that event, the meeting must be open.

(4) (a) Except as provided in subsection (4)(b), a meeting may be closed to discuss a strategy to be followed with respect to litigation when an open meeting would have a detrimental effect on the litigating position of the public agency.

(b) A meeting may not be closed to discuss strategy to be followed in litigation in which the only parties are public bodies or associations described in subsections (1) and (2).

(5) The supreme court may close a meeting that involves judicial deliberations in an adversarial proceeding.

(6) Any committee or subcommittee appointed by a public body or an association described in subsection (2) for the purpose of conducting business that is within the jurisdiction of that agency is subject to the requirements of this section.

2-3-211. Recording. A person may not be excluded from any open meeting under this part and may not be prohibited from photographing, televising, transmitting images or audio by electronic or digital means, or recording open meetings. The presiding officer may ensure that these activities do not interfere with the conduct of the meeting.

Minutes Of Meetings -- Public Inspection

2-3-212. Minutes of meetings -- public inspection. (1) Appropriate minutes of all meetings required by **2-3-203** to be open must be kept and must be available for inspection by the public. If an audio recording of a meeting is made and designated as official, the recording constitutes the official record of the meeting. If an official recording is made, a written record of the meeting must also be made and must include the information specified in subsection (2).

(2) Minutes must include without limitation:

(a) the date, time, and place of the meeting;

(b) a list of the individual members of the public body, agency, or organization who were in attendance;

(c) the substance of all matters proposed, discussed, or decided; and

(d) at the request of any member, a record of votes by individual members for any votes taken.

(3) If the minutes are recorded and designated as the official record, a log or time stamp for each main agenda item is required for the purpose of providing assistance to the public in accessing that portion of the meeting.

(4) Any time a presiding officer closes a public meeting pursuant to **2-3-203**, the presiding officer shall ensure that minutes taken in compliance with subsection (2) are kept of the closed portion of the meeting. The minutes from the closed portion of the meeting may not be made available for inspection except pursuant to a court order.

Recording Of Meetings For Certain Boards

2-3-214. Recording of meetings for certain boards. (1) Except as provided in 2-3-203, the following boards shall record their public meetings in a video or audio format:

- (a) the board of investments provided for in 2-15-1808;
- (b) the public employees' retirement board provided for in 2-15-1009;
- (c) the teachers' retirement board provided for in 2-15-1010;
- (d) the board of public education provided for in Article X, section 9, of the Montana constitution; and
- (e) the board of regents of higher education provided for in Article X, section 9, of the Montana constitution.

(2) All good faith efforts to record meetings in a video format must be made, but if a board is unable to record a meeting in a video format, it must record the meeting in an audio format.

(3) (a) The boards listed in subsection (1) must make the video or audio recordings of meetings under subsection (1) publicly available within 1 business day after the meeting through broadcast on the state government broadcasting service as provided in 5-11-1111 or through publication of streaming video or audio content on the respective board's website.

(b) The department of administration may develop a memorandum of understanding with the legislative services division for broadcasting executive branch content on the state government broadcasting service or live-streaming audio or video executive branch content over the internet.

Costs To Prevailing Party In Certain Actions To Enforce Constitutional Right To Know

2-3-221. Costs to prevailing party in certain actions to enforce constitutional right to know. A person alleging a deprivation of rights who prevails in an action brought in district court to enforce the person's rights under Article II, section 9, of the Montana constitution may be awarded costs and reasonable attorney fees.

Conflict of Interest

Montana Arts Council Members | December 2022

Review the following action items and be prepared to state any conflicts of interest at the meeting, along with the nature of the conflict. The Chair will determine if you abstain from the vote on that item.

- Strategic Investment Grants
- Montana Circle of American Masters Recommendations

Montana Arts Council members shall disclose any real or perceived conflicts. A conflict of interest occurs when:

- A council member has a personal interest in an applicant in a manner that is inconsistent or incompatible with the council member's ability to exercise an objective judgement.
- A council member has significant financial interests associated with an applicant.
- A council member has intellectual property interests associated with an applicant.
- A council member is an immediate family member of an applicant by marriage or household.

Montana Arts Council

Friday, June 10, 2022

Meeting Minutes

Firebrand Hotel, Whitefish, Montana

Attendance

Council Present: Tom Cordingley, Interim Chair; Sarah Calhoun; Sean Chandler; Troy Collins; Julie Mac; Greg Murphy; Bridger Pierce; Jay Pyette; Steve Zabel

Council Present Online: Angella Ahn; Wylie Gustafson; John Moore; Linda Netschert

Council Absent: Corky Clairmont; Angela Russell

Staff Present: Tatiana Gant; Jenifer Alger; Kristin Han Burgoyne; Monica Grable; Eric Heidle; Brian Moody

Guests: Taylor Burby, MAC contracted folklorist; Christian Gaines, Executive Director of the Western States Arts Federation; Drew Geiger, Managing Consultant at Communication and Management Services

Call to Order and Chairman's Welcome

Interim Chair Tom Cordingley called the meeting to order at 8:38 a.m.

Introductions

Tom Cordingley opened the meeting with a welcome and thanked everyone for attending.

Public Comment

Tom Cordingley called for public comment, and there was none.

Conflict of Interest

Deputy Director Kristin Han Burgoyne presented the policy and directed the Council to the list of actions for the meeting.

Jay Pyette declared the Montana Actors' Theater ARPA Organization application as a conflict. Sarah Calhoun declared the Meagher County Arts Council ARPA Organization application as a conflict and declared conflicts with the ARPA Individual applications of Jacob Cowgill, Nic Davis, and Alayna Rasile. A previously declared conflict with the SIG application of Jacob Cowgill was also recognized. Linda Netschert declared the Hockaday and Yellowstone Art Museum ARPA and AISC Experiences applications as a conflict. Angella Ahn declared the Arts Council of Big Sky AISC Experiences application as a conflict and recognized her previously declared conflict with the SIG application of Arts Council of Big Sky.

Consent Agenda and Minutes

Jay Pyette moved, and Sarah Calhoun seconded to approve the December 2021 minutes and June 2022 Agenda.

In Favor: 13 Opposed: 0 Passed

Fiscal Year 2022 Year-to-Date Financial Report

Jenifer Alger presented updates on the FY2022 budget as recommended by the Executive Committee.

Sarah Calhoun moved, and Sean Chandler seconded the motion to approve the Fiscal Year 2022 Year-to-Date report.

In Favor: 13 Opposed: 0 Passed

Fiscal Year 2023 Proposed Budget

Jenifer Alger reviewed the proposed budget and a potential deficiency in the NEA match. The Council discussed the *State of the Arts* newspaper as an effective communication tool. Julie Mac asks about the personal services, contracted services, and a marketing budget and suggests additional help would be beneficial. Sarah Calhoun notes that general Montanans do not know of MAC or what they can offer and encourages members to help build awareness. Steve requests historical funding be added to the website. Julie Mac asks for clarification on accepting private donations. Sarah states for the record it is essential for MAC to talk to legislators to get the match for FY 2023.

Jay Pyette moved, and Steve Zabel seconded the motion to approve the FY 2023 Proposed Budget.

In Favor: 13 Opposed: 0 Passed

Artists in Schools and Communities: Experiences

Education Committee Chair Angella Ahn presented the grants and program and thanked the committee. Committee member Sean Chandler noted there were many requests and a good discussion on the applicants, and he wished he lived in some of those communities to participate. He added that it was a very worthwhile experience to learn about these communities and the passion these organizations have to provide and promote art in their communities.

The Council voted to ratify the grants approved by the Arts Education committee.

In Favor: 11 Opposed: 0 Recused: 2 Passed

Strategic Investment Grants

Strategic Investment Committee Chair Jay Pyette noted that the committee will seek additional members later in the agenda. Committee member Tom Cordingley noted recent refinements, and a discussion continued on the program's intention, funding, and history.

The Council voted to ratify the grants approved by the Strategic Investment Grants committee.

In Favor: 11 Opposed: 0 Recused: 2 Passed

American Rescue Plan Grants

Tom Cordingley directed the Council to the addendum of grant recommendations distributed on June 9, 2022. Program Officer Brian Moody described the process of reviewing and developing the recommendations. Members sought clarification on the focus and limitations of the funds, funding to individuals, partial funding, and the timing of recommendations. Members offered perspectives on the distinction between a connection to Montana and benefiting Montana. The Council offered suggestions for providing feedback and support to applicants and noted the level of competition between highly qualified requests. Julie Mac requested a list of applicants by discipline and a list that identifies first-time applicant organizations.

Motion to accept the committee recommendations and fund the applications as presented. Bridger Pierce motion, Julie Mac second.

In Favor: 10 Recused: 3 Opposed: 0 Passed

Artists in Schools and Communities: Residencies

Sean Chandler and Arts Education Director Monica Grable presented the AISC overview of residencies. Members sought clarification on budgets, cash matches, and statewide service designation. Members can have access to the application and reporting documents through the online portal and should contact staff to have those made available.

Motion to approve the review panel recommendations and fund the applications as presented. Greg Murphy motion, Steve Zabel second.

In Favor: 13 Opposed: 0 Passed

Percent for Art Project: Butte

Project committee chair Tom Cordingley provided an overview of the Southwest Montana Veterans Home project and directed members to the council book materials to view the selections of the committee.

The Council voted to ratify the selections of the Southwest Montana Veterans Home (Butte) committee.

In Favor: 13 Opposed: 0 Passed

Cultural & Aesthetic Trust Committee Recommendations

Executive Director Tatiana Gant presented committee member recommendations, noting the geographic diversity. MAC is responsible for appointing eight members to the 16-member review committee. This review committee then makes application funding recommendations to the Legislature for the Cultural Trust program. Members asked questions about the pool of applicants, their qualifications, and their professional activities. The Council is undecided on one additional position.

Motion by Greg Murphy to approve Troy Evans, Lee Ellen Hveem, Jennifer Jeffries Thompson, and Ben Thiem as Cultural Trust Committee members with the 5th position on hold pending further review by the Council, and the Council gives the Executive Committee authority to make final approval. Second by Steve Zabel.

In Favor: 13 Opposed: 0 Passed

Governors Arts Awards Recommendations

Committee member Steve Zabel presented the Governor's Arts Awards recommendations. Tom Cordingley provided an overview of the ceremony and recognition process and noted that monetary awards should be considered for the future. Sean Chandler recommended a larger pool of finalists in future processes.

Motion to approve recommendations for the Governors Arts Awards by Greg Murphy and seconded by Troy Collins followed by an amendment to the motion for the addition of Don Greytak by Jay Pyette, second by Steve Zabel.

In Favor: 13 Opposed: 0 Passed

Committee Assignments

Tom Cordingley appointed Sarah Calhoun and Corky Clairmont to the Executive Committee. Angela Russell has difficulty attending the SIG committee meeting time and would like to step down from the committee. Troy Collins and Steve Zabel will join the SIG Committee. Bridger Pierce will join the Arts Education Committee. The Governor's Arts Award committee is still planning the ceremony. John Moore, Julie Mac and Greg Murphy will join the GAA Committee. Bridger Pierce will join the Poet Laureate Committee. Angela Russell will be invited to join the Poet Laureate Committee. Julie Mac and Greg Murphy will join the Strategic Planning Committee.

Western States Arts Federation (WESTAF)

Tom Cordingley introduced Christian Gaines, the Executive Director of Western States Arts Federation (WESTAF). Christian provided an overview of WESTAF and the programs and services available.

Legislative Update

Drew Geiger provided an update on the next legislative session and answered questions.

Folk Arts Contract Update

Tom introduced Taylor Burby and she discussed her research into the history of folk and traditional arts programming of the agency.

Clarifications on Staff Reports

Tom Cordingley asked staff to highlight one item from their staff memo. After staff comments, there were no additional questions for the staff.

Report from the Interim-Chair

Tom Cordingley recognized the most recent past Council members, Cyndy Andrus, Tracy Linder, GB Carson, Renee Westlake, and JP Gabriel.

Report from the Executive Director

Tatiana Gant provided an update.

New Business

There was no new business to report.

Adjourn Public Meeting, Call to Order Executive Session

Adjourn Executive Session, Call to Order Public Meeting

Tom Cordingley adjourned the meeting at 3:18 pm.

Respectfully Submitted,

Tatiana Gant

Executive Director

Financial Reports



GIFT OF
GRANT J & MATHILDE
ROSENZWEIG
1946

Rodin's "Thinker" contemplates new construction outside the Nelson-Atkins Art Museum in Kansas City.

Memorandum

TO: Montana Arts Council Members
FROM: Jenifer Alger | Chief Financial Officer
RE: Fiscal Year 2022 Year-to-Date Report

MAC is projected to end the fiscal year with \$329,452 remaining, a \$222,305 increase from the June 2022 report, due to unused Personal Services, Montana Artrepreneur Program (MAP) income carried forward, Creative Aging income carried forward, Cultural Trust Grants carried forward, FY 2021 General Funds carried forward, and National Endowment for the Arts (NEA) funds carried forward.

Below is an explanation of some budget line items.

Staff Salaries + Benefits

MAC is projecting a surplus of \$14,702, a \$596 increase from the June 2022 report, due to the Department of Administration (DOA) granting 4 pay periods worth of state share (health insurance) holidays. DOA reviews their fund balance in this pool and if the accumulated funds are too high, they will not charge agencies for the state share to reduce the ending balance.

There were also fewer council member stipends.

We will be allowed to request 30% of the remaining balance be carried over into FY 2023. The estimated carryforward will be approximately \$4,333.

Programs + Administration

MAC is projecting a surplus of \$97,950, a \$47,033 increase from the June 2022 report and is a result of the following:

- Unused allocated funds for MAP. Original budget included enough funds to cover 2 cohorts. However, there were not enough applicants to accommodate more than 1 cohort and coach.
- The surplus for Poetry Out Loud (POL) was used to cover staff salaries and benefits and is already accounted for in that line item.
- Underbudgeted in the *State of the Arts* newspaper. The budget did not include any funds for the events calendar and additional writers.
- Overbudgeted in Supplies, Communications, Travel and Other Expenses. Some anticipated software purchases and travel expenses did not come to fruition. Some conference and training opportunities were not taken advantage of due to ongoing COVID concerns.
- Overbudgeted in restricted State Information Technology Services Division (SITSD). We will be allowed to request 30% of the remaining balance to be carried over into FY 2023. The estimated carryforward will be approximately \$898.
- Overbudgeted in Statewide Cost Allocation Plan (SWCAP). The budget that was calculated by DOA and approved by the legislature for this line item was approximately \$1,150 more

than the actual FY 2022 invoice issued.

- Additional income received from the National Assembly of State Arts Agencies (NASAA) for Creative Aging (\$23,000) + additional state funds (\$4,290)–only \$260 was spent by FYE 2021 therefore the remaining budget and cash of \$22,740 (NASAA) was carried over to FY 2022. We had until October 31, 2022, to obligate these funds.
- The surplus in Folk Arts was used to cover staff salaries and benefits and is already accounted for in that line item.
- The \$21,557 FY 2021 GF carry forward represents 30% of the lapsed FY 2021 GF. We have until June 30, 2023, to spend these funds and were approved to use for FY 2023 MAP expenses.

Grants

MAC is projecting a net surplus in grants of \$39,605, a \$174,677 increase from the June 2022 report and is a result of the following:

- Artists in Schools & Communities (AISC) – \$77,948 overspent due to the great response to the new Experiences grant program. As of the printing of this report, we still have 11 grant payments totaling \$25,860 to make by December 31, 2022.
- Artist Innovation Awards (AIA) - \$5,000 overspent due to the council agreeing to pay one additional awardee.
- Public Value Partnership (PVP) - \$67,500 overspent due to increasing all 45 grantees awards by \$1,500 each.
- Strategic Investment Grants (SIG) - \$13,416 underspent due to fewer funded projects than projected.
- Cultural Trust Grants (C&A) - \$176,950 biennial appropriation remaining that will carryover into FY 2023 to paid out by FYE.

MAP Funds Carried Forward

We did not use any accumulated MAP funds in FY 2022, therefore, the remaining balance of \$51,373 will carryforward into FY 2023 and can be used for future expenses.

NEA Funds Carried Forward

- FY 2021 – Of the \$118,481 FY 2021 carryforward, we were only able to spend \$100,783 by December 31, 2021. The remaining \$17,698 will lapse and be returned to NEA.
- FY 2022 - Due to our grant period ending on December 31, 2022, we will carryforward \$7,183, an increase of \$4,770 from the June 2022 report.

Line #		FY22 Approved Budget	General Fund 25.51%	Cultural Trust 26.46%	NEA 42.52%	Other Income 5.51%	TOTAL	(Over) / Under
1	PERSONNEL SERVICES							
2	Staff Salaries + Benefits	\$685,934	\$226,499	\$191,799	\$254,084	-	\$672,382	\$13,552
3	Honorariums/Stipends	\$3,500	\$600	\$250	\$1,500	-	\$2,350	\$1,150
4								
5	Total	\$689,434	\$227,099	\$192,049	\$255,584	-	\$674,732	\$14,702
6								
7	PROGRAMS							
8	Montana Artrepreneur Program	\$32,325	\$13,147	-	-	-	\$13,147	\$19,178
9	MCAM/GAA	-	\$252	-	-	-	\$252	(\$252)
10	State of the Arts	\$56,200	\$31,801	-	\$33,175	-	\$64,975	(\$8,775)
11	Poetry Out Loud	\$20,000	-	-	\$8,610	-	\$8,610	\$11,390
12								
13	Programs: Total	\$108,525	\$45,200	-	\$41,785	-	\$86,984	\$21,541
14								
15	ADMINISTRATION							
16	Contracted Services	\$45,000	\$38,023	\$3,878	\$3,498	-	\$45,399	(\$399)
17	Supplies & Materials	\$34,000	\$7,842	\$3,218	\$4,559	-	\$15,619	\$18,381
18	Communications	\$8,000	\$3,573	\$453	\$96	-	\$4,122	\$3,878
19	Travel	\$65,000	\$18,873	\$1,338	\$6,329	-	\$26,541	\$38,459
20	Rent	\$46,491	\$786	\$22,775	\$23,946	-	\$47,506	(\$1,015)
21	Other Expenses	\$50,000	\$4,080	\$612	\$33,313	-	\$38,005	\$11,995
22	Equipment	\$1,401	\$1,182	\$158	\$61	-	\$1,401	-
23	SITSD Fixed Costs (Restricted)	\$28,438	\$11,509	\$4,977	\$8,958	-	\$25,443	\$2,995
24	Indirect Costs (SWCAP)	\$11,753	\$3,909	\$3,245	\$3,451	-	\$10,605	\$1,148
25	Creative Aging	\$13,500	\$4,290	-	-	\$15,000	\$19,920	(\$5,790)
26	Folk Arts	\$25,000	\$9,122	-	\$9,122	-	\$18,243	\$6,757
27								
28	Administration: Total	\$328,583	\$103,189	\$40,654	\$93,331	\$15,000	\$252,174	\$76,409
29								

Line #		FY22 Approved Budget	General Fund 25.51%	Cultural Trust 26.46%	NEA 42.52%	Other Income 5.51%	TOTAL	(Over) / Under
30	GRANTS							
31	Artists in Schools & Communities	\$208,000	\$55,000	-	\$225,948	\$5,000	\$285,948	(\$77,948)
32	Artists Innovation Awards	\$30,000	-	-	-	\$35,000	\$35,000	(\$5,000)
33	Public Value Partnerships	\$251,700	\$58,446	-	\$260,754	-	\$319,200	(\$67,500)
34	Statewide Service Organizations	\$96,000	-	-	\$96,000	-	\$96,000	-
35	Strategic Investment	\$55,000	\$41,584	-	-	-	\$41,584	\$13,416
36	Cultural Trust Grants	\$314,800	-	\$137,850	-	-	\$137,850	\$176,950
37	Percent for Art	-	\$313	-	-	-	\$313	(\$313)
38								
39	Grants: Total	\$955,500	\$155,343	\$137,850	\$582,702	\$40,000	\$915,895	\$39,605
40								
41	TOTAL FY 2022 EXPENSES	\$2,082,042	\$530,831	\$370,553	\$973,402	\$55,000	\$1,929,786	\$152,256
42								
43	TOTAL FY 2022 REVENUES	\$2,069,608	\$528,016	\$547,579	\$879,900	\$114,113	\$2,069,068	
44	FY2020 and FY2021 Carryforwards	\$189,630	\$71,149	-	\$118,481	-	\$189,630	
45								
46	(OVER)/UNDER	\$177,196	\$68,334	\$177,026	\$24,979	\$59,113	\$329,452	\$329,452

Budget Comments

Line 3: Personnel Services: Honorariums/ Stipends

- Council member/C&A Panel payments

Line 16: Administration: Contracted Services

- Printing, insurance, legal fees, consultants, strategic planning contract, non-council stipends

Line 17: Administration: Supplies & Materials

- Software licenses, commodities

Line 18: Administration: Communications

- Postage, interagency mailings, and conference calls

Line 19: Administration: Travel

- Council, staff, programs, and panels

Line 20: Administration: Rent

- Facility and offsite meeting rooms

Line 21: Administration: Other Expenses

- WESTAF dues (\$22,261), NASAA dues (\$10,155), staff training, subscriptions, registration, meetings

Line 22: Administration: Equipment

- Copier lease and maintenance.

Line 25: Administration: Creative Aging

- Includes \$18,140 unspent from FY 2021 + the remaining \$4,600 NASAA award+ \$4,260 of GF

Line 26: Administration: Folk Arts

- Includes \$12,500 from the NEA, \$12,500 from the GF.

Line 31: Grants: Artists in Schools & Communities

- \$5,000 from Arts Education Fund (MCF)

Line 32: Grants: Artists Innovation Awards

- \$32,000 from Governor's Awards for Artists Fund (MCF) + \$3,000 from Sigerson Fund

Line 36: Grants: Cultural Trust Grants

- \$314,800 is the 2023 biennial appropriation. The remaining \$176,950 carried forward to FY 2023.

Line 37: Grants: Percent for Art

- The allotted budget for the Southwest Montana Vets Home located in Butte was overspent, therefore we had to use some general funds to cover.

Line 44: FYE 2021 Carryforwards

- FYE 2020 \$49,592 GF spent by 06/30/2022. FYE 2021 \$21,557 GF spent by 06/30/2023. NEA needed to be spent by 12/31/2021.

Line 46: (OVER)/UNDER

- \$14,528 GF restricted for Personal Services, \$2,994 GF restricted for SITSD, \$29,255 GF FYE 202 CF, \$21,557 FYE 2021 GF CF, \$76 CT restricted for Personal Services, \$176,950 CT for grants, \$17,698 FY21 NEA CF, NEA \$7,281 (\$7,183 will CF), Creative Aging \$7,740 and MAP \$51,373.

Memorandum

TO: Montana Arts Council Members
FROM: Jenifer Alger | Chief Financial Officer
RE: Fiscal Year 2023 Year-to-Date Report

MAC is projected to end the fiscal year with \$40,811 remaining, due to unused Personal Services and Montana Artrepreneur Program (MAP) income carried forward.

Below is an explanation of some budget line items.

Staff Salaries + Benefits

MAC is projecting a surplus of \$896. This number can fluctuate throughout the year due to workers compensation rates.

We will be allowed to request 30% of the remaining balance be carried over into FY 2024.

Programs + Administration

MAC is projecting a deficit of \$31,367 and is a result of the following:

- Underbudgeted for MAP expenses. Budget was proposed and approved prior to the limited solicitation procurement to contract with coaches for both the Billings and Red Lodge locations. The successful bidder for both locations came in higher than projected. The budget also did not account for renting spaces in the communities for the in-person cohorts.
- Underbudgeted for Governor's Arts Awards (GAA) ceremony. The last ceremony was in December 2018 and some items have increased in cost since that time.
- Underbudgeted in the *State of the Arts* newspaper. The budget did not include enough funds for additional guest writers.
- Underbudgeted in Statewide Cost Allocation Plan (SWCAP). The budget that was calculated by the Department of Administration (DOA) and approved by the legislature for this line item was \$625 less than the actual FY 2023 invoice issued.
- Creative Aging carryforward from FY 2022. This is a paper loss only as we overestimated how much we would spend by FYE 2022. We had until October 31, 2022, to obligate these funds.

Grants

MAC is projecting a net deficit in grants of \$25,152 and is a result of the following:

- Artists in Schools & Communities (AISC) – \$2,500 overspent due to one FY 2022 Experiences grant being transferred to FY 2023.
- Cultural Trust Grants – Since this is a biennial appropriation, both the cash and projected expenses carried forward from FY 2022. The reason this looks like a loss is that we overestimated how many payments would be made in FY 2022.
- ARPA Grants - \$3,102 overspent due to an overwhelming response to the program.

MAP Funds Carried Forward

We project using approximately \$16,109 of accumulated MAP funds in FY 2023. This will leave an estimated remaining balance of \$39,914 that will carryforward into FY 2024 and can be used for future expenses.

Montana Community Foundation Endowment Fund Update

The FY 2023 budget uses \$5,000 from the Arts Education Fund to fund AISC grant awards and \$21,273 from the Governor's Awards for Artists to fund the GAA ceremony and reception.

Current balances for both endowments are as follows:

- Arts Education Fund \$20,793
- Governor's Award for Artists \$48,536

Projected endowment balances at FYE are as follows:

- Arts Education Fund \$21,219
- Governor's Award for Artists \$43,355

Sigerson Fund Update

The Sigerson Fund was setup with private funds to help pay one (\$3,000) AIA for a clay artist in even numbered fiscal years. The corpus (un-spendable amount) of the fund totals \$66,000 and is located with the Department of Commerce/Board of Investments. We are only allowed to spend the earnings on the corpus. As of this report the Sigerson Fund has a balance of \$959 in spendable earnings with a projected FYE balance of \$1,989. We will not spend any of these funds in FY 2023.

The projected rate of return for these funds is currently about 2.34%.

Line #		FY23 Approved Budget	General Fund 26.94%	Cultural Trust 20.83%	NEA 47.68%	Other Income 4.55%	TOTAL	(Over)/ Under
1	PERSONNEL SERVICES							
2	Staff Salaries + Benefits	\$696,918	\$242,847	\$194,514	\$258,661	-	\$696,022	\$896
3	Honorariums/Stipends	\$3,500	\$1,750	\$675	\$1,075	-	\$3,500	-
4								
5	Total	\$700,418	\$244,597	\$195,189	\$259,736	-	\$699,522	\$896
6								
7	PROGRAMS							
8	Montana Artrepreneur Program	\$32,000	\$29,876	-	-	\$16,109	\$45,985	(\$13,985)
9	MCAM/GAA	\$14,000	-	-	-	\$21,373	\$21,373	(\$7,273)
10	State of the Arts	\$67,511	\$7,547	-	\$61,708	-	\$69,255	(\$1,744)
11	Poetry Out Loud	\$20,000	-	-	\$20,000	-	\$20,000	-
12								
13	Programs: Total	\$133,511	\$37,423	-	\$81,708	\$37,382	\$156,513	(\$23,002)
14								
15	ADMINISTRATION							
16	Contracted Services	\$45,000	\$13,606	\$5,184	\$26,210	-	\$45,000	-
17	Supplies & Materials	\$34,000	\$13,225	\$3,917	\$16,858	-	\$34,000	-
18	Communications	\$8,000	\$3,112	\$922	\$3,967	-	\$8,000	-
19	Travel	\$65,000	\$25,282	\$7,488	\$32,229	-	\$65,000	-
20	Rent	\$46,991	\$17,768	\$5,131	\$24,092	-	\$46,991	-
21	Other Expenses	\$50,000	\$21,572	\$5,760	\$22,668	-	\$50,000	-
22	Equipment	\$467	\$172	\$53	\$242	-	\$467	-
23	SITSD Fixed Costs (Restricted)	\$28,438	\$14,503	\$4,977	\$8,958	-	\$28,438	-
24	Indirect Costs (SWCAP)	\$11,753	-	\$6,622	\$5,756	-	\$12,378	(\$625)
25	Creative Aging	-	-	-	-	\$7,740	\$7,740	(\$7,740)
26	Folk Arts	\$25,000	\$12,500	-	12,500	-	\$25,000	-
27								
28	Administration: Total	\$314,649	\$121,740	\$40,054	\$153,480	\$7,740	\$323,014	(\$8,365)
29								

Line #		FY23 Approved Budget	General Fund 26.94%	Cultural Trust 20.83%	NEA 47.68%	Other Income 4.55%	TOTAL	(Over)/ Under
30	GRANTS							
31	Artists in Schools & Communities	\$208,000	\$55,172	-	\$150,328	\$5,000	\$210,500	(\$2,500)
32	Artists Innovation Awards	-	-	-	-	-	-	-
33	Public Value Partnerships	\$251,700	\$42,069	-	\$209,631	-	\$251,700	-
34	Statewide Service Organizations	\$96,000	-	-	\$96,000	-	\$96,000	-
35	Strategic Investment	\$55,000	\$55,000	-	-	-	\$55,000	-
36	Cultural Trust Grants	\$157,400	-	\$176,950	-	-	\$176,950	(\$19,550)
37	Relief Funds	-	\$3,102	-	-	-	\$3,102	(\$3,102)
38								
39	Grants: Total	\$768,100	\$155,343	\$176,950	\$455,959	\$5,000	\$793,252	(25,152)
40								
41	TOTAL FY 2023 EXPENSES	\$1,916,678	\$559,103	\$412,193	\$950,883	\$50,122	\$1,972,301	(\$55,623)
42								
43	TOTAL FY 2023 REVENUES	\$1,979,140	\$533,211	\$412,193	\$943,700	\$90,036	\$1,979,140	
44	FYE 2022 Carryforwards	\$33,971	\$26,788	-	\$7,183	-	\$33,971	
45								
46	(OVER)/UNDER	\$96,433	\$896	-	-	\$39,914	\$40,811	\$40,811

Budget Comments

Line 3: Personnel Services: Honorariums/ Stipends

- Council member/C&A Panel payments

Line 9: MCAM/GAA

- \$21,373 from Governors Awards for Artists Fund (MCF)

Line 16: Administration: Contracted Services

- Printing, insurance, legal fees, consultants, strategic planning contract, non-council stipends

Line 17: Administration: Supplies & Materials

- Software licenses, commodities

Line 18: Administration: Communications

- Postage, interagency mailings, and advertising

Line 19: Administration: Travel

- Council, staff, programs, and panels

Line 20: Administration: Rent

- Facility and offsite meeting rooms

Line 21: Administration: Other Expenses

- WESTAF dues (\$22,261), NASAA dues (\$10,155), staff training, subscriptions, registration, meetings

Line 22: Administration: Equipment

- Copier lease and maintenance.

Line 25: Administration: Creative Aging

- Unspent amount at FYE 2022 carried forward.

Line 26: Administration: Folk Arts

- Includes \$12,500 from the NEA, \$12,500 from the GF.

Line 31: Grants: Artists in Schools & Communities

- \$5,000 from Arts Education Fund (MCF)

Line 36: Grants: Cultural Trust Grants

- \$176,950 unspent at FY 2022

Line 37: Grants: Relief Funds

- ARPA grants were awarded over the NEA amount received.

Line 44: FYE 2022 Carryforwards

- FYE 2021 \$21,557 GF spent by 06/30/2023. FYE 2022 \$5,231 estimated GF spent by 06/30/2024. NEA must be spent by 12/31/2022.

Line 46: (OVER)/UNDER

- \$896 GF restricted for Personal Services and \$39,914 MAP.

Grants and Programs



LONESOME WH
MARY+ME
Lettuce Beef
SOME STRONG
16 TONS
SAD SONGS
END TRAIL
WRK 26TH
COME 2 Bed
~~FOT SOM~~ YSTIC
YELLOW HAIR
Jolene
KRB
SWINGIN
COLD ♡
NEEDLE
PROPHET

A pedalboard and setlist from Billings band Counting Coup's performance at the Red Ants Pants Music Festival held in July outside White Sulphur Springs.

Memorandum

To: Montana Arts Council Members
From: Jay Pyette | Chair, Strategic Investment Grants Committee
RE: Strategic Investment Grants

Strategic Investment Grants (SIG) provide up to \$1,000 for expenses related to opportunities for professional development, market expansion, and art events. SIG enables artists and teachers to advance their professional careers and supports nonprofit organizations in the advancement of arts-related programs.

Guidelines are available on the MAC website. Applications are accepted on a monthly deadline via MAC's grant system. Funding recommendations are made by the SIG Committee based on the application meeting the grant criteria. Grant payments are made as a reimbursement for documented expenses.

The SIG Committee is currently comprised of Council members Angella Ahn, Sarah Calhoun, and Tom Cordingley. Steve Zabel and Troy Collins were appointed in June 2022 but have not yet completed the committee member orientation and are not voting members. The committee meets monthly by conference call to review applications.

The attached list of applications for ratification is from June 2022 to October 2022. For FY2023, 38 out of 50 applicants have been approved by the committee, equaling \$36,677 in awarded funding.

**SIG Ratification FY2023
(Project End Dates Between July 1, 2022 and June 30, 2023)**

Individual/Organization	Project Title	City	Request	Award
Ryan Acker*	The Last Revel Travels to American Fest in Nashville	Bozeman	\$1,000	\$1,000
Bruno Augusto	Within Thoughts	Missoula	\$1,000	\$1,000
Luanne Belcourt*	Healing Journey	Box Elder	\$1,000	\$0
Luanne Belcourt	Healing Boxes	Box Elder	\$1,000	\$0
Big Sandy Cultural Fund	Music Instrument Assistance for Performances by Needy Local Students (Primarily Girls)	Big Sandy	\$1,000	\$0
Bitterroot Valley Chorus	Bitterroot Valley Chorus Annual Holiday Concert	Hamilton	\$1,000	\$1,000
Michaela Bromberek*	Studio Equipment	Helena	\$760	\$760
Jaime Carrier*	AmericanaFest	Fort Benton	\$1,000	\$1,000
Shaun Carrier*	AmericanaFest	Fort Benton	\$1,000	\$1,000
Brian Christianson*	Art Display Panels for Landscape Photographer	Missoula	\$1,000	\$1,000
Jennifer Couch*	Photography tool investment: Telephoto lens to enhance wildlife photography.	St. Ignatius	\$1,000	\$1,000
Ethan Demarais*	Americana Music Conference and Festival Showcase Artist	Bozeman	\$1,000	\$1,000
Matt Demarais*	Americana Music Conference and Festival Showcase Artist	Bozeman	\$1,000	\$1,000
Eureka Community Players	"More Precious Than Gold" Workshops	Eureka	\$1,000	\$1,000
Experimental Theatre Cooperative	9th Annual Last Chance New Play Fest	Helena	\$1,000	\$0
Great Falls Municipal Band*	Great Falls Municipal Band Video Outreach Program	Great Falls	\$1,000	\$1,000
Tyson Gerhardt Hirsch*	Dusty The Kid & The Recession Special Tour	Missoula	\$1,000	\$0
Anna Jesaitis*	Suzuki Teacher Training Continuing Education	Bozeman	\$1,000	\$1,000
Brian Kassay*	Americana Music Conference and Festival Showcase Artist	Bozeman	\$1,000	\$1,000
Carrie Kohles*	"The Suites" at the Russell Exhibition	Great Falls	\$1,000	\$1,000
Sable Little Sun*	Healing Journey	Box Elder	\$1,000	\$0
Sable Little Sun	Little Sun Designs	Box Elder	\$1,000	\$0
Maxim Loskutoff*	Tongue River Artist Residency	Missoula	\$1,000	\$1,000
Maxim Loskutoff	Emergency Grant	Missoula	\$1,000	\$0

Joshua Moore*	Americana Music Conference and Festival Showcase Artist	Bozeman	\$1,000	\$1,000
Carrie McCleary*	Virtual Native Art Exhibit	Hardin	\$1,000	\$1,000
Candice Methe	Kiln for Professional Studio Practice	Helena	\$1,000	\$1,000
Anna Paige	Dreyfest Poetry Jam	Billings	\$1,000	\$1,000
Ryan Parker*	Meeting Place, Foto Fest Portfolio Review	Bozeman	\$1,000	\$1,000
Charlotte Quist	Adventure in Painting: Continuing Education Workshop at Zapata Ranch	Dillon	\$1,000	\$1,000
Raven's Feather Productions	The Realistic Jones	Helena	\$1,000	\$0
Jessica Salazar*	Remari Website Design and Development	Fort Benton	\$1,000	\$1,000
Lena Schiffer*	Americana Music Conference and Festival Showcase Artist	Bozeman	\$1,000	\$1,000
Laurel Sears*	Coordinating Mountain Dance Fest	Missoula	\$1,000	\$1,000
Celeste Sotola	Western Design Conference	Basin	\$1,000	\$0
Ian Thomas*	American Showcase Opportunity	Livingston	\$1,000	\$1,000
Western Montana Professional Learning Collaborative	WMPLC-August Institute-Indigenous Artists	Lolo	\$1,000	\$1,000
Don Whittecar*	Website/UV	Stevensville	\$772	\$772
Bill Wilkey*	Bill's Kiln Build	Helena	\$1,000	\$1,000
Heidi Zielinski*	Travel Expenses to Film Four Segments for Quilting Arts TV on PBS	Stevensville	\$745	\$745
FY2024 (Project End Dates Between July 1, 2023 and June 30, 2024)				
Noelle Sharp	Arctic Circle Residency Expedition	Missoula	\$1,000	\$1,000
Bracha Tenenbaum	Portrait and Figure Painting with a Limited Palette	Missoula	\$1,000	\$0
August Uhl	Lilac City ComiCon 2023	Bozeman	\$1,000	\$1,000

*Denotes first time applicant

Memorandum

To: Montana Arts Council Members
From: Taylor Burby | Folklorist
RE: Nominees for Montana's Circle of American Masters Folk and Traditional Arts

Council Action Needed

Endorse nomination for designation as a member of Montana's Circle of American Masters.

Nomination Process

The nomination process for acceptance into Montana's Circle of American Masters begins with any Montanan filling out the Nomination Form and beginning the process of gathering supporting information for the application.

Since the induction of Daniel E. Roberts, luthier, approximately six years ago, the Montana Arts Council received nominations for the following individuals:

- Nominee Marc Brogger, saddle maker, who was nominated by Lilly Platts.
 - Nominee Glenn Gilmore, artist blacksmith, who was nominated by Monica Grable*.
 - Nominee Terry Hill, segmented woodturner, who was nominated by Ben Hill.
- * Monica made this nomination prior to joining MAC.*

After reviewing the submitted nomination forms, I have distributed application materials to experts in the medium in which the nominee works for review. The expert then decides if the nominee is qualified for induction based on the:

- Artistic excellence in the nominee's body of work
- Craftsmanship in the body of work
- Authenticity of the body of work
- Contribution of the nominee to a greater community

In this case:

- Marc's work has been reviewed and evaluated by George Holt, saddle maker.
- Glenn's work has been reviewed and evaluated by Glenn Goldthwaite, metalsmith.
- Terry's work has been reviewed and evaluated by Rich Charlson, woodturner.

In addition to reviewing the materials, I have personally met with each nominee, interviewed them, spoken extensively with their peer reviewers, and have collected their peer review forms.

Each of the nominees have successfully completed the nomination process and have been enthusiastically endorsed by their peer reviewers.

The final step in this process is for the Council to review the nomination forms and supporting documents (bios, peer review, etc.) and make the final decision to induct. For your convenience and careful consideration, I have attached bios for each of the three nominees.

Marc Brogger
Saddle Marker
Three Forks, MT

Marc Brogger has built over 900 saddles since he started his career in 1981. His interest in leather work was sparked at a young age by his father's relationship with saddle maker Ray Holes. After college, he served a three-year apprenticeship with Jim Lathrope, a Montana saddle maker. Brogger then worked for Dale Harwood, Shelley, Idaho, and received guidance from Don King, Sheridan, Wyoming, both of whom are considered masters of the craft. After working for Three Forks Saddlery, he struck out on his own. Since then, he has built saddles on an entirely custom basis for clientele primarily located in Montana but as far as Italy, Austria, and Norway.

As an active member of the Western community, Brogger commented that one of his motivations to make saddles was the lack of quality saddles on the market. He spent 25 years day-working for the Climbing Arrow (CA) Ranch of Madison Valley, a now-closed, historic large cow-calf operation. His years of day-working had a great impact on his work. He states that while the majority of modern-day ranches use four wheelers or side-by-sides to complete their work, at CA Ranch, anything done with the cattle was completed while on horseback. CA Ranch was 79,582± acres, so Brogger spent a lot of time on horseback while trailing and moving cattle. He states that it was this experience that truly sets his work apart from other saddle makers in that it has influenced his perception of what is most important in the saddle-making world: functionality and practicality.



Marc Brogger

Brogger puts in an immense amount of effort ensuring the practicality of his saddles by using traditional methods and materials. Such methods and materials include starting with a hand-crafted tree (the base that a saddle is built on) that is built using wood and rawhides rather than a mass-produced, fiberglass saddle. In addition, Brogger uses linen threads that are more durable than easily worn nylon used for commercial saddles. Through these traditional measures, Brogger can ensure that his saddles will fit horses; in his opinion, if a saddle doesn't fit a horse and consequently soars them, it's worthless. The second thing these measures produce are saddles that fit riders; saddles need to be comfortable in addition to making it easier for one to ride with good equitation. When a saddle properly fits a rider, the rider's equitation is less likely to cause the horse harm.

Quality of workmanship is Brogger's final concern; while practicality is his primary focus, he has spent a tremendous amount of time working to be the best flower stamper that he can be.

According to his nominator, Lilly Platts, the commercialization of Western products has put pressure on his business; however, his daughters' and wife's passion as horsewomen, and his place in the western and local ranching community drive him to continue to make his living building saddles. By continuing to create superior products and promoting the use of custom gear, he helps to support saddle making as an art form and sustainable career. Further, he offers advice to young individuals looking to learn to ensure that his craft is passed down.

Brogger's work has gained the respect of the Western community. He has participated in workshops, art shows, gatherings, and a variety of additional activities focused on supporting and preserving the creation and use of Western art. His saddles have won Best of Show at the Trappings of Texas and have been featured at the Western Folklife Center in Elko, Nevada, and the Dry Creek Arts Fellowship in Flagstaff, Arizona. Brogger himself was named the 2015 Saddle Maker of the Year by the Academy of Western Artists. In addition, his saddles have been featured in multiple publications, including the covers of books and magazines such as David Stocklein's Saddles of the West.

Glenn Gilmore
Artist Blacksmith
Corvallis, MT

As Glenn Gilmore states, working with 2300°F metal, feeling the sweat on his forehead, and witnessing the scale falling from the steel as he shapes it have all been the "big part" of his life. Based in Corvallis, MT, Gilmore has worked as an artist-blacksmith since 1985. Growing up with educators as parents, his inquisitive nature and eye for design were fostered from a young age; through family travels, his parents encouraged him to observe and question the processes and mechanics that produced the world around him. This support ultimately catalyzed his desire to create visually pleasing and functional architectural metalwork, using as he says, his eyes, mind, and hands.

Gilmore first exercised this desire professionally through horseshoeing, which he states was his entry into blacksmithing. In 1978, after four years of this work, he attended his first Artist/Blacksmith Association of North America (ABANA) Conference and was taken with what he describes as the "creative side of forging." In pursuit of this craft, Gilmore met and studied under Francis Whitaker to learn traditional blacksmith techniques. In 1981, he received a Creative Artist Grant from the Michigan Council for the Arts to study pattern development in Damascus steel. Then, in 1983, he was invited to participate in the First Yellin Workshop sponsored by the Philadelphia College of Art. He states that it was a great inspiration to work and study under Francis with 14 fellow smiths in such a historic environment.



Glenn Gilmore

While attending the 1984 ABANA Conference, he met Manfred Bredhol from Aachen, Germany. Manfred founded and ran the International Teaching Center for Metal Design in Vulcanschmiede Aachen and invited Gilmore to study. Gilmore relocated to Aachen 1985, and states that his study there was monumental in the advancement of his work and studies, and he often reflects on the time he spent with Bredhol while working on commissions. One thing that has stuck with him was Bredhol's saying, "Work comes from your work," meaning that one's designs develop through their work.

Upon returning from Europe, he was selected as the Resident Blacksmith at the John C. Campbell Folk School in North Carolina. In his own studio, he continued to explore forms in forged metal. The collection of forged home accessories he designed was included in the ACC Baltimore Winter Market for several years and was successfully sold through galleries and stores across the US.

As private commissions started to increase, he moved from the Baltimore market into artistic architectural metalwork. During the 1990's, he explored artistic designs in the area of the hearth and started developing his style of designer fireplace doors. He explored and developed artistic ornamentation to fit room décor along with creating hinges, latches, and handles for flawless action. Recognition of his work creating fireplace doors, along with lighting and railing commissions, became nationally recognized.

In the summer of 2000, he relocated his studio to the Bitterroot Valley, stating that the Bitterroot and Sapphire Mountains had always inspired him. He states that inspiration comes to him subconsciously, such as in those moments that he wakes at two in the morning and takes a walk through the hills to process his ideas for new projects or solutions to pre-existing project challenges.

He continues to create exquisite work inspired by both his surroundings and the aesthetics of clients' homes across the United States. He describes the methods used as joining different components as often traditional blacksmith joinery-rivets, collars, mortise, and tenons; yet, the final composition is contemporary. In the previous two decades, some of this work has been commissioned in Atlanta, Georgia; Greenwich, Connecticut; Jackson Hole, Wyoming at the Crescent H Ranch, Jackson Hole Golf and Tennis Club, Three Creek Ranch, Teton Village; and in Big Sky, Montana, at The Yellowstone Club, Spanish Peaks, and Moonlight Basin. In 2015, he completed projects in Lander, Wyoming; Cheshire, Connecticut; Lake of the Ozarks, Missouri; Jackson Hole, Wyoming; and Whitefish, Montana.

While the pandemic has prevented him from teaching in recent years, over the last 40 years, he has shared his knowledge with students at public schools, craft schools, and conferences. He feels strongly about the experience of teaching forging and design skills to others. He has been very fortunate to have great mentors, and one of the things they instilled in him was the importance of passing on the knowledge he has gathered. He states that by passing on his knowledge, he, too, continues to learn.

When asked what his induction into the MCAM program would mean to him, he stated that he always considered the program to be extremely powerful and that it is a "huge honor and feather in your cap" to be recognized as belonging to such a dynamic group of artists. Further, he thinks it helps artists to recognize that place in the world of art and craft, and one's responsibility to ensure their craft's continuation for generations to come.

In conclusion, Gilmore is a master artist-blacksmith who, over more than 40 years, has built a resume that includes more than 25 "Selected Awards/Honors/Grants/Residencies," 34 teaching positions, 37 exhibit features, and 54 instances of his work covered and published in books and magazines.

Terry Hill
Segmented Woodturner
Great Falls, MT

Terry Hill, Great Falls, Montana, began woodturning in 2009 after taking a wooden segmented bowl class taught by Rich Charlson, Montana Circle of American Master's honoree. During the class, Hill thought to himself, "This is a lot of fun," and for the following six months, continued working closely with Charlson. Today, Charlson laughs, stating, "Some aspects of his work might even be better than mine."

In high school, Hill took an aptitude exam to determine, as he puts it, if he was smart enough to go to college. Hill scored highly in abstract thinking, a skill essential to crafting the complicated designs that, with the help of his son, Ben, he creates during the segmented turning process. These works include bowls, vases, platters, and open segments pieces. Crafting pieces requires the artist to first glue multiple pieces of wood into intricate patterns before woodturning on a lathe. Hill's works have exceeded upwards of 11,000 pieces to create unique designs.



Terry Hill

Hill excels at crafting pieces that represent his experience as a fourth-generation Montanan and his decades as a game warden for the Montana Fish and Game Department; he specializes in building pieces that depict natural scenes, wildlife, ranching, farming, and Native American symbols. When asked where he gets his inspiration while planning bowl designs, he shared that project ideas will wake him in the middle of the night or the wood itself will speak to him; while turning, Hill seeks to accentuate what "God has already given us." Adaptable in his approach, he starts with an idea but knows that those plans may change if the wood "needs something else."

Hill believes in giving back to the people of Montana. He has donated dozens of wooden bowls to the YWCA Soup Bowl program; has assisted the Great Falls Woodturning Club (GFWC) in producing one-of-a-kind segments bowls, which were then donated to charities in the area; and has given segmented bowls to families facing extreme medical costs to be auctioned for medical bill assistance. Further, his work has been auctioned at the Shadows of the Past Art Auction in Choteau, MT. Proceeds from this charity contribute to purchasing additional state of the art medical equipment for the Teton Medical Center.

Hill also serves his community through the segmented wood and bowl turning classes he offers. Alongside Charlson and Ben, he has taught numerous four-week classes, and he states that his shop is open to anyone who wants to come in and learn turning techniques. Charles Sampedro, the President of the GFWC, describes Hill not only as a master of his craft and esteemed member of the club but a mentor to all members; he states that Hill is someone other members value for his friendship, creativity, and generosity and consistently call on his skills while learning the art of woodturning.

Hill's work has won numerous awards at the State Fair in Great Falls, include heritage ages, Best of Show, and Grand Champion Awards. He received the Artist Choice Award at the 2012 and 2013 Shadows of the Past Art Auction. In addition, he has been published in the Montana Treasure State Lifestyle Magazine.

In addition to segmented turning, Hill is a general stick building wood craftsman. Since retiring, he has made dozens of gun cabinets, China cabinets, poker tables, and other items that he has donated to local conservation groups, including Pheasants Forever, Turkey Federation, and Safari Club.

Memorandum

To: Montana Arts Council Members
From: Greg Murphy | Chair, Montana Arts Council
RE: Resolution of the Montana Arts Council

Resolution of the Montana Arts Council

Whereas, the Montana Arts Council is required to comply with applicable law, including the laws and regulations of the State of Montana; and,

Whereas, Section 10.111.601(4) of the Administrative Rules of Montana which have the force of law states in pertinent:

“(4) Individuals may not receive grants from the Montana Arts Council but are eligible to be contracted for professional services. Individuals may receive partial reimbursement for travel and per diem cost in accordance with Human Resource Assistance, Special Programs “B”; and,

Whereas, the rationale and the justification of the foregoing quoted prohibition against the making of grants to individual artists are not apparent: and

Whereas, concerns about the making of grants to individuals which might be considered inappropriate on the ground of conflict-of-interest may be properly addressed by the application of the Council’s conflict-of-interest policies; and,

Whereas, the prudent making of grants to individuals is consistent with the mission of the Council to promote the arts in Montana for the benefit of the people of Montana; and,

Whereas, it is the duty of the Executive Director of the Council to ensure that the Council complies with applicable laws;

Now, Therefore Be it Resolved by the Council as follows:

1. The Executive Director of the Montana Arts Council is directed forthwith to obtain the legal advice of the appropriate counsel for the State of Montana on the methods and procedures for amendment of the Administrative Rules of Montana, and in particular for the amendment to rules specifically relating to the Montana Arts Council.
2. The Executive Director of the Montana Arts Council is directed to post for notice and comment at the earliest opportunity and in accordance with the advice of counsel a proposed amendment to Section of the Administrative Rules of Montana eliminating as soon as possible the prohibition against making grants to individuals by deleting the words “not” and “but” in the first sentence of Section 10.111.601(4), and substituting the word “and” for the word “but” so that the first sentence of that section will be amended to read: “Individuals may receive grants from the Montana Arts Council and are eligible to be contracted for professional services.”

The foregoing resolution was adopted at a meeting of the Montana Arts Council held on December 2, 2022,

Attest:

Greg Murphy,
Chairman of the Montana Arts Council

Tatiana Gant,
Executive Director of the Montana Arts Council

The Newberry, Great Falls' new performance and meeting venue, has hosted a wide range of acts in its first year of operation, including bluegrass favorites the Infamous Stringdusters.



Staff Reports

Memorandum

To: Montana Arts Council Members
From: Jenifer Alger | Chief Financial Officer
RE: December 2022 Staff Report

2025 Biennium Budget Request/Legislative Session

It is that time again where we are preparing for the upcoming legislative session in January. Our agency's budget submission for the 2025 biennium was due September 1, 2022, and MAC requested two change packages as explained below:

- Request a reduction in our Cultural Trust administration so there will be more funds for grants. This reduction in administration will be covered by our National Endowment for the Arts (NEA) grant budget amendment. The budget amendment equals the difference between the actual grant award and the amount the legislature appropriates in HB 2.
- Request additional General Funds to cover our state match requirements in our NEA grant award. Historically the NEA grant amounts have increased every year, but our state funding has stayed flat. Without additional General Funds, MAC will not be able to meet the federal match requirements going forward.

Kristin and I worked on completing our part of the 2025 Governor's Volume 7 Budget Book that is due November 15, 2022. To complete the financial charts, we work with the Governor's Office of Budget and Program Planning (OBPP), the Department of Commerce Board of Investments (BOI) and the Legislative Fiscal Division to come up with coal severance tax earnings estimates for the upcoming biennium. These estimates also provide us with the amount that we can apply to Cultural & Aesthetics (C&A) grants. Kristin will go into more details, but based on the BOI earnings estimates, we were able to fund all the grant awards submitted up to the \$10,000 maximum.

FY 2022 Financial Review

Every fall we request the services of Terry Atwood, CPA to do a review of the prior fiscal year's financials. Terry selects random documents to review and checks that our internal controls we have in place were followed properly. He will fill out a form with any concerns or questions. The legislative auditors always ask for verification that this process happened and what he may have found during his review. As of the printing of this memo, Terry had not completed his review. I will be sure to include any comments or concerns he may have found in my June 2023 memo.

FY 2021 and FY 2022 Procurement Audit

Over the summer the State Procurement Bureau (SPB) within the Department of Administration (DOA) conducted a procurement audit on our agency for FY 2021 and 2022. They had me pull contract files and state credit card purchases to verify that we were following procurement law/policy and our delegation agreement that we have with SPB.

After their review they provided a report with their findings. We were given a score of 95 out of 100. The only issue they found was that we were not completing either the State Procurement Bureau approved solicitation form or one that we created ourselves for limited solicitation (LS) procurements. We were properly completing this form for any Request for Proposals (RFP) and Invitation for Bids (IFB), however, until this audit we were unaware the form also needed to be completed for LS procurements. Going forward we will be following this policy.

Procurement

Since the June 2022 meeting, we completed one procurement to continue the Folklorist contract. Brian and I worked with SPB and completed the RFP by the end of July. The successful vendor was Taylor Burby who happens to be our current contractor. Taylor's contract expires December 31, 2022, and her new contract will start January 1, 2023, with the option of renewing for up to 2 additional years.

In April, we worked with the State Procurement Bureau to post an RFP for a Human Resource Consultant. Even though our current contract with Communication and Management Services, LLC (CMS) does not expire until June 30, 2023, as of September 30, 2022, we had been billed the LS limit of \$25,000. We were aware this was going to happen, which is why we chose to go forward with an RFP which would have removed the dollar limit.

The RFP closed the end of July with a total of four vendors submitting responses. Prior to being able to create a committee to review and score the response, we were notified that the RFP had been closed without an award to a vendor. Since the middle of September, we have started using the Department of Administration (DOA) State Human Resources Division (SHRD) for all our HR needs.



Memorandum

To: Montana Arts Council Members
From: Kristin Han Burgoyne | Deputy Director
RE: December 2022 Staff Report

The real benefit of writing this memo isn't the provided information or the joy of using the word concatenation (twice!). The real benefit is taking the time to reflect on the past six months and celebrate the successes and analyze the challenges. I am very proud of the ARPA Individuals program process. We came together as a team and designed something elegant, simple, and straightforward for staff, applicants, reviewers, and the public. We managed to laugh through the stress. And, realizing event planning is my weakness, the team came through for me again as we put together the Governor's Arts Awards ceremony. (Also, I need to admit, publicly, I was wrong when I said growing amaryllis for the table centerpieces was a bad idea.)

Public Value Partnerships (PVP) operate on a four-year grant cycle and provide general operating support to 45 non-profit arts organizations across Montana. Annual reporting for the third year, FY 2022, is in process and the final installments (FY 2023) are being issued. Application design for the next grant cycle (tentatively FY 2024 – FY 2027) of general operating support is beginning with a planned deadline and panel process next spring.



The Kansas City Public Library's amazing parking garage, made up of giant-size book spines.

Statewide Service Organizations (SSO) grants provide general operating support for two years to four Montana non-profit arts organizations with statewide service impact. Annual reporting for the first year, FY 2022, is in process and the second-year installments (FY 2023) are being issued. Application design for the next grant cycle (tentatively FY 2024 – FY 2025) is beginning with a planned deadline and panel process next spring.

The Cultural Trust provides resources for the Cultural & Aesthetic Projects grant program. This program is legislatively established in 22.2.3 of the Montana Code. Sixty-five applications were submitted for the FY 2024 - FY 2025 biennium and were reviewed by the advisory committee on October 11-12, 2022, in Helena. Recommendations from the advisory committee will be presented to the [Long-Range Planning Committee](#) during the legislative session, usually in January. Funding comes from predicted interest earnings from the Cultural Trust via coal tax collections and the Coal Severance Tax Trust Fund. A portion of these funds are allocated for MAC agency budget in HB2, and a portion are allocated for grant funding in HB9. \$558,876 was recommended in grant funding. These recommendations are currently being drafted in HB9 and are a part of the [Governor's Budget](#) in [Volume 7](#) which was released on November 15. Further information about the Coal Severance Tax Trust Fund that provides the resources for this program can be found on this [information sheet](#).

Grant program milestones for the second half of the fiscal year will include design and implementation of applications, guidelines, and panels for both Public Value Partnership and Statewide Service Organization and the ongoing legislative process for Cultural Trust applications. Also in development is a robust informational website page for Cultural Trust grantees and applicants that will provide resource information and reminders all in one place.

The Governor's Arts Awards and current Percent for Art projects are in the final stages, and I am categorizing what improvements and ideas can be included in long term planning for these programs.

I continue to update the American Rescue Plan Act (ARPA) Transparency [website](#) every two weeks as final payments are issued.

A few selections of our work were highlighted in the [2022 Tribal Relations Report](#) (pages 29-30, and 41).

The final artworks for the MSU-Billings Life Science Building, by Jodi Lightner, were installed this fall, which closes out the last of three projects from the 2018 legislative session. [Photo Credit: Jodi Lightner]



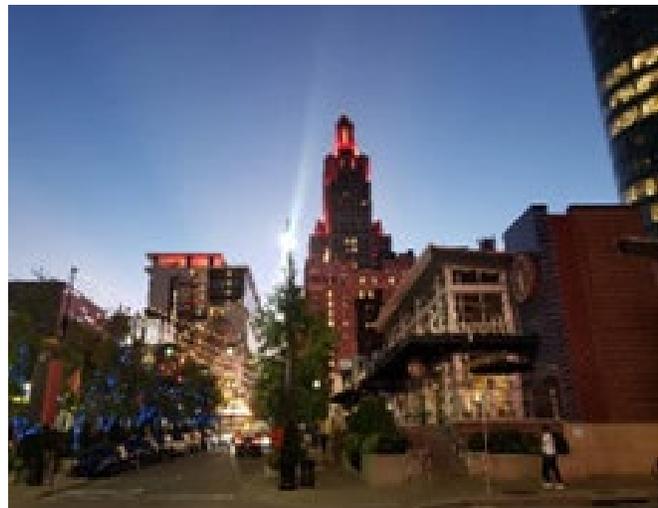
I was invited to consult on the MSU-Bozeman Wellness Center public art project. This is a direct result of my outreach and community work within our public art program. MAC will not be administering this project, but I will work with the Department of Administration and the University to provide insights into best practices and use our network to promote the opportunity to interested artists.

I read applications for the Montana Performing Arts Consortium (MPAC) mini-grant program. This program provides funding for very small presenting organizations across Montana, and it is an excellent opportunity to learn the challenges and successes of these communities.

I participated in strategic planning interviews for Humanities Montana and MCT. This helped me learn more deeply about their programming, goals and future vision.

Several staff members participated in Montana Non-Profit Association's 4-part online Excel training course with Adam Jespersen. Vlookup and IF formulas are life changing and real joy can be found in the concatenation of data.

Another big technology upgrade to our toolbox of ways to streamline data and services is the addition of tabling functionality in our grants management software (Foundant). Program staff is delighted with the potential for this long-awaited functionality.



Staff spent time together learning about communication styles through Insights Discovery with Ris Higgins of Leadership Outfitters. This learning will assist our internal and external communications, which is an important skill as we emerge from zoom meetings and re-learn how to work together.



The MAC team confers during the NASAA conference in Kansas City.

The Montana Education Association conference was in Helena this year which allowed all of the staff to participate in providing information to educators from across the state.

Staffing a booth made me a little nostalgic for my Warren Miller trade show days and reminded me how important face-to-face communication and enthusiasm can be.

Link Addresses Included in Kristin's Memo

Long-Range Planning Committee

<https://www.leg.mt.gov/committees/session-committees/>

Governor's Budget

<https://budget.mt.gov/Budgets/>

Governor's Budget Volume 7 Cultural Trust Recommendations

<https://art.mt.gov/PDFs/CulturalTrustBudgetBook2425.pdf>

Coal Severance Tax Trust Fund Information Sheet

<https://leg.mt.gov/content/Committees/Interim/2021-2022/Revenue/Meetings/September-2021/LFD-coal-trust-brochure-2021.pdf>

American Rescue Plan Act (ARPA) Transparency

<https://gov.mt.gov/arpadashboard/>

2022 Tribal Relations Report

https://tribalnations.mt.gov/_docs/2022TribalRelationsReport.pdf

Nelson-Atkins Museum of Art

<https://nelson-atkins.org/>

Memorandum

To: Montana Arts Council Members
From: Monica Grable | Arts Education Director
RE: December 2022 Staff Report

The past five to six months may have been some of my most tightly scheduled and active of my five-plus years on staff. Several overlapping projects, some taking place recently due to slowed timelines during the pandemic years, coupled with in-person professional development opportunities, meetings and site visits have all kept me on the move often over the past several months. The feeling of renewed excitement around statewide all-ages arts learning is inspiring, however, and there is much to look forward to. With our agency's recent focus on arts learning for older adults, on the ever-growing needs of K-12 learners in and out of school time, and on our goals around providing professional development opportunities to support artists of all disciplines, there is no shortage of worthy efforts and initiatives upon which to focus my time. Topping the list in the year ahead will be goals of connection: more grantee organization site visits, conversations with teachers, arts administrators and education directors, and a plan to pay particular attention to supporting teaching artists and connecting them with one another.

Artists in Schools and Communities (AISC)

After a flurry of applications to the initial two rounds of the AISC Experiences grant process, the August deadline took a surprising dip with only five submitted applications, an occurrence that is unlikely to repeat itself going forward, as indicated by the many conversations I and my fellow MAC staffers have had with potential applicants. The next deadline is December 14th at 5 p.m., funding projects taking place between February 1 and June 30 of 2023. To date, AISC Experiences—encompassing three categories of arts learning activities not funded by AISC Residencies, our other program under this umbrella—has supported 50 projects over the past year, funding everything from ceramic kilns and clay supplies to a dance learning opportunity for older adults, a Native literary festival and much-needed bus transportation to connect learners with their local museum. These and other funded projects are helping the agency address gaps in funding and to reach our state's smallest communities. AISC Residencies, focused on hands-on learning through engagement with professional guest artists, will reopen in January to receive applications for FY24 projects that begin July 1 or later. That application due date is March 15.

Education Committee

Since the June meeting in Whitefish, committee chair Angella Ahn and committee members Sean Chandler, Corky Clairmont, Linda Netschert and Bridger Pierce have reviewed the small batch of applications submitted to the August FY23 AISC Experiences deadline and will be assisting in outreach efforts to gain new applicants for the December 14 round. In addition to reviewing those applications in January, committee members will also be invited to share feedback on our upcoming FY24 AISC Residencies cycle and their observations of the needs of our state's arts learners to help direct education program planning going forward. It is an absolute pleasure to work with the knowledgeable and dedicated Council members serving on this committee!

Educators Conferences

For the first time in a couple of years, Montana’s educators convened in person for professional development opportunities and time in the exhibit halls, allowing chances to meet and greet those providing resources in their respective fields.

This year I attended the Montana Music Educators Conference (MMEA) in Bozeman, where previously I had only presented a workshop or been a meeting guest speaker. Hosting a table in the exhibit hall gave me the opportunity to have many one-on-one conversations with music educators, the chance to meet with music faculty of numerous Montana colleges and universities, and to engage in wonderful in-depth conversations with arts administrators of our state’s larger school districts, many of whom I’d never met in person.

While I was busy in Bozeman, my MAC colleagues took turns at our table in the exhibit hall at the Montana Federation of Public Employees (MFPE) Conference in Helena. There, educators of all other academic areas convened. This excellent opportunity was used to our best advantage with connections made, contact information captured, and information shared. It was a great reminder for the staff of the importance of getting out to meet those we serve and to look for more opportunities to repeat this success in the future. For me, it was a reminder of the wonderful people I work with and the power of working as a team.

Governors Arts Awards Ceremony (GAA)

Recently a portion of my time has been dedicated to collaborating with the MAC team to plan this year’s GAA awards ceremony. It has been fun for me to dip my toe back into the waters of arts presenting by booking our ceremony music and reception band, to weigh-in on invitation and program design and our photographer selection and to craft a plan with Ginny and Kristin to grow this year’s unique solution to table centerpieces, among other activities. I’ve participated in an in-person GAA ceremony only once before, though I still count it among my favorite events MAC produces and am happy to take part.

Leveraging State Investments in Creative Aging (LSICA)

This fall saw the conclusion of the grant period for this NASAA-supported initiative that began in August of 2020 with foundational learning sessions led by the field’s national leader in this work, Lifetime Arts. Since then, the invited advisory group members have participated in virtual discussions and continued learning sessions with guest speakers and have engaged in work sessions that have inspired their efforts to continue researching, writing, and contributing to a place-based resource for Montana. This resource will be shared statewide in the coming months and the advisory members will act as ambassadors for this work statewide. Future Creative Aging planning includes the development of potential workshop offerings for teaching artists that could lead to pairing each with an organization interested in initiating programs for older adults in their venues and communities.

Montana Artrepreneur Program (MAP)

The Montana Artrepreneur Program accepted applications in late spring of this year, and again through a second-chance application round in early August, to fill the two cohorts currently underway. Liz Chappie-Zoller, a former MAP artist herself and longtime coach in the program, is leading those cohorts taking place in Billings and in Red Lodge through early December.



During October I visited each cohort, to connect with them personally and to share resources and opportunities available to them beyond their MAP-centered learning. In both cases I was able to experience the program taking place in new venues, the Red Lodge Depot Gallery of the Carbon County Arts Guild and Kirks Grocery, the community-centered gallery and performance space in downtown Billings. These forged partnerships not only provided needed space for the four workshop weekends but are galleries that MAP artists could create connections with. In addition, the rental and technology fees paid to the Depot and to Kirks Grocery were a chance for MAC to financially support these entities.

In the months ahead, my focus will turn to building similar partnerships designed to provide increased access to MAP in the center and northeast regions of the state; to that end, I am currently in conversation with the Lewistown Art Center regarding their interest in hosting a 2023 cohort as well as exploring options for an additional cohort in Glasgow. Applications for the FY24 MAP program will open after the first of the year, in tandem with a limited solicitation process to identify coaches to lead the cohort(s). Promotion efforts to bring attention to this important MAC program are underway.

Montana Teacher Leaders in the Arts (MTLA)

The Montana Teacher Leaders in the Arts program, a nearly seven-year OPI-MAC partnership, culminated in August with the Summer Summit at Salish Kootenai College (SKC) that brought together members of all four program cohorts. The four cohorts have each been comprised of arts educators, teaching artists, classroom teachers and special education professionals and in that diversity lies an integral and important element of the MTLA program: perspective. This summer's gathering on the campus of Salish Kootenai College (SKC) was the first opportunity to unite representative members of all four cohorts, setting the stage for their advancement to a community of practice across Montana. The convening was a multi-day opportunity for continued learning and shared engagement of their art practice while also serving as a homecoming of sorts. The MTLAs reunited with one another and SKC which has played an integral role in the origins of the program and has been a place of growth for participants. As has been the tradition of all MTLA convenings, the Summer Summit engaged participants in workshops, many of them experiential, on diverse topics with a significant focus on Native arts and culture as a connecting thread.



Corky Clairmont discusses his printmaking process at the MTLA Summer Summit.

Together the Montana Teacher Leaders in the Arts are explorers of best practices in arts teaching and in teaching arts across the curriculum, as well as statewide leaders in advancing the arts in school communities and beyond. Many have gone on to lead workshops and act as guest speakers, continuing to share their work. For greater detail on this summer's program, see the article in October's issue of the *State of the Arts*.

NASAA's Arts Education Working Group (AEWG)

As a member of the Arts Education Working Group (AEWG), a NASAA planning group focused on peer learning for State Arts Agency arts education managers, I spent a good deal of time between June and September planning the Professional Development Institute (PDI) that took place in Kansas City, Missouri ahead of this year's NASAA Assembly. Having the opportunity to collaborate with this group of colleagues toward designing experiences for our peers has been an honor that has taught me so much about the power of this work and the innovative ideas percolating nationally. It has also provided me with numerous mentors. Bittersweet though it is, my service to the AEWG concludes mid-December and I am looking forward to my time opening for other work.

Poetry Out Loud (POL)

POL launched its 2022-23 program year in October with an initial invite for schools to participate, followed by great in-person conversations by MAC staff with potential participating educators at the MFPE Conference. This 18th year of Poetry Out Loud (POL), a poetry recitation contest for high school students, is poised to be a banner year—with a hopeful return to in-person recitation contests at the local, regional and state levels. The latter will, fingers crossed, send one Montana State Champion to Washington D.C. in May, to compete to become National POL Champion. As always, efforts will continue to engage more schools and in particular to involve Native students in our state as well as efforts to include incarcerated youth. Regional events will take place on 4 college campuses in early February with the Montana Poetry Out Loud State Finals scheduled for March 11 at the Grandstreet Theatre in Helena.

Professional Development

I've been fortunate over the past six months to have numerous professional development opportunities that led me out of state: in June I traveled with Eric and Tatiana to Washington D.C. to the Americans for the Arts conference, in September I attended the Professional Development Institute (PDI) with national State Arts Agency colleagues and in October headed to New York for attend the Grantmakers in the Arts Conference for the first time. In November I participated in all four days of NASAA's Virtual Creative Aging Institute.

Memorandum

To: Montana Arts Council Members
From: Eric Heidle | Communication Director
RE: December 2022 Staff Report

Amplifying ARPA

Our American Rescue Plan Act individual grants have been awarded and artists have been busy completing their funded work. For me, the next step is to let Montana and the wider world know about these new contributions to Montana’s cultural landscape. To do that, we’re working on a new section of the MAC website focused on highlighting the work of each of our ARPA recipients. It’ll be a tiles-based layout which displays the names and disciplines of each recipient along with a featured image of them or their art. Clicking on a given artist’s tile will take the viewer to a page containing more information on that artist’s career and the project they’ve chosen to take on with their ARPA funding. In doing so, we’ll build a shareable library of artists which we can feature on social media, in *State of the Arts*, with news media, and use as a reference resource for future grant applicants. Having a resource documenting successful grant-funded projects can be invaluable in assisting future participants in shaping grant applications, defining the scope of new work, and providing a transparent record of how we put ARPA funding to work in supporting Montana’s arts and artists.

Poetry Out Loud

Speaking of valuable resources, one silver lining to the disruptions of the COVID pandemic has come in the form of filmed Poetry Out Loud competitions. Since competitions couldn’t be held in person during the pandemic, they were conducted via taped performances which were then edited into virtual competitions for our Poetry Out Loud judges to view. Even after the winners were decided, though, these competitions have proven beneficial, because they show current and future competitors what successful poetry looks like, and also serve as a valuable recruiting tool to bring new students, teachers, and schools into the program. We’ve made these available on our YouTube channel as a resource for everyone involved in Poetry Out Loud to draw from in future years.



To further help with recruitment, I worked with Monica to develop a few small print pieces which can be used to quickly communicate the workings of Poetry Out Loud and the timeline of its upcoming events. We designed and printed a rack card containing the most important information about Poetry Out Loud, along with a companion bookmark containing all relevant dates for this year’s competition season. They’re simple, easy tools to put into the hands of teachers and students interested in joining the program and, along with our YouTube library of past competition videos, make it easy for them to understand the benefits of participating.

Going Back To My Old School

Along with most of the MAC team, I had the chance to use our Poetry Out Loud tools in person while staffing the Arts Council's booth at the Montana Federation of Public Employees' Educator Conference which was recently held at Helena High School (my alma mater). Poetry Out Loud was a popular subject of conversation with both current and prospective teacher-coaches who visited our table; some teachers like the program because it fills a niche for students who aren't participating in related speech and debate programs but want a competitive, performance-centric activity to be part of. I also spoke with many attendees about our Artists in Schools and Communities grants and the opportunities they provide for bringing resident artists to classrooms as well as bringing classes of kids to the arts.

I also used the opportunity to meet with the Montana State Library, whose staffers were speaking about their range of work including the Montana Memory Project (MMP). We've shared some of MMP's work on our social media and *State of the Arts* pages in the past, and I spoke with them about ways we might collaborate more closely on arts- and heritage-related projects. I also spoke with Montana Historical Society staff about its process for preparing to move into the Montana Heritage Center facility when construction is complete, and I anticipate providing more coverage of the move as it commences.

I also spent some time speaking with a former graphic design professor of mine, Jeff Conger, who's a member of the Montana State University Art School faculty and a contributor to *State of the Arts*. Jeff was attending the conference to present his work as an advocate for those with dyslexia and their contributions to innovation, including in the arts. We spoke about the possibility of him writing a piece next year outlining this work along his regular submissions for the paper, and I'm interested in further exploring the ways that learning disabilities and neurodivergence intersect with creativity.



Eric meeting with his former design professor Jeff Conger, who somehow looks younger than he does.

I received one final and unexpected benefit of staffing the booth at Helena High. After wrapping up my shift, I walked the long hallway between the school's gym and office to see what had changed since my school days and a large painting hung on the wall caught my eye—because I'd helped paint it some 34 years before. It was a collaborative project done by three other students and myself, and it was encouraging to know that the school had valued a large, goofy painting enough to keep it on display all this time. Seeing it was a great reminder that even average artistic expressions can exert subtle but positive influences over time.

Conferring with Colleagues

I had two other opportunities to meet with others working in the arts this fall. Brian and I recently attended the Montana Art Gallery Directors' Association (MAGDA) conference in October, where we presented a brief overview of the Arts Council's current work. MAGDA brings personnel from Montana's private, municipal, and academic art galleries together for panels on issues relating to their work, along with presentations of traveling exhibitions which they may want to book in the coming year. For Arts Council staffers, the MAGDA conference has been one of the most meaningful events because we're able to personally meet with many of the people leading

Montana’s major visual arts institutions and develop closer working relationships with them. It’s also valuable since much of the content provided at MAGDA is tailored to the arts in Montana and addresses the challenges and issues facing those working in the arts.

This year’s panels and round-table discussions included topics such as censorship in the arts, board member recruitment and retention, and an Indigenous advocacy panel which included our own Council member Sean Chandler. Of special interest to me was a presentation by Michael Faison of the Idaho Commission on the Arts, who spoke about intentional accessibility, exploring ways to move beyond mere compliance with the law by embracing true accessibility in communications, access, and other areas of our work. The session was insightful for me, as Michael talked about accessibility as a philosophy to embody rather than as a legal burden to be met—providing openness and opportunity to all ultimately enriches us all.

I first met Michael earlier in the fall at the National Assembly of State Arts Agencies’ national conference in Kansas City this September. Along with most of our staff, I attended the conference to learn from our peers in other states and regions, and gain a wider perspective on how advocacy and support for the arts is being approached across the country. Of particular interest was the communications peer group session I attended; approximately 25 states and regions were represented and the half-day session contained a lot of great insights and ideas about what’s working for state arts agencies, and how things are changing in the work we do. I made one of two short presentations offered during the session, describing Montana’s unique challenge of communicating to a small population spread across a vast geographic area, and how *State Of the Arts* currently helps meet that challenge. I discussed Montana’s demographic makeup, cultural values, how we’re different than what people see on “Yellowstone,” and talked about how we have a highly literary and culturally engaged population despite being relatively rural and isolated. My presentation was well-received and led to further discussions with several of my peers and the ways in which our states are dissimilar and alike, and what that means for effectively communicating our work to the public.



Michael Faison, director of the Idaho Commission on the Arts, talks about accessibility—both indoors and outdoors—at September’s MAGDA conference.

Another valuable session was an hour-long presentation by Chickasaw composer Jerod Impichchaachaaha’ Tate, who spoke about creating new classical compositions which draw from his cultural past as a means of honoring his people and educating others about their rich artistic and musical traditions. As part of our focus on reaching rural, isolated, and Indigenous populations, amplifying the voices of Montana artists using approaches similar to Jerod’s seems critically important as a means of demonstrating that Indigenous culture isn’t restricted to preserving the past but is creating new and exciting work every day.

On the Home Front

Back in Montana, the work of communicating what we do is moving forward on several fronts. Our social media presence continues to focus on amplifying the opportunities we offer to artists and institutions, and the results which those opportunities help create. We also use social media to help spread the word for individual artists and organizations, along with local and national efforts and news which affect the arts in Montana. And as we roll out our ARPA presence on the MAC website, we'll begin sharing the work of funded artists to show how they've used their grants and the ways these grants have contributed to their communities and Montana as a whole.

State of the Arts continues to present a thematic tie to the content of each issue, exploring expressions of that theme across the arts in Montana and the ways in which our programs and services interact with them. Our Winter 2023 issue's theme, Home Ground, will explore the roles that living and working in a specific place—whether it's a Montana ranch, university, Tribal land, or other Big Sky setting—have in shaping what we create art and react to it. As always, we're working to present a wide range of voices in the arts, across disciplines, viewpoints, backgrounds, and goals, and for winter we're working on some great stories: how a military brat from Great Falls wound up leading the band for one of TV's biggest talk shows; what it's like to live and create in Montana but visit your homeland for the first time, on a tiny island in the South Pacific; how Indigenous art made in Montana is being brought to a wider audience on the web, and others.

Filming For the Future

One other way we continue to document the arts in Montana is with video. In addition to the Governor's Arts Awards interviews conducted with our 2020 recipients, we've been collecting interviews and documentary footage of our Artist Innovation Award grantees and others in order to tell stories visually and capture a sense of what's happening in Montana's arts at this point in time. In speaking about the Montana Memory Project with Montana State Library staffers I hope that we'll be able share some of these visual records of art and its creation with Montanans in decades to come as well as with people today. It's difficult to forecast what future generations will value, but by recording a range of arts and artists we'll hopefully be able to preserve and add to Montana's cultural heritage as the state grows in the coming years.

Memorandum

To: Montana Arts Council Members
From: Ginny Newman | Business Specialist
RE: December 2022 Staff Report

Account Tech

My job continues to include payments, payroll, expense coding, event planning, database management and supply orders. General office support means I do “other tasks as assigned”. This might include research, document printing and mailing or any other thing staff members need help with. For example, I helped Monica with getting MAP student materials printed and mailed for each cohort. Additionally, as Eric was preparing his presentation for the National Assembly of State Arts Agencies regarding the *State of the Arts* newspaper, I did some research for him regarding our distribution history of the publication.

Program Support

The federal government has moved from Data Universal Numbering System (DUNS) numbers to a new Unique Entity Identifying (UEI) number system, referred to as System for Award Management (SAM)-UEI. Many organizations were struggling through the process of obtaining a SAM-UEI number, which is now required by the National Endowment for the Arts (NEA) for all our organization grant recipients. I took a SAM-UEI instruction document created by another state arts agency and edited it for Montana. Kristin distributed the document to our organization grantees. The instructions helped organizations navigate through the process and obtain their SAM-UEI with less frustration. The feedback we received on the document was quite positive.

In addition to the logistics for the Council meeting, I assisted Kristin with setting up the Cultural Trust grant review panel meeting and worked with Kristin and Monica to plan the Governor’s Arts Awards ceremony and reception.

Reporting

NEA reports: both the FY 2021 and FY 2022 final reports are due April 30, 2023. The FY 2021 is complete except for the American Rescue Plan Act (ARPA) grant final reports. The FY 2022 report will be done well ahead of the April deadline. This task supports both Kristin & Jenifer’s responsibility in gathering the information from the grant management software and preparing it for delivery to the NEA.

Grant reports: tracking ARPA final reports, reviewing Public Value Partnership (PVP), Statewide Service Organizations (SSO) and Cultural and Aesthetics (C&A). In the process of reviewing follow up reports, we sometimes find that more information is required from grantees, so I follow up with them to get that additional info. This frees up other staff to focus on more important tasks.

Professional Development

Foundant Training: Training on a new feature – tabling questions. The training covered when table questions are useful, how to build them into applications and follow-ups, and what they look like when we run reports. Knowing how this feature works with the reporting feature is important as we consider what information we should collect in a table and how it will populate in a report.

Excel Training: Advanced Excel training covering advanced formulas and functions, and pivot tables. I learned a number of new shortcuts to help sort and organize the information populated in large reports, such as the NEA report.

NASAA Conference: At the National Assembly of State Arts Agencies (NASAA) conference in Kansas City, I attended the following sessions: Accessibility, Diversity, Equity and Inclusion (DEI), Grant & Fiscal Officers, and Rural Opportunities/Challenges. From the discussions around accessibility issues and DEI, I began to think about how we as an agency incorporate those topics into our regular discussions. These are large issues that require a lot of thought to identify and a lot of planning to address. Accessibility and DEI cannot be solved in one conversation. We must continue to talk about them to make them part of our regular thought process and part of our regular work process. In the grants and fiscals group we discussed change. Specifically, how to implement change successfully. As we consider potential changes to grant programs in the future, we can look to how other states have tackled big changes and learn from their lessons. In the rural challenges group, I met women from Alabama, Oklahoma and Utah who have found ways to reach underserved communities in their states. OK and UT met needs in unserved counties by providing opportunities rather than funding. It can be hard to find more money but connecting resources and people can have just as much impact.

Memorandum

To: Montana Arts Council Members
From: Brian Moody | Program Officer
RE: December 2022 Staff Report

Strategic Investment Grants (SIG)

Updated SIG guidelines were introduced in the winter of 2022 with the intent of simplifying the application process, clearing hurdles for applicants, and reducing administrative time for committee members and staff. Almost a year later, the advantages of the new application have been confirmed. Monthly committee meetings are now shorter and the preparation time for committee members has been greatly reduced. Applicants and grantees require less staff support to submit accurate and complete applications and reports. Finally, we've seen an increase in applications; we've received 43 applications compared to 27 in the same time period in 2021.

Folk and Traditional Arts

Led by contracted folklorist Taylor Burby, MAC has made considerable progress towards improving folk and traditional arts program offerings. In the spring and summer, Taylor conducted research with state and national folklorists and produced a report with program recommendations. The report will inform MAC's working moving forward, especially as we revise and reintroduce the application process in the spring. The report is available [HERE](#).

Currently, Taylor is reconnecting with previous inductees to the Montana Circle of American Masters (MCAM). Taylor has interviewed, had phone calls, and met with MCAM honorees from around including saddle maker Bill Allison of Roundup, beadworker Birdie Real Bird of Garryowen, luthier Dan Roberts of Belgrade, engraver Diane Scalese of Big Sandy, and woodworker Rich Carlson of Carter. The insights of honorees will guide future program decisions and will improve the agency's awareness of folk arts practitioners around the state.

Additionally, Taylor is completing the process with four pending MCAM applicants. This has involved contacting the applicants, conducting interviews, and recruiting an expert to review the materials of each applicant.

The current folklorist contract expires at the end of 2022. With Jenifer's guidance, I completed the Request for Proposals (RFP) procurement process for the next folklorist contract. Taylor Burby was awarded the new contract, with the option for renewal for the next 2 years after 2023.

American Rescue Plan Act (ARPA) Grants

Ginny and I are managing the administration of ARPA grants for Artists and Organizations following their approval at the June Council meeting. The deadline for the ARPA Organization grant was October 17, 2022 and the ARPA Artist final report deadline will be December 1, 2022. For the ARPA Artist grant, the second grant installment is contingent upon approval of the final report.

The projects funded by the ARPA Artist grant have garnered considerable attention in local and statewide media. As final reports come in from the ARPA Artist grant, we are seeing the tangible results of these grants. MAC staff is working now to design a web page or other platform to publicize and document the results of the projects.

Artist Innovation Awards (AIA)

AIA runs every other year. The last group of recipients was approved in December 2021. In year two, each recipient is required to host a public art event and acknowledge the award by December 31, 2022. I am collaborating with Eric to meet with each recipient for an interview and to document their work.

Professional Development + Trainings

Insights Training, August 1, 2022 – The entire MAC staff attended the Insights Training on August 1. This was an opportunity to learn more about our own work styles and preferences as well as coworkers.

National Association of State Arts Agencies (NASAA) Pre-Conference + Assembly, September 20-23, 2022 – 2022 was my first opportunity to attend NASAA's assembly since being hired on at MAC. While the sessions of the general assembly were worthwhile and positive, the folk arts preconference was especially helpful. I was able to connect with regional and national folk arts colleagues. These connections are key as Taylor and I work to reintroduce Montana's folk arts programs.

Montana Art Gallery Director's Association (MAGDA) Annual Conference, October 12-14, 2022 – This was also my first opportunity to attend the MAGDA conference. MAGDA is attended by many of the organizations that MAC funds, as well as prominent Montana artists. Eric and I presented on the current state of federal and national funding for the arts. Session highlights include accessibility, representation of indigenous artists, and censorship. Similar to my attendance at NASAA, perhaps the most valuable piece was the opportunity to meet many people for the first time in person.

GALLUP MAP COMPANY

THE ART OF MAPS



NASAA Reports

Memorandum

To: Montana Arts Council Members
From: Tatiana Gant | Executive Director
RE: NASAA Professional Development Report

The Montana Arts Council is a dues-paying member of the National Assembly of State Arts Agencies (NASAA), and I place a high value on the professional development they provide. NASAA hosts an annual professional development activity that alternates between an Assembly to bring together all staff and council and a Leadership Institute focused on council leadership and the executive staff. Arts Education directors are also on an annual professional development schedule. I have significantly benefitted from NASAA’s networks over my career in public service.

Within the FY 2023 budget approved in June 2022 was \$15,044 budgeted for attendance at the NASAA Assembly in Kansas City, Missouri. This represents our most significant investment in professional development in the fiscal year.

Actual spending on NASAA attendance totaled \$13,399.10 to support 6 MAC staff and Folk Arts contractor Taylor Burby. MAC qualified for \$2,000 in stipends from NASAA and WESTAF for attendance at peer group sessions, reducing the final cash expenses to \$11,399.10.

Spending by category:

Meals	\$1,470.00
Mileage	\$163.50
Hotel	\$4,125.80
Ground Transportation	\$414.07
Airfare	\$3,683.73
Baggage Fees	\$142.00
Other: Museum Admissions	\$40.00
Parking	\$150.00
Registration	\$3,150.00
Total Expenses	\$13,339.10
Less Stipends	-\$2,000.00
Final Cost	\$11,339.10

The staff has prepared a summary of their key takeaways in the reports on the following pages, and agendas for the sessions attended are after those. You will also find information on NASAA within individual staff reports.

I am happy to provide more information at the meeting.

NASAA Assembly 2022: Tatiana Gant

I have benefitted from NASAA-provided professional development throughout my 20 years of government work, and I look forward to each. It was wonderful to connect with national colleagues again and satisfying to see the newer members of our staff soak up information. There are 56 agencies like MAC, each led by someone with a job like mine, and spending a few days with them is a treat.

The discussion that has stayed top of mind was introduced in the Executive Directors' (ED) session on 9/23. The seating arrangement was genius, grouping states by relative budget size, and Montana sits on the lower end of the per capita spending analysis. In the short session on navigating an increasingly polarized political landscape, we were given a quick history of the environment that led to the culture wars of the 1980s and were guided to see the parallels in our current environment. I don't think the session went the way it was planned as some EDs completely rejected the concept of opposed sides and any language that framed it as a conflict. Others framed our current environment as seeking to equalize human rights and access while the '80s were rooted in an economic crisis, again unwilling to follow the provided narrative. Even after we moved on in the peer group meeting, the conversation continued over lunch for many of us from states with Republican-led state governments.

Since NASAA, I have continued the conversation with NASAA's Chief Program and Planning Officer, Kelly Barsdate. From previous NASAA professional development sessions, I learned about perceptions of conservative voters (Denver, 2017) and speaking to crisis and controversy (?). I needed help understanding why, in an environment where the arts are neutral and have been held harmless from budgetary reductions, I needed to adopt such a high level of concern. As we talked through recent national examples, I came to understand that it's not a factual conflict that I need to be prepared for, but a situation where manufactured narratives distort the facts. NASAA will be continuing learning in this subject area to help us determine our options to respond to a crisis constructively.

The Mid-America Arts Alliance presentation also inspired me on their work to support small and mid-size organizations. The program provides learning, networking, and resources in ways that are useful to the needs of smaller nonprofits. I could see this program's elements helping MAC develop cultural assets in remote and isolated communities, particularly as we look to establish guilds and artist collectives as statewide service organizations. Since losing Cinda Holt to retirement, MAC has lost the capacity to provide customized professional development. The process Mid-America adopted has inspired me to consider how MAC can provide early stabilization for smaller organizations.

I received the most benefit from conversations with colleagues about their recent experiences with the National Endowment for the Arts (NEA) Partnership Agreement application and review process. Since MAC's last complete application in 2019, the NEA has made considerable efforts to streamline the application process. Discussions with colleagues who had served as reviewers on the most recent round and perspectives from the reviewed states gave me the perspective to approach the upcoming submission differently. It was a fast turnaround to make the edits I envisioned, and better because of the discussions with my colleagues.

NASAA Assembly 2022: Kristin Han Burgoyne

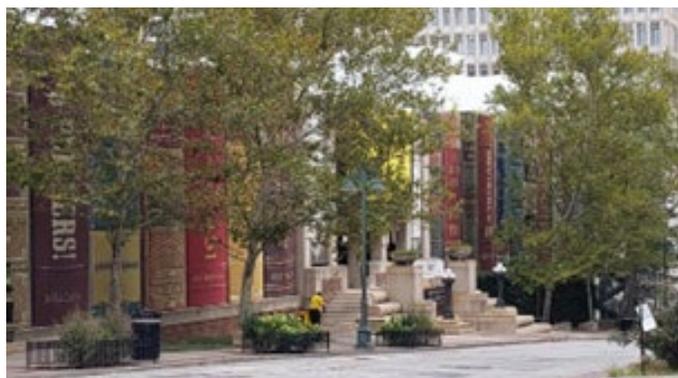
As I reflect on my first airline travel for work since 2016:

It has been four long years since the National Assembly of State Arts Agencies has convened a full assembly and it was a thrill to connect, re-connect and be inspired. We convinced ourselves it would be a road-trip adventure to meet at 3am to carpool to Bozeman for our 6am flights. The four of us traveling together made sure to check "eat BBQ" off our list on our first day in Kansas City. I particularly enjoyed our tapas dinner together and my personal bucket list items of hearing live jazz in Kansas City and dining at a 21c Museum Hotel.



I attended the ADA pre-conference on Wednesday and Thursday. We consider accessibility a key component of our work and something that is infused into everything we do. Although I am identified as the ADA/504 coordinator for the agency, we maintain a deep dedication to the overarching concept of accessibility by cross-training staff. This was a great opportunity for additional staff to attend portions of the pre-conference to make connections, develop skills, discover resources and build awareness. Several resources identified include website assessment tools from <https://userway.org>, the Vermont Arts Council's resource page <https://www.vermontartscouncil.org/arts-resources/accessibility>, getting started templates designed by Elizabeth Ralston <https://www.elizabethralston.com/>, and the Massachusetts access policy <https://massculturalcouncil.org/access-policy/>. A key discussion point and personal takeaway was the concept of access versus accessibility and the many different ways this can be interpreted. The pre-conference concluded with a lecture/demonstration/performance by Missouri Ozark Old-time Music and Dance in collaboration with the Folk Arts pre-conference.

I attended sessions on Successful State Level Advocacy Collaborations, What is a Chickasaw Composer?, the opening reception at the American Jazz Museum, Deputy Director peer group, plenary session with the NEA, Belger Crane Yard Studio presentations and tours <https://belgerarts.org/>, and the NASAA Leadership Awards Breakfast.



I presented on the power of risk assessment for the Deputy Director peer session. My presentation dovetailed into the break-out conversation, moderated by Dave Slatery (Mass Cultural Council), discussing ideas and principles to consider when revising programs to make grants widely available and the grant process welcoming. Shared learning from the other break-out conversation around moving on from COVID was presented by Natalie Petersen (Utah Division of Arts & Museums). This was followed by a panel discussion on truth-telling and code switching in the arts led by Dr. Tamara Holmes Brothers (North Carolina Arts Council) with panelists Amy Cunningham (Vermont) and Paige Sharpe (Indiana).



On Saturday I attended the NASAA Leadership Awards. Cyndy Andrus, Former Chair of the Montana Arts Council, received the Distinguished Public Service Award. Staff flying later in the day spent a few hours at the Nelson-Atkins Museum of Art <https://nelson-atkins.org/> to round out our Kansas City experience.



Former MAC chair Cyndy Andrus receiving the Distinguished Public Service Award at NASAA.

NASAA Assembly 2022: Monica Grable

My attendance at the NASAA conference in September was a part-part experience. During the initial two days of that week, I participated in a Professional Development Institute (PDI) with my education colleagues from other State Arts Agencies. This professional cohort gathers yearly, in conjunction with the NASAA Assembly during 'on' years—often in a metropolitan area—and every other year in cities that are a bit off the beaten path, such as when we hosted the PDI in Missoula a few years back. Each time, a Guiding Question and related Learning Outcomes are identified to help guide our programming. This year, that guiding question was: How can state arts agency arts education leaders use their unique role to reimagine and build equitable, enduring arts education ecosystems in their states? With that at the forefront, we heard from keynote speakers, engaged in panel and group discussions and visited local arts organizations to gain insight and inspiration for our own work. The PDI is always the most beneficial professional development opportunity for me each year as it gives me the opportunity to converse with and learn from my peers across State Arts Agencies.



Monica taking part in the Creative Aging session at NASAA.

NASAA Assembly 2022: Eric Heidle

At the NASAA conference in Kansas City, I attended the following sessions: the Opening Session & Roll Call of the States, Successful State Level Advocacy Collaborations, Artist Showcase: "What Is a Chickasaw Composer?" NASAA's Opening Reception at the American Jazz Museum, the Communications Mangers/PIOs peer session, the Friday Networking Luncheon, the Plenary Session with the National Endowment for the Arts, the NASAA Leadership Awards Breakfast, and a portion of The Promise and Problems of the Arts in Rural Communities.

Jerod Impichchaachaaha' Tate's presentation, "What is a Chickasaw Composer?," was particularly revealing to me as he described and demonstrated his process of reinterpreting traditional Chickasaw melodies into symphonic form. His method of respecting the original music while interpreting it in a larger context with modern instrumentation was fascinating and instructive; I feel it gave me better insight into how Indigenous artists contend with their history while innovating in their fields, and the presentation underlined that, as with any subculture, it's impossible to confine native arts to any one genre. As we work to better support our underserved Indigenous creators, thinking about the unique background and approach of each will help me relate their careers better to others.



Jerod Impichchaachaaha' Tate's presentation.

In addition, I presented at the Communications Mangers/PIOs peer session, giving a brief talk supported by slides which outlined the challenges of communicating to the public in Montana and our use of the *State of the Arts* newspaper to meet that challenge. The group consisted of 25 state arts agency PIOs and two representatives from the NEA. During the session I heard from peers about the challenges they face and the initiatives they're crafting to address them. I also connected with several fellow communications staffers to continue discussions around improving our work and learning from each others' successes. Once back in Montana, I followed up with the session's organizers to share my presentation slides and offered to present again at future virtual or live events in order to put more of Montana's arts efforts in front of NASAA members.



A few of the slides from Eric's communications group session presentation, in which he described the challenges of reaching people in a state where low fire danger means -30 degrees, and contains areas the size of New England without cell coverage.

The Plenary sessions were valuable to me in terms of hearing what's happening at the national level with both NASAA and the NEA, and it helped strengthen my understanding of how policy and funding shape what we do. Art and government often seem like odd bedfellows, but the passion with which people working in the arts approach their work proves that it's of great value to us back home as we seek to better foster economic and cultural growth in Montana.

At the end of Friday's formal sessions, I was able to meet with several staffers from the neighboring states of Idaho and Wyoming; we briefly chatted about our experiences at the conference and the similarities our states share in supporting the arts. It was a good chance to connect with nearby agencies, with an eye toward possible future collaborations that benefit us all.

After hours, I made several off-site visits to Kansas City cultural institutions, including the National World War I Museum and Memorial and the Nelson-Atkins Museum of Art. Both were impressive; the World War I Museum housed a rich collection of artifacts from the Great War with substantial interpretive text and multimedia displays to put them in context. We spent about two hours at the museum and it greatly increased my limited understanding of this immense conflict which is often overshadowed by World War II. Also, the museum's smart use of graphic design, audio, video, and environmental design has prompted some new thinking about how I might better use these tools in our communications efforts. Several of us squeezed in a short visit to the Nelson-Atkins Museum on Saturday between checking out of our hotel and arriving at the airport, and we took in a range of exciting contemporary art during our brief time there.

The experience of walking around a classic midwestern city was also rewarding. Places such as Kansas City, Milwaukee, Fargo, and others are often overlooked, but the culture and texture of these towns actually have a lot in common with Montana cities, if on a larger scale. Kansas City's architecture is rich with a variety of styles and aesthetic movements, and its major landmarks define its character as uniquely and vibrantly its own. Spending most of our time living and working at home, it's easy to become isolated from the perspectives of other places, and as we work to accommodate the rising number of new Montana residents, having these perspectives in mind will help us welcome them to the fold.

I had the chance to check out a few nearby music venues in the evenings, including Record Bar, a small performance space and tavern similar to Bozeman's Elm or Great Falls' Newberry. On the night I went, the bar was featuring the classic 90s sludge metal band, the Melvins. This was a great chance to see an intense and energetic act close up in a fun venue, and an outstanding opportunity to use the term "sludge metal" in official Montana Arts Council memoranda.

We also enjoyed some great music at a local jazz club called the Green Lady, and were pleasantly surprised to discover that the bass player in one of the acts we saw was a Montanan who was gigging in Missouri: Bob Bowman, who the Arts Council has funded through his "Divide: The Montana Jazz Project." It was a fun connection to home, and Monica got the chance to speak with him a bit about mutual friends and colleagues, such as Governor's Arts Award honoree MJ Williams, as well as his experiences playing in and beyond Montana. For as small a population as we have Montanans sure seem to be everywhere, and we definitely punch above our weight on the national stage.

NASAA Assembly 2022: Brian Moody

The most important part of attending the NASAA Assembly for me was the opportunity to network with folk and traditional arts colleagues from around the country and learn more about best practices in the field. Not having a background as a folklorist, but tasked with providing folk arts programs, gaining skills and gaining access to mentorship will be key for me. Particularly valuable was the opportunity to meet and connect with regional folk arts coordinators from Idaho, Wyoming, and the Dakotas. We were able to talk about regional priorities and discuss opportunities for interstate collaboration. I now have a small network of experts to whom I can direct questions.

NASAA Assembly 2022: Ginny Newman

At the NASAA conference in Kansas City, I attended the following sessions: Accessibility, DEI, Grant & Fiscal Officers, and Rural Opportunities/Challenges. From the discussions around accessibility issues and DEI, I began to think about how we as an agency incorporate those topics into our regular discussions. These are large issues that require a lot of thought to identify and a lot of planning to address. Accessibility and DEI cannot be solved in one conversation. We must continue to talk about them to make them part of our regular thought process and part of our regular work process. In the grants and fiscals group we discussed change. Specifically, how to implement change successfully. As we consider potential changes to grant programs in the future, we can look to how other states have tackled big changes and learn from their lessons. In the rural challenges group, I met women from Alabama, Oklahoma and Utah who have found ways to reach underserved communities in their states. OK and UT met needs in unserved counties by providing opportunities rather than funding. It can be hard to find more money but connecting resources and people can have just as much impact. I plan to follow up with these ladies for more information.

I am so glad I was able to attend this conference. In addition to the benefits from the conference itself, I truly appreciate the opportunity to explore the artistic and cultural offerings available in Kansas City. It was a busy week. The conversations and discussions were quite valuable, but just as valuable was the time spent together as a team getting to know one another better and bonding over food, art, music, and shared experiences.

NASAA Assembly 2022: Taylor Burby

The NASAA Folk and Traditional Arts Pre-conference was far more impactful than I could have anticipated. As MAC is working to revive their folk and traditional arts program, it was extremely beneficial to establish connections with both managers of programs in positions similar to MAC as well as those who have spent decades developing their programs. Through these connections, I was able to lay groundwork for regional collaborations (Rocky Mountain West, Great Plains, WESTAF), understand what makes/breaks programs, and understand how to provide folk practitioners with economic opportunities. In one workshop, we discussed how migration affects folk communities, which is something that I have begun discussing with several Montana folk practitioners (i.e., how shifting cultural landscape impacts their ability to continue their practices and how MAC can help). Overall, the discussions we had during the conference/workshops have informed my perception of how to best serve Montanans and preserve their cultural practices/knowledge/heritage.

AGENDA & SESSIONS



NASAA
ASSEMBLY 2022
—
KANSAS CITY, MO

Preconferences

Preconference gatherings are scheduled for the following groups.

Arts Education PDI

Monday, September 19 (evening) – Wednesday, September 21

Folk & Traditional Arts Coordinators

Tuesday, September 20 – Thursday, September 22 (morning)

Community Development Coordinators

Wednesday, September 21

Accessibility Coordinators

Wednesday, September 21 (afternoon) – Thursday, September 22 (morning)

New Executive Directors

Thursday, September 22 (morning)

Wednesday, September 21

10:00 a.m. – 4:00 p.m.

NASAA Board of Directors Meeting

12th Street Meeting Room, Main Level

All members are invited.

Thursday, September 22

11:45 a.m. – 12:45 p.m.

Enhancing Arts Education Opportunities through Technology

12th Street Meeting Room, Main Level

A special lunch presented by the Richard J. Stern Foundation & Mid-America Arts Alliance.

12:00 – 5:00 p.m.

Animating NASAA

Ballroom Foyer, Second Level

Experiment with animation techniques and become a star in a NASAA family film! Drop by the temporary home of The Edge of Imagination Station to create a short animated video that will be edited into a short film shown at the Closing Session. Expert animator and editor Johnny Villarreal will be there to help you with your work and edit the film into this Assembly's blockbuster release!

1:00 – 2:15 p.m.

Opening Session & Roll Call of the States

Count Basie Ballroom C & C1, Second Level

Raise your voice and participate in a NASAA tradition: the roll call of the states and jurisdictions!

2:30 – 3:30 p.m.

Topical Sessions

Engaging in Asset Based Capacity Building

Count Basie Ballroom A, Second Level

This session focuses on the distinct needs of small/midsize organizations and identifies how state arts agencies can tailor support—learning, networking or grants—to be useful to them. It draws on insights from 10 years of collaboration between Mid-America Arts Alliance and 80 cultural organizations in Houston, Texas, and Kansas City, Missouri.

Partnering for Pandemic Recovery

Mary Lou Williams A & B, Third Level

The scale of losses and the impact of permanent changes triggered by COVID-19 are more than any one agency or organization can address on its own. This session features examples of state arts agencies in Pennsylvania, South Carolina and Vermont that are entering into innovative partnerships to leverage resources and help people and communities heal as we move into a postpandemic era.

Steps toward Greater Accessibility at Your State Arts Agency

Julia Lee A & B, Third Level

Approximately 25% of all Americans live with a disability. Some disabilities are visible, some are not; some are temporary and some permanent. State arts agencies have an important leadership role to play in helping their communities to create more inclusive spaces and programs for people with disabilities. This session provides a look at the Breaking Barriers cultural accessibility project, a unique partnership between Art Access and the Utah Division of Arts & Museums, to provide disability accessibility training and mentorship for Utah's cultural institutions.

Helping Nonprofit Arts Organizations Adopt Stronger DEI Practices

Bennie Moten A & B, Third Level

What technical assistance, training or consulting services can state arts agencies provide to strengthen diversity, equity and inclusion (DEI) work at the grantee/community level? What strategies tend to be effective, and what could be counterproductive? Hear about various approaches that different states are pursuing. The Delaware Division of the Arts, Nevada Arts Council and North Carolina Arts Council share their experiences in working with constituents.

To make this session more accessible, NASAA will be streaming it live for free.

Successful State Level Advocacy Collaborations

Andy Kirk A & B, Third Level

State arts advocacy organizations and state arts agencies each have distinct roles to play when it comes to cultivating support for the arts. This session showcases ways that state arts agencies and citizen advocacy groups have joined forces to attain policy wins in challenging circumstances.

4:00 – 5:00 p.m.

Artist Showcase: What Is a Chickasaw Composer?

Count Basie Ballroom C & C1, Second Level

Join our showcase artist, Jerod Impichchaachaaha' Tate, as he discusses and demonstrates his dedication to the development of American Indian classical composition. A dedicated Chickasaw classical composer and pianist, Tate expresses his native culture in symphonic music, ballet and opera. He will enlighten Assembly participants on the depth and breadth of his native culture and how it intertwines with his European classical music training.

To make this session more accessible, NASAA will be streaming it live for free.

7:00 – 9:00 p.m.

Opening Reception

American Jazz Museum 1616 E 18th St. Kansas City, MO 64108

Shuttles depart hotel's Central Street entrance beginning at 6:30 p.m.

Final shuttles depart museum at 9:00 p.m.

Join your colleagues from around the nation for a special NASAA family reunion at the American Jazz Museum, located in Kansas City's Historic 18th & Vine Jazz District. Interactive exhibits, mingling, and a musical performance by Pablo Sanhueza and the Kansas City Latin Jazz Orchestra in the famous Blue Room all come together in this special evening!

Many thanks to the regional arts organizations for sponsoring this event.

Friday, September 23

9:00 a.m. – 12:00 p.m.

Peer Sessions

Time for a confab with your peers! These special extended peer sessions offer state arts agency staff and council members the opportunity to network and exchange ideas within job-alike groups. The agenda development and discussions all are led by volunteers from the field.

- Arts Education Managers
Bennie Moten A & B, Third Level
- Chairs and Council Members
Julia Lee A & B, Third Level
- Communications Managers/PIOs
Lester Young B, Third Level

- Community Development Coordinators
Jay McShann A, Third Level
- Deputy/Assistant Directors
Big Joe Turner A, Third Level
- Executive Directors
Andy Kirk A & B, Third Level
- Folk and Traditional Arts Coordinators
Jay McShann A, Third Level
- Grants and Fiscal Officers
Big Joe Turner B, Third Level

12:00 – 1:00 p.m.

Networking Luncheon

Count Basie Ballroom A, A1, B & B1, Second Level

1:00 – 1:45 p.m.

Plenary Session with the National Endowment for the Arts

Count Basie Ballroom C & C1, Second Level

Hear from National Endowment for the Arts Chair Maria Rosario Jackson, Ph.D., as she recognizes her state partners and discusses her dedication to inclusivity, collaboration, and the importance of the arts in our nation as we continue to recover from the pandemic and mend the rifts in our communities. Time will be provided for audience questions at the end of the session.

To make this session more accessible, NASAA will be streaming it live for free.

2:00 – 5:00 p.m.

Topical Sessions

Belger Crane Yards Studios

Belger Crane Yards Studios, 2011 Tracy Ave. Kansas City, MO 64108

Shuttles depart hotel entrance at 2:00 p.m.

Shuttles depart Belger at 5:00 p.m.

Visit 100-year-old brick buildings that were transformed into a center for contemporary art and have some of the best views of Kansas City. Belger Crane Yard Studios is an arts complex dedicated to providing studio and exhibition space for artists, and a range of programming in ceramics education.

Charlotte Street Foundation

Charlotte Street Foundation, 3333 Wyoming St. Kansas City, MO 64111

Shuttles depart hotel entrance at 2:00 p.m.

Shuttles depart Charlotte Street at 5:00 p.m.

Charlotte Street centers Kansas City's most forward-thinking visual artists, writers, and performers—acting as the primary incubator, provocateur and connector for the region's contemporary arts community, and its leading advocate on the national stage. Attend this

session for a chance to see their incubation/collaboration space, enjoy an artistic experience, and meet to speak with some of their artists on their changing needs.

Supporting Teaching Artists' Work in BIPOC Communities

Bennie Moten A & B, Third Level

State arts agencies play an important role in the development, engagement, employment and empowerment of teaching artists across the nation. A vital part of their work is equipping teaching artists with the skills to adapt to new learning environments, and that should include responding to the unique needs of distinct populations or exploring practices rooted in particular cultural traditions. A few states have programs in place that assist teaching artists and help support social equity in their work, but what about states that cannot put a full-fledged program in place? This session explores some ways that state arts agencies can equip their teaching artists with skills to work within cultural groups that differ from their own.

Leading DEI Change through Public Art

Arts KC, 106 Southwest Blvd., Kansas City, MO 64108

Shuttles depart hotel entrance at 2:00 p.m.

Shuttles depart Arts KC at 5:00 p.m.

Working toward racial equity takes dedication and a willingness to admit and learn from our failures. There are no foolproof guides or programs, nor is there one correct way to take on the work. Many times, for state arts agencies, that journey starts by looking closely at our programs and policies. Taking a closer look at public art programs often means identifying who is creating the artworks, whose voice is heard and uplifted, and what barriers exist, then engaging the increasingly diverse audience for which it is created. When done well, this can lead to more equitable spaces, deeper conversations on racial equity, and momentum toward achieving the diversity, equity and inclusion (DEI) goals of your agency in other areas. This session takes a look at the work of ArtsWA, the Maryland State Arts Council, New Mexico Arts and the Oklahoma Arts Council, and includes a moderated discussion.

Independent Filmmaking: Supporting the Artists and Community

Historic Lobby, Lower Level

Films often take years to make, involving dozens of tireless cast and crew. They become a visible expression of the artists who have spent years crafting their vision and those who have joined them in their quest to bring their vision to life. But there are multiple noncreative hurdles filmmakers have to clear to get to a final film. The good news is that state arts agencies and regional arts organizations have the ability to engage with filmmakers and provide support in a variety of ways throughout the process. This dialogue-driven session explores how state arts agencies and regional arts organizations can better support filmmakers in their region. It features a panel with representatives from the Iowa Arts Council, Produce Iowa, South Arts and independent filmmakers. There is also an opportunity to watch the films of the filmmakers on the panel and talk to them about their process. Snacks will be served!

6:00 – 7:30 p.m.

Donor Reception

Mid-America Arts Alliance, 2018 Baltimore Ave. Kansas City, MO 64108

Shuttles depart hotel entrance at 6:00 p.m.

Final shuttles depart Mid-America Arts Alliance at 7:30 p.m.

Join your fellow NASAA supporters to enjoy delicious hors d'oeuvres, celebrate our community and raise a toast. Multi-instrumentalist and composer Amado Espinoza shares music rooted in the spiritual traditions of the Andes. All individual donors and conference supporters are invited.

Saturday, September 24

8:30 – 9:45 a.m.

NASAA Leadership Awards Breakfast

Count Basie Ballroom A, A1, B & B1, Second Level

Celebrate the outstanding work and exemplary leadership of our state arts agency field! Let's give three cheers to the 2022 NASAA Leadership Awards winners: the Distinguished Public Service Award for a council member; the Luminary Award for Transformative Executive Leadership for an executive director; and the Diversity, Equity and Inclusion Awards, one for an individual and one for an agency.

10:00 - 11:00 a.m.

Topical Sessions

Advocates Abound!

Bennie Moten A & B, Third Level

There are many new state and national advocacy cohorts emerging, all working to grow support for the arts. This session offers a primer on who's who in the arts advocacy landscape and how state arts agencies can stay apprised of their efforts.

Artist Workforce Strategies

Julia Lee A & B, Third Level

The COVID-19 pandemic caused significant income losses for independent artists and creative workers. This trend is concerning not only because of the hardship it caused for artists and their families, but also because the creative economy relies on the robust production and engagement of artists. Attend this session to learn how a number of states and localities have launched new artist workforce programs to employ artists and lift up how they help communities address timely issues.

The Promise and Problems of the Arts in Rural Communities

Andy Kirk A & B, Third Level

Rural communities face challenges that are unique to their geographic and cultural settings. These often include impacts from increasing ecological changes, population shifts, resource limitations and complex cultural contexts. This session features a facilitated dialogue on the challenges and opportunities that state arts agencies face now and will face over the next decade with regard to the shifting landscape of their rural communities and the needs of the organizations and people that live there.

Climate Change, Migration and Sustaining Culture

Mary Lou Williams A & B, Third Level

Most of the focus around climate change has centered on the environmental impact, but, in addition, cultures and communities will experience displacement—predicted to be twice as large as the Great Migration from the U.S. South or flight during the Dust Bowl. State arts agencies, and the communities they serve, can be valuable allies in supporting cultural preservation for communities at risk and in preparing other communities to receive newcomers.

The Equity GAP Project

Lester Young B, Third Level

The Equitable Grant Making Assessment Pilot (Equity GAP) Project is a learning initiative to assess the Ohio Arts Council's general operating support grant making. A partnership between the state arts agency, NASAA and consultant Angela Han, the pilot project sought to help the agency continually improve funding for all Ohio communities—including rural areas, the Appalachian region, people of color, low-income communities and disabled populations. This session summarizes key findings from the assessment, shares ways the agency is taking action on the results and offers lessons learned from the process that may be helpful to other states.

11:15 a.m. – 12:30 p.m.

Closing Session & Business Meeting

Count Basie Ballroom C & C1, Second Level

After some brief business, the closing ceremonies include the first showing of the new member-created NASAA blockbuster film, *Animating NASAA*.



NATIONAL ENDOWMENT for the ARTS **OFFICE OF ACCESSIBILITY**

arts.gov

Accessibility Coordinators Preconference
September 21 - 22, 2022

Agenda

All times are Central Daylight Time. Sessions will be held at the Kansas City Marriott Downtown, except where noted.

In this peer session for state arts agency and regional arts organization accessibility coordinators, we'll share ideas, learn about resources, and build connections to help you facilitate access to cultural events, programs and activities for all audiences throughout your state or region.

Goals for this session:

- to learn the latest information and resources on cultural accessibility and agency policies
- to share ideas with other state and regional accessibility coordinators and establish connections within your region to assist you in your work
- to discuss and share ways to address burning issues

Wednesday, September 21

1:00 – 1:45 p.m.

Welcome, Introductions and Goals

Beth Bienvenu, Accessibility Director, National Endowment for the Arts

Katharine Hayward, Accessibility Specialist, National Endowment for the Arts

Greetings from the Missouri Arts Council
Michael Donovan, Executive Director

1:45 – 2:30 p.m.

Report out from LEAD and Burning Issues Topic Selection

2:30 – 2:45 p.m.

Groove Break (Thank you, Dana Swan!)

2:45 – 4:30 p.m. Best Practices and Burning Issues Group Discussions
4:30 – 5:00 p.m. Report-out and Action Planning
6:30 p.m. No-host Dinner

Thursday, September 22

9:00 – 9:15 a.m. Recap of Wednesday
9:15 – 10:30 a.m. Burning Issues Group Discussion
10:30 – 10:45 a.m. Groove Break
10:45 – 11:30 a.m. Guest Speakers: Arts Accessibility Networks
Accessible Arts Kansas City Roundtable
Virginia Sanders, Missouri Arts Council, and Roundtable members
11:30 – 12:00 p.m. Next Steps

State Arts Agency Arts Education Managers 2022 Professional Development Institute

September 19 – 21, 2022
Kansas City, Missouri

Agenda

For nearly 30 years, the National Endowment for the Arts (NEA) and the National Assembly of State Arts Agencies (NASAA) have supported the Professional Development Institute (PDI) for state arts agency arts education managers. The PDI provides meaningful leadership development and technical assistance for this diverse field. As a result, arts education managers are knowledgeable leaders in their field through a peer network that new and seasoned managers alike find invaluable.

The 2022 PDI takes place in Kansas City, Missouri from Monday, September 19 to Wednesday, September 21.

The purpose of this year's PDI is to continue to explore issues related to diversity, equity, access and inclusion in arts education, specifically **what the evolution of K-12 arts education policies and practices looks like in statewide education systems in response to the COVID-19 pandemic**. PDI attendees will examine the job-specific leverage points available to them in their role as state arts agency arts education managers, and will learn and practice applying an asset based approach to specific planning and professional development goals unique to their agencies and states.

Guiding Question & Outcomes

The 2022 PDI agenda responds to the following guiding question:

How can state arts agency arts education leaders use their unique role to reimagine and build equitable, enduring arts education ecosystems in their states?

Building on learning outcomes from previous PDIs, such as effectively using data to define and decrease equity gaps in arts education policy and practice, and positioning state arts education leaders as drivers of change, 2021 PDI outcomes are:

- **Learning Outcome 1:** Participants will consider methods that cultivate and support equitable relationships with arts education constituents.
- **Learning Outcome 2:** Participants will explore strategies to build effective statewide arts education coalitions.
- **Learning Outcome 3:** Participants will identify available tools to influence the statewide arts education ecosystem.

4:30 – 5:00 p.m.

Closing Remarks and AEWG Leadership Transition

AEWG Moderators: Monica Grable and Nancy Daugherty

5:00 – 5:15 p.m.

Group photo

5:15 p.m.

Bus ride to hotel

End of PDI / Dinner on your own

Monday, September 19

All times are Central Daylight Time.

1:30 – 3:00 p.m.

New Arts Education Manager Luncheon

(by invitation)

Brown & Loe
429 Walnut Street

With Nancy Daugherty, Arts Education Specialist, National Endowment for the Arts

4:40 p.m.

Meet in Marriott Downtown lobby to walk to Kauffman Center for the Performing Arts

Arts Education Working Group (AEWG) Guides: Maryjane Dorofachuk, Arts Learning Specialist, Nevada Arts Council; Troy Hickman, Education Program Manager, Vermont Arts Council; and Jennie Knoebel, Program Manager, Arts Learning, Capacity Building and Humanities, Iowa Arts Council

5:00 – 7:30 p.m.

Opening Reception & Keynote

Kauffman Center for the Performing Arts
1601 Broadway Blvd.
7th Floor Balcony

5:30 – 6:10 p.m.

Welcome Remarks

Anne Alston, Program Specialist, Nebraska Arts Council, and Troy Hickman

Julie Hale, Program Specialist, Arts Councils, Dance and Arts Education Grants for PreK-12, Missouri Arts Council

Consuelo Cruz, Council Member, Missouri Arts Council

Pam Breaux, President and CEO, National Assembly of State Arts Agencies

Nancy Daugherty, Arts Education Specialist, National Endowment for the Arts

6:10 – 6:55 p.m.

Virtual Keynote Remarks

Yorel Lashley, Ph.D., Founder & Director, Drum Power, Director of Programs for PLACE, and Director of Student Empowerment for the Center for Arts Education and Social and Emotional Learning

6:55 – 7:10 p.m.

Audience Q & A

AEWG Moderator: Susan Oetgen, Arts Learning Projects
Director, National Assembly of State Arts Agencies

7:10 p.m.

Closing Announcements

7:30 p.m.

End of Day 1 / Dinner on your own

Tuesday, September 20

All times are Central Daylight Time.

Breakfast on your own

8:30 a.m.

Meet in Marriott Downtown lobby for bus ride to Kansas City
Young Audiences

9:00 – 9:30 a.m.

Arrival & Welcome Remarks

Kansas City Young Audiences
3732 Main Street

Anne Alston and Troy Hickman

Martin English, Executive Director, Kansas City Young
Audiences

9:30 – 10:30 a.m.

Plenary Panel: Missouri Arts Integration Partnerships

Kansas City Young Audiences
Auditorium / Family Lounge

This panel brings together the statewide partners who have collaborated to provide annual Arts Integration Summer Institutes in Kansas City, St. Louis and Springfield, Missouri. Panelists speak to how sustained partnership can advance shared arts education professional development goals for teachers, principals, school district administrators, arts organization staff and teaching artists across Missouri.

Panelists: Julie Hale, Program Specialist, Arts Councils, Dance and Arts Education Grants for PreK-12, Missouri Arts Council; Leslie Forrester, Executive Director, Springfield Regional Arts Council; Aaron Money, Director of Fine Arts, Liberty Public Schools; Phyllis Pasley, Executive Director, Missouri Alliance for Arts Education; and Janelle Velten, Director of COCAedu, Center of Creative Arts (COCA)

AEWG Moderator: Jennie Knoebel

10:30 a.m. – 10:45 a.m. Plenary Panel Q & A

Kansas City Young Audiences
Auditorium / Family Lounge

AEWG Moderator: Jennie Knoebel

10:45 – 11:00 a.m. Break

11:00 a.m. – 12:00 p.m. Break-out Discussions

Kansas City Young Audiences
Auditorium / Family Lounge, Dance Studio 1, Creativity Lab,
Community Room

PDI attendees convene in breakout groups to share ideas and strategies for applying lessons learned from the panel presentations in their own work at state arts agencies.

AEWG facilitators: Anne Alston, Jennie Knoebel, Maryjane Dorofachuk, and Monica Grable, Arts Education Director, Montana Arts Council

12:00 – 1:15 p.m.

Lunch (provided)
Kansas City Young Audiences
Auditorium / Family Lounge

1:15 – 2:30 p.m.

Cultivating and Supporting Equitable Relationships with Arts Education Constituents (Concurrent Sessions)

Kansas City Young Audiences

In four concurrent sessions, arts education leaders in Kansas City offer key insights into how relationships built on equity and trust contribute to Kansas City's rich arts education ecosystem.

A Regional Perspective on Building a Case for Arts Education

(Creativity Lab)

Presenter: Harlan Brownlee, Focus 5 Inc. Arts Integration Consultant, Kennedy Center Teaching Artist, Nationally Credentialed Teaching Artist, Young Audiences Arts for Learning

AEWG Moderator: Troy Hickman

The Kansas City region has built an extraordinary and increasingly well-recognized arts and cultural ecology. From the many individual suburban and rural communities of the region to the downtown core, there is a shared consensus that arts and culture are an essential part of our communities. Harlan Brownlee, past CEO of the regional arts council ArtsKC, shares the critical elements that led to a shared vision for coordinated cultural development of the region and in particular arts education. A long-time resident of Kansas City, Harlan has

worked for 38 years in the arts education field as a performing artist, teaching artist and arts administrator.

The Power of "What if..."

(Auditorium / Family Lounge)

Presenters: Meghann Henry, Executive Artistic Director, Mesner Puppet Theater, and Aaron Money, Director of Fine Arts, Liberty Public Schools

AEWG Moderator: Monica Grable

In this session, Aaron Money and Meghann Henry share a journey on how a school district and an arts organization collaborated to find a sustainable practice and proper funding sources for arts education.

Creative Crossroads: Collaborative Partnerships in Arts Education

(Dance Studio 1)

Presenters: Martin English, Executive Director, Kansas City Young Audiences, and Christopher Peacock, Director of Arts Education, Kansas City Young Audiences

AEWG Moderator: Julie Hale

Chris and Martin will share the unique position Kansas City Young Audiences (KCYA) holds in the region's arts community. They will explore the origins of the innovative Arts Partners Program – an ongoing Partnership between fifteen Kansas City arts organizations since 1985. They'll cover the successes and challenges of running a Community School of the Arts in Midtown Kansas City. Finally, they'll explain the creative and collective impact the Kennedy Center Partners in Education Team has had on local teachers and teaching artists through arts integration.

Partnership Principles in Action at the Nelson-Atkins

(Community Room)

Presenters: Denisse DeLeon, Director, School Programs and Partnerships, The Nelson-Atkins Museum of Art, and Bonnie Thomas, Manager, Educator Programs and Resources

AEWG Moderator: Jennie Knoebel

Educators from The Nelson-Atkins Museum of Art outline the principles the museum has embraced for developing and maintaining community and school-based partnerships, offering concrete examples from the museum's programming, lessons

learned along the way, and tips for other arts organizations looking to foster authentic, equitable partnerships.

2:30 – 2:45 p.m.

Break

2:45 – 3:30 p.m.

State Arts Agency Arts Education Managers' Flashes of Inspiration

Kansas City Young Audiences
Auditorium / Family Lounge

These brief presentations feature case studies of how fellow state arts agency arts education managers use their unique roles to reimagine and build equitable, enduring arts education ecosystems in their states.

AEWG Moderator: Maryjane Dorofachuk

Using Data as Case-Making: Tales from Oklahoma's State Legislature

Presenter: Jennifer Allen-Barron, Arts Education Director,
Oklahoma Arts Council

Accurate arts education data is like a Swiss army knife: a tool with many uses that comes in handy... if you know how to use it. When the Oklahoma State Legislature proposed including a Career Tech class called "Agricultural Power and Tech" as an acceptable substitute for students' one required Fine Arts Credit, the Oklahoma Arts Council relied on data. Using the state's newly launched Arts Education Database and other resources, we were able to bring tailored evidence to legislators of this bill's possible impact. Learn how this approach can be replicated in other states as needed.

Accessing Title IV Funding for IAC's SAA/DOE Partnership Program

Presenter: Stephanie Haines, Arts Education and Accessibility Manager, Indiana Arts Commission

Hear about how the Indiana Arts Commission partnered with the Indiana Department of Education to provide a summer Arts Integration workshop for teachers and artists fully funded through the Title IV technical assistance funds.

Find it Here: Great Collaborations for Arts Education in Ohio

Presenters: Chiquita Mullins-Lee, Arts Learning Coordinator,
and Jarred Small, Arts Learning Coordinator, Ohio Arts Council

Ohio's dynamic Arts Learning duo discuss how four statewide organizations administratively and creatively advance the work of the Ohio Teacher Artist roster and, unexpectedly, find new connections.

The Utah Native American Curriculum Initiative

Presenter: Jean Tokuda Irwin, Arts Education Manager, Utah Division of Arts and Museums

A component of the Brigham Young University Arts Education Partnership, this initiative also includes partnership with eight Utah sovereign nations and the support of the Utah Division of Indian Affairs and the Utah Education Network. It first began by asking the leadership in all Utah tribes, "What do you want Utah students to know and understand about your tribe?" This flash will inform you of their response and a brief glimpse into ours.

Arts Grow SC: A Collective Impact for Arts Education

Presenter: Kimberly Washburn Motte, Arts Education Director, South Carolina Arts Commission

Arts Grow SC, a new permanent fixture in SC's arts learning landscape, works through partnerships to create sustainable, equitable access to arts learning for students and teachers.

3:30 p.m.

Meet in Auditorium / Family Lounge for bus ride to hotel

End of Day 2 / Dinner on your own

Wednesday, September 21

All times are Central Daylight Time.

Breakfast on your own

9:30 a.m.

Meet in Marriott Downtown lobby for walk to 21C Museum Hotel

9:45 – 10:00 a.m.

Arrival & Welcome Remarks

21C Museum Hotel
219 West 9th Street
Gallery One

Anne Alston and Troy Hickman

10:00 – 11:00 a.m.

Plenary Conversation: Leadership as a Practice of Perseverance

21C Museum Hotel
Gallery One

State arts agency arts education managers have a range of tools to use to influence equitable, enduring change in state arts education ecosystems, including grant making, professional development and convening, teaching artist support, and partnership cultivation. How might we cultivate perseverance over the long run, in order to see equitable, enduring change come to fruition? In this dialogue based session, arts education peers and partners speak about "staying power" from a diversity of perspectives.

Panelists: Tyrone Aiken, Chief Artistic Officer, Kansas City Friends of Alvin Ailey; Nancy Daugherty, Arts Education Specialist, National Endowment for the Arts; Roger Kelley, Arts Education Director, Missouri Department of Elementary and Secondary Education; Sheila Ross, Program Officer, Arts Education and Accessibility, Delaware Division of the Arts; Liz Shapiro, Director of Arts, Preservation and Museums, Connecticut Office of the Arts

AEWG Moderator: Susan Oetgen

11:00 a.m. – 11:15 a.m. Plenary Session Q & A

21C Museum Hotel
Gallery One

AEWG Moderator: Susan Oetgen

11:15 – 11:30 a.m.

Break

11:30 a.m. – 12:30 p.m. Breakout Discussions

21C Museum Hotel
Main Gallery & Gallery One

PDI attendees convene in small breakout groups to share ideas and strategies for applying lessons learned from the plenary session in their own work at state arts agencies.

Grant making discussion group

AEWG Moderator: Maryjane Dorofachuk

Professional development and convening discussion group

AEWG Moderator: Jennie Knoebel

Teaching artist support discussion group

AEWG Moderator: Monica Grable

Partnership cultivation discussion group

AEWG Moderator: Anne Alston

12:30 – 2:00 p.m.

Regional Lunch Meetings

21C Museum Hotel
Main Gallery & Gallery One

Each region meets to discuss regional state arts agency agendas. (Lunch is provided.)

Mid-America Region: AR, KS, MO, NE, OK, TX
AEWG representative: Anne Alston, Nebraska Arts Council

Mid-Atlantic Region: DC, DE, MD, NJ, NY, PA, PR, VA, VI, WV
AEWG representative: Christine Leahy, New York State Council on the Arts

Midwest Region: IA, IL, IN, MI, MN, ND, OH, SD, WI
AEWG representative: Jennie Knoebel, Iowa Arts Council

New England Region: CT, MA, ME, NH, RI, VT
AEWG representative: Troy Hickman, Vermont Arts Council

Western Region: AK, American Samoa, AZ, CA, CNMI, CO, GU, HI, ID, MT, NM, NV, OR, UT, WA, WY
AEWG representatives: Monica Grable, Montana Arts Council, and Maryjane Dorofachuk, Nevada Arts Council

Southern Region: AL, FL, GA, KY, LA, MS, NC, SC, TN
AEWG representative: TBA

2:00 p.m.

Meet in Main Gallery for bus ride to Mattie Rhodes Arts Center and Gallery

2:30 – 3:00 p.m.

Arrival & Welcome Remarks

Mattie Rhodes Arts Center and Gallery
915 West 17th Street

Anne Alston and Troy Hickman

Jenny Mendez, Cultural Arts Director, Mattie Rhodes Arts Center and Gallery

3:00 – 4:15 p.m.

Art Making as Reflective Practice

Mattie Rhodes Arts Center and Gallery

PDI participants engage in an art making activity to reflect on their individual learning as an arts professional and how to put into practice takeaways from the PDI.

Facilitator: Jenny Mendez

4:15 – 4:30 p.m.

Break



Folk & Traditional Arts Program Managers Preconference
September 20 – 22, 2022

Agenda

All times are Central Daylight Time. Sessions will be held at the Kansas City Marriott Downtown, except where noted.

Tuesday, September 20

- 2:00 – 2:45 p.m. Welcome and Group Introductions**
- 2:45 – 3:30 p.m. National Endowment for the Arts Introduction**
- 3:45 – 5:30 p.m. Folk Art Power + Identity**
Facilitated by Team Dynamics

Intersectional examination of where we have and exercise power and influence in our lives and work, including as administrators of folk and traditional arts programs and grant making.

Consider how our gender, racial, cultural and other identities impact where we have influence on people, institutions, relationships, venues and other areas where our actions shape local, state and regional public folk arts programs and beyond.

Preconference preparation is requested, including a review of Team Dynamic's [NASAA Anti-Bias Training for SAA Staff](#) (2021) and other materials. Specific details will be sent to registrants in advance.

- 6:30 – 8:30 p.m. Group Outing: Dinner & Local Traditions Field Trip**
Pay your own way.
Manny's of Kansas City
207 Southwest Boulevard
- 8:30 p.m. - ? Green Lady Lounge**
1809 Grand Boulevard
(.4 miles away from Manny's)

End of Day 1

Wednesday, September 21

9:00 – 9:30 a.m. National Endowment for the Arts Updates

9:30 a.m. – 12:30 p.m. Welcoming Newcomers

Increasing population shifts are predicted in the future and communities throughout the United States will receive newcomers. This session shares strategies and resources to help prepare communities to welcome newcomers, whether they are climate migrants, refugees or immigrants. Since both environmental and cultural changes disproportionately impact marginalized communities, planning should not be color-blind or else past injustices will be replicated. Discussions include the role state arts agencies and traditional arts can play in navigating racial and cultural issues that arise.

12:30 – 1:30 p.m. Lunch with Affinity Groups

2:00 – 4:30 p.m. Intersection between Folk & Traditional Arts Administrators and Community

Leaders of three culturally specific organizations' arts agencies (Tomaquag Museum; Stories from Deep in the Heart - Texas Folklife; Old-time Music, Ozark Festival) and folk & traditional arts program managers examine biases and assumptions of the role that folk arts play in their communities. The session will highlight what innovative ways are being utilized to better understand, learn from and support the work of organizations so they can become incubators for future culture bearers, community scholars and folk arts program managers.

5:00 – 5:45 p.m. Missouri Ozark Old-time Music & Dance Performance
David Scrivner & Nathan Lee McAlister
Cathy Davis Marriott & Jody Pearson

6:00 p.m. Informal Networking—Small Group Dinners
Pay your own way; locations TBD. Reservations for small groups will be in place at several restaurants.

End of Day 2

Thursday, September 22

9:00 – 10:45 am. "Best" Practices for Whom? A Roundtable of Better Practices
Karen (Queen Nur) Abdul-Malik, Clemmons Family Farm, Past President of the National Association of Black Storytellers
Teresa Hollingsworth, South Arts
Lamont Jack Pearley, Jack Dappa Blues Heritage Foundation

As part of the workshop series developed by the American Folklore Society, facilitators will interrogate the accepted "best practices" of our field from the viewpoints of equity, impact and sustainability. We will examine the values and methodologies of our field that prioritize cocreation and shared authority and will workshop examples of better practices with our colleagues. Come open and ready to rethink our practices and (re)imagine our work.

Folk & Traditional Arts Program Managers
Preconference Agenda
page 2

11:00 a.m. – 12:00 p.m. Folk Art Power + Identity Debrief

Facilitated by Team Dynamics

Debrief and goal setting by revisiting power and identity work from Tuesday's session. Has it changed with the further context of our discussions and explorations of equity, power, identity, diversity and community engagement in cultural work across all preconference sessions?

12:00 – 1:00 p.m.

Lunch by Region: Gather with and meet other folk arts program managers from your region

R.S.V.P. to opt in and have a boxed lunch provided. Specific details will be sent to registrants in advance.

1:00 p.m.

NASAA Assembly 2022 Begins

Friday, September 23

Assembly 2022 Folk & Traditional Arts Program Managers Peer Group Session

9:00 – 10:45 a.m.

Cross-Sector Models for Folk Arts

Lisa Rathje, Local Learning: The National Network for Folk Arts and Education, Chicago
Reese Tanimura, Northwest Folklife, Seattle

As part of the workshop series developed by the American Folklore Society, this session focuses on thinking outside conventional programs and partnerships for folk and traditional arts. These models for new partnerships explore ways folk and traditional arts can reach new audiences, seek new sources of funding and expand program capacity.

11:00 a.m. – 12:00 p.m. Updates on Multistate, Regional, National or Fieldwide Initiatives

Are you working on a folk arts related initiative that spans across states or regions, or would be of interest to others in the field? We welcome you to sign up to briefly share what you are working on.

Folk & Traditional Arts Steering Committee:

Cochair [Kim Nguyen](#), New Jersey State Council on the Arts

Cochair [Rina Rossi](#), Minnesota State Arts Board

[Annie Hatch](#), South Dakota Arts Council

[Maida Owens](#), Louisiana Division of the Arts

[Elena Calderón Patiño](#), Rhode Island State Council on the Arts

[Lilli Tichinin](#), New Mexico Arts

Folk & Traditional Arts Program Managers
Preconference Agenda
page 3

A full-page photograph of a rugged mountain range. The central focus is a large, dark, layered mountain peak with a flat top, partially shrouded in mist. Below the mountain, a valley is filled with dense evergreen trees. The sky is bright blue with soft white clouds. The text 'About the Montana Arts Council' is overlaid in white, sans-serif font in the center of the image.

About the Montana Arts Council

Heavy Shield, also known as Mount Wilbur, rises above the Many Glacier Valley in Glacier National Park.

Frequently-Used Acronyms

ADA	Americans with Disabilities Act
AFTA	Americans for the Arts
AIA	Artist's Innovation Awards
AIE	Arts in Education
AISC	Artists in the Schools and Communities
ARPA	American Rescue Plan Act
C&A	Cultural and Aesthetic Grant Program also referred to as Cultural Trust
CARES	Coronavirus Aid, Relief, and Economic Security Act of 2020
501-c-3	Internal Revenue Service code for charitable organizations
504	504 Section for the '83 Rehab Act – <i>Access for People with Disabilities</i>
GAA	Governor's Arts Awards
GIA	Grantmakers in the Arts
IMLS	Institute of Museum and Library Services, a Federal agency
MAC	Montana Arts Council
MACAEF	Montana Arts Council Arts Education Fund
MACGAAF	Montana Arts Council Governor's Award for the Arts Fund
MAGDA	Montana Art Gallery Director's Association
MAM	Montana Association of Museums
MAP	Montana Artrepreneur Program
MASO	Montana Association of Symphony Orchestras
MCAM	Montana's Circle of American Masters
MCF	Montana Community Foundation
MDAA	Montana Dance Arts Association
MPAC	Montana Performing Arts Consortium
MTLA	Montana Teacher Leaders in the Arts
NASAA	National Assembly of State Arts Agencies
NEA	National Endowment for the Arts
NISP	National Information Standards Project, a coding for arts funding
NEH	National Endowment for the Humanities
OPI	Office of Public Instruction
POL	Poetry Out Loud
PVP	Public Value Partnership
RFP	Request for Proposal
SAA	State Arts Agency
SABHRS	Statewide Accounting Budgeting and Human Resources System
SHPO	State Historic Preservation Office
SIG	Strategic Investment Grants
SITSD	State Information Technology Service Division
SSO	Statewide Service Organization
SWCAP	Statewide Cost Allocation Plan
TA	Technical Assistance
TCG	Theatre Communications Group
WESTAF	Western States Arts Federation

Montana Arts Council Member Biographies

Angella Ahn

Violinist Angella Ahn has had an extensive career, performing not only in every state in the U.S., but in over 30 countries. As a member of the Ahn Trio, she has played in venues as diverse as the White House, the Jazz Dock in Prague, Buenos Aires' Teatro Colon, Vienna's Musikverein, New York's Lincoln Center, Leipzig's Gewandhaus, Beijing's Concert Hall, Istanbul's Aya Irini in Topkapi Palace, the iTunes Festival, and TEDWomen.

In addition to live performances, Angella has an impressive discography with her trio. The nine enthusiastically received albums include *Lullaby for My Favorite Insomniac*, released by Sony (No. 8 in the Billboard Charts for 26 weeks); *Dvorak, Suk and Shostakovich*, released by EMI (winner of Germany's prestigious ECHO Award); and their most recent, *Blue*, a musical diary. She has recently released two digital tracks with her trio, "Nuvole Bianche" and "Candybox." Wide-ranging collaborations have allowed the trio to work with modern dance companies (including a B-boy group), film directors, rock bands, and DJ Spooky. Because of their eclectic interests and innovative exploration in music, New York Newsday has called the trio "Classical revolutionaries."

Angella enjoys living in Bozeman, Montana, where she is currently Associate Professor of Violin and Viola at Montana State University. The depth of her experience and knowledge has made her perfectly suited to help the next generation of young musicians, and she is a devoted and sought-after teacher, being named by the university both a "Most Valuable Professor" and "Professor of the Month". Beyond her teaching, she serves on the Montana Arts Council and the Bozeman Symphony Board. She is the artistic director of the Big Sky Classical Music Festival, where she is heard performing with many guest artists such as Matt Haimovitz and Rachel Barton Pine. She is also the Artistic Director of Montana

Chamber Music Society. She has often taught at Mark O'Connor's Fiddle camps and has been featured with musicians as diverse as Phil Aaberg, Darol Anger, Emmylou Harris, and John Prine. She can be seen in "Angella Ahn and Friends," a program presented by Montana PBS' Emmy award-winning 11th & Grant with Eric Funk, as well as in *The Hive*, a film produced by Tippet Rise Art Center in collaboration with the acclaimed sculptor Stephen Talasnik and director Matthew McKee.

Angella has given masterclasses throughout North America, Asia, and Europe. A graduate of the Juilliard School of Music, she shares the widely regarded pedagogy of her mentors Dorothy DeLay and Hyo Kang. She plays a 2013 violin made for her by renowned luthier Sam Zygmuntowicz of Brooklyn, New York.

Sarah Calhoun

Sarah Calhoun is the owner of Red Ants Pants, the executive director of the Red Ants Pants Foundation and the producer of the Red Ants Pants Music Festival. The festival is in its tenth year and draws tens of thousands to a cow pasture in Meagher County. It was named the Event of the Year by the Montana Office of Tourism. From her home in the small town of White Sulphur Springs, she has become an inspiration to entrepreneurs nationwide and is known for her dedication to supporting rural communities, the arts, and women's leadership. In 2018 she was named to the Montana Business Hall of Fame. In 2012, named the National Women in Business Champion for the SBA. She has been invited to the White House twice, and honored when Governor Schweitzer named her the 2011 Entrepreneur of the Year for the State of Montana. She has given two TEDx talks, dozens of keynote addresses, and has gained national press such as CNBC, CNN, Bloomberg, *Sunset*, *Entrepreneur*, *National Geographic*, *The New York Times* and *The Huffington Post*.

Montana Arts Council Member Biographies

Sean Falcon Chandler

Sean, an enrolled member of the Aaniinen (Gros Ventre Nation), is the President of Aaniiih Nakoda College (ANC) located on the Fort Belknap Indian Reservation. Since 2002, Sean has been employed with ANC, serving mostly as Director of American Indian Studies until 2017 when he began to fill the role of Academic Dean and later as President in 2020. In addition to his administration duties, he also instructs the Aaniiih (Gros Ventre) Language to grade school aged children in ANC's White Clay Immersion School. He holds a Bachelor of Arts in Art and a Master of Arts in Native American Studies from Montana State University-Bozeman. In 2014, he attained a Doctor of Education in Educational Leadership from The University of Montana with his dissertation entitled, "The Identity of Upholding Indigenous Lifeways."

Corwin Clairmont

Corky is a celebrated contemporary artist, teacher, mentor, a member of the Confederated Salish and Kootenai Tribes, and has recently retired as the art director at Salish Kootenai College. He is a 2008 Governor's Arts Award recipient.

Troy Collins

As a nationally renowned western landscape impressionist, Troy Collins creates paintings with brilliant color, texture and insight from his studio nestled in the middle of the Bitterroot Mountain Range.

His paintings have graced the halls of the Montana and California State Capitols, the Pentagon, the U.S. Capital, and are included in many corporate and private collections throughout the United States and Europe. Troy's work has been featured in over 100 magazines and four books and he has also been chosen as one of the top 25 quick finish

artists in the West. Troy is a proud member of the C.M. Russell Museum's Russell Skull Society of Artists.

Tom Cordingley

Tom is retired after a career in newspaper and magazine publishing with a career capstone of 18 years as the Managing Director of Grandstreet Theatre in Helena, where he oversaw the production of more than 150 mainstage performances and the growth of a nationally recognized theatre school. A Journalism graduate of the University of Montana, Tom acted and served on numerous theatre boards while working at the Great Falls Tribune, with the CM Russell Art Auction, and as advertising director for Montana Magazine in Helena. In addition to his service on the Arts Council, he currently chairs the volunteer-member Citizens' Advisory Board as community overseers for Lewis & Clark County's judicial services and volunteers for Helena Food Share.

Wylie Galt Gustafson

Wylie Gustafson is an American Original. The singer, songwriter, rancher, horseman, and world-famous Yahoo! yodeler leads the musical outfit known as Wylie and the Wild West. The group is internationally known for their vibrant presentation of the music—both original and traditional—of America and its colorful West. They delight audiences around the world with their one of a kind brand of music, including elements of cowboy, traditional country, western swing, folk, and, of course yodeling. Wylie is a real life cowboy born into a 4th generation ranching family on the empty sprawl of Northern Montana. He is a member of the Montana Cowboy Hall of Fame and the Montana Pro Rodeo Wall and Hall of Fame. He's the real deal and, as one music writer quipped, "All old school without being a tired period piece."

Montana Arts Council Member Biographies

Julie Mac

Julie Mac is a TV Host and Content Producer who can paint a picture from start to finish. She has years of experience in the television and commercial industry. Julie has been blessed with production opportunities with the likes of Discovery, A&E, NBC, MTV, VH1, FOX, ESPN, HGTV, and others. She has covered star-studded events such as the Billboard Awards, Iheart Radio Music Festival, and Sundance. When Julie is not producing you may find her speaking at a youth event or emceeding a fashion show or introducing artist on a concert stage.

Julie has a love for discovering fun things to do. As a matter of fact, creating enjoyment for others is fun for her hence that's why she's a perfect match as our host for Montana's Best plus who perfect to have host the show from someone who is from Montana. She grew up skiing the slopes of the mountains, hiking the trails that lead to breath taking views, and working with local businesses. Dirt doesn't scare her, outdoor adventures thrill her, dressing to the nines excites her, and people fascinate her brain. Julie's eye for detail is detailed. Her mission is to "motivate, educate, and influence people for the better by using media.

John L. Moore

John L. Moore is a third-generation rancher, award-winning novelist and award-winning journalist from Miles City. His writing career began at age 17 with the *Miles City Star* and in the past 52 years he has authored seven novels, several non-fiction books, over 1500 articles, and has published literary short stories and poetry. He has also appeared in four documentaries as an authority on the history of horses on the Great Plains. He is a 2019 inductee into the Montana Cowboy Hall of Fame and a 2021 inductee into the Montana Pro Rodeo Hall and Wall of Fame.

Greg Murphy, Chair

A native Montanan, Greg Murphy became interested in the arts at an early age when he took up the French horn while in grade school. He was the principal horn player at the University of Montana in his undergraduate days, and played horn with the Missoula Symphony, the Helena Symphony, and the Billings Symphony, the latter for 23 years. He has been practicing law in Montana for over 40 years. Greg earned many professional accolades, including the William J. Jameson Award, the highest award given by the Montana State Bar Association, for having shown "ethical and personal conduct, commitment and activities that exemplify the essence of professionalism." His peer review ratings rank him at the highest level of professional excellence for his legal expertise, communication skills, and ethical standards. He was named a Mountain States "Super Lawyer," as well as listed among the "Best Lawyers in America." Greg chaired the National Conference of Bar Examiners, the Montana Board of Bar Examiners, and the Council of the Section of Legal Education and Admissions to the Bar, the national law school accrediting agency. He has served many other state, community, and charitable boards. Greg's wife, Kate, is a photographer and painter. Greg and Kate's three children are accomplished musicians in their own rights.

Linda Netschert

Linda Netschert is the owner and publisher of Farcountry Press and Sweetgrass Books. Linda bought Farcountry Press, an award-winning regional book publishing company, in 2011 after a career spent selling their books throughout the West and managing book sales and marketing for Lee Enterprises' national publishing program. A Montana native with a degree from Western Montana College, Linda has been a manager in retail, theatre, and the hospitality industry before joining Farcountry

Montana Arts Council Member Biographies

Press as a sales rep more than 25 years ago. Throughout her book publishing career, she has nurtured book professionals from across the country, especially Montana authors, photographers, and illustrators. Through Sweetgrass Books, the same staff helps others custom publish their own books. When she is not working, Linda can be found on the lake, in the mountains riding & driving her horses, and enjoying her ever-growing menagerie of farm animals.

Bridger Pierce

Bridger Pierce serves as Vice President of Operations for Warm Springs Productions, a full-service television production company based in Missoula and Manhattan.

Jay Pyette, Vice Chair

Jay was the Artistic Director of the Montana Actors' Theatre in Havre, Montana for 27 years before transitioning to the role of Executive Director. He also taught English and Theatre at Havre High School as well as Montana State University-Northern. Jay enjoys every aspect of theatrical production as well as playwrighting. His drama *The Dead of Winter* was selected for production at the Union Theatre in London, UK for July of 2003 and his comedy *Rugburns* toured parts of Montana in 2008 and again in 2018.

Angela Russell

Angela Russell, a member of the Crow Tribe, has spent her life involved in health, social, and political issues for the Crow Nation and the State of Montana. She served four terms in the Montana House of Representatives, one term with the newly created Crow Tribal Legislature, and served as Chief Judge for the Crow Tribal Court. Ms. Russell actively participated in the

National Council of Native American Legislators and served as an officer of the Native American Court Judges Association. She was a co-organizer of the Apsáalooke Committee for the Arts promoting and supporting local artists and craftsperson's. She published the Apsáalooke Calendar for thirty years, which featured early Crow photographs and history, poetry, and artwork. Public service has included serving as Chair for the Friends of Chief Plenty Coups, as a trustee of the Big Horn County Library Association, and as a member of the Montana Board of Crime Control. Ms. Russell received a bachelor's degree and a Juris Doctorate from the University of Montana and a Master's Degree from Tulane University.

Steve Zabel

Founder of Montana Trails Gallery in Bozeman, Steve Zabel grew up on a ranch in the Madison Valley and began his art career by publishing prints of work by his father Larry Zabel, the respected western wildlife painter. Montana Trails Gallery has operated from several locations on Bozeman's Main Street and has long been a mainstay of Montana's western art scene, earning a reputation for its strong historic collections which include work by Charles M. Russell, Frederic Remington, Joseph Henry Sharp, and others.

Council Terms

Term Expiration Date		Council Member	Member Since
February	2023	Angella Ahn	May 2018
February	2023	Corwin Clairmont	May 2008
February	2023	Tom Cordingley	April 2013
February	2023	Jay Pyette, Vice Chair	April 2013
February	2023	Steve Zabel	April 2021
February	2025	Sarah Calhoun	April 2021
February	2025	Sean Falcon Chandler	February 2016
February	2025	Wylie Gustafson	April 2021
February	2025	Linda Netschert	April 2021
February	2025	Angela Russell	February 2020
February	2027	Troy Collins	February 2022
February	2027	Julie Mac	February 2022
February	2027	John L. Moore	February 2022
February	2027	Greg Murphy, Chair	February 2022
February	2027	Bridger Pierce	February 2022

The Boards and Appointments Advisor to the Governor's office, will be sending out notices to all council members whose terms are expiring by early December. If you would like to continue to serve, you will need to update your application per the instructions provided.

Montana Arts Council Contact Information

Angella Ahn

1206 S 3rd Ave
Bozeman, MT 59715
(C) 917-882-3288
angella.ahn@montana.edu

Sarah Calhoun

PO Box 690
White Sulphur Springs, 59645
(C) (406)600-3986
Sarah@redantspants.com

Sean Falcon Chandler

Aaniiih Nakoda College
PO Box 1114
Harlem, MT 59526
(C) (406) 580-0386
(H) (406) 353-2360
sean2cap@yahoo.com

**Corwin (Corky)
Clairmont**

33608 Emory Road
Ronan, MT 59864
(C) (406) 214-5444
(H) (406) 675-4088
corwin_clairmont@skc.edu

Troy Collins

PO Box 1023
Hamilton, MT 59840
troy@troycollinsfineart.com

Tom Cordingley

428 S. Cooke
Helena, MT 59601
(C) (406) 594-2995
tc@mt.net

Wylie Galt Gustafson

527 Furlough Rd
Conrad, MT 59425
(C) (509)595-3971
Yodelking59425@yahoo.com

Julie Mac

6479 US Highway 93 S #424
Whitefish, MT 59937
julie@jmacvideo.com
(702) 994-4889
(406) 499-6292
(406) 570-7111

John Moore

494 Hwy 59 N
Miles City, MT 59301
sundaycreek@me.com

**Greg Murphy
Chair**

5533 Gene Sarazen Drive
Billings, MT 59106
greg.murphy10@gmail.com
(406) 672-3827

Linda Netschert

300 E Loren Rd
Helena, MT 59602
(w) (406) 422-1263
linda@farcountrypress.com

Bridger Pierce

3649 Rodeo Rd
Missoula, MT 59802
bridgerp@gmail.com

**Jason (Jay) Pyette
Vice-Chair**

736 1st Ave
Havre, MT 59501
(C) (406) 945-0272
pyettej@yahoo.com

Angela Russell

P.O. Box 333
Lodge Grass, MT 59050
(C) (406) 860-2794
(W)(406) 639-2947
Russella687@gmail.com

Steve Zabel

steve@montanatrails.com

Montana Arts Council Committees

The Chair is an ex-officio member of all committees.

Standing Committees

Executive Committee

Greg Murphy, Chair
Jay Pyette, Vice Chair
Tom Cordingley
Sarah Calhoun
Sean Chandler
Staffed by Tatiana Gant

Strategic Investment Grants

Angella Ahn
Tom Cordingley
Jay Pyette
Sarah Calhoun
Troy Collins
Steve Zabel
Staffed by Brian Moody

Arts Education Committee

Angella Ahn, Chair
Sean Chandler
Corky Clairmont
Linda Netschert
Bridger Pierce
Staffed by Monica Grable

Ad Hoc Committees

Governor's Arts Awards 2022

Angella Ahn
Wylie Gustafson
Julie Mac
John Moore
Steve Zabel
*Staffed by Kristin Han Burgoyne
and Tatiana Gant*

Poet Laureate 2023

Sean Chandler
Bridger Pierce
Staffed by Eric Heidle

Strategic Planning Committee

Julie Mac
Jay Pyette
Sarah Calhoun
Staffed by Tatiana Gant

Percent for Art Chair

Percent for Art: Butte National Guard
Readiness Center, Corky Clairmont
Staffed by Kristin Han Burgoyne

** Indicates appointment term has ended. Members may continue to stay engaged with the committees work as needed.*

MAC Staff

Jenifer Alger

Chief Financial Officer

(406) 444-6489

jeniferalger@mt.gov

Eric Heidle

Communication Director

(406) 444-6133

eric.heidle@mt.gov

Kristin Han Burgoyne

Deputy Director

(406) 444-6449

kburgoyne@mt.gov

Brian Moody

Program Officer

(406) 444-4700

brian.moody2@mt.gov

Tatiana Gant

Executive Director

(406) 444-6546

tatiana.gant@mt.gov

Ginny Newman

Business Specialist

(406) 444-6354

Virginia.Newman@mt.gov

Monica Grable

Arts Education Director

(406) 444-6522

monica.grable@mt.gov

Sophia Mathias' peacock mural struts its stuff along Helena's Rodney Street. Part of a project dedicated to enhancing and preserving this historic neighborhood's character, the effort is one of several under way in Montana towns designed to capture their unique character.



**MONTANA
ARTS COUNCIL**
an agency of state government