



Montana Arts
Council

DECEMBER 2021 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

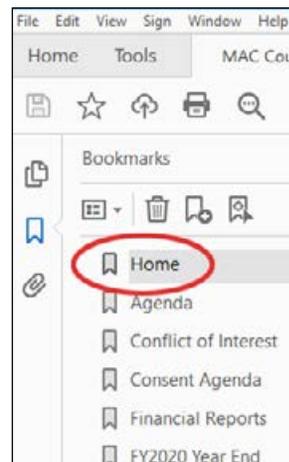
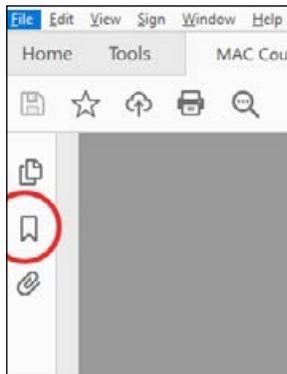
Council Meeting
June 5, 2021
8:30 a.m. MST by Zoom Webinar

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.

Agenda

8:30 a.m.	Call to Order and Chairman's Welcome	Cyndy Andrus
8:35 a.m.	Council Roll Call <i>Introduction prompt: For the benefit of our new members, share what you enjoy most about serving on MAC.</i>	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 our meeting in December.

On the cover: a well-loved Flatiron mandolin made in the Gallatin valley, awaiting repair by luthier Bruce Weber.



MONTANA ARTS COUNCIL

Council Meeting Agenda

December 3 to 5, 2021
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.

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 Council.

Friday, December 3

- After 3p Check-in Doubletree Hotel | 22 N Last Chance Gulch
- 7:00 p.m. "Winter Lodge Rendezvous" at Helena Avenue Theatre, 1319 Helena Ave
Community Reception following the show,
Vanilla Bean Bakery and Café, 1324 Gallatin Ave
- All evening First Friday Downtown
Shops on Last Chance Gulch are open late this evening

Dinner on your own

Saturday, December 4

Hotel guests have breakfast provided
Meeting room will have refreshments available for Council and staff

Meeting room at the Doubletree Hotel Conference room 1st floor.

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.

Agenda

- | | | |
|-----------|--|------------------|
| 8:30 a.m. | Call to Order and Chairman's Welcome | Cyndy Andrus |
| 8:35 a.m. | Council Roll Call
<i>Introduction Prompt: Share one aspect of MAC's work that deserves recognition.</i> | Cyndy Andrus |
| 9:00 a.m. | Public Comment | Cyndy Andrus |
| 9:05 a.m. | Conflicts of Interest
Identify and declare conflicts for any business on this agenda | Kristin Burgoyne |
| 9:10 a.m. | Consent Agenda
June 2021 Minutes
December 2021 Agenda
▶ Action needed: Motion to approve the Consent Agenda | Cyndy Andrus |

9:15 a.m.	Fiscal Year 2021 Year-End Financial Report ▶ Action needed: Motion to approve Fiscal Year 2021 Year-End Report	Jenifer Alger
9:30 a.m.	Fiscal Year 2022 Year-to-Date Financial Report ▶ Action needed: Motion to approve the FY 2022 Year-to-Date report	Jenifer Alger
9:45 a.m.	Artist Innovation Awards ▶ Action needed: Motion to approve the review panel recommendations	Tracy Linder
10:00 a.m.	Break	
10:15 a.m.	Strategic Investment Grants ▶ Action needed: Ratify grants as approved by the SIG committee	Tracy Linder
10:25 a.m.	Percent for Art Project: Billings ▶ Action needed: Ratification of the Billings committee selections	Jay Pyette
10:35 a.m.	Update on Percent for Art Project: Butte	Tom Cordingley
10:40 a.m.	Update in Percent for Art Project: Bozeman	Tracy Linder
10:45 a.m.	Legislative Update	Drew Geiger
11:15 a.m.	Strategic Planning Committee Update ▶ Action needed: Motion to adopt the bridge plan presented	Renée Westlake
12:00 p.m.	Lunch provided for Council and Staff	
12:45 p.m.	Clarification on Staff Reports	Cyndy Andrus
1:00 p.m.	Upcoming Council Meetings ▶ Action needed: Motion to approve upcoming meeting schedule	
1:30 p.m.	Governors Arts Awards Update	JP Gabriel
1:40 p.m.	Poet Laureate Committee Update	Cyndy Andrus
1:50 p.m.	Committee Assignments ▶ Action needed: Chair to appoint committee members	Cyndy Andrus
2:00 p.m.	Report from the Chair	Cyndy Andrus
2:10 p.m.	Report from the Executive Director	Tatiana Gant
2:30 p.m.	Adjourn Public Meeting, Call to Order Executive Session	Cyndy Andrus
2:55 p.m.	Adjourn Executive Session, Call to Order Public Meeting	Cyndy Andrus
3:00 p.m.	Adjourn	Cyndy Andrus
6:00 p.m.	Council and Staff dinner at Holter Museum of Art 12 E. Lawrence St.	

Sunday, December 5

Hotel guests have breakfast provided

9:00 a.m.	Tour of Archie Bray Foundation for the Ceramic Arts 2915 Country Club Avenue
10:00 a.m.	Helena Holiday MADE Fair at Lewis & Clark Fairgrounds 98 W. Custer Avenue Open 10 a.m. – 4 p.m.

Conflict of Interest

Montana Arts Council Members | December 2021

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 Grant Applicants
- Artist Innovation Award Applicants
- Percent for Art MSU-Billings Life Sciences

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 judgment.
- 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.

Council Meeting Minutes

Saturday, June 5, 2021

Meeting Minutes

Zoom Meeting

Attendance

Council Present: Cyndy Andrus, Chair; Tom Cordingley, Vice-Chair; Angella Ahn; Liz Albers; Sarah Calhoun; Sean Chandler; Corky Clairmont; JP Gabriel; Wylie Gustafson; Tracy Linder; Linda Netschert; Jay Pyette; Renée Westlake; Steve Zabel

Council Absent: Angela Russell

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

Guest: Drew Geiger

Call to Order and Chairman's Welcome

Chair Cyndy Andrus called the meeting to order at 8:37 a.m.

Introductions

Cyndy Andrus opened the meeting with a land acknowledgment. Cyndy introduced the new Council members and asked them to tell where they are from and their interest in the Council. Sarah Calhoun, Wylie Gustafson, Linda Netschert, and Steve Zabel responded. The veteran Council members responded to the introductory prompt, "What do you enjoy about serving on the Council, and what are you looking forward to this summer that you were not able to do last year due to COVID?"

Public Comment

Cyndy Andrus called for public comment, and there was none.

Conflict of Interest

Kristin Han Burgoyne reviewed the Conflict-of-Interest policy and directed the Council to the list of actions for the meeting. Tom Cordingley noted for the record that his daughter nominated a poet for Poet Laureate. This was not considered to be a conflict. Jay Pyette notified the Council of his real and actual conflict with the Montana Actors' Theatre on the AISC grant approval. He will abstain from voting on that motion. Tracy Linder notified the Council of her art shows at the Waterworks Art Museum and the Holter Museum. It was determined that there was no actual conflict. Renée Westlake noted that there were several conflicts on the CARES awards that were previously noted in the CARES review and approval process. Wylie Gustafson told the Council that he was a recipient of a CARES Act grant. His grant is not among those to be ratified in this meeting; as such, there is no conflict.

Consent Agenda and Minutes

Renée Westlake moved, and Angella Ahn seconded to approve the December 2020 minutes and June 2021 Agenda.

In Favor: 14 Opposed: 0 Passed

Fiscal Year 2020 Year-End Financial Report

The Executive Committee reviewed this report, and a few clarifications were made for today's meeting based on minor changes since the December 2020 report. There were no questions. Jay Pyette moved, and Tom Cordingley seconded the motion to approve the FY 2020 Year-End Financial Report.

In Favor: 14 Opposed: 0 Passed

Fiscal Year 2021 Year-to-Date Report

Jenifer Alger presented updates on the FY2021 budget as approved by the Executive Committee. Tracy Linder asked about the lapse of Folk Arts funds. Tatiana Gant explained that we received FY20 NEA Partnership funds to work with a Folk Arts consultant to analyze barriers and assess the landscape. Due to the complexities in getting the CARES grants up and running, the \$12,500 from the NEA was not claimed.

Cyndy Andrus asked about the CARES line item 37. Tatiana clarified that at the June 2020 meeting, the Council voted to use General Fund money to round out the CARES funding received, not knowing that we would receive an additional \$1M from the Governor's office. The money allocated from the General Fund was only used on grants that could not be paid from NEA funds or funds from the Budget Office creating the difference between what was budgeted and what was spent.

Angella Ahn moved, and Corky Clairmont seconded the motion to approve the Fiscal Year 2021 Year-to-Date report.

In Favor: 14 Opposed: 0 Passed

Fiscal Year 2022 Proposed Budget Report

Jenifer Alger presented the proposed budget for FY2022. She clarified a small increase to Line 2 – Staff Salaries & Benefits since the report was prepared. After preparing the report, she was informed that House Bill 13 gave us an additional \$1,336, so the total for that line item to be approved is \$685,934. Jenifer clarified that the \$21,000 total in Line 26 – Folk Arts should be \$25,000. This is a typographical error. Jenifer pointed out other ways the FY22 budget differs from the FY21 budget. Cyndy noted that the Council is very serious about oversight. Audits reflected that we do a commendable job and thanked Jenifer.

Tracy Linder moved, and Jay Pyette seconded the motion to approve the FY 2022 Proposed Budget with the stipulation that the salaries on Line 2 be increased to \$685,934.

In Favor: 14 Opposed: 0 Passed

Artists in Schools and Communities Grants

Committee Chair Corky Clairmont presented the review panel funding recommendations and reviewed the statistics of applicants. Corky noted the incredible panel reviewing these applications and that their biographies are available in the Council book. Tatiana Gant noted that Monica Grable provides excellent technical assistance to the applicants and has made significant changes to the program, resulting in a broader reach. Cyndy Andrus asked if the award amounts are the requested amounts from the applicants. Monica noted we round down to the nearest \$5, but otherwise, the amounts listed in the Council book are the amounts requested.

Tracy Linder moved, and Angella Ahn seconded the motion to approve the recommendations of the AISC review panel.

In Favor: 13 Opposed: 0 Abstain: 1 (Jay Pyette due to noted Conflict) Passed

Statewide Service Organization Grants

Committee chair Tom Cordingley presented a brief overview of the SSO process and review. Tom noted that the committee is not recommending funding for the Holter Museum of Art due to the fact that they are not a statewide organization. The committee is recommending equal funding of \$24,000 per year for two years for the remaining four applicants: Montana Art Gallery Director's Association (MAGDA), Montana Dance Arts Association (MDAA), Montana Performing Arts Consortium (MPAC), and Montana Association of Symphony Orchestras (MASO). Tom told the group three of the applications were well written, but the one from MPAC was not. A discussion arose regarding the recommendation to fund an organization with a poorly written grant application. Wylie Gustafson summarized his understanding of MPAC and notes they are very instrumental for presenting music in small communities. There was a consensus on having a conversation with MPAC regarding the weaknesses of this application and the expectations for the future. Corky Clairmont asked about MPAC final reports. Kristin Han Burgoyne responded that their reporting is in order and had no concerns with MPAC fulfilling the grant requirements. Angella Ahn suggested giving MPAC specific feedback regarding their application, warning that future poorly written applications may result in a loss of funding. Wylie reminded the Council to balance bureaucracy with need.

Jay Pyette moved, and Tom Cordingley seconded the motion to fund MAGDA, MDAA, MASO, and MPAC at \$24,000 per year for two years with the stipulation that Staff have a conversation with MPAC regarding the merits and expectations of their application and that the conversation is documented in writing.

In favor: 9 Opposed: 5 Passed

Legislative Update

Drew Geiger presented his thoughts on the past legislative session and answered questions. He noted the session was very different due to COVID. HB9 had the highest support since 2009. MAC is understood by senior leadership on Finance and Claims and the Appropriations committee. JP Gabriel asked about the last-minute reduction in the tax credit for the film industry from a \$250M increase to a \$2M increase. Drew responded that the legislature was trying to be prudent, however, all the benefit is going to Yellowstone, the television series, and other projects will have to wait. Drew welcomed the new members and signed off the call.

CARES Act Awards

Brian Moody presented an overview of the program. He noted a correction to the memo in the Council book: we awarded 418 individual grants and 63 organization grants. Brian highlighted that a list of reviewers can be found in the Council Book. Brian informed the Council that Lana Mullaney was explicitly hired to process CARES grant payments, and it would have been impossible to complete the process without her. Tom Cordingley commented that Brian came on and didn't know this program would happen and has done an exemplary job. Wylie Gustafson noted, as a recipient, that Brian was so calm, cool, and collected in answering questions and explaining the process in a professional way. Corky Clairmont noted as a reviewer that he was amazed at the number of people that applied for the grants and the great need out there. Tracy Linder thanked Brian and noted he translated documents and made things easy to read and review. Cyndy noted we learned a lot about how we put things out there and responses from rural groups, and rethinking how we think of resumes or what it means to be a professional artist.

The Council voted to ratify the CARES Act round 6 grants as approved by the Executive Committee.

In Favor: 14 Opposed: 0 Passed

Strategic Investment Grants

Committee Chair Tracy Linder noted there were fewer applications due to COVID cancellations. Through the CARES grant applications, we saw the ease in which people can apply to grants, so we are working to make this process easier and clearer in the coming months. Tracy expressed appreciation for committee members Liz Albers and Angella Ahn for their ideas and advocating for funding different things. She also appreciates Tom Cordingley and Jay Pyette serving on the committee. She requested the ratification of the approved grants.

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

In Favor: 14 Opposed: 0 Passed

Poet Laureate

Committee Chair Cyndy Andrus started by reminding the Council and any public listeners that while this was a public meeting, the outcome of this committee work is not to be made public until after the Governor makes his selection. Sarah Calhoun asked about the timeline for the announcement. Tatiana Gant responded that MAC staff will forward the nominations to the Governor no later than July 1 for his recommendation and that the statute requires announcement no later than August 1.

Corky Clairmont moved, and Tracy Linder seconded a motion to approve the recommendations of the Poet Laureate committee and forward those to the Governor for his selection.

In Favor: 14 Opposed: 0 Passed

Percent for Art: MSU-Bozeman Romney Hall Renovation

Project Chair Tracy Linder turned the reporting over to Kristin Burgoyne. Kristin gave a brief overview of the program for new Council Members. She asked for approval of the recommended art selections as presented in the Council Book with the clarification that Hannah Uhde and Dana Bousard are commission pieces, so the work in the Council book is representative of the type of product to be produced.

Jay Pyette moved, and Liz Albers seconded a motion to approve the recommendations of the Romney Hall Percent for Art committee.

In Favor: 14 Opposed: 0 Passed

Committee Assignments

Cyndy Andrus called for volunteers to join several Council committees where there are vacancies due to term expirations and made the following appointments:

Executive Committee – Sean Chandler

Strategic Investment Grants – Sarah Calhoun

Arts Education – Angella Ahn, new chairperson; Linda Netschert

Governor's Arts Awards – JP Gabriel, new chairperson; Steve Zabel; Wylie Gustafson

Percent for Art: Butte National Guard Readiness Center – Corky Clairmont

Strategic Planning Update

Chairperson Renée Westlake presented an overview of the strategic planning process to date. She informed the Council that we are looking to develop a short-term bridge plan as we navigate COVID recovery. The bridge plan will be our guiding plan until a long-term can be finalized. Cyndy Andrus asked whether there are grant programs to which we apply that require our strategic plan, and will we meet those requirements and qualify for the same level of funding if we are presenting a bridge plan? Tatiana Gant responded that yes, the NEA looks at our strategic plan. The NEA also guides states to do what is in their best interest and demonstrate their reasoning. Cyndy expressed concern that we continue to meet all requirements and receive the most funding possible with a bridge plan. Renée responded that we are considering a bridge plan to keep an active strategic plan in place. Wylie Gustafson asked for clarity on bridge and evergreen plans. Tatiana explained that a bridge plan's purpose is to guide an organization over an unforeseen disruption. They can be as short as three months or as long as two years.

Clarifications on Staff Reports

There were no questions for Staff. Cyndy Andrus noted that she clicked on the Poetry Out Loud links and really enjoyed watching Brady Drummond and Aaron Parrett and his child playing the piano. She also commended the Staff on their hard work during a stressful year and their ability to pivot in response to COVID.

Report from the Chair

Cyndy Andrus expressed appreciation for Tatiana Gant and the open communication between them.

Report from the Executive Director

Tatiana Gant informed the Council that since the writing of her report, we had received more information on the ARPA money we are to receive. In Jenifer Alger's FY22 Financial Report, Council members can see that MAC is to receive \$765,000 to distribute across the state over the next two years. We have also received guidance on using those funds and that Staff will be looking at the most effective use.

Tatiana addressed MAC's work capacity. In FY20, MAC awarded less than \$800,000 in grants. In FY21, we gave away \$1.4M CARES grants alone; that number does not include regular grant programs. That amount of money caused a shift in priorities primarily related to Folk Arts and the Strategic Plan. She cautioned that MAC might have to shift our priorities this year to take advantage of the ARPA opportunity to help Montana pivot, expand, and stabilize.

Renée Westlake expressed her appreciation of Tatiana's professional development and fieldwork done to serve the Council more fully. JP Gabriel offered to help with getting film education going.

New Business

Ginny Newman will send invoices for the stipends for June 2020, December 2020, and June 2021 Council meetings.

In December, we will have a conversation about the June 2022 Council meeting dates due to conflicts with high school graduations over the next few years.

Council members were asked to review their bio on the MAC website and send any updates to the Staff.

Several Council member terms expire in February, and so we will discuss the potential impact of those changes at the December meeting.

Tatiana Gant commented that in the future, we would continue to send a link to the Council book, as we did for this meeting. If a Council member would like their book printed, they can request it, and we will mail a copy to them.

Wylie Gustafson asked for clarification on the timing of the December meeting. Cyndy responded that it is the first weekend in December.

Sarah Calhoun offered free tickets to the Red Ants Pants Festival to any member of the Council.

Cyndy asked for closing comments from the new members. Linda Netschert commented that she is excited to learn all there is to know about serving on the Council. Steve Zabel commented that it seems like a great team with diverse backgrounds. Wylie Gustafson apologized if he seemed a little grumpy in a previous discussion. JP Gabriel responded that opinions are welcome. Sarah Calhoun responded that the meeting was well organized, and she appreciated the advance materials and personal calls.

Cyndy Andrus adjourned the meeting at 12:20 p.m.

Respectfully submitted,

Tatiana Gant
Executive Director



Financial Reports

The crew from Swank Construction installs Kathryn Schmidt's "We Would Not Ask for Language" in MSU-Bozeman's newly-renovated Romney Hall. The piece is one of many purchased through Montana's Percent for Art program.

Memorandum

To: Montana Arts Council Members
From: Jenifer Alger | Chief Financial Officer
RE: Fiscal Year End 2021 Financial Report

MAC ended the fiscal year with \$389,387 remaining, a \$72,399 increase from the June 2021 report, due to unused personnel funds, unused restricted State Information Technology Services Division (SITSD) funds, Montana Artrepreneur Program (MAP) income carried forward, unused FY 2019 and 2020 General Funds carried forward, unused FY 2021 General Fund administration and National Endowment for the Arts (NEA) funds carried forward. These items, to a great extent, are directly and indirectly related to the present economy due to COVID-19.

Below is an explanation of some budget line items.

Staff Salaries + Benefits

The actual lapse of \$29,104, a \$3,269 decrease from the June 2021 report, is a result of the redefining of positions for effectiveness and efficiency. Additional explanations are as follows:

- All positions are fully funded for the entire fiscal year whether they are vacant or filled.
- Business Specialist position being filled February 1, 2021. This position was vacant for 3 months.
- Communication Director position being filled September 21, 2020. This position was vacant for 2.5 months.
- Temporary accounting technician position being hired January 11, 2021.
- Underbudgeted in council stipends due to council members participation on the CARES Act grant review processes.
- Personnel Services savings lapsed in the General Fund per state law.

Programs + Administration

MAC ended the year with a net surplus of \$212,845, a \$49,253 increase from the June 2021 report, and is a result of the following:

- Unused allocated funds for MAP. Approved budget included money for 2 cohorts. Due to lower application responses, there was only 1 cohort for 2021.
- Unused allocated funds for MCAM and GAA. The MCAM ceremony did not happen by FYE. GAA was not an in-person ceremony, so costs were reduced.
- Unused allocated funds in the State of the Arts. The vendors for the Statewide Calendar and the Newspaper selected in the Request for Proposal (RFP) processes bid less than budgeted.
- Additional income received for Poetry Out Loud (POL). The Poetry Foundation provided a \$3,000 grant to help support the transition to online contests. Remaining balance was used up with staff salaries.
- Unused allocated funds in supplies. Due to a new Governmental Accounting Standards Board (GASB) standard, our copier lease was switched from a supply to equipment. The new grants management system contract, we switched the payments from bi-annual to annual.

- Unused allocated funds in travel. Conferences and trainings canceled due to COVID-19. The December and June Council meetings being moved to online is also a factor.
- Unused allocated funds in rent. This was budgeted for any in-person Council meeting room rent.
- Unused allocated funds in other expenses. Conferences and trainings canceled due to COVID-19.
- Underbudgeted in equipment. Due to a new Governmental Accounting Standards Board (GASB) standard, our copier lease was switched from a supply to equipment.
- Unused restricted funds for SITSD. Most of the excess funds is due to overestimating how many expert time hours the agency would need. This amount lapsed in the General Fund per state law.
- Overbudgeted in Statewide Cost Allocation Plan (SWCAP). The FY 2020 actuals were used to budget this line item, but the actual FY 2021 invoice came in at around 62% of the FY 2020 payment.
- Additional income received from NASAA for Creative Aging –in the amount of \$23,000. 80% of the award, or \$18,400, was sent upon execution of the agreement. Unused funds carried forward into FY 2022.
- Unused allocated funds for Folk Arts. This project did not happen by FYE. Of these funds \$12,500 was allocated from the NEA and were returned.
- The \$32,824 FY 2019 General Fund (GF) carried forward was reverted to the GF due to changes in the strategic planning process. This carryforward represents 30% of lapsed FY 2019 GF.
- The \$49,592 FY 2020 GF carry forward represents 30% of the lapsed FY 2020 GF. We have until June 30, 2022, to spend these funds.
- The \$21,557 FY 2021 GF carry forward, increase of \$9,706 from the June 2021 report, represents 30% of the lapse in FY 2021 GF. We have until June 30, 2023, to spend these funds if approved by the Office of Budget and Program Planning.

Grants

MAC ended the year with a net surplus of \$34,589, a \$28,416 increase from the June 2021 report, in grants.

- Artists in Schools & Communities (AISC) - \$8,960 will be spent over the FY 2021 budgeted amount. One of the remaining grants from FY 2020 was moved to this budget to give the grantees more time to complete their approved projects. We were also able to pay approximately \$29,000 of FY 2022 grants out of this budget since the projects will be completed before December 31, 2021.
- Public Value Partnership (PVP) - \$2,000 under spent due to one grantee not being able to accept their award.
- Strategic Investment Grants (SIG) - \$32,886 under spent due to a drop in funded projects.
- Cultural & Aesthetics Grants (C&A) - \$14,525 was spent over the FY 2021 budgeted amount. This is a biennial appropriation. Any unpaid grants from FY 2020 can be carried forward to FY 2021. The cash/earnings from FY 2020 carry over to FY 2021 to cover the payments.
- CARES Act - \$23,188 under spent due to overestimating how much GF we would need to cover all the approved awards. One individual award of \$2,500 was moved to FY 2022.

MAP Funds Carried Forward

MAP income of \$48,493 was carried forward to support the program in future years.

NEA Funds Carried Forward

Due to our grant period ending on December 31, 2021, we carried forward \$130,981 (\$143,481 remaining less \$12,500 reversion), a \$28,805 increase from the June 2021 report, of the NEA funds.

Line #		FY21 Approved Budget	General Fund 27.61%	Cultural Trust 22.91%	NEA 44.61%	Other Income 4.87%	TOTAL	(Over) / Under
1	PERSONNEL SERVICES							
2	Staff Salaries + Benefits	\$691,978	\$209,053	\$193,318	\$256,078	-	\$659,449	\$32,529
3	Honorariums/Stipends	\$3,500	\$5,275	\$375	\$1,275	-	\$6,925	(\$3,425)
4								
5	Total	\$695,478	\$214,328	\$194,693	\$257,353	-	\$666,374	\$29,104
6								
7	PROGRAMS							
8	Montana Artrepreneur Program	\$34,450	\$11,541	-	-	-	\$11,541	\$22,909
9	MCAM/GAA	\$18,000	\$1,149	-	-	-	\$1,149	\$16,851
10	State of the Arts	\$84,000	\$26,631	-	\$40,310	-	\$66,941	\$17,059
11	Poetry Out Loud	\$20,000	-	-	\$7,883	\$3,000	\$10,883	\$9,117
12								
13	Programs: Total	\$156,450	\$39,321	-	\$48,192	\$3,000	\$90,513	\$65,937
14								
15	ADMINISTRATION							
16	Contracted Services	\$45,000	\$10,156	\$12,137	\$4,748	-	\$27,040	\$17,960
17	Supplies & Materials	\$34,000	\$6,935	\$4,013	\$8,671	-	\$19,619	\$14,381
18	Communications	\$8,000	\$1,742	\$624	\$2,440	-	\$4,807	\$3,193
19	Travel	\$65,000	\$198	\$61	\$278	-	\$536	\$64,464
20	Rent	\$46,500	\$3,568	\$27,541	\$14,382	-	\$44,491	\$1,009
21	Other Expenses	\$50,000	\$16,608	\$148	\$17,008	-	\$33,763	\$16,237
22	Equipment	-	\$516	\$158	\$727	-	\$1,401	(\$1,401)
23	SITSD Fixed Costs (Restricted)	\$30,059	\$6,534	\$5,260	\$9,469	-	\$21,263	\$8,796
24	Indirect Costs (SWCAP)	\$4,052	\$930	\$284	\$1,308	-	\$2,522	\$1,530
25	Creative Aging	-	-	-	-	\$260	\$260	(\$260)
26	Folk Arts	\$21,000	-	-	-	-	-	\$21,000
27								
28	Administration: Total	\$303,611	\$47,186	\$50,226	\$59,031	\$260	\$156,703	\$146,908
29								
30	GRANTS							
31	Artists in Schools & Communities	\$160,000	\$53,521	-	\$115,439	-	\$168,960	(\$8,960)
32	Artists Innovation Awards	-	-	-	-	-	-	-
33	Public Value Partnerships	\$251,700	\$32,896	-	\$216,804	-	\$249,700	\$2,000
34	Statewide Service Organizations	\$96,000	-	-	\$96,000	-	\$96,000	-
35	Strategic Investment	\$55,000	\$22,114	-	-	-	\$22,114	\$32,886
36	Cultural Trust Grants	\$176,624	-	\$191,149	-	-	\$191,149	(\$14,525)
37	CARES Act	\$70,000	\$46,813	-	-	-	\$46,812	\$23,188
38								
39	Grants: Total	\$809,324	\$155,343	\$191,149	\$428,243	-	\$774,735	\$34,589
40								
41	TOTAL FY 2021 EXPENSES	\$1,964,863	\$456,178	\$438,068	\$792,819	\$3,260	\$1,688,325	\$276,538
42								
43	TOTAL FY 2021 REVENUES	\$1,911,997	\$528,036	\$438,068	\$853,000	\$92,893	\$1,911,997	-
44	FYE 2019/FYE 2020 Carryforwards	\$165,716	\$82,416	-	\$83,300	-	\$165,716	-
45								
46	(OVER)/UNDER	\$112,850	\$154,274	\$2,000	\$143,481	\$89,633	\$389,388	\$389,388

Budget Comments

Line 2: Personnel Services: Staff Salaries + Benefits

Communication Director hired 09/21/2020, Business Specialist hired 01/01/2021 and Temp Accounting Tech hired 01/11/2021.

Line 3: Personnel Services: Honorariums/Stipends

Council member/C&A Panel payments

Line 10: Programs: State of the Arts

RFP bids came in lower than projected.

Line 16: Administration: Contracted Services

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

Line 17: Administration: Supplies & Materials

Software licenses and 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 (\$9,955), staff training, subscriptions, registration, meetings

Line 22: Administration: Equipment

Copier Lease

Line 24: Administration: Indirect Costs (SWCAP)

FY21 invoice was less than FY20

Line 25: Administration: Creative Aging

NASAA Creative Aging for FY21

Line 26: Administration: Folk Arts

\$12,500 from the NEA for consulting services. Remaining \$8,500 was pulled from Contracted Services (\$2,500) + Supplies (\$1,000) + Travel (\$5,000). Full amount will revert due to project not being completed by FYE.

Line 31: Grants: Artists in Schools & Communities

One FY20 grant was moved to FY21.

Line 33: Grants: Public Value Partnerships

One \$2,000 grant will revert.

Line 37: Grants: CARES Act

Overestimated amount of CARES Act grant requests.

Line 44: FYE 2019/FYE 2020 Carryforwards

FYE19 \$32,824 GF will revert, FYE20 \$49,592 GF spend by 06/30/2022. \$83,300 NEA spent by 12/31/2020.

Line 46: (OVER)/UNDER

Of the General Fund, \$37,900 of FY 2021 restricted funds will revert along with \$33,958 of FY 2021 unrestricted funds. The GF FYE19 CF \$32,824 will revert. The GF FYE20 CF \$49,592 will carryforward. Of the NEA amount, \$12,500 will revert and \$130,981 will carryforward. Other income includes \$18,140 for Creative Aging, \$23,000 MCF funds, and \$48,493 MAP income, all of which carryforward.

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 \$208,583 remaining due to unspent Personal Services, Montana Artrepreneur Program (MAP) income carried forward, FY 2020 and 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 \$11,838 because of 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.

Any remaining balance at FYE will revert to the General Fund. However, we will be allowed to request 30% of the remaining balance be carried over into FY 2023 and 2024.

Programs + Administration

MAC is projecting a deficit of \$6,586 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.
- Allocated additional funds for Poetry Out Loud (POL) to accommodate planned in person state finals.
- 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 NASAA for Creative Aging –only \$260 was spent by FYE 2021 therefore the remaining budget and cash of \$22,740 was carried over to FY 2022. We have until August 31, 2022, to spend these funds.
- The \$49,592 FY 2020 GF carry forward represents 30% of the lapsed FY 2020 GF. We have until June 30, 2022, to spend these funds.
- The \$21,557 FY 2021 GF carry forward represents 30% of the lapsed FY 2021 GF. We need to request approval from the Office of Budget and Program Planning (OBPP) to spend. If approved, we have until June 30, 2023, to spend these funds.

Grants

MAC is projecting a net surplus of \$18,635 in grants.

- Artists in Schools & Communities (AISC) – \$21,135 underspent due to the following:
 - We paid \$28,775 of FY22 grants out of the FY21 budget. This was possible because the projects will be completed by December 31, 2021.
 - We moved \$8,160 of FY21 grants to the FY22 budget to allow the grantees more time to complete their projects.
- CARES Act - \$2,500 – one grantee was given an extension to request payment by November 15, 2021.

MAP Funds Carried Forward

We do not intend to use any accumulated MAP funds in FY 2022, and we are projecting a balance at FYE of \$51,373 that can be used for future expenses.

NEA Funds Carried Forward

Due to our grant period ending on December 31, 2022, we will carryforward approximately \$74,224 of the NEA funds.

Montana Community Foundation Endowment Fund Update The FY 2022 budget anticipates using \$5,000 from the Arts Education Fund to fund AISC grant awards and \$27,000 from the Governor's Awards for Artists to fund Artist Innovation Awards.

Current balances for both endowments are as follows:

- Arts Education Fund \$20,216
- Governor's Award for Artists \$63,998

Projected endowment balances at FYE are as follows:

- Arts Education Fund \$19,216
- Governor's Award for Artists \$48,998

Sigerson Fund Update

The Sigerson Fund was setup with private funds to help pay one (\$3,000) Artist Innovation Award (AIA) for a clay artist. 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 \$3,248 in spendable earnings with a projected FYE balance of \$306.

The projected rate of return for these funds is currently about 0.116%.

Line #		FY22 Approved Budget	General Fund 25.57%	Cultural Trust 26.52%	NEA 42.62%	Other Income 5.29%	TOTAL	(Over) / Under
1	PERSONNEL SERVICES							
2	Staff Salaries + Benefits	\$685,934	\$228,039	\$192,125	\$253,932	-	\$674,096	\$11,838
3	Honorariums/Stipends	\$3,500	\$1,750	-	\$1,750	-	\$3,500	-
4								
5	Total	\$689,434	\$229,789	\$192,125	\$255,682	-	\$677,596	\$11,838
6								
7	PROGRAMS							
8	Montana Artrepreneur Program	\$32,325	\$22,819	-	-	-	\$22,819	\$9,506
9	MCAM/GAA	-	-	-	-	-	-	-
10	State of the Arts	\$56,200	-	-	\$56,200	-	\$56,200	-
11	Poetry Out Loud	\$20,000	-	-	\$28,000	-	\$28,000	(\$8,000)
12								
13	Programs: Total	\$108,525	\$22,819	-	\$84,200	-	\$107,019	\$1,506
14								
15	ADMINISTRATION							
16	Contracted Services	\$45,000	\$13,657	\$5,478	\$25,866	-	\$45,000	-
17	Supplies & Materials	\$34,000	\$13,341	\$4,139	\$16,521	-	\$34,000	-
18	Communications	\$8,000	\$3,139	\$974	\$3,887	-	\$8,000	-
19	Travel	\$65,000	\$25,504	\$7,308	\$32,188	-	\$65,000	-
20	Rent	\$46,491	\$5,449	\$5,659	\$35,383	-	\$46,491	-
21	Other Expenses	\$50,000	\$19,619	\$6,086	\$24,295	-	\$50,000	-
22	Equipment	\$1,401	\$516	\$158	\$727	-	\$1,401	-
23	SITSD Fixed Costs (Restricted)	\$28,438	\$14,503	\$4,977	\$8,958	-	\$28,438	-
24	Indirect Costs (SWCAP)	\$11,753	-	\$5,876	\$4,729	-	\$10,605	\$1,148
25	Creative Aging	\$13,500	-	-	-	\$22,740	\$22,740	(\$9,240)
26	Folk Arts	\$25,000	\$12,500	-	12,500	-	\$25,000	-
27								
28	Administration: Total	\$328,583	\$108,227	\$40,654	\$165,053	\$22,740	\$336,675	(\$8,092)
29								

Line #		FY22 Approved Budget	General Fund 25.57%	Cultural Trust 26.52%	NEA 42.62%	Other Income 5.29%	TOTAL	(Over) / Under
30	GRANTS							
31	Artists in Schools & Communities	\$208,000	\$55,172	-	\$126,693	\$5,000	\$186,865	\$21,135
32	Artists Innovation Awards	\$30,000	-	-	-	\$30,000	\$30,000	-
33	Public Value Partnerships	\$251,700	\$42,671	-	\$209,029	-	\$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	\$314,800	-	\$314,800	-	-	\$314,800	-
37	Relief Funds	-	\$2,500	-	-	-	-	(\$2,500)
38								
39	Grants: Total	\$955,500	\$155,343	\$314,800	\$431,722	\$35,000	\$936,865	\$18,635
40								
41	TOTAL FY 2022 EXPENSES	\$2,082,042	\$516,178	\$547,579	\$936,657	\$57,740	\$2,058,155	\$23,887
42								
43	TOTAL FY 2022 REVENUES	\$2,064,608	\$528,016	\$547,579	\$879,900	\$109,113	\$2,064,068	
44	FY2020 and FY2021 Carryforwards	\$202,130	\$71,149	-	\$130,981	-	\$202,130	
45								
46	(OVER)/UNDER	\$184,696	\$82,987	-	\$74,224	\$51,373	\$208,583	\$208,583

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 (\$9,380), 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 awarded MAC

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

\$27,000 from MACGA (MCF) + \$3,000 from Sigerson Fund

Line 36: Grants: Cultural Trust Grants

\$314,800 is the 2023 biennial appropriation. Any unspent funds will carry forward to FY 2023.

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 must be spent by 12/31/2021.

Line 46: (OVER)/UNDER

\$11,838 GF Personal Services, \$49,592 FYE 2020 GF CF, \$21,557 FYE 2021 GF CF, NEA \$74,224, and MAP \$51,373.

A close-up photograph of a person wearing a red sweater and denim overalls. The person is using their hands to stretch a piece of light-colored deerhide skin over a circular wooden frame. The skin is being pulled taut across the frame. The background is slightly blurred, showing the person's clothing and the wooden frame.

Grants and Programs

The Drum Brothers' Tracy Topps stretches a deerhide skin around a redwood frame at the drummakers' studio in Arlee.

Memorandum

To: Montana Arts Council Members
From: Tracy Linder | Chair
RE: Artist Innovation Award 2021 Recommendations

The Artist Innovation Award (AIA) review panel met virtually via Zoom on October 27 and November 3, 2021. The group reviewed 59 applications in visual, literary, and performing arts. MAC received 12 more applications when compared with the 2019 cycle, and the breakdown by artistic discipline was 39 visual, 13 performing, and 7 literary. The application guidelines are available at <https://art.mt.gov/aia>.

Recommendations

Applications were reviewed using the following criteria:

- Demonstrated professionalism and artistic excellence
- Evidence of bold exploration
- Promise of on-going creative and professional growth

The review panel identified six recipients with one alternate. Information on the recommended artists can be found at the end of this memo and includes the submitted artist and innovation statements. Work samples can be accessed by clicking each artist name below.

The panel makes the following recommendations:

Chip Clawson, Helena
Megan Karls, Great Falls
Maxim Loskutoff, Missoula
Jodi Lightner, Billings
Sheryl Noethe, Missoula
Alayna Rasile, Bozeman

Review Panel

The following Montana artists and arts professionals served on the review panel. The bios were submitted by the panelists.

Philip Aaberg

3rd generation native of Chester, Montana. Grammy and regional Emmy nominee. Recipient of Governor's Award for the Arts, Governor's Award for the Humanities, Arts Council Innovation Award, Cascade County Historical Preservation Award, and named "Treasure of the Treasure State" by Secretary of State's office.

Alison Reintjes

I see myself within the continuum of the American Studio Craft movement. My education began with glass but transitioned to clay when I married in 1998, moved to the Upper Peninsula of Michigan, and became a student of Sam Chung at Northern Michigan University. My training includes time with Eva Kwong and Kirk Mangus at Kent State University, assisting Richard Notkin, and residencies at Greenwich House Pottery and the Archie Bray Foundation. Montana has been my home and artistic community for 20 years as a result of my 2001 residency at the Archie Bray. As a Baha'i, my interest in pattern-based abstraction began with Moroccan zillij tile mosaics. The Baha'i Faith originated in Islamic society and culture in much the same way Christianity grew out of Judaism. My pursuit of non-representational art is connected to my artistic and religious heritage. Since becoming a parent to two children in 2008, I have sought to balance family, service, career, and personal pursuits. I teach art in public schools, lead workshops, and have exhibited and lectured at universities, art centers, and museums. I have had solo exhibitions at the Missoula Art Museum and the Holter Museum of Art, and completed public art commissions including a 15' wide tile mural in a neighborhood park and 25' suspended sculpture installed at the Russell Smith Federal Courthouse. In 2017, I was selected by the Montana Arts Council for the Artists Innovation Award.

Jennifer Reifsneider

Jennifer Reifsneider has exhibited her sculptures and installations in more than 70 exhibitions across the United States, most recently at the Paris Gibson Square Museum of Art in Great Falls and at the Los Angeles International Airport's inaugural year-long exhibit at LAX Terminal 1.5. Her work is in numerous private and public collections, including The Museum of Modern Art-Franklin Furnace Artist Book Archive. After earning her MFA from California State University Long Beach in 2011, she participated in High Desert Test Sites with the artist collective, Constellation Lab, and received an Investing in Artists grant from the Center for Cultural Innovation. In 2016, she returned her studio to her heart's first home, Missoula, Montana. Since then she has been a Visiting Artist at UCLA, completed her second fellowship at the Ucross Foundation, and received a 2019 Artist Innovation Award from the Montana Arts Council.

Corby Skinner

Corby Skinner is an independent marketing professional with an enormous capacity for assessing issues and creating positive, effective messages. Skinner has been the Director of The Writer's Voice since its beginning in 1991 and coordinates the annual High Plains BookFest. Skinner is currently on the board of the Montana Chamber Music Society, Alberta Bair Theater, Art House Cinema, and Billings Cultural Partners. He is cohost of the arts and culture radio program, "Resounds," which airs on Yellowstone Public Radio.

Corby Skinner was awarded the Montana Governor's Humanities Award in 2009.

Jamie Ford

Jamie Ford's debut novel, *Hotel on the Corner of Bitter and Sweet*, spent two years on the New York Times bestseller list and went on to win the Asian/Pacific American Award for Literature, and has been optioned for film and stage. His second book, *Songs of Willow Frost*, was also a national bestseller. His work has been translated into 35 languages. His latest novel, *The Many Daughters of Afong Moy* will be published July 2022.

Krys Holmes

With a background in writing, musical performance, event curation, fundraising, and arts presenting, Krys Holmes has contributed to the creative voice of Montana for 20 years. She is Executive Director of The Myrna Loy, Helena's community-fired culture center. She's also author of the statewide history textbook, *Montana: Stories of the Land*, a co-founder of the Montana Center for the Book, Board member of the literary/cultural powerhouse Drumlummon Institute, was one organizer of the Helena Festival of the Book, and was a jazz performer for 7 years.

Applicants

The following artists were reviewed by the AIA panel. Recommended awardees are designated with *, alternates with +.

Britt Arnesen	Missoula	Performing Arts
Kathleen Arvila-Scott	Butte	Visual Arts
Jesse Blumenthal	Missoula	Visual Arts
Joel Bowers	Billings	Visual Arts
Brian Brush	Bozeman	Visual Arts
Chip Clawson*	Helena	Visual Arts
Morgan Dake	Billings	Performing Arts
Montana Danford-Komenda	Kalispell	Visual Arts
Andriana Eastwood	Missoula	Visual Arts
Heidi Faessel	Whitefish	Visual Arts
Nic Fischer	Bozeman	Visual Arts
Judy Fjell	Helena	Performing Arts
Ashley Fuchs	Bozeman	Visual Arts
Manette Garrison	Red Lodge	Visual Arts
Monica Gilles-Brings Yellow Horses	Missoula	Visual Arts
Mia Hanak	Missoula	Visual Arts
Meghan Hanson	Stevensville	Visual Arts
Sean Heavey	Glasgow	Visual Arts
Roger Hopkins	Columbia Falls	Literary Arts
Rebekah Jarvey	Havre	Visual Arts
Megan Karls*	Great Falls	Performing Arts
Caroline Keys	Missoula	Performing Arts
Yeonsoo Kim	Helena	Visual Arts
Yeh Rim Lee	Helena	Visual Arts
Neal Lewing	Polson	Performing Arts

Applicants (continued)

The following artists were reviewed by the AIA panel. Recommended awardees are designated with *, alternates with +.

Jodi Lightner*	Billings	Visual Arts
Maxim Loskutoff*	Missoula	Literary Arts
Michelle Luke	Kalispell	Visual Arts
Carrie McCleary	Hardin	Visual Arts
Linda Mckenzie	Red Lodge	Performing Arts
Alan McNeil	Troy	Visual Arts
Leslie Millar	Arlee	Visual Arts
Brooke Moore	Columbus	Visual Arts
Callie Morris	Missoula	Performing Arts
Rosella Mosteller	Kalispell	Visual Arts
Meta Newhouse	Bozeman	Visual Arts
Sheryl Noethe*	Missoula	Literary Arts
Tim Nordstrom	Billings	Performing Arts
Ezra Olson	Bozeman	Visual Arts
Caroline Patterson+	Missoula	Literary Arts
Matt Pavelich	Hot Springs	Literary Arts
Geoffrey Pepos	Victor	Visual Arts
Albert Pfarr	Missoula	Visual Arts
Alayna Rasile*	Bozeman	Visual Arts
Wilbur Rehmann	Helena	Performing Arts
Seth Roby	Helena	Visual Arts
Russell Rowland	Billings	Literary Arts
Katrina Ruhmland	St. Ignatius	Visual Arts
Christopher Sand	Missoula	Performing Arts
Shane Sauers	Billings	Performing Arts
Sarah Singer	Billings	Visual Arts
Dan Taylor	Eureka	Visual Arts
Jason Theroux	Missoula	Literary Arts
Daniele Vickers	Hamilton	Visual Arts
Erica von Kleist	Whitefish	Performing Arts
Ella Watson	Bozeman	Visual Arts
Erika Wilson	Laurel	Visual Arts
Riley Wolery	Billings	Visual Arts
Maura Wright	Helena	Visual Arts

Artist Information

The information below was submitted with the recommended artist's applications. Submitted work samples can be viewed at the links provided below the artist's names.

Chip Clawson

Work Samples: <https://art.mt.gov/pdfs/aia/ChipClawson.pdf>

Artist Statement

My work is about engaging the viewer's imagination. I am inspired by the natural world, and I often use forms such as beetles, budding plants, shells, seed pods, or lava flows. I use such forms in a universal way, never directly referencing a specific source. Merging the forms often results in sensual objects reminiscent of nature, prompting curiosity as the mind grasps for what is familiar yet somehow peculiar. As I developed my current body of work, I imagined these objects evolving into large, lightweight aerial sculptures and sensual architectural elements. My process is to scan an object that I made of clay or a found object, then reshape it in a modeling program. The possibilities are exciting, constantly evolving as I work with prototypes to find the material and processes that fit the form. The scale and colorful nature of these sculptures create a physically and visually engaging environment that ignites the imagination.

I am inspired by other artists, architects, and innovators. Henry Mercer, an innovative tile maker in Doylestown, Pennsylvania, built several all-concrete buildings using concrete domes. He used carpet to separate the concrete from the mounded earth that created the dome shape. In one place he used canvas and it sagged badly and was beautiful! At the time I observed this, I was working with hollow ceramic shapes filled with concrete. The challenge was how to integrate those beautiful bulges into my work. The result was a large body of work that involved fabric-formed concrete; the process I developed was very different from Mercer's.

Alexander Calder has been an inspiration from childhood. I grew up going repeatedly to the Pittsburgh Airport, where I was fascinated by his huge, innovative mobile that hangs there. I visited Barcelona, Spain to see Antoni Gaudi's inspirational work. We share the love of beauty in nature and incorporate it into our creations. We also share the love of the curve, which can be seen in much of my sculpture. I use very few straight lines.

In 2015, I visited the concrete sculpture garden Los Pozas, which has 32-200 architectural sculptures depending on how you count. This amazing place in Xilitla, Mexico, was created by Edward James with help of 40 -100 workers between 1964 and 1986. My traveling partner said, "When Chip arrived at Los Pozas he had an out of body experience." One result of that visit is my sculpture "Ode to Edward James." Although James and I both work in concrete, our processes are very different. What I took from James was the dense positioning of totally non-functional sculptural architectural elements. I see that sculpture as an invitation to engage the viewer's imagination.

My current body of work is for a Holter Museum of Art show in 2022, "Imagine This," will include many suspended pieces that invite each viewer to envision and dream further.

Innovation

I am an inquisitive problem solver by nature and nurture, using innovation to resolve challenges and create art. My work has always involved risk and the reward of using new material and processes.

My father was a teacher of problem solving and I learned from him. That skill carried through to adulthood and when I returned to making ceramic art (late 1990s) after a long hiatus, I soon developed a five-part press mold to make hollow arch bricks for my first architectural-scale (upload 1) sculptural arch. Another innovation on that arch was making tumbled bricks from broken bricks. I continued to improve on these molds and created the "All Women Are Role Models" (upload 2) sculpture at the Montana Women's Prison, funded by the MAC Percent for Art program. This large project involved risk; I had little previous experience making figurative works.

Another of my significant innovations was to create architectural-scale sculptures using fabric to form the concrete (uploads 5-7). The fabric placed inside a wood structure created soft, inflated shapes when the concrete was poured in. I then took this a step further by covering the sculptures with mosaic (uploads 8 and 9). The early projects involved risk, such as trying to contain 20,000 pounds of concrete with fabric.

The next innovation I undertook was to integrate digital technology into my creative process. This started when I found that a clay model could be digitally scanned, created in foam, and covered in polyurea (truck pickup-bed liner material). I hired a company in 2007 to take my 11" model to 44" with this process (upload 10). In 2014, with help from a Myrna Loy Grant and a matching MAC Strategic Advancement Grant, I entered the world of 3-D printing, culminating with a show at the Myrna Loy in 2017. I scanned a clay model, manipulated it in a modeling program, and 3-D printed it. The result was a plaster mold made from the print and slip cast ceramic pieces (upload 11) from the mold. In autumn 2020, I became aware that the Archie Bray Foundation had purchased 3D printers, CNC routers, a laser cutter, and a scanner. I was given permission to use these machines. This set me on my current path: creating large, lightweight sculptures using digital technology (uploads 12-14). My show, "Imagine This," is scheduled for October 2022 at the Holter Museum of Art. I use the 3-D printer to create prototypes and finished sculptures (uploads 15-17). I have taken additional studio space to store (upload 18), build (12' ceilings) and photograph this work. This body of work has been funded by a Holter grant and a CARES Grant from the MAC.



Clawson_02 – All Women Are Role Models Sculptures – 2005 – All Women Are Role Models Arch – Ceramic and concrete – 11'h x 15' x 2'd – Great Mother Arch – 11'h x 8'w x 2'd – Loving Mother Arch – 4'h x 8'w x 2'd – More complicated use of hollow ceramic shapes and risk involved when undertaking figurative work on a major project with limited experience with figurative sculpture. These sculptural arches are located at the Montana Women's Prison in Billings, MT (MAC Percent for Art Commission).



Clawson_04 – 202 Arch – 2012 – Fabric-formed concrete with ceramic fossils – 10'h x 8'w x 2'd – The innovation of using fabric-formed concrete and including ceramic "fossils" in the concrete, then power washing to expose the fossils. Also the risk of power washing too soon and the sculpture collapsing.



Clawson_09 Catalonia – 2020 – This sculpture comprised of 6 columns and 1 arch and enriches a space called the “Courtio” and is complementary to the existing arch and columns.

Chip Clawson Work Samples ([Link to full samples](#))

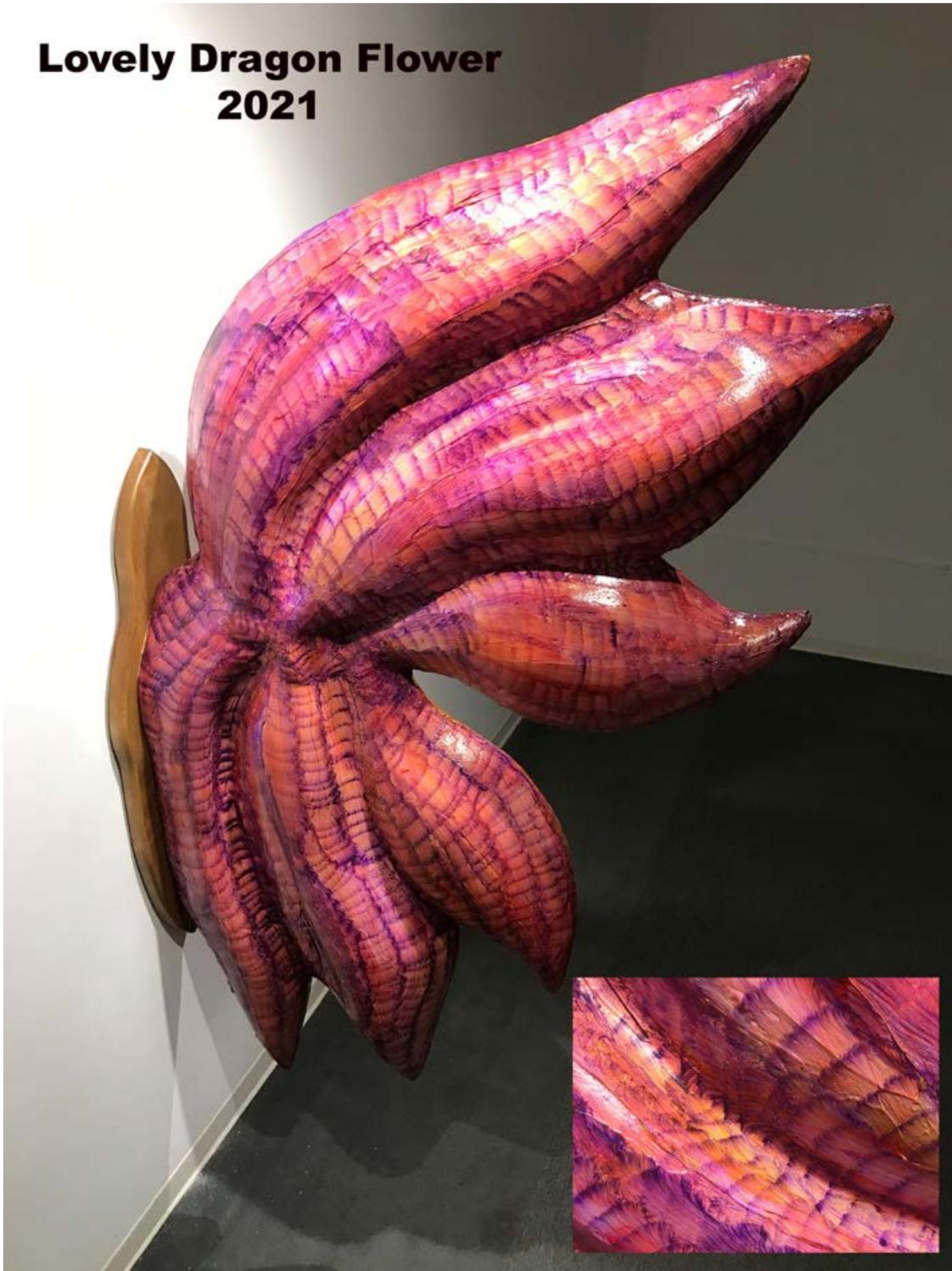


Clawson_11 – Cozy – 2017 – 8”h x 18”w x 4”d – Ceramic - Created by scanning a clay model, manipulated in a modeling program, 3D printed, a plaster slip-casting mold was created from the print, slip-cast in clay and fired. This was my first experimentation with personally using digital technology. This body of work and “Integrating Digital Technology into the Artistic Process” was supported by grants from the MAC and the Myrna Loy Center.



Clawson_13 – Reptilian Meringue – 2021 – 8’h x 2’w x 1’ d – Suspended – Rigid foam, acrylic modeling paste, acrylic paint. Clawson 12 – 18 are all part of this new work leading to the show “Imagine This” scheduled for October, 2022 at the Holter Museum of Art.

Lovely Dragon Flower 2021



Clawson_12 – Lovely Dragon Flower – 2021 – 8'h x 1'w x 4'd – Rigid foam, acrylic modeling paste, acrylic paint and wood. This sculpture was created by scanning a clay model, manipulated in a modeling program, carved on a 3-axis router, assembled, and painted . This new body of work is the most innovative, risky and exciting of my career because, I'm using four digital machines and a lot of technology that includes many new materials and a lot of experimentation.

Megan Karls

Work Samples: <https://art.mt.gov/pdfs/aia/MeganKarls.pdf>

Artist Statement

Violinist Megan Karls is an artist with a passion for community-building through creative experience, who performs as Co-Concertmaster of the Great Falls Symphony and Associate Concertmaster of the Billings Symphony. As a performer, she is committed to bringing new music to new ears, and creating a fresh space for classical music in our local dialogue.

Often championing the works of living, female and Montana-based composers, Megan can be found performing pop-up concerts in bookstores, invitational house concerts to classical music newcomers, and at far-afield schools with her peers in the Cascade Quartet.

As a chamber musician, Megan has been a guest artist across the nation, including Oberlin Conservatory, Lawrence University, Northern Illinois University, Roundtop, the Society for Electroacoustic Music in the US and at the International Double Reed Society. She spends her summers performing chamber music with Assisi Performing Arts in Italy, and in 2019 and 2020 was invited to travel to El Salvador and India as a Teaching Artist with MusAid, an organization that partners with budding socially-minded music education programs across the world.

Megan is grateful to her mentors at Lawrence University and the University of Iowa, where she completed degrees with honors in Violin Performance and Political Science. When she's not holding a violin, Megan loves gardening, watching Green Bay Packer football, and adventuring with her husband and fellow artist, David Raba.

Innovation

For the majority of my career I saw myself as a collaborative violinist, not a soloist. I loved being inside the organism of a string quartet, or a symphony orchestra, and finding the best way I could contribute to the whole.

All that had to change in March of 2020, when everything that I loved to do as a musician suddenly stopped happening. I was lost and deflated for a moment, and sought solace in studying unaccompanied solo works of Bach and living composers.

Living in Great Falls, the culture is heavily and beautifully influenced by the presence of Malmstrom Air Force Base. I had heard bits about abandoned Air Force installations across Northern Montana, and was curious to discover them, and their acoustic properties. These were adventures that could be safely taken during the Covid-era, since social distancing would be no trouble. I went to 4 locations outside Havre, Cut Bank, Glasgow, and Conrad and recorded the 5 movements of J.S Bach's Partita in d minor and 3 works by living composers Grant Harville (Great Falls), Craig Naylor (Kalispell) and Stas Omelchenko (Toronto).

Learning to own my sound and presence as a soloist was one feat, and recording in the Montana elements, miles from towns, after breaking into decaying and abandoned military structures was

yet another. For a violinist who had spent her career performing in beautifully curated concert halls, at a perfect 72-degrees, this was absolutely a challenge. The wind, heat, sun, driving, all served as adversity training for me to learn how to perform my best, under the most challenging circumstances. I wanted to grow as a violinist, even during Covid, and this project was a great mountain to climb.

In addition to the violinistic challenges, this project taught me how to design and master a physical album. The video album has 8 music videos recorded in single takes on location, engineered and mastered by yours truly. I had dabbled a little in college on audio software, but really had to jump in the deep end to get this project out to an audience.

And what did "audience" mean at a time like this? How do you create value and shared experience of music during Covid? Physical media, personal videos, relationship development, and intimate performances, all helped me see that this project appeals to a wider audience than the typical symphony season-ticket subscriber. Yes, some ordered the album for the music, but others, from across America ordered it out of curiosity about the locations, the military history, or the vastness of the Montana prairie. The album sold out in 8 months, but I take the lessons I learned from making it back into the orchestra, concert hall, and into the future, as I look for how to keep energizing classical music in our culture and community.

Megan Karls Work Samples ([Link to full samples](#))

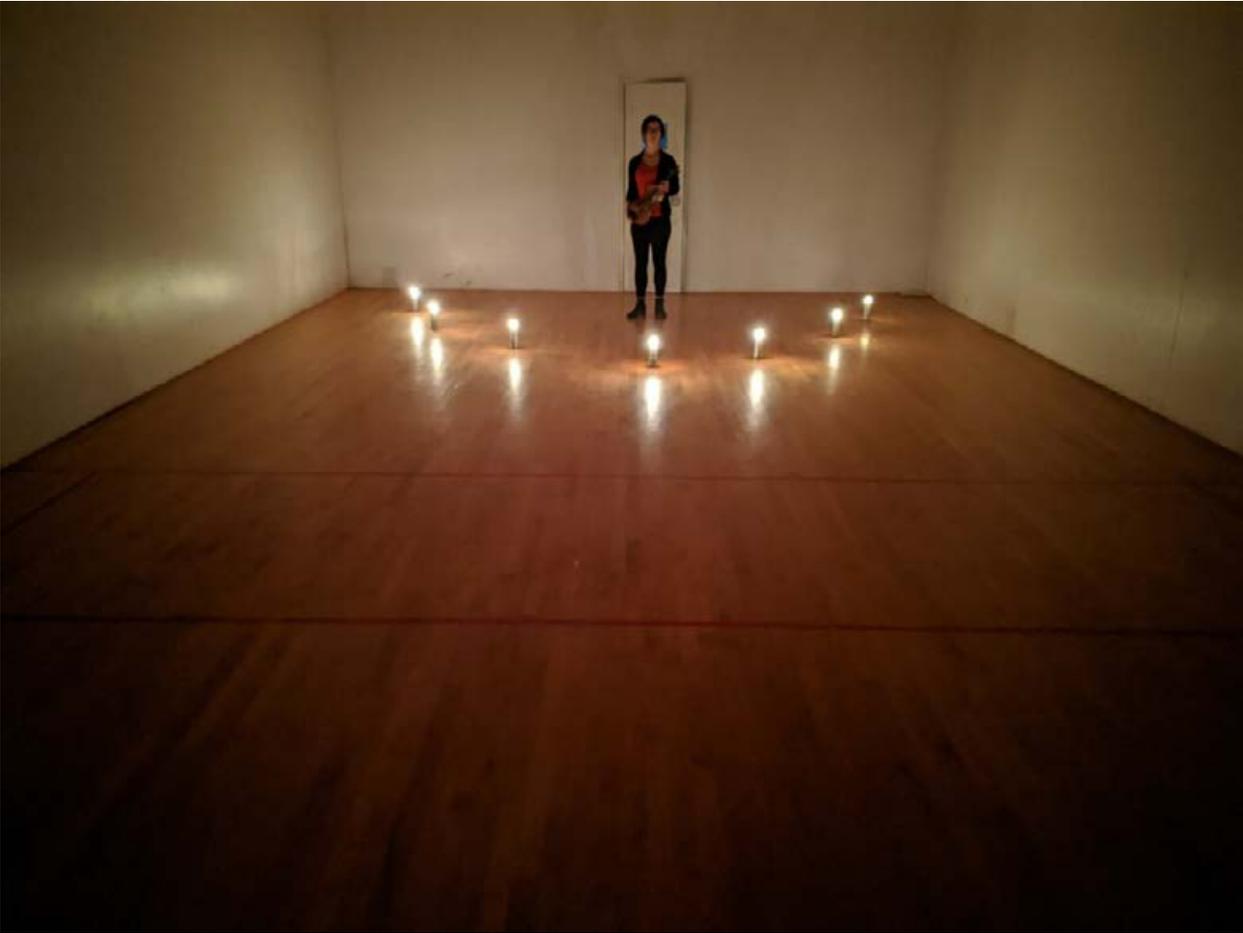
Video Links to “Decommissioned” Performances:

https://youtu.be/Qvu3IAUX9_4

<https://youtu.be/lyPMuzuK5OY>









Maxim Loskutoff

Work Samples: <https://art.mt.gov/pdfs/aia/MaximLoskutoff.pdf>

Artist Statement

I grew up in Missoula, the youngest of five, and the first to attend college out of high school, my father was a carpenter and my mother worked as a waitress. My adult life was spent in cities, first LA, then New York, Abu Dhabi, Bangalore, before returning home to Montana. My travels and the class anxiety I carry from childhood, both shame and pride, inform my writing. A desire to see from all sides, to understand what the heroine is thinking, and also the boy in the gas station who watches her go by.

The central question of my work is what it means to be a citizen of the American west. As a child, I felt little connection to my Russian ancestry, or the Episcopalian church my family attended. My kinship was to the land and animals I saw each day. The only traditions which captured this connection were those of Blackfoot and Salish who lived nearby. As I grew older, this relationship was complicated by my awareness that I was a part of a continuing process of eradicating Native culture and altering the land.

My debut collection of stories, *Come West and See*, confronted these issues through the lens of a fictionalized version of the Malheur Occupation in Oregon. Janet Maslin at the New York Times called it, "Devastating," and NPR heralded it as "A new kind of American Western." It won the High Plains Book Award, was a New York Times Editor's Pick, was featured on NPR's All Things Considered, and named a best book of the year by NPR and Amazon. It begins in 1893 when a lonesome trapper falls in love with a bear, and there, too, begins my lifelong project: deconstructing the romantic mythology of the West, and asking how we can reconnect with the landscape of our home.

The novel *Ruthie Fear* continues this project following the haunted life of a young girl in Montana's Bitterroot Valley, watching her small community fracture in the face of class tension and natural disaster. The New Yorker called it "a subtle portrayal of poverty and class warfare" and the Wall Street Journal praised the "casual brutality of Ruthie's coming-of-age as well as it's wild, precarious wonders." It's a finalist for the Reading the West Award and the High Plains Book Award.

My current work, *Old King*, is a novel of the Unabomber and the beginning of the environmental movement in Montana. It begins when Duane Oshun, a carpenter, leaves his wife and young son behind in Salt Lake City in 1976, and goes north in search of the wild. He ends up homesteading on a dirt road in northern Montana, with one neighbor: a hermit at war with modern technology. At first the two men are friends, united in their rejection of modern civilization, but over time Duane is drawn back toward humanity, while the hermit pushes farther away. This schism inevitably leads to a violent confrontation, all set against the backdrop of the ancient kingdom of the Rocky Mountain woods.

Old King is set to be published in 2023, culminating a trilogy of the modern west.

Innovation

As a boy walking in the Montana woods, I felt that literally anything was possible around each bend. From the towering beauty of a hawk skimming over a snow-covered field of scree, to the horror of a mutilated carcass, and beyond: spirits, ghosts, the whispered memories of the land. I knew they were present because I felt them.

It's this sense of wonder and possibility that I tried to capture in the attached pages of *Ruthie Fear*. Here we find a girl watching her father hunt for the first time, and seeing beyond the act itself into the fabric of our interconnected reality. Her mind processes a flock of geese as the skeletal remains of a vast interstellar being, irrevocably shattered by a blast from her father's shotgun. Later, watching the animals that pass by their property from a hunting blind, she sees another inexplicable apparition: a headless creature attempting to drink from a canyon creek. This creature haunts her for the rest of her life as the avatar for the broken link between men and nature, the loneliness and alienation of our modern world.

I have always loved western literature but felt constricted by its tropes: the lone gunman, the glowing sunset, the town that must be saved. In *Ruthie Fear*, I set out to write a town that must be sacrificed, a toxic cloud of smoke, and a lone gunwoman who pulls the trigger to destroy them all. Part of a cosmic regeneration, a rebirth that she has sensed from her first breath, which coincided with her father killing the last wolf in the Bitterroot Valley.

My work will continue to develop, explore, and innovate as I attempt to convey the boundless human potential (beyond what we thought possible) when we reconnect with the landscape of our home. The freedom and surrender of reacquainting ourselves with everything else alive.

Maxim Loskutoff

Excerpt from "Ruthie Fear"

2.

The first time Ruthie Fear went hunting with her father, she saw a huge winged skeleton flying in from the north. It approached over the dawn-lit mountains, wings stretched across the horizon, undulating on currents of air. Each bone rose and fell discretely, hinged together like vertebra and marked by shafts of light. The skull pointed toward her. Its shadow slid over the earth. An alien, Ruthie was sure, some creature that glided from world to world on gravitational tides and had died in between, the heat of a thousand suns slowly stripping away its flesh.

Only five, she felt the vastness of the universe. Saw herself as a single dot. Imagined skimming through the cosmos beside this hunter, without fear or hunger, passing strange worlds and towering nebulae of green and purple gas millions of miles across.

Her father's Auto-5 shotgun broke her reverie, and shattered the skeleton into a mass of flapping, twisting parts. One tumbled down to the ice-covered pond before them. It landed silently in a puff of snow. The rest of the flock reassembled, carried on, and were lost in the shadow of the Sapphire Mountains. Her father cursed and lowered the gun. White frost clung to his red beard. "Pulled too early," he said. His orange cap was the brightest piece of the morning world. Ruthie struggled to understand: one moment the skeleton, the next a dying goose. Smoke threaded up from the gun barrel in a mirror of her father's breath. The goose dragged itself across the ice with a broken wing, making not for the shore but the center as though it would be met there in safety by a benevolent, healing force.

The cold air stung Ruthie's throat. Sudden warmth ached behind her eyes. She mourned the loss of the winged skeleton much more than the goose dying in front of her. The impossible distances it had crossed. The freedom to move from galaxy to galaxy, feeding on light, while her

Maxim Loskutoff Work Samples

own life was confined to the trailer she shared with her father, and the valley that surrounded them. Finally, the goose collapsed. Only its unbroken wing continued to beat weakly against the ice in steady, desperate cadence. Her father cursed again. He breached the stock and emptied the spent shells into the snow. Gunpowder's acrid ammonia smell wafted out. "Point away," he said, handing Ruthie the shotgun. "Not at me, not at you." Ruthie gripped the warm barrel to her chest. She wished the skeleton had passed overhead. That it had streamed on to Las Vegas or Cancún or one of the other exotic places, populated by bikini-clad women, on the posters on her father's bedroom wall. He was only twenty-four, not much more than a child himself.

Together they stood before the world.

He turned and picked his way down through the brush to the edge of the pond. He paused on the shore, his eyes narrowed against the cold, his eyebrows drawn together in determination. "Never do this," he said.

He lay down on his stomach and spread his arms. Paused there for a moment, a supplicant flattened with his chin to the snow, then pushed off the snowy bank with his legs and slowly pulled himself over the creaking surface by the elbows. His arms in a crooked V above his head, his body flat, one ear cocked to the shifting sounds beneath. Heat seemed to ribbon off him, an invader on the blank white void, only the goose also moving within it. Willow forest on three sides, and the snowy roof of former country star Wiley King's unfinished mansion—on which Rutherford had found temporary work after the closing of the mill—a white slope in the distance.

The wing beat like a heart, *whomp, whomp . . . whomp*, slowing, failing, a bloody motor running down. A trickle of red reached out to meet her father, to guide him, as a serpent to its

Maxim Loskutoff Work Samples

lair. Ruthie wanted to scream, but she was afraid even that sound would crack the ice. She held her breath. Her father inched farther out. Ten feet from the shore, twenty. His gloved hand reached for the bird's black foot. Nearly touched it, when a sound like another gunshot split the morning and two white walls tipped up to form a canyon, sluicing both man and bird into the dark water below. Then flopping back to horizontal, only the jagged vein between the sheets revealing the break.

For a moment, Ruthie did not move nor scream. She was trapped between reality and her imagination. What had been real? Her father on the ice or lost in the dark water below? The flying skeleton or the flock of geese? Her booted feet in snow or skimming along beside a huge winged creature in the black of space?

The ice violently upended into a mountain and her father's orange hat burst forth. Icy water gushed off his cheeks. He howled. His arm thrashed free from the water holding the struggling bird by the feet. He flung it toward Ruthie. It skidded into the snowbank on the shore. It looked oddly unharmed there, only dazed, with all the blood washed from its feathers and its wound temporarily frozen shut. Rutherford brought his elbows down onto the ice, breaking it again. He twisted his shoulders like a bear and lurched toward Ruthie. She stood frozen in terror holding the shotgun. His approach was relentless, smashing through the ice in the waist-high water, his face contorted. Monstrous, beastly, a killer who would kill again. For an instant, she was so afraid that she thought to level the barrel to her father's chest, pull the trigger, and send him back beneath the ice. Seal it above his head; the massive skeleton once again winging south across the sky.

Jodi Lightner

Work Samples: <https://art.mt.gov/pdfs/aia/JodiLightner.pdf>

Artist Statement

Jodi Lightner is an Associate Professor of Art at Montana State University Billings where she teaches courses that involve pencils, paint, and presses and oversees the foundation courses. She received her MFA in painting from Wichita State University, Kansas, and continues her studio practice in Montana while adventuring in the northern Rocky Mountains. Lightner enjoys artist residencies where focused on studio practice and has spent time at the International School of Painting, Drawing, and Sculpture in Montecastello diVibio, Italy, Vermont Studio Center in Johnson, Vermont, Ucross Fellowship, Wyoming, and as an emerging artist in residency at Penn State Altoona. She enjoys building an exhibition to suit a specific gallery space and has exhibited her work in Germany, China, Italy, New York, California, Oregon, Kansas, Montana, Michigan, Missouri, Georgia and South Carolina.

My work addresses human relationship to the built structures and spaces surrounding our lives. I examine how structures can be influenced by societal patterns and how objects rule our confined places of storage and dwelling. Visualizing a reinvention of these familiar structures into something that is less permanent and definite, I imagine the material of our secure and safe spaces becoming transparent. For example, I am looking through the mortar that holds the bricks in place in my studio wall, as if it is a glue that holds a sense of permanence to this structure, and considering the malleability of matter.

Removing the requirement for object permanence, the structures become fragile, temporary, and effervescent. It is not to deny their presence, but to hold their presence lightly and let them breathe and change. Whether it is in purpose or actual structure, these built environments are continually changing and adapting to our presence and patterns. What if we held them with the same temporary nature as with all changes that occur?

Taking a closer look at our preconceived expectations may influence the foreshadowing of our climate, extinctions of species, political culture, and communities. To make a giant jump in these futures, perhaps the patterns and structures we find familiar need to drastically adapt. These constantly shifting relationships should write new stories for the structures we build and the things we carry into them.

Innovation

My proposal for the Artist Innovation Grant is to produce a new body of work that includes substantial installation drawings in both scale and number. I anticipate sharing this new body of work through an exhibition and an artist talk.

My creative practice is focused on making art that bends the line of drawing to new interpretations and imagines the impossible. From my experience in East Asia, I draw on the format of the scroll to tell an abstracted story – a story where the logic of patterns and structures are turned into playful reinventions. I find that the drawing can unfold over time if the substrate too large to take in with one quick glance. As with several of the large Mylar scrolls, the viewer has opportunity to walk along the length of the drawing to see the entire composition. This change in perspective mirrors my ideas on how we look at the structures we inhabit and encourages viewers to take another look.

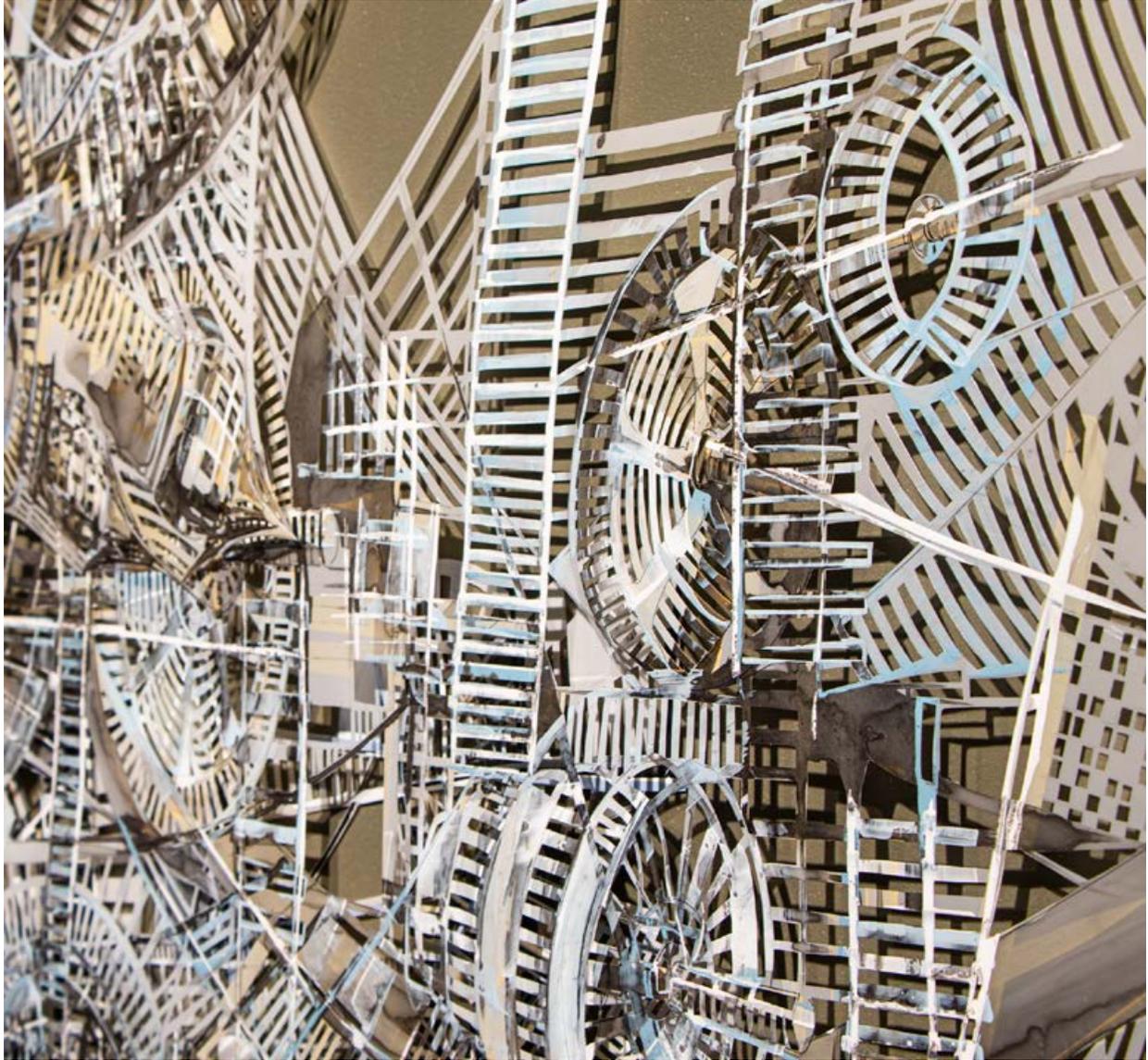
All the drawings on Mylar are double sided, viewable on both sides, and I frequently look for those ideas that have double purposes where two things are occurring at the same time. For example, the items that we discard and consider trash can easily fuel an imagination to take on a playful adventure. Without the contrast between the two objects, one disposable and the other intangible imagination, what would our sense of play look like? I'm in process of building research on the tools and materials that are used in play. Specifically looking at the cheap and throwaway items that turn into imagination stations and creative playtime. My goal is to adapt, reinvent, repurpose, imagine, and give vision to these play "rooms" in which we could find ourselves.



The Lives of Things (L-R Invent, Reflux, Labor, Nest, Toggle)

2019, Acrylic and Ink on Mylar, 120" x 40" (5 panels)

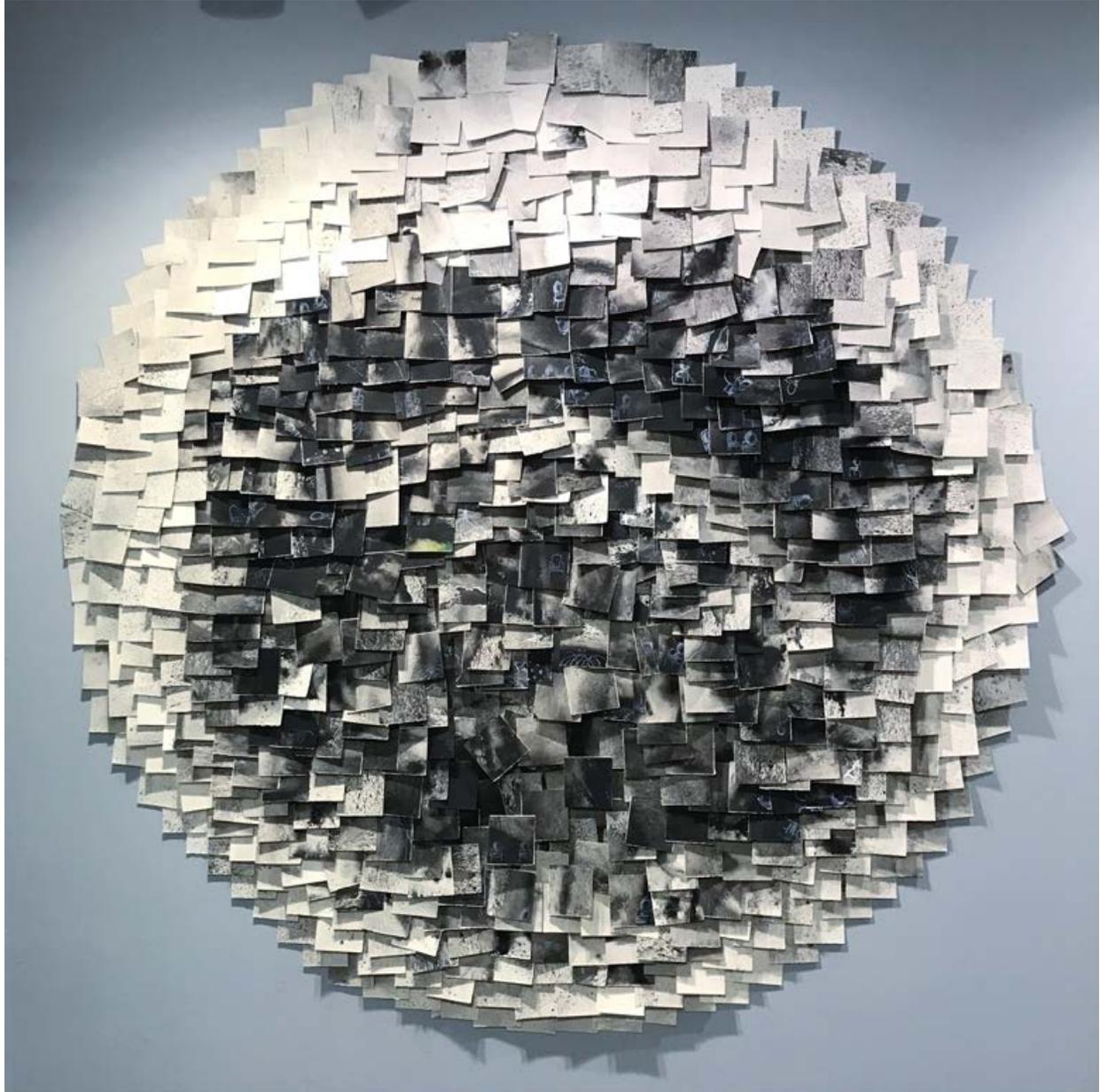
This installation is part of a complete solo exhibition held at Fisch Haus in Wichita, Kansas. Each drawing stands along as an independent idea, but together they hold the idea of accumulation of objects in our dwellings. The imagery in the drawings was taken from various snapshots found in my grandparents belongings.



Invisible Cities – Revolution (detail)

2018, Acrylic, Ink on Hand Cut Mylar, 56" x 65"

This hand cut mylar installation is made of numerous layers floating various distances from the wall. Getting up close to the work provides a glimpse into another world of tiny spaces and structures embedded inside the layers.



2014, Ink on Paper, 4" x 4" (1500) Installed: 6' diameter

This installation consists of numerous tiny drawings arranged in a circle with the deepest values at the center. It is meant to be a soothing reprieve to viewing visual art while at the same time rewarding guests who explore the work more closely.

Jodi Lightner Work Samples ([Link to full samples](#))



Gathered

2014, Acrylic and Ink on Mylar, 7 panels 14' x 3' each

This image shows a series of 7 panels depicting rope nets in various stages of containing an invisible object. For each venue, the installation adapts to the architecture of the specific space.

Sheryl Noethe

Work Samples: <https://art.mt.gov/pdfs/aia/SherylNoethe.pdf>

Artist Statement

I have published five collections of poetry and one teaching text. I founded the Missoula Writing Collaborative and remain the artistic director and classroom artist. In 2011-2013 I served as Poet Laureate of Montana. I have been awarded a National Endowment for the Arts Fellowship and a number of other awards in Minneapolis, Idaho, Montana and New York.

Innovation

After writing poetry for half a century I am learning to release my need for structure and narrative. I am discovering that whatever form one chooses it is intrinsically connected to one's own personal story and thus needs less expected consistency. This relies upon the reader to pull their own partnership in the process of reading a poem and the images they have in the mind's eye. The story itself needs not to be completed and resolved at the end. Whatever conclusion the reader comes to is based upon their own interpretation, based on experience, memory and dreaming. I want to present strong lines that each contain meaning which is compounded by the following lines without necessarily describing the events in sequence, rather more like the imagination functions, reaching and completing and enriching the idea, The poem is a sort of partnership between the author and the reader. Each of us has a different tone for the color red, our apples vary in size and shape. It is not serving the process to draw a map and point to its destination. A poem can begin to open in the last line, like a flight of ravens who startle the observer, and pull our gaze upwards to the sky. None of us share the exact blue of the sky as it shifts and embraces the horizon but we all recognize a sunset. This relies upon the poet trusting the reader to respond to sensation, to emotions, to the visuals, and to metaphor. Intuition and suspension of disbelief are also important, with the certainty that mystery is satisfying and whatever ends we come to, we come together.

de facto

1

-that the flesh of a fish
contains fresh water-

She stood on the deck, sick with regret.
Thought about some promises she'd made,
Swam effortlessly to shore, her head covered in black ships
Carrying the remains of the dead king and all his jewels.
Shipped across oceans to an island at war
directly connected to the travesty.

2

To be wanted -- more blinding
than daylight,
that need to be desired.
mind-bending gravity
strong as the moon
I swoon.
You must not insult the integrity
of the wife

3

almost something almost nothing
There is only the approach to zero
in an infinite state would it exist
however undetected, almost nothing
and there's more to come and never enough.

we can't find nothing, it's too full of particles
drifting and spinning in colors, qualities and flavors
running out of names and numbers

every time you think you are at the end
it's only the middle; the cleft of the intermediate.

Un-perishable

One neighbor says *we'll be out of chickens in 3 months*
Another tests an AR-15 rifle in his back yard.
They confer in secrecy but are obviously determining
Which of us to invite into the local street militia.
Supply lines and distributions systems will fail by summer,
He says over the fence, *Fill the basement and garage, store un-perishables,*
Build fences, withdraw from banks, train your dog to defend the fort.

Mid-August and tall yellow flowers droop in disbelief
Maple tree leaves, seeds and debris plummet out-of-season
In greater numbers over the last thirty years.
Volunteer bulbs choke out the Iris, breaking its waist in orange rot.
Insects previously benign are aggressive with stinger and mandible.
Ever more gigantic carpenter ants busily muscle aside the stones
In a pathway and by morning the creatures have pushed them out,
Left them behind like trophies.

I would think I was dreaming but I heard them
Laughing deep in their hoarse throats at me,
Growing in size, taking over parts of the back garden.
Even the reclusive earworms rear back, open-jawed,
Affix themselves to a finger and draw blood.
The daddy long-legs spider bit my foot, chewing
Ferociously. Gnawing and sawing away intently.
I simply couldn't hate him.

I dream I walk the streets of a lonely city
In darkness strangers pass like shadows.
If we have no future the greatest loss will be the imagination.

Immaterial

There is no better life.
The wars never stop.

Simply drop from the news
Replaced by sales, celebrity, and scandal.

Big screens vomit advertisements
Into the living room, causing desire without limit,

A blinding separation of children from nature
Leaving a lifelong sense of deep loss within.

No one here thinks they have enough;
Lives jammed with purchases, no why to fancy needs.

What gets abandoned is the immaterial
Which is almost everything.

Our extreme comfort costs someone's
Life where, trapped between warring clans,

Each bullet lasts forever.
The family escapes the burned rubble

of an exploded home, goes to another
village, which is no longer there.

Once in the refugee camps
the children are already making friends.

Hegel and the Bad Infinite

Nothing can exist without its own end
Looking at the absolute and its opposite,
Implicitly affirmed in the attempts to ignore it,
Supersedes the logic of identity.
Doubt itself is not doubted but affirmed:
Say 'indeterminate,' and you are determining just that.
Say 'no more,' and you have said 'more', implying a region.
To know a limit is already to have gone beyond it.
The mere absence of zero is not enough.

Nothing less than the whole of a thing can be the truth
In the immediate world of sense and all its squalid particulars.
The absolute, represented without form, has chosen
From within itself to give the spectacle of all its evil
Rather than a denial of evil.
Moving from difference to difference is a necessity of thought.
The finite, other than what it is, surrenders and turns
Suddenly into its opposite.

Numerical digits stand for senses rather than numbers.
The prime vision of a truth visible converts into a certainty or possibility.
Whatever involves its own alternatives as elements
Is its 'own other,' a self-reflecting recurrence;
No loose ends hanging out for foreignness to get a hold.
Forever rounded in; closed, not strung along, open at its ends like a simple form.
Called by Hegel the world of the 'bad infinite,' with the concept of justice
Placed in the beyond.

The untrue is the impossible, and the infinite is the untrue.
God is but one member of our symmetrical system: the ideal portion.
He and we stand outside of each other;
Just as the devil, the saints and angels stand outside both of us.
We are but syllables in the mouth of the Lord.
If the whole sentence is divine each word
Is completely what it should be, in spite of all appearances.

Alayna Rasile

Work Samples: <https://art.mt.gov/PDFs/aia/AlaynaRasile.pdf>

Artist Statement

I am a natural dyer and a handweaver, a deep listener and a good neighbor. My practice as a textile artist is intrinsically linked to my physical presence in, and exchanges with, the natural world. I consider the entanglements of humans and our non-human counterparts through material and temporal lenses, investigating new forms of solidarity and mutualistic symbiosis. My most recent work orbits around a public installation called 'Chromatic Botanic Garden'- a living sculpture of dye plants on Bozeman's North 7th avenue that grows along with its surroundings; sprouting sunflowers as the neighboring buildings raise condos. By cultivating, caring for, and processing natural sources of color in a public setting, my work aims to illuminate the more common alternative through a critical lens: the synthetic dye industry is environmentally disastrous, racist, and harmful to our health. Through slow and careful labor using healthy plant-based materials and ancient textile techniques, I honor my responsibility as an artist: to be a critic, an innovator, and a visionary.

Innovation

When I saw the orange water coming out of the mountain my gut was punched with disbelief and disgust while my heart fluttered with possibility. All around my home state of Montana there are abandoned mines where contaminated effluent flows freely into watersheds introducing heavy metals to fragile ecosystems. The pollution from mine tailings isn't always easy to detect visually, but with an artist eye that has been trained to analyze color – I know it when I see it because the heavy metals amplify natural tones and shift them towards electric hues. If iron can turn the fallen leaves black and copper can leave turquoise coatings on bones...what if I could use these metal contaminants to modify the pastel colors of plant dyes? It is this type of postulation that rolls around in my head at night, keeping my eyes wide open and my brain reeling. This spring, after an excessive amount of research on mines, metals, and Montana's history – I post-holed five miles through waist deep snow to the portal of my first abandoned mine to collect samples. When I returned to my studio, I soaked silk fabric in the iron-filled acid mine drainage and then scattered the fabric with ice cubes made from botanical dyes I had harvested from my garden. As the dye cubes melted and reacted with the metal infused silk brilliant colors began crawling across the fabric. This new body of work is experimental, exploratory, and has me engaged in research on the tragedies/legacies that Montana's extractive history has left behind. My hope is that it can also illuminate a hopeful discourse on regenerative futures by using pollinator friendly plant-based color that is grown and foraged locally with no negative environmental impacts. This work acknowledges our collective missteps of the past while offering up hope for a healthier future through innovation and creativity.



Eveline and Twilight, 2021, metal salts and botanical dyes on silk, 3'x3'
Silk soaked in mine tailings and dyed with plants and botanicals

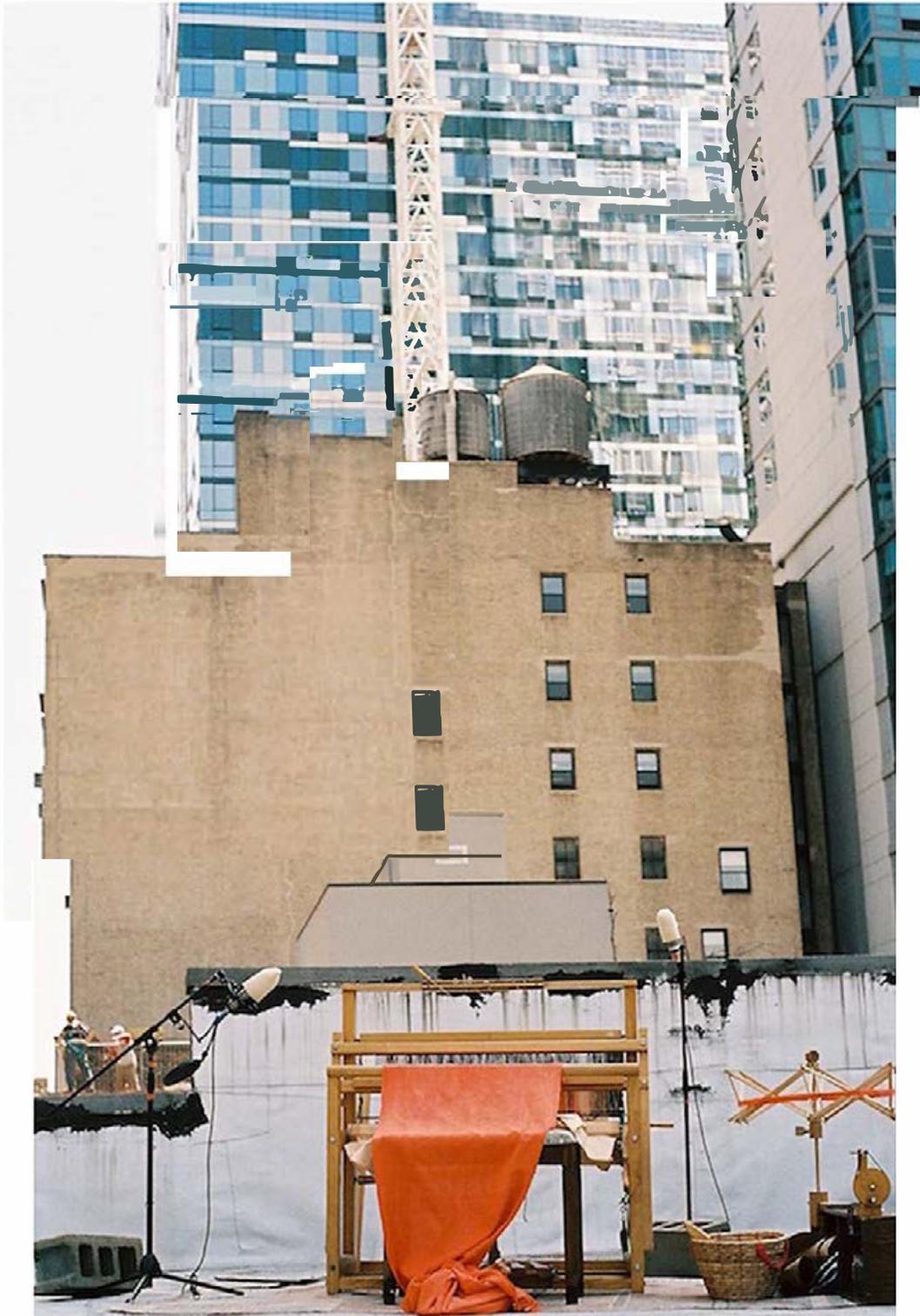
Alayna Rasile Work Samples ([link to all samples](#))



Plant Portal and Time, 2021, metallic yarn and cotton yarn dyed with metal salts and botanical dyes, 7'x3.5' each. Two handwoven panels made with cotton yarn mordanted with metal salts collected from four abandoned mines and dyed with plants and botanicals



Transportation for a Wisher, 2019, naturally dyed wool, milkweed floss, 26"x19"
A floating rug, a magic carpet, an adaptation to life on water. This piece uses a complex woven structure of hand tied pile on a double woven cloth-creating baffles that are then stuffed with milkweed- a buoyant plant material. This sculptural rug floats for up to ten hours.



WEAV FM morning edition, 5:40:18 of audio recording and 6 yards of woven cotton cloth, 2015. A durational, site specific weaving performance that mixed the soundscape of Brooklyn, NY with the voice of my working loom and broadcasted it live on a hyperlocal FM station. Audio archive available at [Audio archive available at https://goo.gl/nj2CEW](https://goo.gl/nj2CEW)

Memorandum

To: Montana Arts Council Members
From: Tracy Linder | Chair, Strategic Investment Grants Committee
RE: Strategic Investment Grants

The Strategic Investment Grant (SIG) program provides up to \$1,000 in matching funds to professional artists, nonprofit 501(c)(3) arts organizations, and Preschool to Grade 12 teachers for:

- Professional Development
- Market Expansion
- Public Outreach Arts Activities
- Challenges and Emergencies

Guidelines are available on the [MAC website](http://art.mt.gov/sig). (art.mt.gov/sig) Applications are accepted with a monthly deadline. Funding recommendations are made by the SIG Committee based on the application meeting the grant criteria. Applications do not compete with each other for funding.

The SIG Committee is currently comprised of Council members Angella Ahn, Liz Albers, Sarah Calhoun, Tom Cordingley, and Jay Pyette. The committee meets monthly by conference call to review applications.

The attached list of applications for ratification is from May 2021 to November 2021. To date, for FY2022, 27 artists and organizations have applied and 16 have been funded. \$26,462 in funding has been requested and \$14,698 has been awarded.



Louis Still Smoking's "Chief Mountain," from the Confluence—Indigenous Artists exhibition at the Myrna Loy's Jailhouse Gallery in Helena.

FY2022 (Project End Dates Between July 1, 2021-June 30, 2022)

Individual/Organization	Project Title	City	Request	Award
Isabell Dotts*	Native Arts & Craft	Box Elder	\$2,500	\$0
Sarah Nesci*	Glass Transfer Station Mural	Missoula	\$1,000	\$1,000
Susan Morgan	CD Release Party	Missoula	\$1,000	\$0
Kain Brauneis*	The Garage	Missoula	\$1,000	\$0
Mountain Time Arts	Yellowstone Reconsidered	Bozeman	\$1,000	\$1,000
Michelle Luke	The Right Tools for the Job	Kalispell	\$1,000	\$1,000
Flathead Celtic Festival	Flathead Celtic Festival	Kalispell	\$1,000	\$0
Michelle Postma*	The Garage	Missoula	\$1,000	\$1,000
Great Plains Dinosaur Museum	Past & Present: The Colorful World of Dinosaurs	Malta	\$964	\$0
Alyssandra Tobin*	Put eyes on Me Not Like a Curse: Poems	Missoula	\$123	\$123
Roots in the Sky, NFP*	Earth Tomes	Bozeman	\$975	\$975
Kirsten Kainz*	Greatest Show on Earth	Belgrade	\$1,000	\$0
Drumlummon Institute*	Confluence - Indigenous Art Exhibit	Helena	\$1,000	\$1,000
Alana Waksman	We Burn Like This - Sales & Distribution	Billings	\$1,000	\$1,000
Arts & Above	Arts & Above "Where the Wild Things Move" Summer Workshop and Performance	Missoula	\$1,000	\$1,000
Jesse Blumenthal*	Tricycle Forge Blacksmith School	Missoula	\$1,000	\$1,000
Experimental Theatre Cooperative	Last Chance New Play Fest	Clancy	\$1,000	\$1,000
George Holt*	Major Equipment Upgrade for George Holt, Master Saddle Maker	Dillon	\$1,000	\$1,000
Montana State Music Teachers Association	Montana State Music Teachers Association 2021 Fall Conference	Great Falls	\$1,000	\$1,000
Josh Hughes/Ingenium	Fists Over the Falls!	Great Falls	\$1,000	\$0
Kay Potter*	Market Expansion for Live Wedding Painting	Livingston	\$1,000	\$1,000
Mission Valley Friends of the Arts	No Coward's Epitaph	Polson	\$1,000	\$1,000
Melissa DiNino*	With Silence Comes the Sight	Bozeman	\$1,000	\$0
Alyx Chandler*	Manuscript Submission "The End of An Animal"	Missoula	\$300	\$0
Alyssa Roggow*	Viola Lessons	Great Falls	\$600	\$600
Coco Costigan-Daniels*	Wall Art	Bozeman	\$1,000	\$0
Kevin Schwarting*	Building Flat Top Instruments as a Career Apprenticeship with Master Luthier, Dan Roberts	Bozeman	\$1,000	\$1,000
		Total	\$26,462	\$15,698
<i>* Denotes first time SIG applicant</i>				

Memorandum

To: Montana Arts Council Members

From: Jay Pyette, Chair

RE: Percent for Art Project: MSU-Billings Life Science Building Renovation + Expansion

The 48th Montana State Legislature established the Percent for Art program in 1983, "in recognition of its responsibility to create a more humane environment of distinction, enjoyment, and pride for all its citizens and in recognition that public art is a resource that stimulates the vitality and economy of the state's communities and provides opportunity for artists and other skilled workers to practice their crafts, declares that a portion of the funds for the construction or renovation of appropriate state buildings be allocated for the acquisition of works of art for such buildings."

The Montana Arts Council was designated to oversee the selection, procurement, and installation of the artwork. MCA 22-2-406 dictates the voting members, the use of funds, and the role of MAC.

MSU-Billings Life Science Building Renovation + Expansion

The Life Sciences Building is three buildings combined onto one large functioning edifice for the MSU-B life and health science programs. Classrooms, laboratories, an auditorium, and offices combine to create an environment for learning and progressing through a college experience. Art is desired to highlight building elements or to tell a story with sciences as a theme. The Life Sciences Building is designed by Architect Mike Dowling of Dowling Architects. The project lead is Architect William Grant at Dowling Architects.

This project was originally funded by the Legislature in 2013 and put on hold by the Department of Administration due to fund matching issues until now.

Committee

The three voting members on the committee are the architect, a representative of the building and an artist from the community. MAC selects a chair from its members who (ideally) represents the region where the project takes place. MAC administers the process and assists the committee with guideline design, press, artwork review process, contracting, procurement, accessibility, signage, communications, and other aspects of the project.

The committee for this project is:

Bill Grant, Architect, Dowling Architects

Sean Sauers, Artist, owner Kirk's Grocery

Kurt Toenjes, Dean of the College of Allied Health Professions and Science

Jay Pyette, MAC Chair (non-voting)

Artwork Recommendations

The following recommendations total a \$22,100 artwork budget. This is slightly over the \$20,000 artwork budget originally projected. Based on the available administrative budget and the current actual costs of this project including the use of a MAC staff person (versus a contractor) and all meetings to date using online technology, there is adequate budget for the artwork. The Council will review the artwork and ratify the recommendations of the committee at the December 2021 meeting.

Eleanor Guerrero, Red Lodge, *Spirit Grizzly*, 40" x 30", oil, \$5,500

Jodi Lightner, Billings, *Proposed Stairwell Commission* (2 works), Two 8'-12', ink, acrylic, oil paint, \$9,000

Rosella Mosteller, Kalispell, *Burned Out I, Burned Out II, Burned Out III* (2 works), 17" x 13" each, archival black and white photograph, portrait framed with museum glass, \$1,350

Cheryl Safren, Valley Stream, NY, *Follicle*, 26.5" x 38.5", chemistry on copper (\$600), \$1,750, *includes crate, shipping, p/h, signage, install, travel

Diane Whitehead, Ovando, *Big Bear*, 48" x 60", oil, \$4,500



Eleanor Guerrero, Red Lodge
Spirit Grizzly
40" x 30"
Oil
2021
\$5,500



Jodi Lightner, Billings
Sample Work Images for Proposed Stairwell Commission
Range 8'-12'
2 tall scroll-like drawings in the stairwell spaces
Ink, acrylic, oil paint
2021
\$9,000



Rosella Mosteller, Kalispell
 Burned Out I, Burned Out II, Burned Out III
 17" x 13"
 Archival black and white photograph, portrait framed with museum glass
 \$1350 (\$450 * 3)



Cheryl Safren, Valley Stream, New York
 Follicle
 26.5" x 38.5"
 Chemistry on copper
 2009
 (200 for crate, 100 for shipping, 50 for packing and handling, 50 for signage, 100 for installation with security hangers @ \$100 per hour, rt air, 6 taxis, motel, food)
 \$600 Follicle copper panel artwork \$1750 Price total



Diane Whitehead, Ovando
 Big Bear
 48" x 60"
 Oil
 2020
 \$4500

Memorandum

To: Montana Arts Council Members
From: Tom Cordingley | Chair
RE: Percent for Art Project: Southwest Montana Veteran’s Home, Butte

The 48th Montana State Legislature established the Percent for Art program in 1983, “in recognition of its responsibility to create a more humane environment of distinction, enjoyment, and pride for all its citizens and in recognition that public art is a resource that stimulates the vitality and economy of the state’s communities and provides opportunity for artists and other skilled workers to practice their crafts, declares that a portion of the funds for the construction or renovation of appropriate state buildings be allocated for the acquisition of works of art for such buildings.”

The Montana Arts Council was designated to oversee the selection, procurement and installation of the artwork. MCA 22-2-406 dictates the voting members, the use of funds, and the role of MAC.

The Southwest Montana Veteran’s Home in Butte was one of three projects that came out of the 2019 legislature. The original call for artwork during the early part of the pandemic was not successful. After revising the deadline, 34 artists submitted multiple works for this project and the artwork budget of \$40,000.

We were able to visit the site in-person on May 4 and meet with the committee to prioritize artwork sites. The committee determined multiple works in a combination of locations was the priority. MAC staff received guidance from facility staff on cleaning and sanitizing requirements for some po-



Architectural rendering of the Southwest Montana Veterans Home in Butte

tential sites and reached out to artists to determine what artwork might be appropriate specifically for those sites. Scheduling conflicts and committee member unavailability has been an issue. The statute defines the voting members and it would be difficult to change members at this time.

The committee will meet again by Zoom to make artwork selections and determine the installation schedule.

Memorandum

To: Montana Arts Council Members
From: Tracy Linder | Chair
RE: Percent for Art Project: MSU-Bozeman Romney Hall Renovation

Since the June 2021 meeting, artwork for the Romney Hall Percent for art project at MSU-Bozeman has been installed by Zuzana Drobnik, Marsha Karle, Alan McNeil, Kathy Schmidt, Barb Schwarz Karst, and Hanna Uhde. Dana Boussard, Brian Langeliers and Sigrid Mabel will install their artworks before classes begin in January 2022.

Eric and Kristin spent a day with installing artists in October and attended the grand opening on November 12th.

With much of the installation being provided by the general contractor and most meetings happening online, there may be administrative funds that can be allocated to additional artwork and the committee will be reconvened if needed.

The original Romney Hall opened in 1923 as MSU's fitness facility when student enrollment was approximately 600. Current enrollment this fall is 16,841. With this renovation, there are now over 1,000 classroom seats available in addition to offices and program space for the Writing Center, Math Center, Veterans Center and Office of Disability Services.



Alan McNeil's "Downtown" being installed at Romney Hall.

The 48th Montana State Legislature established the Percent for Art program in 1983, "in recognition of its responsibility to create a more humane environment of distinction, enjoyment, and pride for all its citizens and in recognition that public art is a resource that stimulates the vitality and economy of the state's communities and provides opportunity for artists and other skilled workers to practice their crafts, declares that a portion of the funds for the construction or renovation of appropriate state buildings be allocated for the acquisition of works of art for such buildings."

The Montana Arts Council was designated to oversee the selection, procurement and installation of the artwork. MCA 22-2-406 dictates the voting members, the use of funds, and the role of MAC.



Barb Schwarz Karst's Copper King's Throne: Stewart Mine," newly installed on Romney Hall's renovated third floor.

Kathryn Schmidt preparing her painting "We Would Not Ask for Language" for installation in Romney Hall's new lower level study area.



Memorandum

To: Montana Arts Council Members
From: Renée Westlake | Committee Chair
RE: Strategic Planning Update

The Strategic Planning Committee includes Jay Pyette and Liz Albers. The Committee met on November 16, 2021, with Tatiana Gant, Kristin Burgoyne, and Eric Heidle. Following this memo is the draft bridge plan that has been developed. There will be time to comment, reflect, and refine this draft plan in our December meeting, which will be shared as an addendum prior to the meeting. My intent is for the Council to vote to adopt the plan after our discussion. Following the adoption of the bridge plan, the committee will work with the staff to formulate credible and measurable goals and objectives, which staff will apply across grants, programs, and services.

In the June 2021 meeting, The committee presented the intent for MAC to develop a short-term plan, often called a bridge plan, to focus our intent as we respond to the pandemic and aftermath. The concept of a bridge plan is new to many of us, and Tatiana Gant has been gathering information on this format, as well as bridge plans being implemented in other state arts agencies.

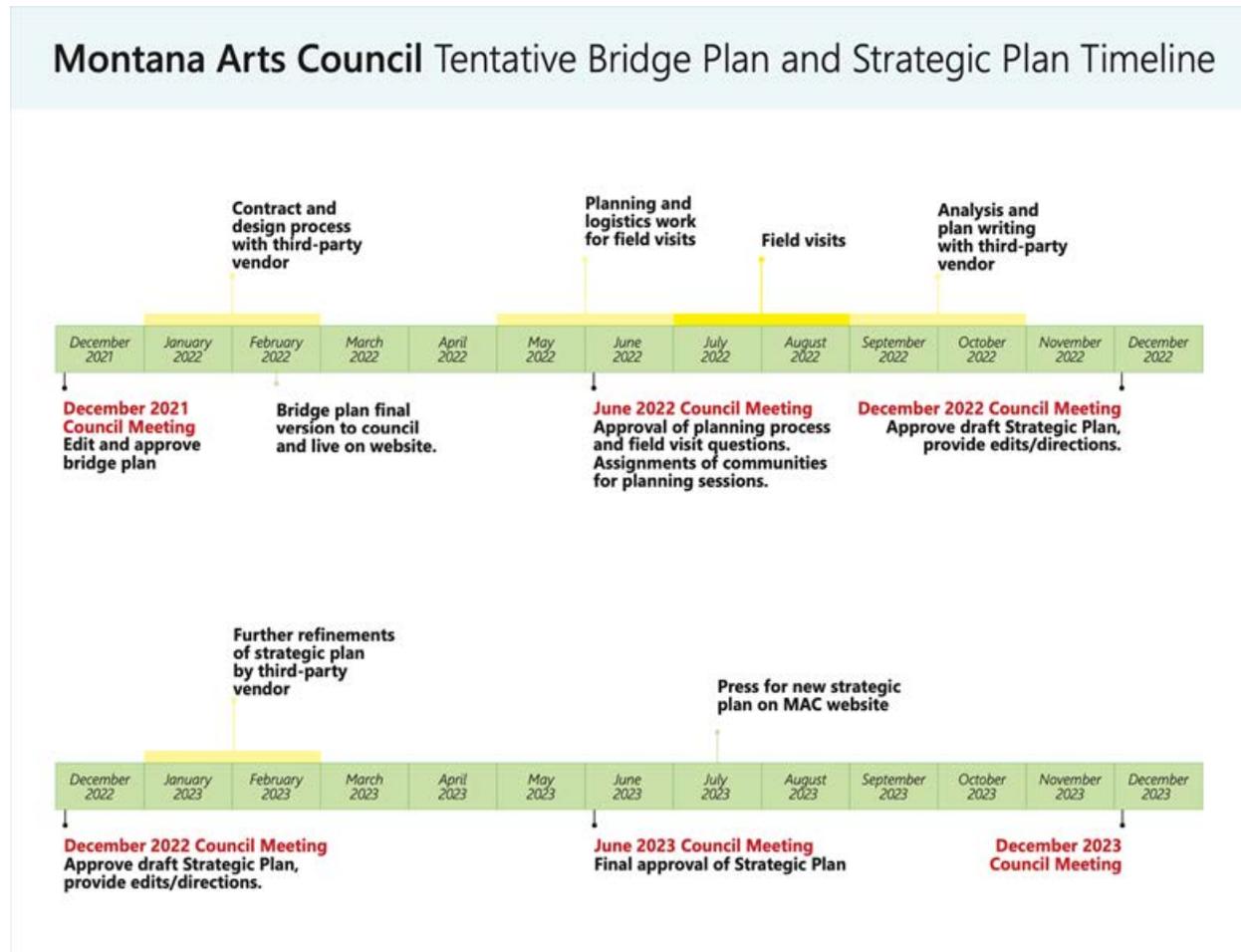
What the heck is the bridge plan?

- It is a *Strategy* roadmap
- It is a *Link* between strategy and execution
- It allows us to *Visualize* key outcomes
- It is *Delivered* over a particular time horizon
- It enables us to *Achieve* MAC's Strategic Vision

Prior to the November committee meeting, staff shared notes from staff planning sessions led by Kristin Burgoyne, and refined by Eric Heidle. The committee is mindful that the bridge plan needs to identify and respond to the current opportunities and challenges to make the best use of the resources available.

The bridge plan will serve as a guide during this period of pandemic recovery. Believing that travel and face-to-face engagement will be possible, MAC will hopefully be able to engage in traditional planning processes, the timeline below illustrates key markers in how the committee will move into developing a long-term plan.

Sample Timeline



As we move into the next stages, the committee carries the lessons we’ve learned in trying to plan for the future in a period of uncertainty. We’ll do this informed by the insight gained through the previous RFP process, and will prioritize utilizing staff and Council as much as practical in the field work. We will also be sensitive to the fact that technology is not a viable option for many Montanans, and will prioritize in-person meetings in locations where internet access is most limited. The committee believes that a neutral voice is needed to translate the information gathered and intends to engage with a consultant for the development and refinement of the next long-term plan.

This committee benefits from the breadth of planning experiences of its members. We are energized by the opportunity to re-examine MAC’s purpose, values, and goals as we envision its future.

Montana Arts Council 2022 Adaptive Plan

Current Mission: *The Montana Arts Council is the agency of state government established to develop the creative potential of all Montanans, advance education, spur economic vibrancy, and revitalize communities through involvement in the arts*

Current Vision: *Montana will be known far and wide as “The Land of Creativity”, where the arts are essential to the creativity, imagination and entrepreneurship that make Big Sky Country the very best place on earth to live, learn, work, and play.*

Purpose:

MAC’s 2022 Adaptive Plan will set the priorities for grants, programs, and services in the transition from relief to recovery, while staying focused on its mission.

Process:

The information referenced in the development of the MAC 2022 Adaptive Plan was gleaned from CARES Act applications and final reports, informal conversations with the field, and observations by Council and staff. Consistent themes were evident, and this plan authorizes MAC to pursue strategic footing as we support the cultural sector towards recovery.

Montana is unique in its cultural and philanthropic landscapes and while national examples were considered, this plan is reflective of what is appropriate for Montana.

Priorities:

- EQUITY
 - *Create a focus on smaller organizations. Consider solutions to funding gaps for grantees due to organizational size; issues of scale and equity, dollar amounts (Does a dollar invested in Missoula have the same impact as a dollar invested in Miles City or Philipsburg?)*
 - *Every region, organization, and artist must have the ability to acquire resources to rebuild.*
 - *Pre-pandemic financial information cannot inform future support. The impact of the investment will be the key factor in funding decisions.*
- ACCESS
 - *Every region and community needs culture to recover and rebuild. Resources will be targeted to specifically include those that have been historically underserved, and to preserve what is at risk of being lost.*
 - *Create a focus on Native and rural populations, facilitating technology (or lack of technology) needs.*
- CONNECT
 - *Understand that financial resources are limited. Prioritize time to engage statewide and regional networks for the mutual benefit of artists, organizations, and communities.*
 - *Evaluate input from key stakeholder interviews: staff, Council, grantee comments, and MAC response to COVID.*
 - *Further connect with non-arts organizations providing arts programming, and community projects that involve the arts. Connect with Montanans as audiences and participants in the arts.*

Memorandum

To: Montana Arts Council Members
From: Cyndy Andrus | Chair
RE: Upcoming Council Meetings

The ability for MAC to transfer the last three meetings to a virtual platform kept us in touch, yet we missed the connections that we build when we are together and when we visit communities. With this December meeting, we are optimistic that we can reinstate in-person meetings. The planning window for in-person meetings is longer, and action at this meeting will allow the FY 2022 budget to be adjusted appropriately and support the development of the FY 2023 budget.

This memo details the conditions and considerations that inform the following recommendations:

- Holding the June 2022 meeting in Whitefish
- Holding the December 2022 meeting in Helena
- Holding the June 2023 meeting in Glasgow

Additionally, there is a request to adjust the June meeting dates due to staff conflicts over the next six years. There is a precedent for this when the June 2018 meeting moved a week later to accommodate a staff conflict.

Consideration was given to moving the meetings to earlier in May. An earlier meeting (May) will have a less accurate fiscal year-end budget report and will necessitate the adjustment of grant and program deadlines to have recommendations prepared for Council approval.

A meeting date later in June would provide a more up-to date fiscal year-end report. Staff will need to adjust the notification processes for grants and programs with a July 1 start date. This can be handled with few disruptions to applicants.

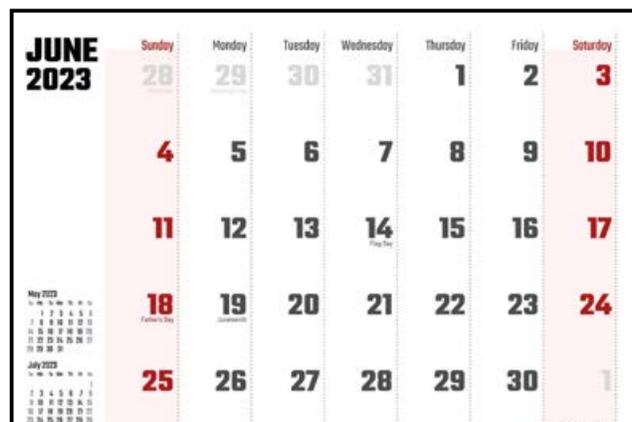
A May and June calendar for the next two years is at the bottom of this memo.

Recommendations to meet in Whitefish in June 2022 and Glasgow in June 2023 are based on the Councils' previous decisions to meet in these locations. In both instances, planning had begun, and the pandemic necessitated the meetings taking place virtually. Maintaining these locations reduces some research and planning time. The recommendation to hold the December 2022 meeting in Helena is in anticipation of a Governor's Arts Awards ceremony. At the bottom of this memo is the history of meeting locations from the past ten years.

Past Montana Arts Council Meeting Dates

Month	Year	Location
December	2021	Helena
June	2021	Online Zoom
December	2020	Online Zoom
June	2020	Online Zoom
December	2019	Billings
June	2019	Lewistown
December	2018	Helena
June	2018	Bozeman
December	2017	Helena
June	2017	Red Lodge
December	2016	Helena
June	2016	Havre
December	2015	Helena
June	2015	Helena
December	2014	Helena
June	2014	Hamilton
December	2013	Helena
June	2013	Livingston
December	2012	Helena
June	2012	Dillon
December	2011	Helena
June	2011	Polson-Pablo

May-June Calendars for 2022 and 2023



Memorandum

To: Montana Arts Council Members
From: JP Gabriel | Chair, Governor's Arts Award Committee
RE: Governor's Arts Awards Update

The Governor's Arts Awards (GAA) Committee for the next award year was formed at the June 2021 meeting and includes Angella Ahn, Wylie Gustafson, and Steve Zabel. Angella and I served on the committee in the last cycle, and I'm glad that we can carry forward what we learned.

The committee is staffed by Kristin Han Burgoyne and Ginny Newman. They have prepared and updated the materials and the committee will be meeting to review and approve the process. They are prepared for nominations to open in December followed by announcements in the State of the Arts, in eblasts, and on social media.



Interviewing Willem Volkersz in his home studio near Bozeman, Montana.

The process to have nominators completed a web-based form has been successful in engaging more people, and we hope to see even more submissions.

At the June 2022 meeting, the council will vote on the honorees to be presented to the Governor. The Governor will make final decisions and an update will be provided to the Council. I hope that we will be able to gather and celebrate the honorees in person.

The committee and staff have pivoted to give the honorees from the last cycle something close to the recognition they deserve. The Council has discussed incorporating video into the ceremony, and the pandemic provided the opportunity to make video the central component. I have worked with Eric Heidle to capture some of what was lost because of the canceled ceremony. Together we have videotaped all but one honoree talking about their careers and what the distinction means to them. These sessions included the chance for them to view their nominators discussing why they are deserving of the honor.

I've enjoyed sharing my skills and am impressed by expertise that Eric possesses. He's so good at what he does, and he will be great for the Council. We've learned a lot in the process, and I'm looking forward to seeing his final product.

Memorandum

To: Montana Arts Council Members
From: Cyndy Andrus | Chair, Poet Laureate Committee
RE: Poet Laureate Update

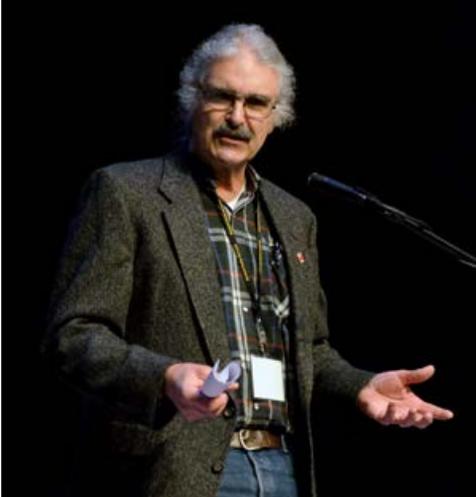
Governor Gianforte selected Mark Gibbons as the Montana Poet Laureate from the list of three candidates that the Council approved at the June 2021 meeting, including Chris Dombrowski and Chris LaTray.

Tatiana Gant and Eric Heidle worked with Brooke Stroyke in the Governor’s Office to coordinate the public announcement. The Governor contacted Mark Gibbons by phone on August 25, 2021, and issued a press release the same day. MAC’s press release, with more on Mark’s career, followed on August 31, 2021. MAC offered congratulations on its social media platforms, which were well received, and broadly shared.

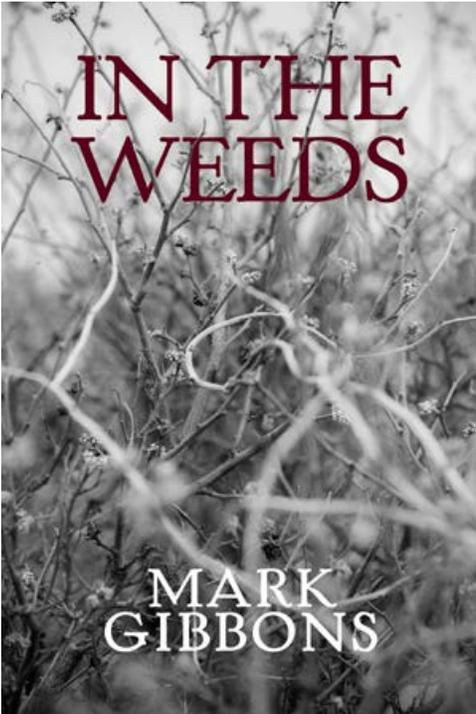
The Spring 2021 issue of *State of the Arts (SOA)* included a feature on Mark, and he will have the opportunity to submit a contribution for each issue of *SOA* during his two-year term. MAC staff is working with Mark to identify other ways to support his vision for his tenure. The Montana Poet Laureate also benefits from being featured by Humanities Montana in their Montana Conversations program. With Humanities support Mark has initiated a series of video interviews of Montana poets of significance. Mark will not begin to make in-person presentations or travel outside of his community until he feels that the health risks are reduced.

The Poet Laureate Committee, which includes Sean Chandler and Renée Westlake, had identified several possibilities for promoting both Mark and the position of Montana Poet Laureate. The pandemic continues to present some barriers, and staff determined that a ceremony will not be possible for this term. They are working to realize plans to make Mark’s poetry available to the public through postcards and prints, introducing a collaboration with visual artists.

I am happy to share more at the meeting.



Poet Laureate Mark Gibbons.



Mark Gibbons’ newest collection of poetry, *In the Weeds*.

Memorandum

To: Cyndy Andrus | Chair
From: Tatiana Gant | Executive Director
Re: Council Committee Appointments

The Council's service on committees, both standing and ad-hoc, is beneficial to staff and the on-going development of programs. In the December 2022 meeting, I ask that we revisit committee appointments and present the opportunity for members to engage in committee service. Below are committee descriptions and the assignments as of the June 2021 meeting.

Executive Committee

The Executive Committee is set in MCA 22-2-104 and is comprised of the Chair, the Vice-Chair, and three additional Council members. The Executive Committee provides oversight to finances and operations. The Committee meets four times per year and as needed.

Members: Cyndy Andrus, Chair
 Tom Cordingley, Vice-Chair
 Sean Chandler
 Jay Pyette
 Renée Westlake
 Staffed by Tatiana Gant

Strategic Investment Grants

The Strategic Planning Committee (SIG) provides oversight of the SIG grant program. Duties include reviewing applications submitted, developing funding decisions, and guiding program revisions. The Committee meets monthly by conference call to review less than ten applications, generally within an hour. Additional calls are scheduled as needed.

Members: Tracy Linder, Chair
 Angella Ahn
 Liz Albers
 Tom Cordingley
 Sarah Calhoun
 Jay Pyette
 Staffed by Brian Moody

Arts Education Committee

The Arts Education Committee provides guidance in program development, participates in the review process, reaches out to educational entities, and represents MAC at education events. This Committee meets as needed, generally four times per year.

Members: Angella Ahn, Chair
 Sean Chandler
 Corky Clairmont
 Linda Netschert
 Renée Westlake
 Staffed by Monica Grable

Governor's Arts Awards 2022

The Governor's Arts Award (GAA) Committee provides oversight to selecting and recognizing GAA honorees. The Committee generally meets up to six times to advise on the process and develop the slate of recommendations presented to the Council. Honorees are announced in even-numbered years.

Members: JP Gabriel, Chair
Angella Ahn
Wylie Gustafson
Steve Zabel
Staffed by Kristin Han Burgoyne

Poet Laureate 2021

The Poet Laureate Committee provides oversight in identifying recommendations to the Governor in compliance with MCA 2-15-242. The Committee generally meets up to six times to advise on the process and develop the slate of recommendations for the Council to authorize. The Governor announces the Poet Laureate in August of odd-numbered years.

Members: Cyndy Andrus, Chair
Sean Chandler
Renée Westlake
Staffed by Tatiana Gant

Strategic Planning Committee

The Strategic Planning Committee oversees and contributes to the design and development of the strategic plan. Committee business takes place over email and by conference call. There is the potential of travel, dependent on the data collecting processes implemented. The number of meetings is dependent on the tasks at hand and generally engages the Committee over 18 months.

Members: Renée Westlake, Chair
Liz Albers
Jay Pyette
Staffed by Tatiana Gant

Percent for Art Chair

MAC works in coordination with the Department of Administration to implement the Percent for Art Program, which places artwork in public buildings. The appointed Chair for each project will run the public meetings, monitor the process, and present the selected artwork to the Council for approval. Meetings take place over a conference call and in person. The number of meetings varies by the project, and service can range from 6 months to over a year.

Current Projects: Tracy Linder, MSU-Bozeman Romney Hall Renovation
Tom Cordingley, Southwest Montana Veterans Home
Jay Pyette, MSU-Billings Life Science Building Renovation
Corky Clairmont, Butte National Guard Readiness Center (pending)
Staffed by Kristin Han Burgoyne

The Mavericks' Eddie Perez helps celebrate 2021's return of the Red Ants Pants Music Festival in White Sulphur Springs.



Staff Reports

Memorandum

To: Montana Arts Council Members
From: Jenifer Alger | Chief Financial Officer
RE: December 2021 Staff Report

American Rescue Plan Act (ARPA)

The amount allocated to MAC is \$754,500. This amount was amended into our FY 2021 NEA Partnership award, and we have until December 31, 2022, to spend the funds. As of this report no funds have been spent.

FY 2020 and 2021 Financial Compliance Audit

The Legislative Audit Division (LAD) will be starting their financial compliance audit of our FY 2020 and 2021 records this coming winter/spring. We may have the final audit report by the June 2022 meeting.

Terry Atwood CPA reviewed a sampling of our FY 2021 financials at the end of October. All the items he found could be explained and with additional information provided would have resulted in no audit findings. Keep in mind that Terry only reviews our internal controls as they apply to making payments, deposits, and general ledger adjustments. He does not review programs of if MAC is following Montana laws and codes.

We have an audit recommendation from the previous audit that Kristin and I (mostly Kristin) are currently working on. MAC is missing some administrative rules related to local support, matching requirements, application procedures and disbursement of funds regarding the Cultural Trust. Per statute 22-2-303 MCA, we are required to create rules for these areas within the Cultural and Aesthetic Projects laws.

Kristin and I both took the Professional Development Center's Writing Administrative Rules of Montana training in mid-October. We hope to have a timeline and the rough draft of the rules started by the time the auditors arrive to show we are working on being compliant with the law.

Training

- June/July 2021 – Governmental Accounting Standards Board (GASB) Lease Payable Training – this affects the way we record expenses for our copier and building leases.
- September 2021 – Montana Nonprofit Association virtual conference. I was only able to attend 2-3 sessions. One I attended was regarding employee handbooks. I was able to take away a few ideas for our next update to MAC's handbook.
- October 2021 – Writing Administrative Rules of Montana Training
- October 2021 – COVID Rapid Testing training and reporting. The benefit of having this training is so staff can be tested anytime to reduce time in quarantine due to possible exposure.

Memorandum

To: Montana Arts Council Members
From: Monica Grable | Arts Education Director
RE: December 2021 Staff Report

Artists in Schools and Communities (AISC)

The current program year for AISC continues to include a number of prior year projects that were delayed or reconfigured due to the ongoing impacts of the COVID-19 pandemic, though most of those will have wrapped up by early December. Of the 27 grants awarded through the FY22 AISC Residencies process this past spring, all or most are underway and represent some of the most thoughtfully planned arts education projects I've seen in my time on staff. As of this writing, a second round of FY22 AISC grants is being planned for, allowing us to support projects that did not make the spring deadline. This upcoming call for applications will open prior to the December Council meeting and be reviewed by the Council's Education Committee. A fresh slate of FY23 AISC opportunities will be announced in January, with subsequent application deadlines and review processes taking place throughout the spring.

Education Committee of the Council

Following new appointments to the Education Committee at the June Council meeting, the work of the committee will begin in earnest with upcoming AISC grant cycles. The newly opened Artists in Schools and Communities FY22 AISC Experiences grant process will accept applications under two deadlines—December and March—and will continue into the next fiscal year. In addition to serving as reviewers for these grant rounds, the committee will engage in discussions to fine tune FY23 AISC grant processes and set goals for future Arts Education work by the agency. Serving on the committee are Angella Ahn, chair, Sean Chandler, Corky Clairmont, Linda Netschert and Renee Westlake.

Leveraging State Investments in Creative Aging (LSICA)

NASAA's Leveraging State Investments in Creative Aging (LSICA) grant program, designed in partnership with Aroha Philanthropies to support new or existing Creative Aging initiatives, is supporting our agency's work this fiscal year through a \$23,000 planning grant. In August, following several months of design work, our project launched with a three-part series led by Lifetime Arts that provided foundational learning on the topic of Creative Aging for a mixed cohort of 25 participants. Of those engaged in these learning sessions, many emerged to become candidates to partner with us further. The primary intentions of our yearlong project are:

- To engage a diverse array of statewide participants in learning about the Creative Aging field,
- to create partnerships around this work, and
- to bring together a group of advisors to inform the development of a framework that will ultimately serve as guidance for the advancement of Creative Aging programming in our state

In early December, an advisory group of stakeholders will come together for the first of five online sessions that will look at the status of Creative Aging work in our state and will delve deeper into specific topics in Creative Aging and into needs assessment work. From there, in-person work sessions will take place to solidify findings and compile resources that will be included in the final work product, a Framework for Creative Aging Programs in Montana. To date, Cyndy Andrus, Rita Collins, Dominic Farrenkopf, Amelia Kim, Caroline Patterson, and David Spear have agreed to serve on the Creative Aging advisory group, with an additional three members to be confirmed, rounding the number of advisors to nine.

Among the many beneficial aspects of this planning year has been that NASAA has developed a cohort of all grant recipients; as such, we have participated in quarterly meetings where guest speakers have shared innovative approaches to Creative Aging work and where my national colleagues have shared updates on their projects.

Montana Artrepreneur Program (MAP)

In August, eight new participants were invited into a fall cohort led by veteran MAP coach Liz Chappie-Zoller. Taking place over four weekends at her studio in Three Forks, and through interim hybrid sessions, the current cohort will conclude its course work in mid-December. This cohort represents my first opportunity as MAP director to participate in the program firsthand, already an invaluable experience in providing insight toward improvements for the program and in the ways I can best support artists on their programmatic journey. Discussions on these program improvements have taken place with Liz already, together with the collaborative formation of ideas for training new coaches, an important long term sustainability issue for MAP.



Claire Schabacker, a participant in this year's Montana Artrepreneur Program led by MAP coach Liz Chappie-Zoller, describes work in progress.

Montana Teacher Leaders in the Arts (MTLA)

Largely on hiatus over last year, I am currently in planning mode with Stephanie Swigart of the Office of Public Instruction (OPI), our project partner, for a series of online gatherings that began with a virtual gathering of all four cohorts Nov. 9 and will include 4 virtual learning sessions January through April. This multi-year NEA grant funded project will conclude, in the summer of 2022, with an in-person four-day All-Cohort Summit at Salish Kootenai College.

NASAA Arts Education Working Group

I am currently in my second year of service to the Arts Education Working Group (AEWG), a cadre of state arts agency peers charged with guiding the direction of professional development opportunities for our network. The most time intensive piece of this work involves planning our annual professional development institute. As has been the case since its inception, this group has led the way in engaging our colleagues in topics of Diversity Equity Inclusion and Access (DEIA) and in advocating for arts education as central to learning.

This year's PDI guiding question was 'How can state arts agency arts education managers increase and sustain equitable access to arts education for all students in their states?' In support of that question, we invited a wide array of guest speakers, including Eddie Torres of Grantmakers in the Arts (GIA) and Indi McCCasey and Nina Woodruff-Walker of the Arts Education Alliance of the Bay Area, who were able to share current data and research findings, provide further context for our work, and engage in discussion with my fellow colleagues.

Participation in the AEWG over the past two years has been highly beneficial for me. Through my involvement I have deepened my understanding of cultural issues impacting access to arts learning and have increased my desire to lead on these issues. Moreover, the opportunities to learn from and be inspired by my peers go a long way toward sustaining me personally during what has been a uniquely challenging time.

Poetry Out Loud

2021-22 marks the 17th year of the Poetry Out Loud program nationally and in our state. This program is fantastic in its ability to engage a wide array of high school students in finding their voice through poetry recitation. Throughout the fall, teachers have been engaging their students in learning about poetry in their classrooms and in choosing poems from an online anthology that speak to them. As we move into late fall, school districts will be registering their intention to send students to one of seven regional events, including one virtual event designed to engage students competing on their own within an at-large district. These students will compete through video submissions first, then will advance to the at-large regional. A continued focus for me in this work is to further develop relationships with higher ed faculty who are instrumental in the outreach process and engaged in our regional events, as well as on encouraging and supporting participation from our tribal schools. This year's State Finals is scheduled, at least at present, as a return to an in-person event in Helena on March 5. Up to 21 students will compete to become the State Champion and represent Montana at the National Poetry Out Loud Finals in Washington D.C., April 25-27.



Belt High School's Hailey Gliko competing in this year's Poetry Out Loud.

Professional Development

Over the past six months, I have engaged in a multitude of virtual professional development opportunities, including NASAA's Creative Aging Institute in July, the Virtual Gathering of the Arts Education Partnership in early September, sessions presented through the Montana Nonprofit Association's annual conference in late September, the NASAA-led Professional Development Institute (PDI) for State Arts Agency Arts Education Directors spanning four days in October, and a number of webinars hosted by Foundant. Included in these many professional learning opportunities is an important continued focus on topics of diversity, equity, inclusion and accessibility—all personally meaningful for me and highly beneficial in driving our agency's work.

State of the Arts (SOA)

I continue to write and/or coordinate articles for the arts learning pages of the SOA, using the opportunity to highlight the great work happening in our state as well as to share updates on MAC programs, such as upcoming details related to Artists in Schools and Communities grant opportunities, Montana Artrepreneur Program highlights and Poetry Out Loud events and participation. In the upcoming issue, information related to our Creative Aging grant project will be shared, along with an article focused on teaching artistry in Montana.

Memorandum

To: Montana Arts Council Members
From: Kristin Han Burgoyne | Deputy Director
RE: December 2021 Staff Report

Programs

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 second year, FY 2021, is in process and payment for FY 2022 is ongoing. As anticipated, the continued impacts of the pandemic were evident in the annual reporting for FY 2021. We have also seen a moderate increase in extension requests and late reporting that is probably a result of pandemic burnout, fatigue, and staff turnover.



Sunburst Arts and Education

A small but significant win to report is that Sunburst Arts and Education, an organization in Eureka, was reinstated into the PVP program for FY22 after a hiatus during FY21 due to lack of paid professional staff. Their award amount is \$2,000 annually.

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 second year of the FY 2020 - FY 2021 grant cycle is complete, and the awards are closed. Funds for the first year of the FY 2022 – FY 2023 have been issued.

The **Cultural Trust** provides resources for the Cultural & Aesthetic Projects grant program. This is a legislatively established program in 22.2.3 of the Montana Code. Eighty-four applications were submitted for the FY 2022 - FY 2023 biennium and seventy-five were awarded funding by the Legislature. Awardees have received contracts and will be eligible for first payments in January 2022.

The **Cultural Trust Advisory Committee** will be seeking new members in the spring. Obligations of the four-year terms include attending a 2-day panel meeting in October of even-numbered years and reviewing up to 100 grant applications online in preparation. **If you know anyone who might be interested in serving on this committee, please let me know.**

Jenifer and I (mostly Jenifer) began working on a Cultural Trust Rules Revision project in October with training from the Professional Development Center's Writing Administrative Rules of Montana. We are working on the timeline and will be learning as we go. This project will clean up some of the rules language and address concerns identified in a previous audit. This will also build our skills and understanding of the process for any future rules revisions that could improve our service to the public.

A past category of the Cultural Trust was the **Cultural Trust Challenge Grants for Endowment**. No organization has received funds in this category since the late 1990's. Recently an organization reached out to reallocate their endowment to another similar organization as part of their process to disband. This resulted in some serious work with legal staff to determine the appropriate process since this hadn't happened before. I also researched past endowment recipients to determine if they were all still in existence or if there was a concern some may have inappropriately disbursed their endowment funds without MAC knowledge. MAC has now completed the appropriate due diligence to confirm all Challenge Grant for Endowment recipients are still in existence, and we have set up best practices for going forward.

The **Governor's Arts Awards** nomination process is preparing to launch. Ginny has translated the nomination form to the current state standard and simplified the instructions and process. Eric is planning an intense social media campaign to solicit nominations. I plan to continue my informal goal started in 2020 to build community by reaching out to all nominators and nominees in some personal way. The GAA Committee will present awardee recommendations to the full Council at the June meeting.

The **MSU-Billings Life Science Building Renovation + Expansion** committee met several times by Zoom since the last meeting to design the guidelines, determine priorities, and select artwork. This project was the last to launch of the three approved by the 2019 legislature. The committee was dedicated and focused and, in spite of a few challenges, kept to the detailed timeline they set for themselves. Details and images of the artwork selected by the committee are available in the memo included in the council book. Installation of the artwork will begin in mid-December. Kurt Toenjjes, Dean of the College of Allied Health Professions and Science, was on the selection committee and invites everyone to see the art in the renovated space.

The **MSU-Bozeman, Romney Hall Renovation** project is in the installation phase. Many thanks go to Swank Construction from Butte. Their team did a great job with the installation, including recommendations that improved the viewability and security of the artwork. The grand opening was held November 12th, and the building will be officially open for the spring semester in January 2022. We have learned to select alternate artwork should the project come in under budget, and on this project the alternates were purchased as part of the \$107,538 artwork budget. With much of the installation being provided by the general contractor and most meetings happening online, there may be administrative funds that can be allocated to additional artwork. I will be able to determine that budget in early 2022 and will reconvene the committee if needed.



The grand opening of Montana State University's Romney Hall.

The **Butte Southwest Montana Veterans Home** committee will meet again by Zoom to finalize artwork selections and determine the installation schedule. One of the voting members of the committee has been unavailable and this has impacted the selection process.

The **Butte Readiness Center** is a federal project and our role has not been established. If it moves forward, Corky Clairmont will be the chair.

Work continues to catalog past practices and determine future best practices for the Percent for Art program. A spreadsheet of all identified MAC-sponsored public artworks has been created and will be displayed on our website. We will be locating images for each artwork from a mixture of historical boxes and paper files, images archived only on CD, and digital images on the server. The number of contract and staff personnel that have worked on Percent for Art projects over the years creates an additional challenge as each had a unique system for cataloging and saving information. It isn't an urgent priority, but it will add depth and history to our website when it is complete and offer opportunities to re-engage with public art artists.

Work is complete on a guideline revision for the **Strategic Investment Grant** program. The needs of the constituency and the power of the technology have changed a lot since the last full revision in 2015. Brian added an applicant webinar and technical assistance to the **Artist Innovation Award** program. Applicants have mentioned they really appreciate the extra instruction and the sense of community that it creates. The program also benefited from Ginny's creation of a formalized panelist handbook that will be used across all programs and a much more robust panelist orientation process developed by Brian.



Cora Stegmann, left, and Martin Leibinger organized "Garage," an exhibition and participatory art-making space at the University of Montana's International House featuring works from artists around the globe. The exhibition was a SIG recipient.

Strategic Bridge Planning

Staff met informally several times and Eric formatted the information gathered. Work with the Strategic Planning Committee resulted in the memo and bridge plan included in the council book. The original strategic plan was developed by staff member Cinda Holt who retired in December 2018. The original plan spanned 2014-2019 and was extended through 2021. The bridge plan will allow MAC to address specific current topics and allow time to develop an extended plan for the future.

Network Building + Professional Development

At this point we all know the most uttered phrase of 2021 was, "Sorry, I think you are on mute..." and my professional development continues to reflect that reality.

I was invited to participate in a focus group in the National Endowment for Humanities (NEH) comprehensive site review of [Humanities Montana](#) in June. Every five years the NEH does a comprehensive review of Humanities Montana's programs, grants, and operations.

[Montana Nonprofit Association](#) presented another great online conference. The best part was the [awards ceremony](#) (possibly because it was edited by our own Eric Heidle).

Humanities Montana produced a live online ceremony for the Governor's Humanities Awards. There were some technical difficulties, but it was amazing to see so many important Montanans in the ceremony. [Humanities Montana Governor's Award Ceremony 2021 - YouTube](#)

[Deputy Directors and Grants Manager Peer Sessions](#), Online, every two months we meet online to discuss topics relevant to our groups such as transition planning, strategic planning, and guideline design. It builds a sense of community and provides resources.

[NASAA 2021 Learning Series](#), Online, NASAA. Convened virtually from March through October, the NASAA 2021 Learning Series on relevant topics including advocacy, economic recovery, and resilience.

[NASAA Anti-Bias Training for Executive Staff](#), Online, NASAA. A three-part training for deputy directors and executive directors that offers anti-bias fundamentals then focuses on leadership, reducing bias in supervision, and the creation of inclusive and equitable organizational cultures and systems.

[Preserve Montana Historic Preservation Armchair Chats](#), Online. This was a really great group of panelists (including Sarah Calhoun). These chats will be edited into podcasts for [46 North](#) and are completely worth a listen.

[Foundant Who's at the Table? Resilient Philanthropy Through Inclusive, Equitable Practice](#), Online. This is probably the best training I have attended to address equity and inclusiveness in rural areas. It was presented by Meshayla Cox from the Montana Racial Equity Project (based in Bozeman) and you can see the recording at the link in the title.

Memorandum

To: Montana Arts Council Members
From: Eric Heidle | Communication Director
RE: December 2021 Staff Report

Documenting the Arts

In June, I wrote about our initial forays out into the world as COVID restrictions and precautions eased. We conducted three of our interviews for the Governor's Arts Awards video project, meeting with Gordon McConnell, Patty Bergquist in Great Falls, and Becky Garland at Sculpture in the Wild in Lincoln. In these interviews we captured their reactions to being recognized by their peers for their contributions, but perhaps more importantly we recorded the stories of their careers, their visions for the arts in Montana, and where they see the future heading for creative people living and working in the Big Sky.

Since then, we've built on those efforts. In August JP Gabriel and I met with Willem Volkersz at his home and studio south of Bozeman. Unique among this year's GAA recipients, Willem brings an immigrant's perspective to the arts in the United States and Montana. Born in Holland just prior to the outbreak of World War II, Willem's early life was heavily influenced by the German occupation of his country and he spoke about this at some length. His extensive travels have also contributed to his work and teaching, and inevitably find their way into his large-scale pieces incorporating neon, painted surfaces, and found objects. Willem's observations on the state of the arts in Montana and his thoughts on where things are headed next were fascinating and insightful, and capturing him in his studio, surrounded by past and current work, provides great visual context for his impressive career.



Willem Volkersz at his studio.

Also in the Bozeman area, late last month I was invited by a friend to tour the home and studio of Frances Senska, one of the foundational figures of Montana's contemporary arts culture and the educator who saw Montana State University's School of Art transform from a basement studio in the home economics department at Herrick Hall into the nationally respected institution it's become. Frances' home and work were inseparable; her childhood in Cameroon with her missionary parents taught her how to make anything she needed and her skill is evident in every nook and cranny of her midcentury home. From the built-in furniture she designed to tabletops, wall coverings, drawer hardware and other details, Frances made the structure itself a creative statement.

And that's before we even look at the art. The Senska house is filled with hundreds of pieces of art, including Frances' own, the work of dozens of her students, and those of other prominent ceramic and visual artists. The adjoining studio where she created much of her life's work is still in use by the property's current owner, Shelburn Murray, who was Frances' student, collaborator, friend, and eventual caretaker. Small in space but prolific in output, the two kilns in the Senska studio have seldom been idle since the home was built. I filmed a conversation with Shelburn, ceramicist and MSU School of Art professor Josh DeWeese, and fellow ceramicist Stephanie Alexander as they

talked about the life of Frances and her partner Jessie Wilber, the arts community of Bozeman in the 50s and 60s, the creation of the Archie Bray Foundation, and other subjects of interest. Tales of world-renowned ceramic artist Peter Volkous essentially living in a broom closet in Herrick Hall and students getting more studio time by slipping in and out of windows were just a few of the gems they shared.



Shelburn Murray, owner of Frances Senska's home and studio, holds an urn made by Senska for use first as a cookie jar and, later, her ashes.

The result of the tour, for MAC, was the raw material of the filmed conversation and other footage which will find its way into an article for SOA's winter issue. But we'll also make the video available as an oral history of the early days of MSU's art school, the Bray, and the other exciting arts events happening in the latter half of the 20th century.

The State of *State of the Arts*

First-hand research has also been an important component of our ongoing refinement and evolution of our quarterly publication, *State of the Arts*. By getting into the field to chase down stories and themes from across Montana's physical and creative landscape, we're working to generate unique, original stories which provide fresh insights into what's happening in the arts right now. And as with the Senska studio tour, we're looking to capture, preserve, and bring back to life vital stories from Montana's cultural history to offer a better understanding of who we are as a cultural community.



A first edition of Julian Anderson's cocktail book, on the Montana Club bar where he held court.

To this end, I made the short trip across town to Helena's Montana Club to interview curator and historian Patty Dean about the club's legendary bartender Julian Anderson. A pivotal figure in the first half of the 20th century, Julian was a key member of the Helena social scene and an early innovator in cocktail culture; he became just the second African-American author to publish a book of cocktail recipes, and the book (still in print) provides a

valuable snapshot of Helena's cosmopolitan scene as it matured as our capital city. My story on Julian's life appeared in our fall issue.

I made one more fact-finding trip in this vein recently, traveling to the Flathead valley to find hand-made musical instruments and the people who build and care for them for an article devoted to our next issue's theme of craft and making. My first stop was to a cherry orchard on the east shore of Flathead Lake, where luthier Bruce Weber builds and repairs beautiful mandolins, banjos, and other stringed folk instruments. After a long career overseeing mandolin production for Gibson Guitar and later his own company, Bruce has slowed down a bit to work at the pace he wants to build a handful of high-end instruments each year while he tends his orchard—from which he's even harvesting wood for use in his work.



The 1876 Chickering & Sons piano.

A bit farther down the east shore I visited with Jan Nelson, whose home provides a setting for a remarkable concert grand piano which has been in her family since it was hand-made in 1876. Brought to Montana from Boston via rail, steamboat, and covered wagon, the piano spent many years in the Big Timber area before reaching Flathead Lake. In the last decade, in need of serious upkeep the piano was trucked to Portland, Oregon for a complete overhaul before re-

turning to Montana. Having traveled the length of the continent, the piano is ready to make beautiful music for another century and a half.

The final leg of the trip was a visit to the Drum Brothers in Arlee on the Flathead Indian Reservation. And though owners Matthew Marsolek and Tracy Topps do make instruments similar to Plains Indian-style traditional drums they use their own designs and process, and the inspiration for most of the instruments made in their small workshop comes from a bit farther west—West Africa, to be precise. Creating beautiful-sounding ashiko and dunun drums in a converted garage on their property, Tracy and Matthew add their own aesthetic and tonal perspective to each instrument, and conduct online classes via a small studio space there. During this visit, as well as those to Bruce Weber's mandolin studio and the Nelson piano, I photographed the instruments, their creators, and the studio spaces they're made in. I also recorded audio interviews at each site to capture their history and creative process.

Before visiting the Drum Brothers operation, I squeezed in a short side trip to the Miracle of America Museum in Polson. A massive collection of, well, everything, the museum is the brainchild of owner Gil Mangels, who's been collecting local history of all kinds for decades. In particular, he collects items related to Montana history, military memorabilia, automobiles and motorcycles—and buildings. Homesteaders' cabins, small post offices and other structures have been relocated to the museum's grounds, where they're preserved for future generations. I photographed much of the collection and created a special Veterans Day post for MAC's Facebook page centered on the museum's impressive roster of military items, many of which were donated by area families.

These forays into the corners of Montana will help us create better content for *State of the Arts*, as well as building a library of still photography, video, and audio interviews for future use by MAC and other Montana institutions to document the state's creative culture.

Percent for Art

Deputy Director Kristin Han Burgoyne and I made a field trip of a slightly different sort in early October to MSU-Bozeman’s Romney Hall, which is nearing completion after a lengthy renovation to turn the campus’ original gymnasium into lecture and office space. As part of Montana’s Percent for Art program, a portion of the renovation budget has been allocated for the purchase and installation of art for the hall’s common spaces. Kristin and I met with artists Kathryn Schmidt, Alan McNeil, and Barb Schwarz Karst as their work was installed. I documented the installation through photography and video, including exterior drone footage of the hall. These images and videos will help illustrate how Percent for Art works and what a completed project looks like in detail, and we hope to visit current Percent for Art sites as they’re completed to add to our archive.

Poet Laureate

At the tail end of my trip to the Flathead valley, I had the chance to meet with Montana’s new poet laureate, Mark Gibbons, at his Missoula home. The position of poet laureate offers many opportunities for outreach and advocacy, including a platform in *State of the Arts*. Mark and I discussed what he might write about for upcoming issues, and his first official contribution for Winter will include the vision for his tenure as well as a recently-completed poem which illuminates a bit of his creative process. We’re looking forward to Mark’s contributions to SOA as well as his other efforts as our poet laureate for the next two years.

Making Social Media More Social

When I started at MAC in September of 2020, I created about one Facebook post a day on average. Currently, we’re typically scheduling two or more a day, and there’s lots of additional material we could post if I wasn’t concerned with overwhelming our followers. This trend isn’t as much about me creating more posts over time as it is about there being so much more going on that’s worth posting about. I see this as a positive trend resulting from COVID restrictions easing since January, and a year’s worth of pent-up eagerness for events, engagement, and a return to normalcy. Exhibitions, performances, art fairs, classes, and other in-person events have rebounded from their low points in 2020, and the liveliness of online information and conversation suggests it’s a trend that will continue.

Engagement with our Facebook posts and overall page likes have trended upward since June at a modest pace in keeping with this increased volume of content. We’ve focused on using our Facebook page as a venue for announcing upcoming arts events, noting important milestones, and shining a light on all things arts- and pop culture-related, from the unusual to the interesting to the just-plain weird. Presenting our followers with a wide range of subjects, artistic disciplines, and geographic locations has helped keep our presence on the medium lively and engaging from day to day, and we’ll continue to embrace a broad definition of what constitutes “art” in our social media presence.



We also use the occasional comments we receive on given posts as a means of direct engagement, and these comments provide us with valuable feedback on what people are finding interesting. Generally we've received positive input from our followers, and many of them share relevant posts to their own pages or tag friends who they feel will find the content interesting.

One recent and thoughtful exchange came about when a photographer who follows our page sent a direct message to us via Facebook asking what our thinking is when we refer to Indigenous peoples as "our" Native American population. I hadn't considered that the wording might imply a sense of ownership in a negative or colonialist context; for me it was a way to ensure we're including tribal folks in our audience. But the conversation made me consider whether there's a way to reference Indigenous people that avoids the implication. I've occasionally referred to the state as "the place we now call Montana" in posts related to Indigenous issues as a means of acknowledging that native culture and history precedes statehood, and the commenter and I talked about that as well. It was a productive discussion, and it's helpful to have specific feedback and conversations from our social media audience to make sure we're representing everyone we serve in the best way possible.

We continue to use Instagram primarily as a MAC family album of sorts for occasional posts whose visual appeal takes full advantage of the platform. These posts tend to be less about promoting specific events, people, or trends, and more about the culture of the arts in general. For us, it's a place where we engage our followers with curated bursts of content rather than the more frequent daily doses of information we publish on Facebook.

Conferring with Colleagues

I recently took part in several conferences related to our work. The Montana Nonprofit Association's annual conference, conducted virtually in late September, provided meaningful insight into the work being done by many agencies of the type we serve. A number of the MNA conference's sessions which I attended addressed equity, access, diversity, and inclusion, as well as providing equal access for those with disabilities. These discussions were of value to me in evaluating how well we're representing everyone we serve, and refining the ways in which we're reaching out to them.

In mid-October MAC's executive director, Tatiana Gant, and I attended the Montana Art Gallery Directors Association's annual meeting and conference. For me, this was a great opportunity to meet face to face with many of the people I've been interacting with via email and phone since I joined MAC. As with the MNA conference, I was able to spend valuable time listening to the challenges and opportunities currently in front of those working for Montana's exhibition spaces, and the conference presented an excellent slate of presentations and panels. A common refrain I heard among attendees was "doing a lot with a little;" many of the people who staff our museums and galleries are currently wearing multiple hats due to the ongoing shortage of workers facing every industry as well as long-term budgetary issues. Despite this, most people I spoke with seemed energized about the reopening of venues in 2021 and new opportunities available for exhibitions and programming. The conference featured several excellent presentations, including a keynote panel addressing "dark heritage" sites: those places where death, suffering, and trauma



MAGDA conference panelists Rafael Chacon, Victoria C. Parker, and Maggy Rozycki Hiltner.

have taken place, and how we respond to and interpret them. It's a topic of immediate interest in Montana as the meaning and power of sites such as the Little Bighorn battlefield and the Bear Paw battlefield continue to evolve with our understanding of them. In another excellent presentation, the staff of the Holter Museum in Helena provided an excellent overview of its Healing Arts program, which makes artmaking materials available to patients and families at St. Peter's Hospital.

I participated in one other conference, as a panelist at the 2021 Montana Ambassadors' annual meeting in August. I appeared on a panel made up of communications and development professionals which addressed issues involving community development as an economic engine for attracting new business opportunities to Montana, and I provided a perspective on the value of the arts as a recruitment and retention tool for entrepreneurs and new arrivals to the state. The conference was well attended by many prominent leaders in Montana's economic development community as well as out-of-state Montana Ambassador representatives.

One of the people I connected with, Jason O'Neil, is the founder of Sidecar, a co-working space with locations in Helena and Missoula. Jason's currently working to transform the former Independent Record building in Helena's downtown into a dynamic, multi-use co-working facility with space for art and cultural events. His vision aligned well with our Fall *State of the Arts* issue's theme of "gathering and collecting," and I took the opportunity to interview him about his business model and the future of remote and co-working models for people in creative industries. The resulting article was a good means of talking about people working in fields we sometimes don't think about, such as videographers, graphic novelists, game designers, and marketing professionals.

I also had a great conversation with Allison Whitmer, the commissioner of the Montana Film Office, during the conference. The Film Office is the state agency which advocates for and facilitates film production in the state, and Allison has been a frequent contributor to *State of the Arts* as part of her mission. I spoke with her about ways we can help support her work, as well as other ways our agencies might collaborate more closely.

Building a Bridge Plan

Working with fellow MAC teammates, I've helped create a framework for our 2022 strategic bridge plan, designed in response to the disruption caused by the COVID pandemic. In concert with the Council, we'll be using the bridge plan to address our current strategic position and provide milestones to guide us through the next year as we create and implement our next long-term strategic plan. Because the pandemic led us to pivot from our normal course of operations and devote considerable resources to overseeing Montana's CARES relief funds for the arts, and because the effects of the pandemic can't be clearly seen as behind us at this point, a short-term bridge plan makes logical sense to allow us the flexibility to respond to unexpected needs while maintaining focus on our purpose.



Sharing Space, Gathering Talent

Co-working spaces are designed to get people together, cross-pollinate ideas, and create a sense of community. In Montana, these spaces are becoming a hot topic of conversation. In fact, the state's co-working industry is growing rapidly. In fact, the state's co-working industry is growing rapidly. In fact, the state's co-working industry is growing rapidly.

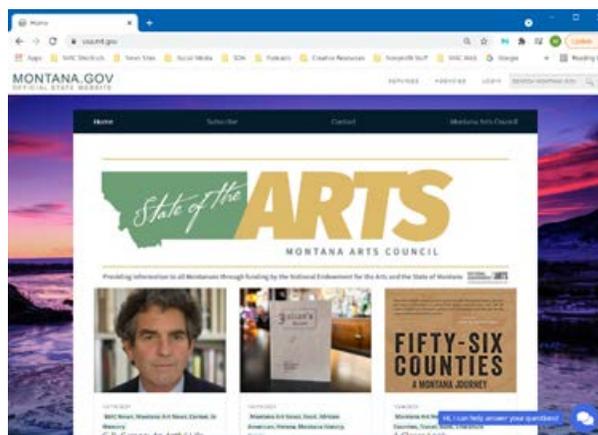
Sidecar's vision is to transform the former Independent Record newspaper building in Helena into a dynamic, multi-use co-working facility with space for art and cultural events. His vision aligned well with our Fall *State of the Arts* issue's theme of "gathering and collecting," and I took the opportunity to interview him about his business model and the future of remote and co-working models for people in creative industries.

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My piece on co-working spaces for creative professionals.

MAC's Web Presence

Following the migration earlier this year of our website to the state's new hosting and content management platform, Cascade, I've been updating content for the site on an ongoing basis. The migration gave us the opportunity to streamline and focus the content of art.mt.gov site-wide, as well as the chance to implement new features. One such update is our microsite, soa.mt.gov, a companion site to our main web presence. This microsite focuses exclusively on making select content from *State of the Arts* available as easily sharable web pages. For many, accessing *State of the Arts* as a PDF document is limiting, especially when viewed from smaller mobile devices. By displaying articles from the newspaper as single web pages, soa.mt.gov bypasses this issue, providing pages which load quickly and responsively to all devices. In addition, these articles are easy to share on Facebook and other social media sites, as their key images and content propagate automatically in new social media posts.



Our news microsite, soa.mt.gov, which allows us to share articles in social media-friendly formats.

We're also experimenting with ways to present photographic essays which expand on some of our *State of the Arts* articles, allowing readers to explore more visual content than the newspaper's limited real estate allows for. We've also added some video content, which is housed on MAC's YouTube channel, and we hope to add additional content from our research trips as it's edited for use on social media and other venues.

Keeping the Conversation Going

The elements of our communications efforts will continue to evolve along with our responses to the needs of Montana's arts community, but they all revolve around providing open dialogue, clear communication, and informative and timely information about our work. Getting out into Montana to learn more about what's happening, and developing stronger collaboration with others, have been exciting new additions to my role, and I'm looking forward to putting the results of these efforts to good use in our current and future communications channels. Providing documentation of important artists' work for future use has also been rewarding, and we'll continue to look for more opportunities to preserve and share the stories of the people shaping our creative culture in the Big Sky.

Memorandum

To: Montana Arts Council Members
From: Brian Moody | Program Officer
RE: December 2021 Staff Report

Programs

Artist Innovation Awards

In 2021, I assumed the role of lead staff for the Artist Innovation Awards (AIA). Researching nationwide examples of similar programs, referencing council and review panel notes from previous cycles, and engaging MAC staff in planning discussions, I considered making revisions and improvements to the program. Ultimately, minor changes were made to the grant application while the review criteria stayed the same. After sweeping changes were made in 2019, it was important in 2021 to stay consistent and gain a clearer understanding of the existing processes. In preparing for the 2023 cycle, I'll conduct a similar review and determine if larger changes are needed.

Through the research and collaboration with staff, I was able to bolster the panel orientation as well as applicant outreach and support. In addition to social media posts, email blasts, and State of the Arts announcements, I appeared for a short segment on "Front Row Center" on Montana Public Radio to promote the program. Building off our experience with the Montana CARES grants, I also hosted a Zoom Q&A session with applicants and potential applicants. The one-hour Zoom session was attended by approximately 20 artists. Beyond gaining practical knowledge about applying for grants, several artists expressed their gratitude for the opportunity to come together (even if only via Zoom). I believe all these efforts increased the number of quality applications submitted as well as increased the willingness of applicants to reach out for assistance.

Montana CARES

The Montana CARES grant programs closed on December 1st. Since the June council meeting, the primary task associated with the programs has been collecting and reviewing final reports. As of early November 2021, 40 final reports or ~7% of final reports are outstanding. Multiple attempts by email, phone, and mail have been made by staff to contact grantees with late reports. A final reminder email went out on October 1st with the following policy statement: "The final report is a required part of receiving a grant from the Montana Arts Council. The CARES grant program will close on December 1st. Without submitting the final report, grantees will be ineligible for MAC funding for a minimum of two years." As grantees with delinquent reports respond, we will continue to be supportive and assist them in turning in the necessary forms.

CARES grantees have continued to engage with other MAC programs including the Montana Entrepreneur Program, Strategic Investment Grants, and Artist Innovation Award. As an agency, MAC learned a great deal from administering CARES grants. By reviewing and processing over 500 applications, we gained a much better understanding of the diversity of artists working in Montana, improved our grant forms and outreach efforts, and developed more efficient systems for processing grants. MAC also learned a great deal about the barriers many Montanans face in terms of accessing services we often take for granted, like reliable internet, phone, and mail service.

Folk and Traditional Arts

In August, I began the process of re-viving MAC's folk and traditional arts programs. As these programs are re-introduced, I will be serving as the staff lead. Currently, we are finalizing a short and long-term plan for the programs and developing a framework for a contracted folklorist to begin work in 2022. In late 2021, we will initiate the procurement process to identify and contract a folklorist.



Shelburn Murray discusses a folk art piece by Roundup's Lee Steen in the foyer of her home, originally owned by Frances Senska.

In the short term, we will utilize the skills and knowledge of a folklorist to help conduct interviews with previous Montana Circle of American Masters (MCAM) honorees, improve our database tracking of active folk artists and organizations, assess our existing programs, and establish relationships with organizations, agencies, and individuals who can lead the process of preserving our impressive collection of folk arts materials. These short-term efforts will allow MAC to make informed and evidence-based decisions about the best folk arts programming moving forward.

Strategic Investment Grants (SIG)

Following the June Council Meeting, SIG welcomed Sarah Calhoun to the review panel. Sarah jumped in quickly with the review process and the value of her unique perspective and thoughtful reviews was apparent immediately. On average, we are receiving 4-5 applications per month, which has remained consistent during my time with MAC.

While reviewing applications, the panel has also contributed ideas, expertise, and proofreading to the guideline revision process. What initially seemed like an easy task has proven to be much more difficult, but I believe the end result will be well worth the effort, informing not just SIG but all grant programs. We plan to introduce a more accessible, more straightforward, and more efficient SIG application process soon!



Arts & Above's "Where the Wild Things Move" Summer Workshop and Performance, a SIG recipient.

Education, Communication, and Outreach

Applicant Resources

In response to common issues in applications across MAC's grant programs, I have been collaborating with staff on creating web-based resources for applicants. These include program-specific FAQ sheets and more generalized tip sheets for writing resumes and building grant-specific budgets.

In September, I hosted a Zoom webinar for prospective AIA applicants to answer questions. This was a successful experience that I plan to implement for all my programs in the future.

State of the Arts

For the Summer SOA, I contributed a short article on the "Rodney Street Is..." project. Researching the article allowed me to better understand how innovative community development methods can be applied in Montana communities. It also helped provide context for community development conversations I've been participating in with national counterparts.

For the Fall SOA, I contributed another brief article about an outdoor ballet performance of Raison D'Étre Dance in Bozeman. The article explored the possibilities for farms and ranches to serve as venues for performances and art installations.

Professional Development + Trainings

Montana Nonprofit Association Annual Conference (Virtual)

September 27- October 1

Attended a wide variety of sessions on communication, DEI, and accessibility. Did "Deep Dive" series titled "Your Narrative Garden" about developing an organization story.

The MNA sessions—though not always directly applicable to my work at a state agency—are useful in that they allowed me to better understand the nonprofit sector of Montana. MAC works with so many nonprofits, that it is important to be familiar the field to better serve the state.

Foundant Webinars (Foundant is MAC'S grant management software)

October 26 – *Building Resilience by Building Access*

June 23 – *Grant Lifecycle Manager Expert Training*

The Foundant trainings are always worth the time to attend, offering both practical tips as well as offering up important discussions on pressing issues in the field of grantmaking.

Dance
A Summer Saved by Ballet
By Brian Moody

An invite from Raison D'Étre to attend their Farm to Ballet performance outside of Bozeman helped salvage what was kind of a rough summer. It was a few hours of relief from the hot, smoky, diseased Armageddon that derailed most of June, July and August. It was a glimpse of the idyllic Montana summer: shimmering aspen trees, trickling creeks, fresh food, picnic blankets, happy families and an awesome outdoor live performance.

Farm to Ballet is a project of Ballet Vermont, brought to the Gallatin Valley in collaboration with Raison D'Étre Dance Project in Bozeman. Set at a small farm called Bodhi Farms on Cottonwood Road, the program featured ballet classics like *Swan Lake* performed by farm animals and veggies. Silly cows and twirling lettuce kept everybody laughing and the beautifully choreographed dance inspired kids to try their own pirouettes between the lawn chairs. Combined with tasty food grown on-site and visits to real live pigs and chickens before and after the show, it created the perfect outing for our little family.

It strikes me that this sort of performance is perfect for Montana, simultaneously making performance art more accessible while offering a new source of revenue for rural communities. There are farms and ranches across the state that could be lovely venues for dance, music and other performance art. But a big part of the genius of Farm to Ballet is that it is entertaining and fun for folks with little experience with the artform (like me!). As we think of ways to enliven and diversify rural economies in Montana through the arts, this sort of project should be one of the tools in the toolkit.



Dancing barn cat Elizabeth Salacinski spends a moment with Ruby, aspiring dancing barn cat, after the show
Photo courtesy of Carl Lombard

For more information, visit <https://www.raisondetre-dance.org/> <https://www.balletvermont.org/> and <https://www.bodhi-farms.com/>.

State of the Arts • Fall 2021 7

Brian's article on "farm to ballet."

National Association of State Arts Agencies (NASAA)

Monthly – 1 hour *Community Development Network* calls with national counterparts at state arts agencies

June 24 – *Community Development Network Annual Convening (virtual)*

This was a virtual conference with a variety of webinars and networking sessions to help learn and connect to community development efforts happening nationwide at arts agencies.

August 26 – *New Paradigms for Artist Support*

A webinar to demonstrate the various ways that state arts agencies and foundations has responded to supporting artists during COVID.

NASAA serves as my most direct connection to my national arts agency colleagues. Discussions and networks built through these events and trainings have been key to my development in my position.

WESTAF Virtual State Arts Agency Professional Development Series

July 8 - *Building Momentum: Storyboarding for Creative Communities*

Creativity Lab Colorado demonstrated how to use “storyboarding” for community development projects.

Though I don’t manage a specific “community development” program at MAC yet, I find the concepts of the field are very helpful for grantmaking and outreach. This webinar focused on how agencies and organizations can help partners or the groups they serve better tell their stories to fundraise, recruit support, or achieve measurable goals.

Grantmakers in the Arts 2021 Webinar Series

July 28th – *Surviving a Pandemic*

A webinar session that with an expert panel and breakout rooms to explore how we can implement some of the emergency measures taken during COVID into our regular operations.

The field of grantmaking nationwide has been deeply impacted by COVID. This is particularly true in the arts. State agencies have responded to the challenges by simplifying procedures and streamlining processes. Some of these changes might continue to be useful.

Memorandum

To: Montana Arts Council Members
From: Ginny Newman | Business Specialist
RE: December 2021 Staff Report

The business specialist position is a very interesting job. I get to support each member of the staff in various ways which allows me to see a piece of what each other person is working to accomplish. My regular duties include entering accounts payable and payroll, ordering office supplies, managing database information and planning events. In addition, I also research information on various subjects, support grant and award processes, and handle any other issues that come my way.

Account Tech

A large portion of my responsibilities involve making sure all agency payments are made in a timely manner. Generally, when an invoice is submitted or a grant payment is authorized, those payments are completed within two business days. Credit card invoice coding and following up with staff for invoices and approvals are another important piece of my duties. Jenifer has taught me to look at all payments (cash and credit) from the perspective of how an auditor will review the files. Having the proper documentation for every transaction is crucial.

Program Support

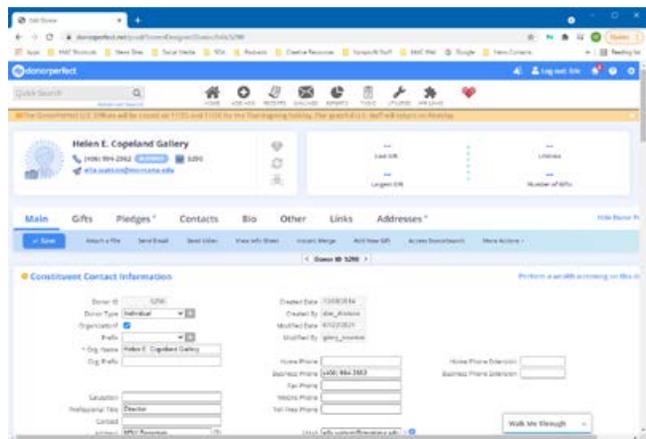
Supporting various grant and award programs allows me to better assist constituents who call in with questions regarding those programs. As the first to answer the phone, I am often faced with common questions that I can answer without having to forward to other staff. I supported the Artist Innovation Awards (AIA) panel process by taking notes of the meetings for Brian. He will use those notes to share with applicants who may request them. I am completing the review of annual reports for Public Value Partnership (PVP) and Statewide Service Organization (SSO) grants for Kristin and following up with grantees who need to provide further information. I helped Monica with uploading contracts for Artists in Communities and Schools (AISC) grants to Foundant. All of these opportunities afford me greater insight into these processes enabling me to better engage with staff as we prepare for the next round of review.

In addition to direct program support, I am also working with grant staff to create and update instruction handbooks for applicants, grantees and review panelists. The review panelist handbook is complete. Our goal in this process is to standardize instructions as much as possible for all involved, especially those who are involved in multiple grant or award processes.

Databases

My work on the Donor Perfect database continues. Using the information in Donor Perfect, I reached out to libraries and museums across the state asking if any would like to receive multiple copies of the State of the Arts newspaper. There were several responses, so when the newspaper is published, I mail those additional copies to those organizations.

We purchased a Guide Star license this year. Guide Star is a website listing registered non-profit organizations across the country and contains their last filed tax returns. I have tested the reporting capabilities of Guide Star to determine if we can aggregate their data for our purposes. I found that the data is not easily captured. Guide Star is useful to us for checking the 501(c)3 status of an organization, but not for the reporting purposes we need.



Donor Perfect, MAC's database for artists, organizations, SOA recipients, and other contacts.

As for the reporting data we need, we are in the process of purchasing Creative Vitality Suites from WESTAF. CV Suites is a robust "data solution for measuring the for-profit and not-for-profit arts, culture and creative sectors." (<https://cvsuite.org>) They provide data by state, county, metropolitan statistical area and zip code. Data is also sorted by NAICS (industry) and SOC (occupation) codes. The data used come from a number of public sources including the Bureau of Labor Statistics, the US Census Bureau, the IRS and others. We anticipate using the data to evaluate our programs and to inform future programming decisions. The software measures the impact of the creative economy which will be invaluable in defending our programs to legislators and the public. We are excited to learn even more about the impact of the arts across the state of Montana.

NASAA completed a data visualization project based on information submitted by state arts agencies. The information gives us an idea of the creative economy across Montana, but one data source is the reporting our grantees complete that we compile and submit to the NEA. We know the accuracy of that data varies between organizations, so their reporting is somewhat less reliable. However, I have been able to analyze their reports through 2019 to see how effectively and equitably we are distributing funds across the state. It is not surprising that more money goes to the larger population centers. We expect CV Suites to demonstrate more clearly the per capita funding by the Arts Council.

Professional Development/Trainings

Microsoft 365 Accessibility Training – webinar series from Microsoft demonstrating built in accessibility features of Microsoft office applications: Outlook, Edge, Word, Excel, PowerPoint, and Windows

Excel – webinar series specifically covering advanced Excel processes which increased my skill and efficiency with the software.

Foundant – “Who’s at the Table?” – diversity/equity/inclusion training

Lifetime Arts - Creative Aging – three-day webinar discussing arts education for adults 55 and older

WESTAF – Creative Vitality Summit – 2-day webinar looking at the impact of the Arts on the Creative Economy. Discussions centered on economic models and DEI, and on using data to get a better picture of the economy.

Montana Nonprofit Association Traction Conference – including Deep Dive: “Developing Your Evaluation Strategy & Plan” – This webinar series covered a range of topics from DEI to compassion fatigue to communication styles. The Deep Dive was a 3-day webinar about how to create a process to evaluate an organization’s programs and impact.



Other DEI trainings to begin to understand where we need to re-examine our processes and improve our level of inclusion for artists across the state.



The interior of an 1876 Chickering concert grand piano, brought to Montana via paddleboat and covered wagon.

About the Montana Arts Council

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
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.

Liz Albers

Liz is a Staff Attorney with the SAFE Harbor Legal Program in Polson, Montana. Liz has a Bachelors of Arts in Business Management with a minor in Arts Administration from Simmons College in addition to a Juris Doctorate from the University of Maine School of Law.

Cyndy Andrus, Chairman

Cyndy is an active community and board member, avid arts supporter, and has worked in the tourism industry for over 25 years. Cyndy is a member of the Bozeman City Commission currently serving in her second term as mayor. She has served on the city commission since 2000. She is one of only four women to serve as mayor and is the recipient of the 2018 Bozeman Business and Professional Women, Woman of Achievement Award.

Montana Arts Council Member Biographies

Cyndy Andrus, Chairman (*continued*)

She is the governor-appointed chair of the Montana Arts Council and serves on the National League of Cities board of directors and the board of trustees for the Western States Arts Federation. In addition, she is the past chair (2013) of the Governor's Tourism Advisory Council, where she served ten years. Cyndy is a graduate of Leadership Montana (Class of 2007) and is a lifelong lover of travel, culture, and the culinary arts.

Sarah Calhoun

Sarah Calhoun is the owner of Red Ants Pants, the executive director of the Red Ants Pants Foundation and the producer 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*.

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.

Tom Cordingley, Vice Chair

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.

Montana Arts Council Member Biographies

JP Gabriel

JP has been in the motion picture arts for over 4 decades as a lighting director and managing the lighting and grip equipment rental company based in Bozeman, Filmlites Montana. JP founded Filmlites Montana in 1989. Lighting television shows and feature films has been his passion since then. Included in his national and international experience as a lighting director and gaffer is the giant blockbuster movie, "Titanic" where he was a gaffer. PBS "Great Performances" had JP as one of the lighting directors who lit the Coliseum in Rome for the opera performance "Duetto". In the USA, JP is credited as a lighting director on the MTV Video Music Awards, Video Movie Awards, Prime-time Emmy Awards, NFL Kickoff show and the Miss America Pageant Competition on ABC for 12 years. All the while, Filmlites Montana has been consistently been the company involved in most of the feature films and television commercials shot in the state of Montana. JP loves to support the arts and the film business in Montana by actively hiring new talent and adopting new students to the world of filmmaking through the Montana Arts Council and training new recruits to become crewmembers on projects being shot in the Big Sky Country.

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."

Tracy Linder

Tracy Linder is a sculptor who has shown her artwork nationally with numerous solo museum exhibits. Linder has given a TEDx talk, been commissioned by GSA Art in Architecture, and taught at MSU-Billings. Her MFA is from the University of Colorado-Boulder.

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 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.

Montana Arts Council Member Biographies

Jay Pyette

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 playwriting. 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 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 craftspersons. 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.

Renée Westlake

A lifetime arts educator, Dr. Renée Westlake ended her career in public school music teaching and supervision of arts programs by developing a consulting and mentoring business to serve educators and student leaders. Renée has held leadership roles on various non-profit arts boards, including the Montana Ballet Company, Bozeman Symphony, Arts Without Boundaries, and the Montana Chamber Music Society. Dr. Westlake is an active clinician at state music education conferences and serves as an adjudicator at district and state music festivals.

www.westlakeeducationalconsulting.com

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	2022	Liz Albers	February 2017
February	2022	Cyndy Andrus, Chair	November 2004
February	2022	JP Gabriel	February 2012
February	2022	Tracy Linder	2008-2012, Dec. '13
February	2022	Renée Westlake	September 2016
February	2023	Angella Ahn	May 2018
February	2023	Corwin Clairmont	May 2008
February	2023	Tom Cordingley, Vice Chair	April 2013
February	2023	Jay Pyette	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

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.

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Steve Zabel

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Montana Arts Council Committees

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

Standing Committees

Executive Committee

Cyndy Andrus, Chair
Tom Cordingley, Vice Chair
Sean Chandler
Jay Pyette
Renée Westlake
Staffed by Tatiana Gant

Strategic Investment Grants

Tracy Linder, Chair
Angella Ahn
Liz Albers
Tom Cordingley
Jay Pyette
Sarah Calhoun
Staffed by Brian Moody

Arts Education Committee

Angella Ahn, Chair
Sean Chandler
Corky Clairmont
Linda Netschert
Renée Westlake
Staffed by Monica Grable

Ad Hoc Committees

Governor's Arts Awards 2020

JP Gabriel, Chair
Angella Ahn
Wylie Gustafson
Steve Zabel
*Staffed by Kristin Han Burgoyne
and Tatiana Gant*

Poet Laureate 2021

Cyndy Andrus, Chair
Sean Chandler
Renée Westlake
Staffed by Tatiana Gant

Strategic Planning Committee

Renée Westlake, Chair
Liz Albers
Jay Pyette
Staffed by Tatiana Gant

Percent for Art Chair

MSU-Bozeman Romney Hall Renovation,
Tracy Linder
Southwest Montana Veterans Home,
Tom Cordingley
MSU-Billings Life Sciences Building Renovation,
Jay Pyette
Percent for Art: Butte National Guard
Readiness Center, Corky Clairmont
Staffed by Kristin Han Burgoyne

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Tatiana Gant

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Empire

THANKS!
SEE YOU NEXT SUMMER

COFFEE CROSSING
EXPRESS

The marquee of the historic Empire Theater in Livingston wishes you all a great winter.