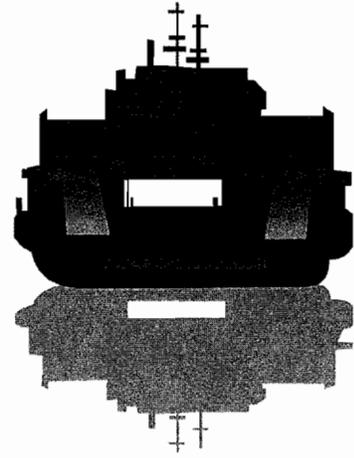


Public Arts Committee



Thursday
November 10, 2011
Regular Meeting
5:00 p.m.

City Hall
Cowles Council Chambers
491 E. Pioneer Avenue
Homer, Alaska

*Produced and Distributed by the City
Clerk's Office - 11/4/2011 - rk*



**NOTICE OF MEETING
REGULAR MEETING**

- 1. CALL TO ORDER**
- 2. APPROVAL OF THE AGENDA**
- 3. PUBLIC COMMENTS REGARDING ITEMS ON THE AGENDA**
- 4. RECONSIDERATION**
- 5. APPROVAL OF MINUTES** *(Meeting Minutes are approved during regular meetings only)*
 - A. Meeting Minutes for Regular Meeting of August 11, 2011 Page 5
- 6. VISITORS**
- 7. STAFF & COUNCIL REPORT/COMMITTEE REPORTS/BOROUGH REPORTS**
 - A. Staff Report – Renee Krause Page 13
 - B. Committee Member Report – Mural Art- Gaye Wolfe
- 8. PUBLIC HEARING**
- 9. PENDING BUSINESS**
 - A. Gateways
 1. Baycrest Hill Overlook – Getting Started: What Needs to Be Addressed and Who Will Be Responsible Page 45
 - a. Who are the “stakeholders” for this project?
 - b. Make a Plan – What is the Purpose or Intent of this Project?
 - c. Scheduling a Public Information Meeting
 - d. Developing a Theme for the Area
 - e. Getting Support – Government, Public and Private
 - i. Hold an Open House Event
 - ii. Create and Distribute a Survey
 - f. Funding Options and Avenues
 - g. Implementing the Plan
 - B. Strategic Plan 2012 Page 115
 1. Revisions and Priorities
- 10. NEW BUSINESS**
 - A. Review and Approve the Draft Resolution 11- A Resolution of the City Council of Homer, Alaska, Establishing the 2012 Regular Meeting Schedule Page 117
- 11. INFORMATIONAL ITEMS**
 - A. ASCOA Governor’s Award for the Arts and Humanities Page 123
 - B. ASCOA Communique – October 4, 2011 Issue Page 127
 - C. Resolution 2007-05, City of Seward, Alaska Historic Preservation Commission Requesting Designation as Mural Capital of Alaska Page 139
 - D. Americans for the Arts, www.artsusa.org Page 141
 - E. Memorandum 11-128 Members Appointed to the 1% for the Arts Selection Committee Page 159
- 12. COMMENTS OF THE AUDIENCE**
- 13. COMMENTS OF THE CITY STAFF**
- 14. COMMENTS OF THE COUNCILMEMBER** *(If one is assigned)*
- 15. COMMENTS OF THE CHAIR**
- 16. COMMENTS OF THE COMMITTEE**
- 17. ADJOURNMENT/NEXT REGULAR MEETING IS SCHEDULED FOR THURSDAY, FEBRUARY 9, 2012 AT 5:00 P.M.** in the City Hall Cowles Council Chambers located at 491 E. Pioneer Avenue, Homer Alaska.

Session 11-04 A Regular Meeting of the Public Arts Committee was called to order at 5:05 P.M. on August 11, 2011 by Chair Angie Newby in Cowles Council Chambers located at City Hall, 491 E. Pioneer Avenue, Homer, Alaska.

PRESENT: COMMITTEEMEMBERS NEWBY, FELLOWS, APLIN, MILLER AND WOLFE

STAFF: DEPUTY CITY CLERK KRAUSE

The Public Arts Committee met in a worksession from 4:10 p.m. to 5:00 p.m.

AGENDA APPROVAL

NEWBY/APLIN – MOVED TO AMEND THE AGENDA TO ALLOW REPRESENTATIVE PAUL SEATON TO ADDRESS THE COMMITTEE UNDER VISITORS.

There was no discussion.

VOTE. YES. NON-OBJECTION. UNANIMOUS CONSENT.

Motion carried.

PUBLIC COMMENTS REGARDING ITEMS ON THE AGENDA

There were no comments.

RECONSIDERATION

There were no items for reconsideration.

APPROVAL OF MINUTES

(Minutes are only approved during regular meeting.)

Chair Newby inquired if there were any questions or changes to the minutes for approval.

A. Meeting Minutes for February 10, 2011 Regular Meeting

Committee Member Miller requested a few minutes to review the minutes in the packet explaining she had not looked at them. She noted after a brief interlude that they did not need to hold up approval since she was not in attendance at that meeting.

WOLFE/APLIN - MOVED TO APPROVE THE MINUTES OF THE FEBRUARY 10TH REGULAR MEETING AS WRITTEN.

There was no discussion.

VOTE. YES. NON-OBJECTION. UNANIMOUS CONSENT.

Motion carried.

B. Meeting Minutes for the June 10, 2011 Special Meeting

Chair Newby inquired if the committee was ready to approve the minutes.

WOLFE/MILLER -MOVED TO APPROVE THE MINUTES OF THE JUNE 10TH SPECIAL MEETING AS WRITTEN.

There was no discussion.

VOTE.YES. NON-OBJECTION. UNANIMOUS CONSENT.

Motion carried.

Chair Newby recognized Representative Seaton's arrival and requested amending the agenda to allow Representative Seaton to address the committee under Visitors.

There was no dissension voiced by the Committee.

VISITORS

Representative Paul Seaton commented to the Committee that he decided to stop in after he heard about the meeting from an announcement on KBBI.

Representative Seaton mentioned that the City of Seward was awarded the designation of Mural Capital of the World. He noted he was really unaware that Homer had an Arts Committee. He commented that he is reminded in every community he visits that art does make a community; such as recently in Whitehorse, Yukon, Canada where some of the public art concepts are really fantastic. He stated he really appreciates what the Committee does and believes it makes the community interesting for residents and visitors.

Chair Newby briefly explained how the committee came to be organized. She further explained that they do spend the majority of the time in education and promotion of public art. She elaborated on the Airport diorama/mural project and the Firewise Project at the Fire Station.

Chair Newby continued to go into the current project; Baycrest Hill Pullout/Rest Area Improvements and those they would appreciate any support and guidance from Representative Seaton. She noted the various parties involved and inquired if they could keep him in the loop on their progress with the various entities.

Representative Seaton explained that he recently met and toured the area with the Deputy Commissioner and that he will have someone send the committee that contact information.

Committee Member Marianne Aplin explained the progress that has been made in contacting the public entities that would possibly share in the improvements of the Baycrest Hill. Some of the ideas are new interpretative signage that can be uniform plus a new Welcome to Homer sign.

Discussion continued with Representative Seaton advising the members of the committee that getting projects in the funding process as soon as possible is the best path in response to putting the project in the city capital improvement projects (CIP). He further recommended getting the support of the agency or agencies involved such as the Alaska Department of Transportation and having them include the project in their funding process, which would be included in the Governor's Budget and therefore have the likelihood for future funding sooner. Further discussion on how to encourage support from all the departments and

entities involved; having a base or main sponsoring department or agency was strongly advised. It was noted that the time period in getting and keeping a project on the CIP was a very lengthy process and if the committee could obtain funding without going through the CIP process they would consider accessing that process.

The Committee inquired if Representative Seaton, being a person who travels frequently in and out of Homer through the Airport, if he knew what is said above the windows upon arrival. Representative Seaton admittedly could not report what it was and was informed that it said Welcome to Homer. Vice Chair Wolfe commented that it was another budget item they would be requesting funding for this budget cycle. The current letters are plastic and brown, the same color as the building and are not noticeable. A few years ago the Committee did look into refurbishing those existing letters, but it is not cost effective. The estimate to replace those letters is approximately one thousand dollars but would be beneficial for economic development.

Chair Newby elaborated on the Gateways projects and stated that in the future they may contact him seeking advice and support. She added that this represents the work they have gotten involved in since projects for the 1% for Arts Program were very few and far between.

Representative Seaton also noted that during a recent visit to Seldovia for the dedication of the Scenic Byway for the Marine Highway. He noted that there has not been anything like that over here for a number of years. He commented that he did not believe there was local promotion from an Arts Community standpoint. He then mentioned that the City of Homer has been granted the \$6 million dollars for the Cruise Ship amenities which also includes downtown restrooms along Pioneer Avenue. He believed that these two projects would be a source for artistic expression and the art community should be involved. He believes instead of a standard cement block facility it could be more attractive.

Vice Chair Wolfe asked for the specific amounts of the projects since that would determine the participation in the 1% for the Arts Program. It was noted that the program topped out at \$70,000 for each project over \$250 thousand dollars. Information was noted on the process to get the artists involved in the very beginning in order to maximize the dollars they received for each project. Representative Seaton noted that the total for all the projects in \$6 million he did not know the individual project amounts but that there should be several opportunities.

Chair Newby requested Representative Seaton, if he felt comfortable doing so, to send a letter of support and expressing the importance of including art into economic development since currently they do not have a regular budget and have even been cut out of previous budget cycles. She stated that this would assist them in getting some funding from council.

Representative Seaton elaborated further on different possibilities for public art and he commented that it would be the goal of the Public Arts Committee to make sure that Homer is the arts community by incorporating such things as public bus/trolley benches. He went on to describe artistic manhole covers that was done in Japan.

Chair Newby commented on the current project with the City Hall Renovation and Expansion project.

Representative Seaton stated the City should have received the agreements July 1, 2011. There was a proposed list of projects that the funding covered. The construction schedule would be up to the City of Homer.

The Committee directed staff to inquire about updates on the Cruise Ship Improvements funding, Spit Trail Completion.

There was no further discussion. The committee thanked Representative Seaton for coming and speaking to the Committee.

Chair Newby directed staff to accurately note the comments made by Representative Seaton so that they can take advantage of getting in on the design phase of these projects. The Committee was strongly in favor of being involved in the planning of these projects.

STAFF & COUNCIL REPORT/COMMITTEE REPORTS/BOROUGH REPORTS

A. Staff Report dated August 4, 2011

Ms. Krause offered some clarification regarding a statement by Committee member Miller that she was correct in that the location for the artwork will be determined by the Art Selection Committee; however the Public Arts Committee and the City Hall Renovation and Expansion Task Force agreed on a preference for an outdoor location.

Chair Newby left the meeting at 6:15 p.m. explaining she had a previous appointment. Vice Chair Wolfe took over the meeting duties.

Ms. Krause erred in stating that the advertisement would be part of the costs included in the budgeted amount for the 1% for the Arts Program on this project but was unable to readdress the error due to disagreement from Committee Member Miller on having to advertise the Request for Proposal in local newspapers. It was stated by staff and affirmed by Committee member Aplin that advertisement in a local paper was required by City Code and Procurement Manual. The Request for Proposal must be accessible to any and all interested parties.

Staff requested a motion to send the Art Selection Committee members to Council for formal appointment.

WOLFE/APLIN – MOVED TO SUBMIT THE FOLLOWING PERSONS, RICK ABOUD, CITY PLANNER AS DEPARTMENT REPRESENTATIVE; TODD STEINER, STEINER'S NORTH STAR CONSTRUCTION, INC. CONTRACTOR/DESIGN REPRESENTATIVE; WALT WREDE/ANN MARIE HOLEN, BUILDING DIRECTOR DESIGNATED REPRESENTATIVE; MICHELE MILLER, PUBLIC ARTS COMMITTEE REPRESENTATIVE AND BRIANNA ALLEN, ARTIST AT LARGE TO CITY COUNCIL FOR APPOINTMENT TO THE 1% FOR THE ARTS SELECTION COMMITTEE FOR THE CITY HALL RENOVATION AND EXPANSION PROJECT.

There were brief comments and inquiry on the artist recommendation and how she was selected. It was noted that Vice Chair Wolfe was tasked at the last meeting to locate an artist.

VOTE. YES. NON-OBEJCTION. UNANIMOUS CONSENT.

Motion passed.

Staff then inquired if there were any further comments or questions. There were none.

There was no further discussion on the submitted staff report.

PUBLIC HEARING

There were no items for public hearing.

PENDING BUSINESS

A. Gateways

1. Baycrest Hill Rest Area – Status Update

There was no further discussion under this topic. Discussion on this was conducted under the Public Comments.

2. Ferry Terminal – Status Update

Committee Member Miller will get back with the State of Alaska on the ownership of the building and that it has absolutely no art.

There was no further discussion.

NEW BUSINESS

A. Discussion on Drafting Policies Regarding Placement and Display of Artwork in City Hall Common Areas

There was a brief discussion on the committee given permission to assist in placement of the existing art collection when the renovation of City Hall has been completed.

A discussion ensued between the committee members on the responsibility of selecting the placement or locations for the 1% for the Art Selection and that even though there was a consensus to have an outdoor piece it will be up to the selection committee to determine the actual location.

It was further clarified that the committee as a whole would address the display and placement of the existing art collection only. Many pieces have been hidden away in employee's offices and should be displayed for the public benefit.

There was no further discussion.

B. Discussion on the Budget process and 2012 Requests

1. Budget Schedule – Approved at the July 25, 2011 Council Meeting

There was a discussion on the following:

- ❖ Deadline to present to Council September 26, 2011 – City Manager to present budget request
- ❖ Submitting Budget Request Early
- ❖ Items to be included in the Budget Request for 2012

➤ Artist's Wall Identification and Elaboration	\$500.00
➤ Homer Airport Welcome Sign	\$1,000.00
➤ Contingency Fund for Repairs/Unknown	\$500.00
TOTAL	\$2,000.00

Staff was directed to check on who has taken over as Airport Manager since Sheri Hobbs has retired. Staff opined that it was probably Terry Felde but will confirm that with the City Manager.

❖ Collateral Materials

➤ Public Arts Rack Card – design and printing	\$2000.00
• Includes Professional Photographer	
➤ Cards and Badges -	\$ In House

➤	Advertisement in the Homer News	\$300.00
➤	Event Expenditures	\$200.00
➤	Catalogue of Current Collection	\$1000.00
	▪ Student Photographer/Supplies	
	▪ Information Sheet – Produced In House	

Staff advised the Committee to consider that if they do get funded for 2012 they may not get any funding again for 2013. Ms. Krause noted that the last time they were funded was four years ago and that the committee has regular yearly functions and expenses and maybe they might consider those expenses in the budget. The committee disagreed stating that overall budget was tight and they should only request what they would need for the upcoming year. There is another chance next year if the Council does not approve the full budget this year.

Further discussion on performing research on the actual costs for the Art Collection Catalogue instead of just including an estimated amount so that the budget could reflect close costs.

MILLER/APLIN – MOVED TO APPROVE THE BUDGET REQUEST AS DISCUSSED.

There was no discussion.

VOTE. YES. NON-OBJECTION. UNANIMOUS CONSENT.

Motion carried.

INFORMATIONAL ITEMS

- A. Strategic Plan 2011
- B. Letter to Councilmember Beth Wythe
- C. Photos of Banner in the July 4th Parade and Street Faire 2011
- D. Emails regarding Parade Entry
- E. Emails regarding the Dedication to the performing Arts Mural
- F. Emails Regarding participation in Main Street USA
- G. June ASCA eNewsletter

There were no comments on the informational items.

COMMENTS OF THE AUDIENCE

There was no audience present.

COMMENTS OF THE COUNCILMEMBER *(If one is assigned)*

None.

COMMENTS OF THE CITY STAFF

None.

COMMENTS OF THE CHAIR

None.

COMMENTS OF THE COMMITTEE

Committee Member Aplin thanked Staff for the help and providing the information in the packet.

Committee member Fellows commented that staff had a very difficult job.

Committee Member Miller thanked Staff for the notice of the Art Selection committee meeting in advance.

ADJOURN

There being no further business to come before the Committee, Vice Chair Wolfe adjourned the meeting at 6:30 p.m. The next Regular Meeting is scheduled for Thursday, November 10, 2011 at 5:00 p.m., City Hall, Cowles Council Chambers 491 E. Pioneer Avenue, Homer, Alaska.

RENEE KRAUSE, CMC, DEPUTY CITY CLERK I

Approved: _____

Office of the City Clerk

Jo Johnson, CMC, City Clerk

Melissa Jacobsen, CMC, Deputy City Clerk II
Renee Krause, CMC, Deputy City Clerk I



491 E. Pioneer Avenue
Homer, Alaska 99603-7624
(907) 235-3130

(907) 235-8121
Extension: 2227
Extension: 2224

Fax: (907) 235-3143
Email: clerk@ci.homer.ak.us

To: Public Arts Committee
From: Renee Krause, CMC, Deputy City Clerk I
RE: Staff Report 11-05
Date: November 4, 2011

Status Updates

The monies for the Cruise Ship Upland Improvements, Spit Trail Completion and Downtown Pioneer Avenue Restrooms

The Budget process has been very quiet, no complaints or changes submitted as yet. The City Manager did include the budget request from Public Arts Committee but has reduced the amount down to \$4000.00. So far it is still in the budget. There is a City Council Meeting on November 28, 2011 and December 12, 2011 remaining so I encourage committee members to attend and advocate to council that they keep this money in the budget.

The Airport Manager duties and responsibilities were taken over by Terry Felde when Sheri Hobbs retired. Any questions regarding the airport can be directed to tfelde@ci.homer.ak.us or she is at 235-8121 ext. 2222.

I have included the information the city has in its files on Triangle Park. It appears that project was not a city project but a State project therefore there are no "funds" that were left over. The City agreed to take over maintenance of this park once completed.

I have included a copy of the email response received from Dinah Wall with National Endowment for the Arts about the Challenge America Fast Track availability of grants in 2012. As you see by her response it is all dependent on the economy but they still plan to offer the grants until further notice. So, we should consider looking into what is needed or required to apply for any of these grants. Ann Marie Holen, who retired on October 31, 2011, was the city "go to person" and as of this date her position has not been filled.

City Offices will be closed on Friday November 11, 2011 for Veterans Day; Thursday, November 24, 2011 and Friday, November 25, 2011 for Thanksgiving.

Construction and renovation of City Hall is progressing quite rapidly and the new Administration and Planning Offices are almost completed. The work will start after Thanksgiving on the Council Chambers, Clerk's Offices, Front Lobby and Finance Department. The Clerk's Office may be temporarily relocated to the Council Chambers for a week or two.

We have received 14 submittals in response to the Request for Proposals for City Hall. They were distributed to the Selection Committee members for review and evaluation. The next meeting will be November 16, 2011 at 1:00 p.m. in Council Chambers (unless changed). The top proposals will be selected and possible interviews if necessary will be conducted prior to December 5, 2011.

STATE OF ALASKA

DEPARTMENT OF TRANSPORTATION AND PUBLIC FACILITIES

STATEWIDE DESIGN & ENGINEERING SERVICES DIVISION
CENTRAL REGION - HIGHWAY DESIGN

TONY KNOWLES CITY MANAGER

DEC 07 2000

CITY OF HOMER

4111 AVIATION AVENUE
P.O. BOX 196900
ANCHORAGE, ALASKA 99519-6900
(907) 269-0590 (FAX 243-4409)

AW
per com

December 5, 2000

RE: Triangle Park

Ron Drathman
City Manager
City of Homer
491 E. Pioneer Avenue
Homer, AK 99603-7645

Dear Mr. Drathman:

During the open house meeting we had on November 30, 2000 in your council chambers for the Pave Gravel Roads Program you requested a letter from me outlining the design of Triangle Park. The following is a synopsis of the design:

Triangle Park improvements were going to be a part of the Homer Hill Project, being added on by a Change Order. As brought out in our meeting, for various reasons the improvements were not made.

I received direction from John Horn, then the Regional Director, to add Triangle Park to one of my Homer projects. After talking with the Project Manager and the Project Engineer for Homer Hill project, Al Moor and Dennis Faldorf respectively, I received a 'concept' drawing of the proposed park. The drawing has three names on it: G. Tornes, Michelle LaFrinere and John Fowler. A detailed sketch of the park was drawn on a Homer Hill plan sheet and a dollar amount of \$25-35K was the cost not to exceed.

I assigned the design of the park to Ken Hunt, P.E. Mr. Hunt's design of the park mimicked the concept plan very close. Carol Sanners of our Environmental Section reviewed our plans. Ms. Sanners comments were taken into consideration and changes made to the park plans.

A Ms Ginger Tornes called me and asked why changes had been made to her park plans. A conference call was placed to Ms Tornes with Carol Sanners, Ken Hunt and myself. Ms Sanners explained why several of the trees were replaced and the number reduced. What I understand is that the density of the trees was reduced to provide a better survival rate for the trees planted. Ms Tornes position was that her father designs parks in the Lower 48 (Missouri?) and he thinks this design is adequate. Ms Tornes also believes the contract amount for the park is too high. I told Ms. Tornes that the low bidder was awarded the project, so I feel I have the best price I could get.

Several questions were directed to John Fowler. Copies of the e-mail are attached. I gather from reading the e-mail our designers were looking for details not shown in the sketch and reason why some aspects of the 'sketch' design would not work.

If you have any question please contact me at 269-0597.

Sincerely,

A handwritten signature in black ink that reads "Wm R. VanNostrand". The signature is written in a cursive, flowing style.

Wm R. VanNostrand, P.E.
Project Manager

Enclosure: As Stated

Subject: Triangle Park

Date: Thu, 01 Jun 2000 20:59:48 -0800

From: Rebecca Smith <rebecca_smith@dot.state.ak.us>

Organization: State of Alaska, Department of Transportation

To: JohnFowler@gci.net

Mr. John Fowler,

Unfortunately, we were not able to get back to you about Triangle Park. However, we still have a few questions and concerns about the design. Here is the list:

- 1) What is wanted for the wildflower mix?
- 2) Sizes of trees:
 - a) spruce size
 - b) birch caliper?
 - c) arborvitae size?
 - d) hemlock size?
- 3) plant spacing and planting detail
- 4) depth of soil bed
- 5) If willow is not desired due to moose, would that also mean problems with the birch and aspen?
- 6) Will the Arctic Blue Willow be removed because of the moose?
- 7) Is there a place gray birch and arctic blue willow can be obtained?
- 8) Because of the rarity of some of the plants and trees, here are a few suggestions which can be used in place of the original:
 - a) Scotch pine instead of spruce
 - b) Alaska paper birch instead of gray birch
 - c) hemlock instead of holmstead aborvitea
 - d) prickly rose instead of arctic blue willow
- 9) What kind of aspen is desired?

That is the complete list. Thank you for your time and cooperation. If you have any questions, my e-mail address is Rebecca Smith @dot.state.ak.us, feel free to contact me.

Rebecca Smith
Highway Design Intern

Subject: Re: Triangle Park

Date: Tue, 20 Jun 2000 13:39:45 -0800 (AKDT)

From: johnfowler@gci.net (John Fowler)

To: Rebecca Smith <rebecca_smith@dot.state.ak.us>

Rebecca,

I would be happy to meet with you sometime regarding triangle park.

As far as I am concerned the birch can be white paper birch and the willow can be rose. 5-6' would be fine for the spruce trees, the aspen would be native quaking aspen 2" caliper or more. the underlying mix for seeding really depends on if the community wants to adopt and care for the park keeping a nice stand of wildflower takes a lot of care. If the city wants low maintenance then a mix of native grasses and tall perenials that can hod their own with the grass. If seeded in wild flower and left alone the place will evolve to native grasses anyway.

I dont know who I am to decide all this. Is there a grope in homer that would like to adopt this park? Does the contract stipulate watering the first year?

I am happy to give this some time, as I would like to see a great final product. Feel free to give me a call

John Fowler. 346-8090
299-1619

Subject: Triangle Park: Final Design

Date: Wed, 21 Jun 2000 02:27:34 -0800

From: Rebecca Smith <rebecca_smith@dot.state.ak.us>

Organization: State of Alaska, Department of Transportation

To: johnfowler@gci.net

Mr. Fowler,

Thank you for your response on Triangle Park. All of the information has been taken into consideration and a final design has been produced. The only alterations made were the removal of the aspens and the substitution of mountain hemlock and it was decided to just place a grass seed mix. With the park across the street from McDonalds, it was decided that it might have a lot of traffic through it, including picnickers who might prefer sitting on the grass. The large boulders might also encourage children to climb and play on them and the surrounding grass. The grass mix is hardy and will stand up to such wear.

After construction is complete, any group who is willing to take over the park may feel free. The specifications do stipulate weekly watering for the first growing season.

Thank you again for your help in the planning and design of Triangle Park. I hope the final product pleases you.

Rebecca
DOT/PF Highway Design Intern

Subject: Re: Triangle Park: Final Design

Date: Wed, 28 Jun 2000 20:50:06 -0800 (AKDT)

From: johnfowler@gci.net (John Fowler)

To: Rebecca Smith <rebecca_smith@dot.state.ak.us>

Thanks for keeping me up to date on triangle park. My understanding is that now the park will be constructed by whomever gets the contract to pave k bay drive. Is that correct? I was surprised to hear you removed the aspens from the design, they were perhaps the most normal plant on the whole project. Im curious to know the thinking behind that. I think that grass is probably a good idea for the park overall. I do think the mounded areas could be hand seeded with lupine geranium and shasta daisy Previous to hydroseeding just to adde a little flower color to the mounds. These are the only species that I can think of that will hang in there, (for a few years at least), with the grass.

Thanks again,

John Fowler

**CITY OF HOMER
HOMER, ALASKA**

**Yourkowski
CM/PWD/Clerk**

RESOLUTION 99-31(A)

A RESOLUTION OF THE HOMER CITY COUNCIL
APPROVING THE FOWLER PLAN FOR LAKE STREET
TRIANGLE PARK AND AUTHORIZING CITY OF HOMER
MAINTENANCE OF LAKE STREET TRIANGLE PARK.

WHEREAS, the City Council approved the recommendation of Memorandum 99-81 on April 12, 1999, that Michelle LeFrineire, John Fowler and Ginger Tornes put forth their cooperative effort to come up with a design for the Triangle Park and present this effort upon completion to the Council for final approval; and

WHEREAS, the design has been completed and presented to the Council during this April 26th meeting by John Fowler; and

WHEREAS, the Alaska Department of Transportation needs the final plan and confirmation that the City will assume the responsibility of maintenance after project is funded and completed.

NOW, THEREFORE, BE IT RESOLVED that the Homer City Council approves the Fowler Plan for Lake Street Triangle Park and authorizes the City of Homer maintenance of Lake Street Triangle Park after the project is funded and completed.

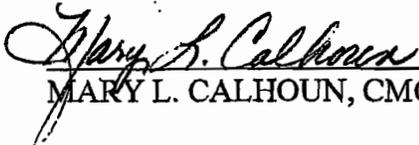
PASSED AND ADOPTED by the Homer City Council this 26th day of April, 1999.

CITY OF HOMER



JACK CUSHING, MAYOR

ATTEST:



MARY L. CALHOUN, CMC/AE, CITY CLERK

Fiscal Note: Maintenance to be budgeted.

Amendment: The Mayor is to meet with the parties involved in the plan to make sure that all are satisfied.



CITY OF HOMER

CITY HALL

491 East Pioneer Avenue

Homer, AK 99603-7645

Telephone (907) 235-8121
Telecopier (907) 235-3140

MEMORANDUM 99-81(A)

TO: Mayor & Homer City Council

FROM: Val M. Koeberlein, City Manager *VMK*

DATE: 6 April 1999

SUBJ: TRIANGLE PARK

You recall the Council requested the Parks/Recreation Advisory Commission to collect ideas and plans for the development of the Triangle Park. The results of that process produced three proposed plans and an accumulation of ideas that could be incorporated into the design of this park.

The attached memorandum from the Interim Public Works Director indicates that Juneau may authorize up to \$30,000 for a Triangle Park Project; however, DOT has two requirements: 1) they need an approved plan from the City for this park; and 2) a resolution that states the City will assume all maintenance and responsibilities associated with the park after it is completed.

RECOMMENDATION:

Michelle LaFrineire, John Fowler and Ginger Tornes have indicated that they will put forth their cooperative efforts to come up with a design for the Triangle Park. Staff recommends they proceed with that effort and upon completion present it to Council for final approval.

VMK/th

Attachment (1)

4.12-aa Recycle Mtg. amended to include the tree steward group, Scott Cunningham and name John Fowler as project coordinator



CITY OF HOMER

CITY HALL

491 East Pioneer Avenue

Homer, AK 99603-7645

Telephone (907) 235-8121
Telecopier (907) 235-3140

MEMORANDUM 99-81

TO: Mayor & Homer City Council

FROM: Val M. Koeberlein, City Manager *VMK*

DATE: 6 April 1999

SUBJ: TRIANGLE PARK

You recall the Council requested the Parks/Recreation Advisory Commission to collect ideas and plans for the development of the Triangle Park. The results of that process produced three proposed plans and an accumulation of ideas that could be incorporated into the design of this park.

The attached memorandum from the Interim Public Works Director indicates that Juneau may authorize up to \$30,000 for a Triangle Park Project; however, DOT has two requirements: 1) they need an approved plan from the City for this park; and 2) a resolution that states the City will assume all maintenance and responsibilities associated with the park after it is completed.

RECOMMENDATION:

Michelle LaFrineire, John Fowler and Ginger Tornes have indicated that they will put forth their cooperative efforts to come up with a design for the Triangle Park. Staff recommends they proceed with that effort and upon completion present it to Council for final approval.

VMK/th

Attachment (1)



CITY OF HOMER

CITY HALL

491 EAST PIONEER AVENUE

HOMER, AK 99603-7645

TELEPHONE (907) 235-8121

TELECOPIER (907) 235-3140

MEMORANDUM 99-67

TO: Mayor & Homer City Council

THRU: Val M. Koeberlein, City Manager *[Signature]*

FROM: Parks/Recreation Advisory Commission *[Signature]*

DATE: 5 March 1999

SUBJ: LAKE STREET TRIANGLE PARK

As noted in the attached information the Parks/Recreation Advisory Commission has advertised and been taking input on this location since August 1998.

The Commission recommended Council consider the two formal proposals submitted. There are comments concerning both of the proposals in the attached excerpts from the meetings; as well as comments from the community that have been relayed to the Commission.

RECOMMENDATION:

Recommend City Council consider the two proposals submitted.

TH

Attachments

FISCAL NOTE: Not identified at this time. No decision as to what is going to be placed in the Lake Street Triangle Park.

3.22.99 Re. C/C Mtg. Postponed the decision on the plan out recommended Public Works pursue the acquisition of spoils of gravel material that is going to be needed by any plan that is developed.



CITY OF HOMER

PUBLIC WORKS

3575 HEATH STREET

HOMER, AK 99603

TELEPHONE (907) 235-1101 Homer
TELECOPIER (907) 235-8145 Homer

RECEIVED

APR 01 1999

MEMORANDUM

To: Val Koberlein, City Manager *WK*

From: Jan C. Jonker, Interim Director *JCS*

Date: Thursday, April 01, 1999

Subject: Lake Street – Triangle Park

Discussion

I have spoken recently with Mr. Mike Morowitz, DOT Area Supervisor and Mr. John Horn, DOT Regional Director concerning the proposed Lake Street Triangle Park proposal.

Mr. Morowitz Discussion

According to the Council Meeting Minutes from March 22, 1999, Ms. Ginger Tornes indicated that DOT would take care of bringing the gravel fill up to grade. She also indicated that Mr. Morowitz indicated that the "contractor" could put in some topsoil for flower planting.

Mr. Morowitz stated to me that this is apparently a misunderstanding on Ms. Tornes part. He stated that he told Ms. Tornes that DOT has no funds for this work, but that when East Road is reconstructed that there may be a possibility that the selected DOT contractor might be able to put some fill in this area.

Mr. Horn Discussion

Mr. Horn and I discussed several aspects of this proposed project. He stated that Ms. Tornes had been in contact with him and indicated that the City had approved her park plan. I informed him that such was not the case. We discussed the following items;

1. Mr. Horn indicated that Juneau may/will authorize up to \$30,000 for this project.
2. Mr. Horn needs an approved plan from the City.
3. Mr. Horn needs Resolution from the City that the City will assume all maintenance responsibilities associated with the park improvements after completion.
4. FHWA may not participate. This is still undetermined.
5. Mr. Horn needs items 2 & 3 by mid-May.

Recommendation

1. The City Council approve a "Triangle Park Plan" no later than April 26th.
2. The City Council adopt a resolution assuming maintenance of the completed project.

Fiscal Impact

- | | |
|-----------------|---|
| 1. Construction | None – assuming DOT funds the entire project |
| 2. Maintenance | To be determined dependent upon approved plan |

Commissioner Herring asked if they have identified the initial trail? Ms. Seaman advised they are working on this; also working with the Trail Committee. Commissioner Herring inquired if they were going to work with professionals for the designs? Ms. Seaman estimated they would, but it is very expensive and they do not want to add a big fiscal burden to the City for construction of these trails.

Chair Drathman advised he has received a lot of compliments on this project and it is appreciated. He encouraged them and if they need anything to ask. They are to submit summaries to Ms. Hagerty for the Commission so they may keep informed.

B. Suzanne Little, Exec. Director - Boys and Girls Club

Ms. Little gave a presentation at the worksession. This issue was addressed under Old Intermediate School.

PENDING BUSINESS

A. Lake Street Triangle

Chair presented the map from the previous meeting by Ginger Tornes. Chair Drathman advised he liked both of the drawings that have been presented to the Commission, but they are both different.

Ms. Seaman confirmed that this has come up at their Town Square meetings.

Commissioner Herring noted the concern about the Sister City arrangement in there - as the better parts will be missed, people won't get it, it will not be seen when driven by, it is a visual park design. Whatever is put here needs to be recognized and viewed from a distance as you are moving/driving along. An appropriately scaled, large, simpler, item would be recognized and would be getting the full use of the area. The intricate and detail of the Sister City plan will be lost (on ground for foot traffic is where it should be).

Commissioner Dodd-Butters agreed with Commissioner Herring, but did not like the tall trees in Ms. Tornes' design. (The trees chosen would have to withstand road salt, etc.) Walking traffic is not good there, the simpler the better, do not want a lot of people there to deal with traffic. The Sister City design would be better somewhere where people can mingle, maybe in the center of town.

Commissioner Warren liked the idea's and suggested giving them to Council (they will have comments in the Commission minutes).

Commissioner Jason reminded that this has been advertised a lot and does not feel they should commit to one or the other and should move on.

There was a little discussion again that the cost to maintain this entering into the decision.

Commissioner Dodd-Butters reiterated she felt the Sister City design should be in a place to study and admire as it is intricate. A simpler design would be nice in the Triangle Park.

JASON/HAMIK MOVED PARKS/RECREATION ADVISORY COMMISSION RECOMMEND TO CITY COUNCIL TO CONSIDER THE ATTACHED TWO PROPOSALS FOR THE TRIANGLE PARK.

VOTE: Yes: Dodd-Butters, Drathman, Daugharty, Hamik, Jason, and Warren
No: Herring

Motion carried

Recess 8:34 p.m.- 8:46 p.m.

B. Old Homer Intermediate School (worksession preceding regular meeting)

JASON/WARREN MOVED TO RECOMMEND TO THE CITY COUNCIL THAT THE CITY MANAGER MEET WITH THE EXECUTIVE DIRECTOR OF THE BOYS & GIRLS CLUB OF THE KENAI PENINSULA TO DISCUSS ADOPTION OF THE PROPOSAL FOR THE HOMER UNIT OF THE BOYS & GIRLS CLUB. THE PROPOSAL WILL ALLOW FOR THE USE OF THE LOWER PART OF THE OLD INTERMEDIATE SCHOOL FACILITY, OUTDOOR PLAY AREAS AND FIELDS FOR OPERATION OF A BOYS & GIRLS CLUB, MONDAY THROUGH FRIDAY 3:00 p.m.- 7:00 p.m. AND ALL DAY SATURDAY THROUGHOUT THE SCHOOL YEAR; AS WELL AS AN ALL DAY SUMMER PROGRAM, MONDAY THROUGH SATURDAY. WE ALSO RECOMMEND THAT HOMER COMMUNITY SCHOOLS, OR THE CITY, MAINTAIN USE AND SCHEDULING OF THE BUILDING AND GROUNDS BEYOND THE BOYS & GIRLS CLUB PROPOSED USE.

VOTE: Yes: Herring, Dodd-Butters, Drathman, Daugharty, Hamik, Jason and Warren
Motion carried.

Discussion at the worksession included the request for some outdoor playing area, the gym, old library room, kitchen and the other miscellaneous rooms on the bottom floor only.

C. EMCON Environmental Report - Softball Complex

No discussion, acknowledged receipt and proceeded on the agenda.

D. Playground Equipment

Ms. Hagerty relayed comments from Mr. Farrens: If the site preparation has to be taken out of the Parks/Recreation allotment, use whatever it takes to finish one playground instead of nickel and diming several. He has no preference between Bayview, Jeffery or Ben Walters and the one on the Spit has the added attraction of being used by tourists as well as locals.

JASON/DODD MOVED TO RECOMMEND TO CITY COUNCIL THAT THE REMAINING BAYVIEW PARK FUNDS BE SPENT TO REMOVE OLD PLAYGROUND EQUIPMENT, UPGRADE SITE AND PROVIDE HANDICAPPED ACCESS FROM THE PARKING LOT TO THE SITE AT BAYVIEW PARK.

The site will not currently accommodate new equipment, it is funky, the sand is not deep enough, and it needs to be a nice playground site first.

Commissioner Daugharty noted that "funky" little sight was made by "us" before. He agreed there needs to be a trail made to handle wheel chairs and sand needs to be hauled in. Commissioner Jason feels there is something wrong when the cost of labor is more then the equipment costs.

January 21, 1999

STAFF REPORT

There was no staff report.

COMMUNITY SCHOOLS BOARD OF DIRECTORS REPORT

Mr. Farrens reported that they had received the paperwork on the new 21st Century Community Learning Center grant. He has been in contact with Jan O'Meara who has been going over last year's grant, the grading process, and where to strengthen it. Principals Mark Leal and Rich Toymil have also been contacted to see how to incorporate existing schools into that grant. Commissioner Warren volunteered to represent the commission at the next meeting on February 11th.

VISITORS

Ginger Tormes, resident, presented a landscaping concept designed with the help of her family. The plan emphasized contrast through hearty, low maintenance trees proven to grow in harsh conditions. The trees included River Birch that has three or four trunks and grow fifteen to twenty feet. A series of evergreens was used to offset and augment the birch. These evergreens are Mission White Cedar and grow twenty feet. Norway spruce is a dense narrow tree with more of a leafy, willowy look and grows one hundred feet. Fountain Grass that grows in beautiful clumps, with willowy white ends and a type of Juniper that grows to twenty feet were also used. This concept is a simple design with not a lot of variety. Ms. Tormes' father also suggested having sculptures throughout the park. Indigenous or cotton grass was favored, rather than green grass requiring upkeep.

Benches along the old road pathway were also an idea. Commissioner Jason felt this would encourage the use of the walkway.

The height of the Norway Spruce was a concern of Commissioners Dodd-Butters and Herring. Commissioner Herring asked if it were possible to obtain a drawing of this design from ground level. He did like the idea of having a pleasing subtle backdrop for sculptures.

Concluding the presentation, Ms. Tormes will attempt to draw the design to scale. A copy of the landscaping design will be dropped off to the City Manager's secretary.

PENDING BUSINESS

A. Lake Street Triangle

Commissioner Herring related that there is a Town Square Committee meeting on the 30th at Land's End. One goal of the committee is to identify a project that would give some kind of meaning to the committee, some measure of accomplishment. The Triangle Park may serve that purpose.

REGULAR MEETING MINUTES

January 21, 1999

There was a brief discussion on whether there are any available State funds for the Triangle Park. Chair Drathman relayed that the Borough had a meeting with DOT on the STIP and the understanding was that there is money to complete the project.

Chair Drathman agreed with Commissioner Herring's idea of having the Town Square Committee look at this as a project. The more involved in the planning of this park, the better.

Commissioner Herring will attend the Town Square Committee meeting on January 30th and report a summary back to the commissioners.

It was relayed that Dave Anderson was hired as the full time project manager and would be the best source of information. Chair Drathman directed staff to invite Mr. Anderson to the next Parks & Recreation Commission meeting.

Recreation Specialist Farrrens inquired about the time frame for planting the trees and grasses in Ms. Tornes' concept. Whichever plan is decided on, there is a need to know how long it would take to receive an order for trees and tying it into the planting season.

Ms. Tornes felt that spring and fall are the best seasons for planting. There is a need for fill which may need to settle. As a follow-up to cost, she will work on a price tag for her plan to present to the commission.

B. Old Homer Intermediate School (worksession preceding regular meeting)

There was a lengthy discussion of the intent of the commission's motions that had been forwarded to Council. At the Council's January 11th Regular Meeting, the following motions were remanded to the commission for clarification. 1) Recommend that nothing be done with the old (little/lower) building until it is brought up to all applicable codes; 2) Recommend the City work with these users groups (Head Start, Charter School, Library and any other interested user group) to pursue funding for code compliance and renovation of the older (little) building; 3) Recommend that the City inform KPCC (Kenai Peninsula Community College - Homer Branch) that when their lease is up it will not be renewed; and 4) Recommend that a task force be appointed by the Mayor for an in-depth study to be done for evaluating the operational expenses and identifying sources for revenue to operate the gym building.

The commission agreed that the motion concerning the college was too strong. Commissioner Jason felt the commission had the best of intentions when making the motion. They need to show their support of the college but let them know there are other uses.

JASON/HAMIK - MOVED THAT WE RECOMMEND THAT THE CITY INFORM THE KPC THAT THEY WILL RENEW THE LEASE ONE TIME BUT NOT PROVIDE ANY LONG TERM ASSURANCE THAT THEIR LEASE WILL CONTINUE TO BE RENEWED.



CITY OF HOMER

CITY HALL

491 East Pioneer Avenue

Homer, AK 99603-7645

Telephone (907) 235-8121
Telecopier (907) 235-3140

MEMORANDUM

TO: Parks/Recreation Advisory Commission

FROM: Tamara T. Hagerty, Sec. to City Manager

DATE: 21 December 1998

SUBJ: LAKE STREET TRIANGLE PARK

As requested the following are excerpts taken from the minutes from 06 August 1998 through 17 December 1998.

08/16/98

D. Lake Street Triangle

Review of the referral from City Council for the Parks/Recreation Commission to form a subcommittee to receive ideas and provide further options for this area was made. Mayor Cushing suggested the area should include several trails/walkways across it. The old road is left for a trail to the lake. Fill is being brought in just to make it plant able. The Mayor advised it will be primarily lawn. It is visible from all directions. There were suggestions of a possible contest or invitations for artisans (local and students) to come up with a sculpture to possibly depict issues, such as our sister cities. It was reminded that only four months out of the year would this area be usable/visible. It was consensus that a "class act" sculpture would be most enjoyable (durable, year-in-year out and large). The question was how to get to this end. Contests hurt many peoples/groups feelings and it is hard to satisfy everyone. It was agreed that many issues need to be thought about and decided (locating water/sewer lines, designating where trails will go) before determining sculpture location. Mayor Cushing advised he wanted the Commission to have a sub-committee. It was consensus of the Commission that "they" would be the sub-committee right now and advertise this item on the agenda for the next meeting, so as to obtain a general inquiry to the public. Mr. Farrrens felt that Council should be giving them some parameters as to what they want. Mayor Cushing advised he could query Council at the end of their next meeting. Mayor Cushing advised he had perceived the Parks/Recreation Commission sponsoring public hearings for input. A coffee table -KBBI could be done - just ask people for input.

In the interim it will be graded and seeded by DOT. Consensus was this is a prime opportunity for a visible nice esthetic addition to the community. As long as it remains dry and grass is going to be planted now it will be OK until a decision for its beautification can be determined. This was scheduled for next meeting agenda. It was requested that the City Clerk put extra emphasis to this subject on Monday Clerk's Calendar broadcast on KBBI. It was mentioned that flyers and an ad could be done for worksession-public hearings to come.

HERRING/DODD-BUTTERS MOVED TO RECOMMEND BRINGING THE LAKE STREET TRIANGLE UP TO HIGHWAY GRADE, PROVIDE FOR ADEQUATE DRAINAGE, SEED, AND CONTINUE THE PROCESS FOR THE CITY TO ACQUIRE THE TRIANGLE PROPERTY FOR USE AS A CITY PARK.

Vote: Yes: Dodd-Butters, Drathman, Hamik, Jason and Herring
Motion carried.

Parks/Recreation Advisory Commissioner Memo - 21 December 1998

Page 3 of 5

Mr. Farrens wondered if DOT has a size criteria for drainage pond capacity. Mayor Cushing advised this is city property and this does not need to be complicated, but we do need a pond as this could take on a life of its own if drainage is not provided for.

Commissioner Herring agreed they are trying to make this area look nice and making it a dump site does not really fit in, but understands Public Works needing a site and could they possibly dump between the access road and the RV dump station. Mayor Cushing reminded the Commissioner that \$500,000 was just spent for this area and they should be careful what they do with the area.

There was some discussion of the storm drain outfall area/city storm lines, trail head access for the "Beluga Causeway Trail".

DAUGHARTY/JASON RECOMMENDED TO CITY COUNCIL THAT WE DEVELOP AND MAINTAIN OPEN SPACE NEAR THE CITY STORM DRAIN OUTFALL AREA, TO INCLUDE SETTLING POND, SIX PARKING SPACES AND TRAIL HEAD ACCESS TO THE BELUGA CAUSEWAY TRAIL; AND ALSO RECOMMEND MOVING EXCESS FILL TO HORNADAY PARK.

Vote: Yes: Dodd-Butters, Drathman, Daugharty, Jason and Herring
Motion carried.

Chair Drathman reviewed Triangle Park ideas, ie., LaFriniere's and the relayed ideas, and that we are still wanting more input.

Commissioner Dodd-Butter relayed from friend that a fountain or outdoor art sculpture would be nice.

Ms. Hagerty noted the ANCHORAGE DAILY NEWS article 09/11/98 regarding public art (1% art programs).

Chair Drathman and consensus of the Commission is to continue to take suggestions on the Triangle Park through October/November and then make suggestions to City Council.

Mayor Cushing noted that LaFriniere is representing several people that had come to him with suggestions.

The HOMER TRIBUNE had representation tonight to listen on this subject and was sorry they did not have more discussion and/or have more public input.

10/15/98

A. Lake Street Triangle

In order of receipt Ms. Hagerty relayed the following:

09/22 - Al Waddell advised he was not in favor of trees in this location, but a lot of flowers, bushes(lilacs, etc.), grass and a couple benches, but not sure who would sit there; lot of flowers, keep a low landscape profile.

09/28 - Sally Wills would like to see the land used as a park for aesthetic purposes. She support LaFriniere's proposal for landscaping of the area.

10/02 - Sharon Whytal ".....it seems like a real opportunity for Homer to demonstrate our commitment to safety and aesthetics, at a crossroads visited by residents and tourists alike. I hope a Homer High greenhouse project, or a city funded other type of natural beauty, can be restored to the site. What about a contest for specific proposals, as an upbeat "winter blahs" focus? If plants were chosen fro native species, they would not ever require maintenance/service. Please do consider a natural environment, as opposed to more concrete or pavement or development at the site."

10/06 - Will Files, Rotary Representative, is interested in more discussion for ways that the Rotary can support the project; ie. of Sister Associations. Rotary is involved in a re-forestation project with sister clubs in Kyoto, Thailand,

Commissioner Daugharty had thoughts on this... he felt there was not good communication here, DOT should not have been allowed to leave town without finishing. He inquired about the Beluga Causeway Trail status since Parks/Recreation Commissions motion. Ms. Hagerty advised it was forward to the City Manager and brought into the budget process. Councilmember Parks advised it was cut the other night and stated nobody was there to lobby for it.

Commissioner Jason wondered if they should have a plan first? It was agreed the City Manager would still be able to report something.

VOTE: Yes: Drathman, Daugharty, Hamik, Jason, Warren and Herring
Motion carried.

Commissioner Daugherty noted all of the suggestions they have received for this area. We need a report back from the City Manager on what he finds out for next meeting if possible. The Commission requested a summary of the suggestions so far received for next regular meeting and invite these people to attend.

12/17/98

A. Lake Street Triangle

Commissioner Dodd-Butters noted talking with fern Cossette and they agreed it should be low key. But - it would be nice to bring it up to level.

Commissioner Herring noted there was correspondence done to DOT (included in Informational Materials). Drainage is a concern and there are different elevations there that will have limitations on filling.

On the next agenda will be a compilation of the ideas/input received on this.

STATE OF ALASKA

DEPARTMENT OF TRANSPORTATION AND PUBLIC FACILITIES

REGIONAL DIRECTOR, CENTRAL REGION

RECEIVED

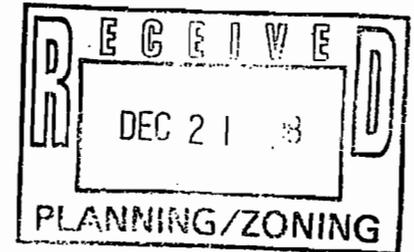
TONY KNOWLES, GOVERNOR
DEC 22 1998

City of Homer
City Manager

4111 AVIATION AVENUE
P.O. BOX 196900
ANCHORAGE, ALASKA 99519-6900
(907) 269-0770 (FAX) 248-1573
(TDD 269-0473)

December 16, 1998

Eileen R. Bechtol, AICP
Planning Director
City of Homer
491 East Pioneer Avenue
Homer, AK 99603-7465



Dear Ms. Bechtol;

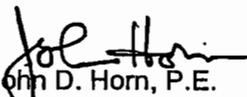
Thank you for your letter regarding potential improvements to the Lake Street triangle area.

The recent construction project exhausted the available funding for the Lake Street area. Any further future work will have to be coordinated through the Statewide Transportation Improvement Program (STIP) project nomination process. Both the triangle area enhancements and the pedestrian / bicycle crossing study may be submitted for inclusion in a future STIP. Project nominations are accepted continually. The Project Evaluation Board met recently to evaluate projects for inclusion in the 2001-2003 STIP. Although this process has been completed, additional projects will be considered before the new STIP is finalized.

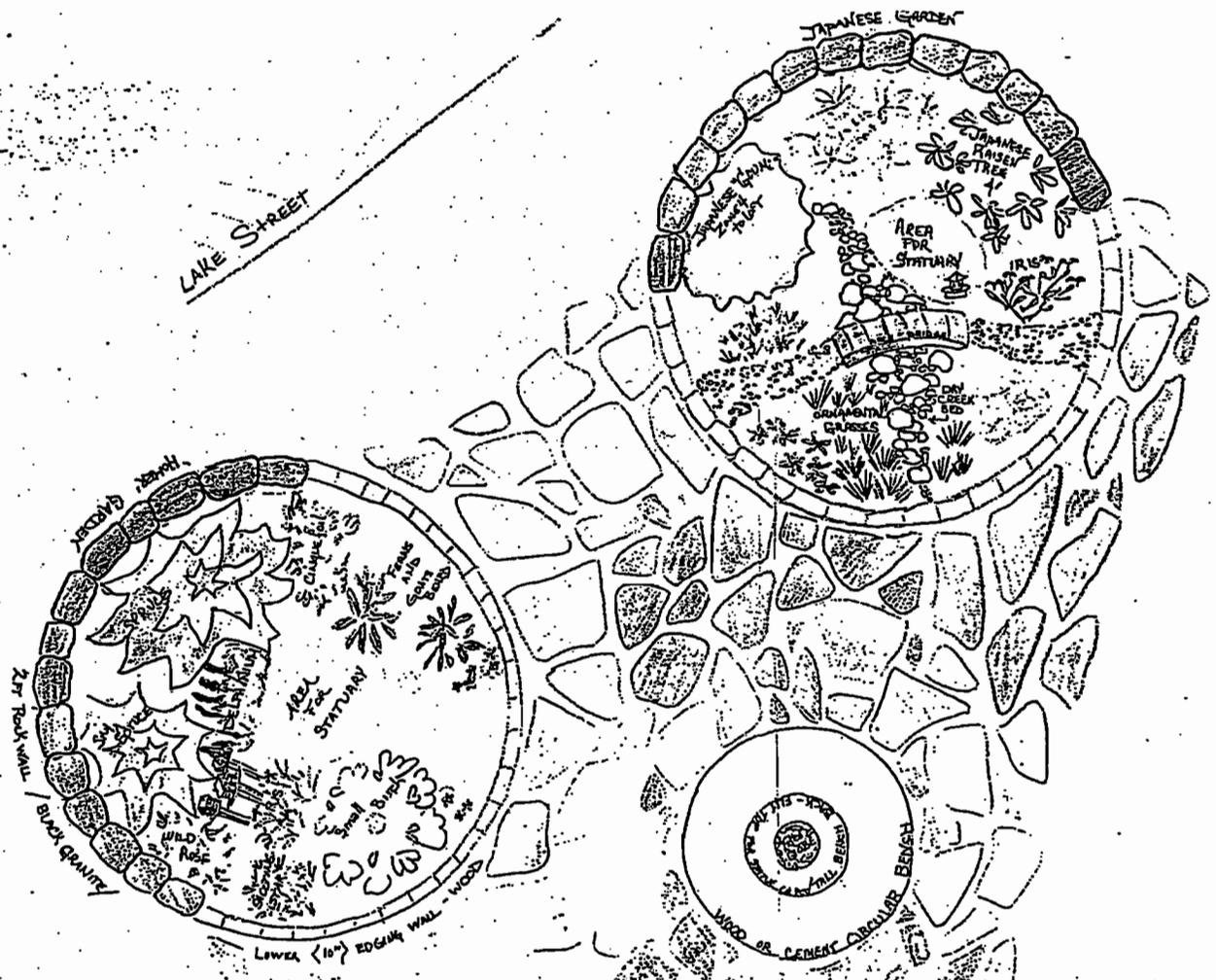
I've included the project evaluation criteria to facilitate your effort to have additional projects funded through the STIP.

If you have any further questions please contact me.

Sincerely,


John D. Horn, P.E.
Regional Director

cc: Dennis Poshard, Legislative Liaison
Murph O'Brien, Area Planner

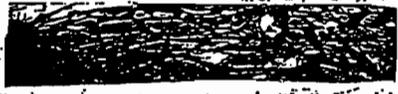


THE 3 GARDENS ARE RAISED
 AND SURROUNDED - ON STREET
 SIDE BY 2 FOOT ROCK WALL -
 AND BY LOWER WOOD EDGING
 ON PLAZA SIDE.

ALL 3 CONTAIN PERENNIALS ONLY.
 LOW MAINTENANCE + HARDY
 GROUND COVER WITH MULCH OF
 BARK, CHIPS OR PEBBLES TO
 ELIMINATE WEEDS AND REDUCE
 WATER CONSUMPTION

TREES AND TALL SHRUBS IN EACH
 GARDEN WILL CREATE A
 BUFFER AND SENSE OF
 SECLUSION FROM TRAFFIC -
 WHILE BEING BEAUTIFUL IN
 ALL SEASONS.

BY PASS



recycled cement, asphalt or rock pavers, AND GRASS

By Michelle Pa
 LaPrinzel

RECEIVED

MAR 10 1999

City of Homer,
City Manager

THE LANDSCAPE AS AN ART FORM
LOST BEAR PARK
(presently known as Triangle Park)

Triangle park is located in one of the most visible locations in Homer and one of its primary functions should be to serve as a visual park. I envision a park that is like a driving by a painting. This park will incorporate artworks while being an artwork in its own right.

In this design the goal is to create a landscape that looks like a magical section of dramatic windswept wild and natural landscape was left undisturbed in the midst of man's inventions. Fill would be brought in to make the park rolling and textured. Large rocks and driftwood would be placed to create the effect of a coastal scene buffeted by high tide storms. Native trees would be brought in that are from windy sites originally and have a windswept character. These trees would receive an annual pruning so that their interesting shapes are maintained and enhanced.

The focal point of the park would be a waterfall that drops over rocks towards the bypass curve. On the ridge top by the fall, would be a large dead snag jutting up at an angle towards the sky. A bear cub would be partway up the snag bawling, and its mother would be near the base of the snag looking around. One more cub would be by the falls placing a wary paw toward the water. This life size sculpture would be created out of materials that will weather the elements over the years. The sculptor and the landscape designer constructor will need to work together to create this scene where sculpture imitates wildlife and landscape imitates wilderness.

Crushed gravel pathways would wind through the park screened from the bypass curve by the mounds of earth and the trees. The entire park would be vegetated with wildflowers and grasses that are indigenous to the Homer area and ideally to the spit. Indigenous plants will enhance the desired natural look as well as greatly reduce future maintenance costs as these species thrive in this area without a great deal of care. Natural benches of curved driftwood will be set in spots along the paths where one is well screened from the noise of the bypass and McDonalds by earth and trees. From these benches one would have a pleasant view across the parks wildflowers to Beluga Lake. Other works of art may be incorporated by the community overtime.

It is the vision of a landscape that is an artwork and incorporates artwork that drives this design.

I have designed and constructed hundreds of landscapes in Alaska over the years, and would be interested in pursuing the design and construction of this park further if the committee finds this vision intriguing.

Sincerely,

John Fowler
Box 488 Homer
346-8090 Anchorage
235-2133 Homer
399-4921 cell

Pending Decision
P/R recommended:
Commissioner Dodd
Butter contact Mr
Fowler so she can
work w/ them

M E M O R A N D U M

TO: To Whom It May Concern

FROM: Sallie Dodd-Butters

DATE: 7 April 1999

SUBJ: TRIANGLE PARK

I propose to work with Public works and other tree stewards to landscape Triangle Park. This could be a continuation of our tree stewardship project.

This would incorporate the ideas from the suggestions and concerns that were presented to the Parks/Recreation Advisory Commission. We could plant a variety of low growing trees and shrubs, mainly on the eastern side of Triangle Park, with Alaskan grasses and flowers (perennials) scattered on the slope, with an artistic placement of a few rocks and beach logs. Perhaps Don Henry from Public Works could design and build one of his wonderful metal sculptures as a focal point (refer to his works-Public Works/Airport/Karen Hornaday Park). Several benches could be placed on the east side adjacent to pedestrian traffic, but the Triangle Parks would mainly be a drive-by visual landscape. This area is not exactly the optimum place to hangout, study art work or read information plaques.

The future Town Square, or another park, in a more user friendly area could blossom under the combined efforts of the other three wonderful plans (LaFriniere, Tornes, and Fowler).

This entire project would cost a tiny fraction of the \$30,000 mentioned, which would apparently be taken or borrowed from the East Road Project..... the separated bike path perhaps.

RECOMMENDATION:

Please consider having the tree stewards continue their project in conjunction with Public Works to develop this park and spend the money where it is more needed.

Renee Krause

From: Dinah Walls <wallsd@arts.gov>
Sent: Monday, September 19, 2011 10:39 AM
To: Renee Krause
Subject: RE: Application Period for 2012 for Projects in 2013

Good afternoon. Thank you for your inquiry regarding funding opportunities at the National Endowment for the Arts.

As you noted, we have completed funding opportunities for FY 11. Guidelines for FY 12 are currently under review. Given the current budget situation, I cannot say definitively that Challenge America Fast-Track will be offered next year. However, at this time we anticipate that it will be among the FY 12 offerings. A late May deadline is anticipated for projects that will begin no earlier than January 1, 2013.

Normally the new guidelines and application deadlines are posted on the agency Web site sometime in mid January. Please monitor the Web site for guideline updates at: www.arts.gov

Feel welcome to contact me if you have additional questions.

Dinah I. Walls, Specialist
Local Arts Agencies and Challenge America Fast-Track
202/682-5586 (phone)
202/682-5602 (fax)
www.arts.gov



From: NEA Fast-Track
Sent: Monday, September 19, 2011 1:48 PM
To: Dinah Walls
Subject: FW: Application Period for 2012 for Projects in 2013

From: Renee Krause [mailto:RKrause@ci.homer.ak.us]
Sent: Thursday, September 15, 2011 8:17 PM
To: NEA Fast-Track
Subject: Application Period for 2012 for Projects in 2013

Good Day. I am the Staff for the City of Homer, Alaska Public Arts Committee. The Committee has been working on a large project that encompasses the "Gateways" into Homer.

They have already accomplished the "Air Gateway" in partnership with the State and Federal entities installing a new informational mural at our city airport. This was a great success!

They are now focusing on the "Land Gateway" which is a Rest Area location with a panoramic view of Homer, the famous Homer Spit, Kachemak Bay and Lower Cook Inlet (which encompasses two volcanoes that are included in the Ring of Fire.)

The committee had reviewed the grant offering earlier this year and determined that they would not be ready to apply but are inquiring if this opportunity would be available in 2012 or 2013?

Please forward any information you may have regarding the ability to qualify for a type of grant under this program. There will be a variety of individual entities involved from community input, state, federal and local historical resources such as the museum.

Thank you for your time and assistance.

Renee Krause, CMC
Deputy City Clerk I
City of Homer
491 E. Pioneer Avenue
Homer, Alaska 99603
Ph. 907-235-8121 ext. 2224
Fax. 907- 235-3143
rkrause@ci.homer.ak.us

"Successful is the person who has lived well, laughed often and loved much, who has gained the respect of children, who leaves the world better than they found it, who has never lacked appreciation for the earth's beauty, who never fails to look for the best in others or give the best of themselves."

The information contained in this message is proprietary and/or confidential. If you are not the intended recipient, please: (i) delete the message and all copies; (ii) do not disclose, distribute or use the message in any manner; and (iii) notify the sender immediately. In addition, please be aware that any message is subject to archiving and review by persons other than the intended recipient. Thank you.

Renee Krause

From: gaye <gaye@alaska.net>
Sent: Tuesday, August 23, 2011 9:53 AM
To: Michele Miller; angie newby; Marianne_Aplin@fws.gov; trinabf@acsalaska.net
Cc: Renee Krause
Subject: Re: Budget and Narrative

Good morning ladies!

Here is another budget item I forgot to bring up at the last meeting.

Jeanne Steele was the mural project manager for the fish wall on Heath. It is in mighty need of maintenance (akin to the performance wall). She is interested in organizing a refurbishment project for next summer. If you agree, add this item into the budget at \$1000 for paints, supplies, and identification plaque.

ooxxxGaye

Here is the budget again and accompanying narrative. Please do give me suggestions on the narrative if I've omitted something or my info is incorrect.

M>

Michele Miller
227-6207

From: Angie Newby <angienewby@alaska.com>
To: Marianne_Aplin@fws.gov
Cc: 'Gaye Wolfe' <gaye@alaska.net>; 'Michele Miller' <homerarts@yahoo.com>; 'Renee Krause' <RKrause@ci.homer.ak.us>; trinabf@acsalaska.net
Sent: Monday, August 22, 2011 1:55 PM
Subject: RE: Special Meeting for September

Yes if you think that they will have time. The earlier we can get this back on the table the better. Thanks for your help

Angie Newby, CCIM, CRS

Homer Real Estate
1529 Ocean Dr
Homer, AK 99603-0997
Direct - (907) 235-5294
Sell - (907) 299-1514
Fax-(907) 235-5223
angienewby@alaska.com
<http://www.homerrealestate.com> <<http://www.homerrealestate.com/>>

From: Marianne_Aplin@fws.gov [mailto:Marianne_Aplin@fws.gov]
Sent: Monday, August 22, 2011 10:35 AM
To: angienewby@alaska.com
Cc: 'Gaye Wolfe'; 'Michele Miller'; 'Renee Krause'; trinabf@acsalaska.net
Subject: RE: Special Meeting for September

Is this the mtg I would try to invite the Baycrest group to or another one?

Marianne Aplin
Manager, Alaska Islands & Ocean Visitor Center
Alaska Maritime National Wildlife Refuge
95 Sterling Hwy #1
Homer, Alaska 99603

907-226-4619

"Angie Newby" <angienewby@alaska.com>
08/18/2011 03:23 PM

Please respond to
<angienewby@alaska.com>

To

"Renee Krause" <RKrause@ci.homer.ak.us>, "Marianne Aplin" <marianne_aplin@fws.gov>, "Michele Miller" <homerarts@yahoo.com>, "Gaye Wolfe" <gaye@alaska.net>, <trinabf@acsalaska.net>

cc
Subject

RE: Special Meeting for September

Works for me

Angie Newby, CCIM, CRS

Homer Real Estate
1529 Ocean Dr
Homer, AK 99603-0997
Direct - (907) 235-5294
Sell - (907) 299-1514
Fax-(907) 235-5223
angienewby@alaska.com <<mailto:angienewby@alaska.com>>
<http://www.homerrealestate.com> <<http://www.homerrealestate.com/>>

From: Renee Krause [<mailto:RKrause@ci.homer.ak.us>]
Sent: Thursday, August 18, 2011 3:00 PM
To: angienewby@alaska.com; Marianne Aplin; Michele Miller; Gaye Wolfe; trinabf@acsalaska.net
Subject: RE: Special Meeting for September

Okay so is everyone open for Thursday September 22, 2011 at 5:00 p.m.?

Renee Krause, CMC
Deputy City Clerk I

From: Angie Newby [<mailto:angienewby@alaska.com>]
Sent: Thursday, August 18, 2011 2:56 PM
To: Renee Krause; 'Marianne Aplin'; 'Michele Miller'; 'Gaye Wolfe'; trinabf@acsalaska.net
Subject: RE: Special Meeting for September

All look good except 9/14 for me, and Oct is also ok for me. Marianne is not available 10/8-14

Angie Newby, CCIM, CRS

Homer Real Estate

1529 Ocean Dr

Homer, AK 99603-0997

Direct - (907) 235-5294

Sell - (907) 299-1514

Fax-(907) 235-5223

angienewby@alaska.com <<mailto:angienewby@alaska.com>>

<http://www.homerrealestate.com> <<http://www.homerrealestate.com/>>

From: Renee Krause [<mailto:RKrause@ci.homer.ak.us>]

Sent: Thursday, August 18, 2011 11:57 AM

To: Angie Newby; Marianne Aplin; Michele Miller; Gaye Wolfe; trinabf@acsalaska.net

Subject: Special Meeting for September

Importance: High

Let's see - I have Thursdays - September 1st, September 22nd @ 5:00 p.m.
Or Wednesday 9/14

Renee Krause, CMC

Deputy City Clerk I

City of Homer

491 E. Pioneer Avenue

Homer, Alaska 99603

Ph. 907-235-8121 ext. 2224

Fax. 907- 235-3143

rkrause@ci.homer.ak.us <<mailto:rkrause@ci.homer.ak.us>>

"Successful is the person who has lived well, laughed often and loved much, who has gained the respect of children, who leaves the world better than they found it, who has never lacked appreciation for the earth's beauty, who never fails to look for the best in others or give the best of themselves."

The information contained in this message is proprietary and/or confidential. If you are not the intended recipient, please: (i) delete the message and all copies; (ii) do not disclose, distribute or use the message in any manner; and (iii) notify the sender immediately. In addition, please be aware that any message is subject to archiving and review by persons other than the intended recipient. Thank you.

Renee Krause

From: Angie Newby <angienewby@alaska.com>
Sent: Wednesday, October 19, 2011 3:44 PM
To: Walt Wrede; Anne Marie Holen
Cc: Renee Krause; 'Marianne Aplin'
Subject: RE: Baycrest Overlook project

Do we still have time getting it in to the deliberations? I have been waiting for a written estimate on planning phase costs from State parks and should have that still by the end of the month...figured we'd need some documentation.

Angie Newby, CCIM, CRS

Homer Real Estate
1529 Ocean Dr
Homer, AK 99603-0997
Direct - (907) 235-5294
Sell - (907) 299-1514
Fax-(907) 235-5223
angienewby@alaska.com
<http://www.homerrealestate.com>

From: Walt Wrede [mailto:wwrede@ci.homer.ak.us]
Sent: Wednesday, October 19, 2011 3:32 PM
To: Anne Marie Holen; angienewby@alaska.com
Subject: RE: Baycrest Overlook project

It does not look good. First, not sure I could find that much money but more importantly, I can move money around between line items in the approved budget, but spending money on a project that was not in the approved budget would be a problem.

Walt

From: Anne Marie Holen
Sent: Wednesday, October 19, 2011 8:31 AM
To: angienewby@alaska.com
Cc: Walt Wrede
Subject: Baycrest Overlook project

Hi Angie,
I did ask him about that a while back, after you first brought it up. I will copy him on this message to see if he has given it any more thought.
/amh

Anne Marie Holen
907-435-3101

From: Angie Newby [mailto:angienewby@alaska.com]
Sent: Tuesday, October 18, 2011 12:04 PM
To: Anne Marie Holen
Subject: I know you have nothing to do...

Could you check with Walt and see if there is anywhere in the current 2011 budget that we could get \$5000 for our Baycrest planning \$ I have been waiting for Marianne to forward me an email from State parks that \$5k is the magic # but she is gone till late this week and I am getting anxious. I would prefer NOT going to the Council for a 2012 appropriation and having to wait till Jan and lose all that time...

Angie Newby, CCIM, CRS

Homer Real Estate

1529 Ocean Dr

Homer, AK 99603-0997

Direct - (907) 235-5294

Sell - (907) 299-1514

Fax-(907) 235-5223

angienewby@alaska.com

<http://www.homerrealestate.com>

Renee Krause

From: Angie Newby <angienewby@alaska.com>
Sent: Thursday, September 29, 2011 2:13 PM
To: Marianne_Aplin@fws.gov
Cc: Renee Krause
Subject: RE: minutes from last regular mtg

Also do you have anything back from State Parks re the planning budget. I would like to see if there is a 2011 category/budget line item that would be available for funding vs waiting for final approval of the current budget which might take months.

Angie Newby, CCIM, CRS

Homer Real Estate
1529 Ocean Dr
Homer, AK 99603-0997
Direct - (907) 235-5294
Sell - (907) 299-1514
Fax-(907) 235-5223
angienewby@alaska.com
<http://www.homerrealestate.com>

From: Marianne_Aplin@fws.gov [mailto:Marianne_Aplin@fws.gov]
Sent: Thursday, September 29, 2011 11:47 AM
To: Renee Krause
Cc: angienewby@alaska.com
Subject: minutes from last regular mtg

Renee,

Do you have a copy of our last regular (unapproved) meeting minutes - the one that Rep Seaton came to? I'm hoping to give the members of the Kachemak Bay Environmental Education Alliance (KBEEA) a synopsis of upcoming projects (Baycrest, Spit Trail and Bathrooms, etc) that will need the skills of interpreters. I won't be here for that meeting but want to write something up for them before Tuesday next week when I leave town.

Angie,

Since there isn't a city committee with expertise in interpretation, maybe it would be appropriate to make sure that interpreters are included in planning for all of these projects and others that may be coming up - to holistically think about what messages are delivered at each site and as Roger said - what the consistent look and feel might be. Maybe there is a joint subcommittee of Parks & Rec, Public Arts, and KBEEA that has at least a day charette to think about this?

Marianne Aplin
Manager, Alaska Islands & Ocean Visitor Center
Alaska Maritime National Wildlife Refuge
95 Sterling Hwy #1
Homer, Alaska 99603

907-226-4619
www.IslandsAndOcean.org

Renee Krause

From: Marianne_Aplin@fws.gov
Sent: Tuesday, August 23, 2011 12:36 PM
To: Joel_Hard@nps.gov; roger.maccampbell@alaska.gov; angienewby@alaska.com; terryt@usgs.gov; Monte Davis
Cc: Renee Krause
Subject: Baycrest Overlook - questions for our site plan

Hello Baycrest Overlook Stakeholders!

I asked Bill Kiger's shop to give us a ballpark idea of what a site plan might cost. Niki came back with the questions below, and I took a stab at answering them, but as you can see in my reply to her I'm hoping that her questions and my answer will be fodder for a conversation we have on **Sept 22 at 5pm (live or via teleconference) at city hall during a special meeting of the Public Arts Committee.**

Marianne Aplin
Manager, Alaska Islands & Ocean Visitor Center
Alaska Maritime National Wildlife Refuge
95 Sterling Hwy #1
Homer, Alaska 99603

907-226-4619

----- Forwarded by Marianne Aplin/R7/FWS/DOI on 08/23/2011 12:27 PM -----

Marianne Aplin/R7/FWS/DOI

To "Acevedo, Nicole M (DNR)" <nicole.acevedo@alaska.gov>

cc "Kiger, William C (DNR)" <bill.kiger@alaska.gov>

08/23/2011 12:26 PM

Subject Baycrest Park [Link](#)

Hello Niki,

I think I met you at the interp training (second day) that Bill and the BLM hosted!

Great questions - and you're right that I don't have the answers. I'd probably mostly be participating in this process as a volunteer/City of Homer Public Arts Committee member, with maybe a smidgen of my time as a federal employee thrown in. The Refuge I work for doesn't have a huge stake in what happens at Baycrest - I (and the Committee) just want to see it and our other gateways reflect the beauty and character of Homer and highlight the public lands visible from that point. Since state parks did such a wonderful job with the airport, I'm hoping that you'll be the lead again on this project.

We're tentatively going to try to get the interested partners together (KBay State Park, Lake Clark National Park, Kachemak Bay Research Reserve, and Public Arts Committee) for a meeting to discuss the project on Sept 22. Maybe these are good questions for us to bring to the table on that date? I'll try to give you answers as best as I can - but maybe that's a better route to make sure it isn't just me guessing. I'll forward these questions and answers to the stakeholders too to give them something to throw darts at during our meeting!

1. I think we'll need and want to allow the public to feel as if they have a say in this - at least one public meeting will probably be necessary - maybe one preliminary and one to share the plan.
2. Stakeholders: KBay State Park, Lake Clark National Park, Kachemak Bay Research Reserve, the Chamber and Public Arts Committee. I'd also ask the Pratt Museum to have a voice in this because they interpret the history, culture, and natural history of the bay. There may be other interested parties that we haven't thought of, like DOT.
3. Purpose of the Plan: to create a plan for the look, feel, and content to interpret at this site. Restroom locations, highway welcome sign, and any safety considerations would have to be addressed. Right now there is an assortment of sign styles and messages. The challenge will be to sort out what the most important messages are to tell from that location, what to tell someplace else, and how to do all this without detracting from that

spectacular view. In addition, there may be a need for a Welcome to Homer photo-op sign. (There is currently one up there - that may stay or change).

4. There is a good question! I hope we'll focus on what can be seen from the overlook - the state and national parks and the bay and spit. This will be the tough part! Maybe it will be something like **"Homer's famous spit reaches 4.5 miles out into Kachemak Bay, urging us to cross the water and visit wild public lands across the bay and inlet, but calling us back to the art's community at the end of the road'.**
5. Goals for site: Welcome, orientation, and fostering a sense of place.
6. Baycrest is an incredibly important landmark - quite a few Homer-ites tell the story of Baycrest being their first view of Homer as they came to town, and how they fell in love with the place then and there. Its the first time that you get a glimpse of our beautiful bay and mountains from the road.

Marianne Aplin
Manager, Alaska Islands & Ocean Visitor Center
Alaska Maritime National Wildlife Refuge
95 Sterling Hwy #1
Homer, Alaska 99603

907-226-4619

"Acevedo, Nicole M (DNR)" <nicole.acevedo@alaska.gov>

08/23/2011 11:32 AM

To Marianne_Aplin@fws.gov

cc "Kiger, William C (DNR)" <bill.kiger@alaska.gov>

Subject Baycrest Park

Hi Marianne,

Bill Kiger spoke with me about your ideas for an interpretive plan for Baycrest Hill and asked me to develop a rough scope for the plan. I think this could be an opportunity to gather and later implement some really great and diverse ideas from the local community. I do, however, have some questions regarding the scope that you envision for the planning process that are numbered below. I understand that you may not have all the answers at this point in the game, so if you don't have an answer or expect any of these answers to come out of the process just say so. At this point, I just want to have as clear an idea as possible of what you are looking for.

1. What kind of public process do you expect and want?
2. Who are the stakeholders that you know of?
3. What is the purpose of the plan?
4. What is the main theme you have for the site?
5. What are the goals for the site, what do we want to accomplish through the planning and later through the interpretation?
6. What are your goals for the visitor experience?
7. What is significant about the site and why do people stop there?

Thank you!

Niki

Niki Acevedo

Natural Resource Specialist
Div. of Parks and Outdoor Recreation
Interpretation and Education
550 W. 7th Ave. Suite 1340
Anchorage, AK 99501
Phone: (907) 269-0429
Fax: (907) 269-8917

with line items, etc. Committee member questioned that Chair Newby bring up the 1% for Art with the City Manager since she believes that this project falls under the requirements, not just using existing art.

Deputy City Clerk Krause responded she would provide information on those projects for the next meeting.

Ms. Miller thanked the Clerk for the comparative information included in the packet. This was very helpful.

There was no further discussion.

PUBLIC HEARING

None.

PENDING BUSINESS

- A. Gateways
 - 1. Airport

Committee member Aplin stated that no dates have been set for a dedication ceremony for the new mural. She intends to meet with Ms. Hobbs to see what can be arranged. Chair Newby commented it would be a good kick off for the New Year if it were held in January. She further stated in response to a question posed by Committee member Fellows, that it would be great to have each member take a walk through of the facility and think about gallery spaces and think about other recommendations. The Committee responded that end of January would be good as this would allow them the time to invite even state representatives. Determine what worked best for the various partners. It was noted that 5:00 p.m. or later on Wednesday or Thursday is typically the best time. It would be nice to have some type of refreshments too. It would be nice to have a Public Art display for information.

Chair Newby note that Michael Armstrong with the Homer News wanted to do another article on this also. It would be nice to have some ideas to present to Ms. Hobbs before the start of the season.

Further comments on the mural and praise for the work and efforts of Committee member Aplin were given by Chair Newby and Committee member Fellows.

There was no further discussion or comments.

- 2. Baycrest Hill Overlook Area

Chair Newby introduced the item by title and asked for the direction of the Committee.

Committee member Fellows stated that last conversation was there was no funding available. The sign is owned by the Chamber of Commerce and their focus is on the current building. She is not sure when they would be re-focused on new signage. It was commented that if there were the opportunity for new signage they would move the old sign to another location.

Discussion ensued regarding a grass roots efforts on educating the public, previous discussions on informational kiosks, the scenic byways grant, grant guidelines were very difficult to understand and navigate, ownership of the pullout and surrounding lands, the assistance of Special Projects Coordinator Holen with the grant process, the DOT involvement.

Deputy City Clerk Krause will contact Special Projects Coordinator Holen on the Scenic Byways Grant process.

Committee member Aplin did a brief search and the Byways Grant information has not been updated for 2011.

- e. December 13, 2010 Regular Meeting
2. Memorandum 10-148 dated December 3, 2010 from City Attorney Klinkner
3. Ordinance 10-55 prepared by City Attorney
4. Emails from Chair Newby

Chair Newby summarized the chain of events surrounding the proposed changes to the guidelines and meeting time/day change request. She reported the outcome of a special meeting council scheduled on December 13, 2010 to discuss these proposed changes and the proposed revisions from the City Attorney. She stated that the fleshed out recommendations on the committee responsibilities were stricken from those changes. The most important role the committee has encouraging Public Art and working with the private sector in the community remained intact. It was noted that comparing the attorney recommendations and the changes the committee proposed were almost entirely different. The attorney was concerned with sections of the previously approved guidelines that the Committee was not requesting any change. Chair Newby was able to explain to the Council and Attorney the reasoning behind the changes. She expressed some concern over the reluctance displayed by Councilmember Hogan regarding a need for the Public Arts Committee. She was not able to look into this deeper and was really wondering what is concern was regarding the Public Arts Committee. Some items agreed upon or noted were:

- Bryan Zak as council member representative
- Reduce membership requirements from seven to five members.
- Moving the Committee Reports to after the Commission Reports so they would not have to wait until the end of the meeting to make their reports.
- Change in meeting time was allowing the group to have a better percentage of meetings held.
- Areas of concern by the Attorney were not changed by the committee. It was original language.
- Agreement reached that changes were to Homer City Code and therefore should be changed by ordinance.
- Explanation on the committee member make up being people involved in the fields of art is preferred but members should have an interest in the arts.
- This item postponed again until the January 24, 2011 meeting.

Chair Newby explained that she actually had a list of 12 items that the committee as whole needed clarification on from the council and attorney.

There was no further discussion.

B. Gateways

1. Email from Anne Marie Holen regarding Byways Grants

Chair Newby stated that Carol Harding was back in town for a short time and had mentioned that there may be some funding available for Baycrest Rest Area.

Transcription of the audio was hampered by a static disturbance in the recording.

Discussion included a program for signage that is actually the topic under new business. Chair Newby stated Special Projects Coordinator Holen was confident that there was some funding available under the Byways Grant giving a possibility of two sources for one project and was up to assisting the committee with the grant process. Chair Newby inquired if the committee was up to a worksession at 4:00 p.m. before the regular meeting in February.

The committee had a brief discussion regarding notification to Ms. Fox with the State Council on the Arts that there is no artwork or art in the building. Ms. Miller will notify her.

Ms. Aplin has not tied down a date that was agreeable to all parties she will try to get that accomplished before the next meeting in February. Ms. Miller commented that it would be strategic to announce the Airport Mural Celebration/Recognition Ceremony too.

Chair Newby further commented that Ms. Holen has stated that if they applied for a planning grant for Baycrest it would be easier to get and the committee could schedule worksessions and open houses to have community input on what they would like to see up at Baycrest. Ms. Aplin commented that they still have not listed the 2011 Byways Grant Program. The Partners could also provide input during these meetings.

Ms. Fellows expressed concerns with any work or changes affecting the gardens that have had a lot of work put into them.

Chair Newby will contact Ms. Carol Harding and invite her to a worksession for the next meeting. She has expressed an interest to meet with the Committee soon as she is only here in Homer until March. Chair Newby expounded some on the addition of artwork at Denali Park.

Staff will email a request to Ms. Holen to see if she could attend the worksession.

There was no further discussion.

C. Strategic Plan

Chair Newby introduced the item that it is necessary to update this document since they were unable to address it at the last regular meeting in November. She would like to review the existing plan noting that there should be no changes to the Mission Statement or Implementation.

It was noted that they remove the following items:

- Encourage membership to include a council member.
- Work towards creating a comprehensive Policy and Procedures Manual and Forms to be used to control and document inventory of public art.
- Change Meeting Time and Day to the second Thursday at 5:00 p.m.

They requested the following changes to listed goals:

- Compile emails and information collected from Street Faire for Staff to implement bulk email notifications.
- Advocate and establish a budget line item within the administration yearly budget.
- Change the 2011 Strategic Plan to 2012

The committee agreed to add under Opportunities:

- Art Walk Brochure in house by updating existing brochure created for Street Faire
- Trails – Poetry and Art

Changes under Committee Responsibilities

- Change monthly worksessions to regular as needed. Do not have a meeting unless there is something important that they need to address.

There was a brief discussion on the Art Walk brochure and the status on that project. It was noted that once it was clarified that the committee did not have funding for the creation, printing and distribution of a brochure. The discussion encompassed creation and distribution of the brochures without costs. Ms. Aplin noted that the cruise ships are very reluctant to distribute information on free stuff. Staff was requested to contact Ms. Erickson to see if she would be willing to provide or distribute the brochures on her vehicle and if she would be willing to come to a meeting to discuss this opportunity or provide ideas for the committee. Ms. Fellows noted that many visitors from the ships that visited Two Sisters but the various art galleries stated they did not have much traffic from the cruise ships.



Challenge America Fast-Track Grants Fiscal Year 2012

Challenge America Fast-Track grants enable eligible entities, particularly those **organizations that are small or mid-sized**, to extend the reach of the arts to **underserved populations**—those demographics whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability.

Applications must be submitted via Grants.gov, the federal government's online application system, no later than May 26, 2011. Applicants will receive notification within approximately six months for **projects starting after January 1, 2012. Grants are \$10,000** and require a one-to-one match. Projects should be focused, distinct activities that are generally smaller in scale and shorter in duration than those supported through other National Endowment for the Arts (NEA) categories.

Projects are limited to one of the following specific types:

Guest Artist: An arts event or events that will feature one or more guest artists. The project (such as a festival, exhibit, recital, reading, performance, screening, broadcast, lecture) must include the participation of guest artist(s). Artistic staff and resident artists of an applicant organization do not qualify as guest artists. In addition to artists' fees, the project may include public relations, professional documentation, and program enhancements that are integral to the event. Examples of program enhancements include interpretive material, transportation, program accommodations (e.g., sign language interpretation, audio description), catalogues, brochures, or publications. Other enhancements such as specific lecture-demonstrations, pre- or post-event talks, or workshops relevant to the proposed arts event also are eligible. NOTE: Projects that involve curriculum-based arts instruction are not eligible. *This project type seeks to fulfill the NEA's **engagement** outcome: Public engagement with diverse and excellent art.*

Cultural Tourism: The unified promotion of community-wide arts activities and resources to enhance cultural tourism or activities in cultural districts. Unified promotion is defined as the professional assessment, design, and/or distribution of public relations tools (calendars, Web sites, brochures, rack cards, signage, etc.) designed to benefit several local organizations. NOTE: Promotional projects for a single organization are not eligible. *This project type seeks to fulfill the NEA's **engagement** outcome: Public engagement with diverse and excellent art.*

Public Art: The development of professionally directed public art projects. This project type is for visual arts projects only (such as murals, sculptures, or environmental art) that are developed through community engagement. Evidence of community involvement in the planning, design, or fabrication of the work must be apparent. *This project type seeks to fulfill the NEA's **engagement** outcome: Public engagement with diverse and excellent art.*

Civic Design: Design activities for new or existing cultural facilities or civic spaces. Projects may include the preliminary planning or design process for new cultural facilities or spaces, as well as the engagement of professional design services such as streetscapes, wayfinding signage, or landscape architecture. Work may consist of, but is not limited to, architectural studies, charrettes (design workshops), design competitions, or facility feasibility or predevelopment studies. Activities also may include all design stages for the renovation, restoration, or adaptive reuse of existing structures to be used as cultural facilities. Funding is not available for fund raising, donor research, or actual renovation or construction costs. *This project type seeks to fulfill the NEA's **livability** outcome: The strengthening of communities through the arts.*

Organizations that apply to Challenge America Fast-Track are not eligible to apply under the NEA's Art Works category.

Full application instructions are available at <http://www.arts.gov/grants/apply/>.



Grants :: Apply for a Grant

Grants for Arts Projects

Challenge America Fast-Track

Introduction

The *Challenge America Fast-Track* category offers support primarily to small and mid-sized organizations for projects that extend the reach of the arts to underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Age alone (e.g., youth, seniors) does not qualify a group as underserved; at least one of the underserved characteristics noted above also must be present. Grants are available for professional arts programming and for projects that emphasize the potential of the arts in community development.

This category encourages and supports the following two outcomes:

- **Engagement:** Public engagement with diverse and excellent art.
- **Livability:** The strengthening of communities through the arts.

Applicants will be asked to select the outcome that is most relevant to their project (they also will be able to select a secondary outcome). When making selections, applicants should identify the outcome(s) that reflect the results expected to be achieved by their project. If a grant is received, grantees also will be asked to provide evidence of those results.

Challenge America Fast-Track grants:

- Extend the reach of the arts to underserved populations.
- Are limited to the specific types of projects outlined below.
- Are for \$10,000 each.
- Receive an expedited application review. Organizations are notified whether they have been recommended for a grant approximately six months after they apply; projects may start shortly thereafter.

Partnerships can be valuable to the success of these projects. While not required, applicants are encouraged to consider partnerships among organizations, both in and outside of the arts, as appropriate to their project.

To ensure that *Challenge America Fast-Track* funding reaches new organizations and communities, the NEA has implemented a policy to limit consecutive-year funding.

Starting with grants that were awarded in FY 2011 (as indicated by a grant letter dated on or after October 1, 2010, and a grant number beginning with "11 - 78"), an organization that receives *Challenge America Fast-Track* grants for three years in a row is not eligible to apply to the *Fast-Track* category for the following one-year period. Therefore, an organization that has received grants in FY 2009, 2010, and 2011 may **not** apply under these FY 2012 guidelines. That organization may apply for FY 2012 support under other Arts Endowment funding opportunities including *Art Works*. The organization would be able to apply to the *Challenge America Fast-Track* category again in FY 2013.

Deadline

May 26, 2011, Application Deadline

January 1, 2012, Earliest Beginning Date for Arts Endowment Period of Support

If your organization applies to the *Challenge America Fast-Track* category, it may not submit another application to the *Art Works* category. See "Applicant Eligibility/Application Limits" for further information.

Contact

Challenge America Fast-Track Specialists: fasttrack@arts.gov or 202/682-5700

This category supports focused, distinct projects that take place over limited periods of time and involve limited geographic areas. Such projects generally are smaller in scale and shorter in duration than those in the *Art Works* category.

All projects must extend the reach of the arts to underserved populations that have limited access to the arts due to geography, ethnicity, economics, or disability. The involvement of professionally trained, experienced artists and arts professionals is essential.

Each applicant must present a simple, straightforward project that reflects **only one of the project types below**. *Fast-Track* grants are available **only** for:

Engagement: *Americans throughout the nation experience art*

- An arts event or events that will feature one or more **guest artists**. The project (such as a festival, exhibit, recital, reading, performance, screening, broadcast, lecture) must include the participation of guest artist(s). Artistic staff and resident artists of an applicant organization do not qualify as guest artists. In addition to artists' fees, the project may include public relations, professional documentation, and program enhancements that are integral to the event. Examples of program enhancements include interpretive material, transportation, program accommodations (e.g., sign language interpretation, audio description), catalogues, brochures, or publications. Other enhancements such as specific lecture-demonstrations, pre- or post-event talks, or workshops relevant to the proposed arts event also are eligible. NOTE: Projects that involve curriculum-based arts instruction are not eligible (see Arts Education in the *Art Works* category).
- **The unified promotion of community-wide arts activities and resources** to enhance cultural tourism or activities in cultural districts. *Unified promotion* is defined as the professional assessment, design, and/or distribution of public relations tools (calendars, Web sites, brochures, rack cards, signage, etc.) designed to benefit several local organizations. NOTE: Promotional projects for a single organization are not eligible.
- **The development of professionally directed public art projects**. This project type is for **visual arts projects only** (such as murals, sculptures, or environmental art) that are developed **through community engagement**. Evidence of community involvement in the planning, design, or fabrication of the work must be apparent.

The anticipated results for Engagement projects are direct experiences with the arts for the public. If a grant is received, at the end of the project grantees will need to describe the participants' experiences as well as provide evidence of the participant group as underserved. If the nature of the project does not allow for the documentation of participants' experiences explicitly, grantees may document the composition of the participant group and the number of participants and activities, and describe the activities used to engage the public with art. Before applying, please review the reporting requirements for Engagement.

Livability: *American communities are strengthened through the arts.*

- **Design activities for new or existing cultural facilities or civic spaces**. Projects may include the preliminary planning or design process for new cultural facilities or spaces, as well as the engagement of professional design services such as streetscapes, wayfinding signage, or landscape architecture. Work may consist of, but is not limited to, architectural studies, charrettes (design workshops), design competitions, or facility feasibility or predevelopment studies. Activities also may include all design stages for the renovation, restoration, or adaptive reuse of existing structures to be used as cultural facilities. Funding is not available for fund raising, donor research, or actual renovation or construction costs.

Please note that certain types of Livability activities will require applicants to provide information in accordance with the National Environmental Policy Act and/or the National Historic Preservation Act. See here for more information.

The anticipated long-term results for Livability projects are measurable community benefits, such as growth in overall levels of social and civic engagement: arts- or design-focused changes in policies, laws, and/or

regulations; job and/or revenue growth for the community; and changes in in- and-out migration patterns. Given the nature of Livability projects, benefits are likely to emerge over time and may not be fully measureable during the period of a grant. If a grant is received, at the end of the project grantees will need to provide evidence of progress toward achieving improved livability as appropriate to the project and documentation of ways in which the project addresses underserved communities. Reporting requirements for Livability are different from -- and more extensive than -- the reporting requirements for the other outcomes. Before applying, please review the reporting requirements for Livability.

Applicants are encouraged to contact staff if they are considering Livability as a primary outcome.

Application Review

Applications are submitted to the *Challenge America Fast-Track* staff and are reviewed by a diverse group of arts experts and other individuals with broad knowledge of the specific types of projects in this funding area.

Applications are reviewed on the basis of artistic excellence and artistic merit. For more detailed information on how artistic excellence and artistic merit will be evaluated, see the "Review Criteria." You can find additional information in the "Application Review" section of the "Frequently Asked Questions."

We Do Not Fund

In addition to the "We Do Not Fund" section for all *Grants for Arts Projects* applicants, funding under the *Challenge America Fast-Track* category is **not** available for:

- Consortium applications (see "Application Limits").
- Activities that occur over an extended period (e.g., projects that span a full season, long-term residencies, most large-scale projects).
- Competitions other than design competitions.
- Projects that involve curriculum-based instruction in the arts.
- Subgranting or regranting.
- The same organization (parent or component) for more than three consecutive years, even if for different projects.

The Arts Endowment encourages organizations with operating budgets of less than \$50,000 and organizations that have not applied for public funds previously to consider applying to local or state sources to gain practical experience with managing public funds.

If you wish to apply:

Step 1 - Please Read First	Step 2 - To Apply
Grants.gov registration	> How to Prepare and Submit an Application
Application Calendar/Deadlines	
Grant Program Description	Application Tools
We Fund/Do Not Fund	Frequently Asked Questions
Guiding Principles	Grants.gov Tips
Award Information	Recent Grants
Grant Amounts & Matching Funds	Accessibility Checklist
Period of Support	
Eligibility	
Applicant Eligibility	
Application Limits	
Application Review	
Review Criteria	
What Happens to Your Application	
Award Administration	

Changes in Projects
General Terms & Conditions
Legal Requirements
Assurance of Compliance
Other Information
Access for Individuals with Disabilities
Civil Rights
Standards for Service
Reporting Burden

CFDA No. 45.024
OMB No. 3135-0112 Expires 11/30/2013
January 2011

Privacy Policy	Important Notices	Contact Us	USA.gov
--------------------------------	-----------------------------------	----------------------------	-------------------------

National Endowment for the Arts · an independent federal agency
1100 Pennsylvania Avenue NW
Washington, DC 20506

Grants :: Apply for a Grant

Grants for Arts Projects

GRANT PROGRAM DESCRIPTION

We Fund

Under these guidelines, funding is available for **projects only**.

- A project may consist of one or more specific events or activities; it may be a part of an applicant's regular season or activities. Organizations that undertake a single short-term project in a year -- a ten-day jazz festival, for example -- could apply for that event, or they could identify certain components (such as the presentation of a key artist and the associated activities) as their project. Describe the activities for which Arts Endowment support is requested, and provide specific information on the artists, productions, venues, distribution plans, etc., that will be involved.
- Organizations may apply for any or all phases of a project, from its planning through its implementation.
- A project does not have to be new. Excellent existing projects can be just as competitive as new activities.
- Projects do not need to be large. The Arts Endowment welcomes small projects that can make a difference in a community or field.
- For *Challenge America Fast-Track*, projects are limited to the examples that are provided under the expanded category description.

We Do Not Fund

Under these guidelines, funding is **not** available for:

- General operating support.
- Seasonal support.
- Costs for the creation of new organizations.
- Direct grants to individuals. (The Arts Endowment encourages applicant organizations to involve individual artists in all possible ways.)
- Individual elementary or secondary schools -- charter, private, or public -- directly. Schools may participate as partners in projects for which another eligible organization applies. Local education agencies (school districts) and state and regional education agencies are eligible. If a single school also is the local education agency, as is the case with some charter schools, the school may apply with documentation that supports its status as the local education agency.
- Construction, purchase, or renovation of facilities. (Predevelopment, design fees, and community planning are eligible. However, no Arts Endowment or matching funds may be directed to the costs of physical construction or renovation or toward the purchase costs of facilities or land.)
- Commercial (for-profit) enterprises or activities.
- Cash reserves and endowments.
- Subgranting or regranting, except for state arts agencies, regional arts organizations, or local arts agencies that are designated to operate on behalf of their local governments or are operating units of city or county government. (See more information on subgranting.)
- Awards to individuals or organizations to honor or recognize achievement.
- Generally, professional training in degree-granting institutions.
- Work toward academic degrees and the pursuit of academic careers.
- Activities that are designed to supplant existing in-school arts instruction.
- Literary publishing that does not focus on contemporary literature and/or writers.
- Generally, publication of books or exhibition of works by the applicant organization's staff, board members, faculty, or trustees.
- Exhibitions of, and other projects that primarily involve, single, individually-owned, private collections.
- Projects for which the selection of artists or art works is based upon criteria

NEA GRANTS FOR ARTS PROJECTS: Grant Progra...
Other than artistic excellence and merit. Examples include reviews, exhibitions, or publications for which no jury/editorial judgment has been applied.

- Expenditures that are related to compensation to foreign nationals and artists traveling to or from foreign countries when those expenditures are not in compliance with regulations issued by the U.S. Treasury Department Office of Foreign Asset Control. For further information, see <http://www.treas.gov/offices/enforcement/ofac/> or contact the Arts Endowment's Grants & Contracts Office at grants@arts.gov.
- Project costs that are supported by any other federal funds or their match.

Additional information on unallowable costs is included in the instructions for the Project Budget form.

Guiding Principles

The Arts Endowment:

- Urges organizations that apply under these guidelines to involve artists in their projects and to provide specific information on the participating artists in their applications.
- Is committed to supporting equitable opportunities for all applicants and to investing in diversity in the arts including works of all cultures and periods.
- Is interested in projects, regardless of the size or type of applicant organization, that are of national, regional, or field-wide significance; that tour in several states; or that provide an unusual or especially valuable contribution because of geographic location. This includes local projects that can have significant effects within communities or that are likely to serve as models for a field.
- Recognizes that the significance of a project can be measured by excellence and invention, not solely by budget size, institutional stature, or the numbers of people or areas that are reached.
- Urges applicants to make accommodations for individuals with disabilities an integral part of their projects.

Privacy Policy	Important Notices	Contact Us	USA.gov
--------------------------------	-----------------------------------	----------------------------	-------------------------

National Endowment for the Arts · an independent federal agency
1100 Pennsylvania Avenue NW
Washington, DC 20506

Grants :: Apply for a Grant

Grants for Arts Projects

AWARD INFORMATION

Grant Amounts & Matching Funds

Applicants should be aware that federal grants management entails certain administrative responsibilities that some small-budget organizations may find too taxing on their limited resources. The Arts Endowment encourages organizations with operating budgets of less than \$50,000 and organizations that have not applied for public funds previously to consider applying to local or state sources rather than this agency.

All grants require a nonfederal match of at least 1 to 1. For example, if an organization receives a \$10,000 grant, the total eligible project costs must be at least \$20,000 and the organization must provide at least \$10,000 toward the project from nonfederal sources.

Art Works

Grants generally will range from \$10,000 to \$100,000.

In developing an application, the Arts Endowment urges all applicants to consider the level of recent awards and to request a realistic grant amount. Applicants should review the lists of grants on the Arts Endowment's Web site to see recent grant award levels and project types. In the past few years, well over half of the agency's grants have been for amounts less than \$25,000.

Applicants whose grants are recommended for less than the amount that is requested may be asked to revise the project budget. The Arts Endowment reserves the right to limit its support of a project to a particular portion(s) or cost(s).

Challenge America Fast-Track

All *Fast-Track* grants are for \$10,000.

Period of Support

The Arts Endowment's support of a project can start no sooner than the "Earliest Beginning Date for Arts Endowment Period of Support" listed on the **Application Calendar**. Grants awarded under these guidelines generally may cover a period of support of up to two years. **The two-year period is intended to allow an applicant sufficient time to plan, execute, and close out its project, not to repeat a one-year project for a second year.**

Challenge America Fast-Track grants generally are smaller in scope and shorter in duration than other projects supported under these guidelines. It is anticipated that most projects -- including planning and close-out time -- will be substantially shorter.

Any planning costs that are included as part of the project must be incurred during the established period of support. No pre-award costs are allowable in the Project Budget. Project costs that are incurred before the "Earliest Beginning Date for Arts Endowment Period of Support" will be removed from the Project Budget.

A grantee may not receive more than one Arts Endowment grant for the same project during the same or an overlapping period of support.

3/3/2011

NEA Grants for Arts Projects: Award Inform...
National Endowment for the Arts - an independent federal agency
1100 Pennsylvania Avenue NW
Washington, DC 20506

Vertical column of faint, illegible text or artifacts on the right side of the page.

Grants :: Apply for a Grant

Grants for Arts Projects

APPLICATION CALENDAR

Art Works

Application Deadline	Earliest Announcement of Grant Award or Rejection	Earliest Beginning Date for Arts Endowment Period of Support
----------------------	---	--

There are two application deadlines; to determine the one that is appropriate for your project, see "Art Works Application Deadlines." [NOTE: All Artist Communities applicants must apply under the March 10, 2011, deadline.]

March 10, 2011	November 2011	January 1, 2012
August 11, 2011	April 2012	June 1, 2012

Challenge America Fast-Track

Application Deadline	Earliest Announcement of Grant Award or Rejection	Earliest Beginning Date for Arts Endowment Period of Support
May 26, 2011	December 2011	January 1, 2012

Applicants are required to use Grants.gov. See "How to Prepare and Submit an Application" for further information.

An organization may submit only one application under these FY 2012 *Grants for Arts Projects* guidelines (see "Application Limits" for the few exceptions to this rule).

Late, ineligible, and incomplete applications will be returned.

We strongly recommend that you maintain on file proof of your on-time submission. Without proper documentation, the Arts Endowment will not accept application material that is delayed or lost in transit.

In the event of a major emergency (e.g., a hurricane or Grants.gov technological failure), the NEA Chairman may adjust application deadlines for affected applicants. If a deadline is extended for any reason, an announcement will be posted on our Web site.

Please do not seek information on the status of your application before the announcement date that is listed above.

If you have questions:

Call: see, "Agency Contacts."

Write:

National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001

If you have a question about access for individuals with disabilities:



202/682-5496 Voice/T.T.Y. (Text-Telephone, a device for individuals who are deaf or hard-of-hearing.)



Individuals who do not use conventional print should contact the Arts Endowment's Office for AccessAbility at 202/682-5532 for help in acquiring an audio recording of these guidelines.

CFDA No. 45.024

OMB No. 3135-0112 Expires 11/30/2013

January 2011

[Privacy Policy](#)

[Important Notices](#)

[Contact Us](#)

[USA.gov](#)

National Endowment for the Arts • an independent federal agency
1100 Pennsylvania Avenue NW
Washington, DC 20506

Grants :: Apply for a Grant

Grants for Arts Projects

FREQUENTLY ASKED QUESTIONS

Introduction | Eligibility | Categories | Projects | Application Review
Grant Amounts | Grants.gov | The Application | Timing | After Notification

INTRODUCTION

Are the application guidelines available only on the Web site?

We stopped printing and distributing booklets of guidelines and application forms in 2003. Electronic-only guidelines on our Web site provide a more flexible and user-friendly format for access to information. Once you choose your discipline and category, we hope that the application requirements -- that encompass just a few pages -- will be the only thing that you'll need to print out in hard copy. Other reference information will be available online at the touch of a button.

If you need application material in hard copy, you may still request it. However, bear in mind that you'll get a print out of what's on the Web site and not a glossy publication.

How can I find out when new guidelines are released?

To receive a notification whenever new NEA guidelines are posted or existing guidelines are modified, sign up for the notification service provided by Grants.gov, the federal government's online application system.

[Sign up here.](#)

Can I get help if something in the guidelines is unclear?

Yes -- we're here to help you. The list below will help you find the right person to talk to about your application.

If you have questions about **Art Works**, contact the staff for the field or discipline that is most relevant to your project:

Artist Communities: For all projects except Livability: Pepper Smith, smiths@arts.gov or 202/682-5790; for Livability projects: Mario Garcia Durham, durhamm@arts.gov or 202/682-5469

Arts Education (pre-K through 12 curriculum-based projects that align with national or state arts education standards):

Dance, Music, Opera: Denise Brandenburg, brandenburg@arts.gov or 202/682-5044

Literature, Musical Theater, Theater: Nancy Daugherty, daughern@arts.gov or 202/682-5521

Folk & Traditional Arts, Local Arts Agencies, Multidisciplinary, Presenting: Terry Liu, liut@arts.gov or 202/682-5690

Design, Media Arts, Museums, Visual Arts: Lakita Edwards, edwardsl@arts.gov or 202/682-5704

Dance (including dance presentation): Janelle Ott Long, ottlongj@arts.gov or 202/682-5739; Juliana Mascelli, mascellij@arts.gov or 202/682-5656

Design (including planning, urban design, architecture, landscape architecture, interior design, product design, and graphic design): Jen Hughes, hughesj@arts.gov, or 202/682-5547

Folk & Traditional Arts (including folk & traditional arts projects in any art

form): William Mansfield, mansfieldw@arts.gov or 202/682-5678; Barry Bergey, bergeyb@arts.gov or 202/682-5726

Literature: Amy Stolls, stollsa@arts.gov or 202/682-5771

Local Arts Agencies (including projects in any discipline that are submitted by a local arts agency. Local arts agencies generally are referred to as arts councils, departments of cultural affairs, or arts commissions. While the majority are private entities, others are public municipal, county, or regional agencies that operate in cooperation with mayors and city managers. Local arts agencies generally make grant awards directly to both artists and arts organizations, present programming to the public, manage cultural facilities, provide services to artists and arts organizations, and facilitate community cultural planning. Statewide assemblies and cultural service organizations that work specifically with local arts agencies also are eligible, but only for projects that will predominantly serve local arts agencies. Applicants such as arts and business councils, audience alliances, or lawyers for the arts organizations also are included, but may only apply under the March 10 Art Works deadline for service activities developed in coordination with a local arts agency. Projects may be for any type of constituent service.): Dinah Walls, wallsd@arts.gov or 202/682-5586

Media Arts: Mary Smith, smithm@arts.gov or 202/682-5742

Museums (including projects in any discipline that are submitted by a museum): Wendy Clark, clarkw@arts.gov or 202/682-5555

Music (including music presentation):

Organizations with names that begin A through L: Court Burns, burnsc@arts.gov or 202/682-5590

Organizations with names that begin M through Z: Anya Nykyforiak, nykyfora@arts.gov or 202/682-5487

Jazz Projects: Katja von Schuttenbach, vonschuttenbach@arts.gov or 202/682-5711

Musical Theater (including musical theater presentation): Eleanor Denegre, denegree@arts.gov or 202/682-5509; Carol Lanoux Lee, leec@arts.gov or 202/682-5020

Opera (including opera presentation): Georgianna Paul, paulg@arts.gov or 202/682-5600

Presenting (projects that involve multiple arts disciplines including multidisciplinary performing arts presenting and other types of multidisciplinary activities):

Engagement projects for underserved communities (March deadline)/Creation projects and Engagement projects for presentation (August deadline): Silvio Lim, lims@arts.gov or 202/682-5658

Engagement projects for outdoor festivals and Learning projects (March deadline)/Engagement projects for services to the field and preservation, and Learning projects for artist training (August deadline): Sidney Smith, smiths@arts.gov or 202/682-5790

Livability projects (August deadline): Mario Garcia Durham, durhamm@arts.gov or 202/682-5469

Theater (including theater presentation): Eleanor Denegre, denegree@arts.gov or 202/682-5509; Carol Lanoux Lee, leec@arts.gov or 202/682-5020

Visual Arts (including painting, sculpture/installation, crafts, photography, printmaking, drawing, public art, and newer forms/mediums such as video, computer, and Internet-based work): Meg Brennan, brennanm@arts.gov or 202/682-5703

If you have questions about **Challenge America Fast-Track**, fasttrack@arts.gov or 202/682-5700.

definitions, and requirements relating to application material. Because we have a small staff, the Arts Endowment cannot guarantee assistance for every applicant who contacts us just before a deadline, so try to call early.

Note that telephone lines use voice mailboxes. Leave a message and your call will be returned promptly. If you call and your regular contact isn't available, explain the purpose of your call to the person who answers the phone. Whenever possible, we'll refer you to another staff member who may be able to assist you.

If you have a question about registering with or the mechanics of Grants.gov, contact Grants.gov directly at 1-800-518-4726, e-mail support@grants.gov, or consult the Customer Support material posted on their Web site.

What are the changes to the guidelines for this year?

- The *Access to Artistic Excellence* and *Learning in the Arts for Children and Youth* categories have been replaced with a new funding category called *Art Works*, which embodies the agency's guiding principle: "Art works."
- *Art Works* supports the four outcomes mandated by the Agency's Strategic Plan:
 - *Creation*: The creation of art that meets the highest standards of excellence,
 - *Engagement*: Public engagement with diverse and excellent art,
 - *Learning*: Lifelong learning in the arts, and
 - *Livability*: The strengthening of communities through the arts.
- Within these outcomes, innovative projects are encouraged. To ensure that innovative ideas and formats for artistic expression are supported, the NEA is requiring that Consortium applications be for innovative projects.
- The *Challenge America Fast-Track* category will still be available, but we've implemented a policy to limit consecutive-year funding.
- Grants.gov has implemented new security requirements for the use of the Grants.gov system.

What does this mean to me?

If you've been applying to *Access to Artistic Excellence*, you now will apply to *Art Works*.

- The two application deadlines are at the same times as last year (March 10 and August 11, 2011).
- You'll continue to go to the discipline that is most relevant to your project as your starting place.
- All types of projects supported in the past continue to be eligible in *Art Works*.

If you've been applying to *Learning in the Arts for Children and Youth*, you now will apply to *Art Works* through the Arts Education discipline.

- If you have a pre-K through 12 curriculum-based project that aligns with national or state arts education standards, your new starting place will be the Arts Education discipline.
- **You will need to make a schedule adjustment within the Arts Education discipline.** You may apply to either the March 10 or August 11, 2011, application deadlines; there no longer is a June deadline. The March deadline is for community-based projects with project start dates of January 1, 2012, or later. The August deadline is for school-based projects with project start dates of June 1, 2012, or later.

If you will be applying for an official Consortium project in *Art Works*, you must apply for an innovative project. An official Consortium project is an exception to the one-application rule and represents a partnership of organizations that undertakes a shared project. In general, innovative projects are characterized as those that may prove transformative with the potential for meaningful change; are distinctive by offering fresh insights and new value for the field and/or the public through unconventional solutions; and may be shared and/or emulated, or lead to other innovations.

If you've been applying to *Challenge America Fast-Track* and you've received a *Challenge America Fast-Track* grant each of the last three years, you are not eligible to apply to the *Fast-Track* category this year. You may apply to other NEA funding opportunities including *Art Works*.

Using Grants.gov: You are now required to change your password every 90 days, among other security-related changes. See www.grants.gov for more details.

What effect does the new strategic plan have on the guidelines?

We've revised the guidelines to more closely align with our outcomes. To address government-wide reporting and accountability mandates, applicants will choose the outcome(s) that reflect the results expected to be achieved by their projects. Grantees also will be asked to provide evidence of those results at the end of their projects.

How do I choose the right outcome?

It's all about *primary purpose* and the *results you expect to achieve*.

If the primary purpose of your project is to create new art, choose Creation.
If the primary purpose of your project is to engage the public with art, choose Engagement.

If the primary purpose of your project is the acquisition of knowledge or skills in the arts by participants, choose Learning.

If the primary purpose of your project is to strengthen communities through the arts, choose Livability. Please contact staff if you are considering Livability as an outcome to make sure you are making the right choice. The requirements for Livability are different from -- and more extensive than -- the requirements for the other outcomes.

Think about the primary purpose of your project and how it relates to the results you expect to achieve. Also look at the evidence of those results that you would need to provide if you receive a grant (you should look at the reporting requirements for each outcome to see what will be required). Choose the **one** outcome that you think is most relevant and indicate this in your application and on the application form (note that you also may select a secondary outcome).

Do these guidelines still emphasize the discipline of a project?

Yes. The Arts Endowment directs applicants to funding opportunities through the field or discipline of their project, such as Dance. This is intended to make it easy for applicants to apply and to underscore the importance of artistic fields and disciplines at the agency. Two categories (*Art Works* and *Challenge America Fast-Track*) are used to organize the *Grants for Arts Projects* opportunities that are available in each field or discipline.

If you see other categories listed for your discipline on the Web site, these are in addition to *Grants for Arts Projects*. The Funding Opportunities that appear in the introductory material for each discipline direct potential applicants not only to funding possibilities through *Grants for Arts Projects* (the primary route of support for most applicants), but to other Arts Endowment areas of interest as well.

How does the "discipline orientation" work?

First, choose the discipline or field of your project. If you're unclear about the discipline of your project, you may want to read the descriptions of several disciplines before you make a choice.

Let's say you have a design project. In that case you would look to the Design section of the Web site. Through that section you'll find a brief description of Design at the Arts Endowment and an overview of *Funding Opportunities in Design*. Under *Grants for Arts Projects*, you will find examples of the types of design projects that are supported under each of the two *Grants for Arts Projects* categories.

What is the area for Arts Education?

Arts Education is for pre-K-12 curriculum-based projects that align with national or state arts education standards. All projects must include the three educational

you've been applying to *Learning in the Arts for Children and Youth*, you will most likely apply through Arts Education now. All other types of educational activities for individuals of all ages will go to the relevant discipline.

How do I choose between the School-Based and Community-Based application deadlines for Arts Education if my project involves activities both in and outside of schools? What about after-school programs?

The key to choosing between the School-Based and Community-Based deadlines is whether your arts learning project is directly connected to the school curriculum and instructional program. If it is, select School-Based. If it is not, select Community-Based. The location of the activity -- on the school property or in the community -- or the time of the day or year are not the determining factors.

Included in the School-Based area is curriculum-connected instruction, sometimes referred to as co-curricular activity, which occurs outside of the school building and school day. In fact, a co-curricular project in the arts may be more effective because it places students in the arts facilities of the community, thus providing them with an enhanced artistic environment for their learning.

When arts learning activities are not formally connected to the curriculum and instructional programs of pre-kindergarten through grade 12 schools, they should be submitted under the Community-Based area.

After-school programs can be something of a "gray" area. Depending on the arrangements between the individual school and/or local education agency (school district) and the organizations providing after-school programs, these projects may be co- or extracurricular in nature.

For a co-curricular project -- one that is formally connected to the school curriculum and instructional program -- select the School-Based deadline.

For an extracurricular project -- one without any formal connection to the school curriculum and instructional program -- select the Community-Based deadline. An example would be an arts organization that leases a school building for space but provides its own arts learning program after school.

If I have a single-discipline presenting project, do I submit my application under the Presenting area?

No. The Presenting area is for multidisciplinary projects only. If you have a single-discipline presenting project, submit your application to that particular discipline. There is one exception, however, for outdoor historical dramas; for more information see the description of project types accepted under the March 10, 2011, application deadline for Presenting.

Should I choose a discipline or Local Arts Agencies? Aren't all arts organizations "local arts agencies"?

The majority of arts organizations should choose a discipline. While you may be a local arts organization, you probably don't meet our definition of a Local Arts Agency.

For our purposes, local arts agencies generally are arts councils, departments of cultural affairs, or arts commissions. While the majority are private entities, others are public municipal, county, or regional agencies that operate in cooperation with mayors and city managers. Local arts agencies generally make grant awards directly to both artists and arts organizations, present programming to the public, manage cultural facilities, provide services to artists and arts organizations, and facilitate community cultural planning. Arts and business councils, audience alliances, and organizations such as lawyers for the arts also are included, but may only apply under the March 10 *Art Works* deadline for service activities developed in coordination with a local arts agency.

If you meet the definition of a local arts agency, you should submit your application through Local Arts Agencies regardless of the discipline of your project.

What are *Fast-Track* grants?

Fast-Track grants feature an expedited application review. As a result, applicants are notified of the decision on their request approximately six months after they

NEA GRANTS FOR ARTS PROJECTS. FREQUENTLY AS...
 apply -- several months faster than in other categories. *Fast-track* grants are limited to specific types of projects and are offered only under the *Challenge America Fast-Track* category. There also is only one grant amount: \$10,000.

MAY MY ORGANIZATION APPLY FOR A GRANT?/ELIGIBILITY

What kinds of organizations may apply?

Nonprofit, tax-exempt 501(c)(3), U.S. organizations; units of state or local government; or federally recognized tribal communities or tribes may apply. Applicants may be arts organizations, local arts agencies, arts service organizations, local education agencies (school districts), and other organizations that can help advance the goals of the Arts Endowment. In addition, an organization must have at least a three-year history of programming by the application deadline to be eligible.

Are there any new eligibility requirements?

Yes. You must have a DUNS number (www.dnb.com) and be registered with the **Central Contractor Registration** (CCR, www.ccr.gov) and maintain an active CCR registration until the application process is complete.

The federal government started requiring applicants and grantees to have DUNS numbers in 2003. Shortly thereafter, when Grants.gov was implemented and we began using the system in 2004, CCR registration was required in order for organizations to submit grant applications through Grants.gov.

Because we require applicants to use Grants.gov, the need for DUNS numbers and CCR registration isn't new at the application submission stage. What's new is that you'll have to maintain the requirements throughout out the application process, and grantees will have to meet the requirements. The federal government's Office of Management and Budget has directed agencies to not make awards to organizations if they do not have a DUNS number and if their CCR registration has expired.

My organization does not have its own nonprofit status. Can we apply through a fiscal agent?

No. An ineligible organization (i.e., one without its own nonprofit status) may not use a fiscal agent for the purpose of application. The NEA stopped accepting applications from fiscal agents in 2005.

If I don't have my own nonprofit status and I can't use a fiscal agent, is there any way that I can still be a part of a grant?

While you may not apply for and receive a grant on your own, you may participate in a project submitted by another organization that is eligible. Remember, however, that each eligible organization is able to submit only one application. Your project, or your participation in the applicant organization's project, would have to be of sufficient priority that the eligible organization would be willing to use its one application for that request.

Why can't individuals apply?

Congress has prohibited the Arts Endowment from making direct grants to individuals except for Literature Fellowships.

My organization has never received an Arts Endowment grant in the past. Should I consider applying?

Yes. New applicants are funded every year. Prior Arts Endowment support is not a review criterion. Eligible applications are evaluated on the basis of artistic excellence and artistic merit. Note, however, that federal grants management entails administrative responsibilities that some small budget organizations may find too taxing with their limited resources. If your organization has an operating budget of less than \$50,000 or has never applied for public funds before, you might want to consider approaching local or state sources rather than the Arts Endowment.

Are only large organizations in major metropolitan areas really competitive?

Absolutely not. The Arts Endowment recognizes that the significance of a project can be measured by excellence and inventiveness, not solely by budget size, institutional stature, or the numbers of people or areas that are reached. In fact, the profile of grants for past funding years shows a diverse range of organizational size and longevity. (See our lists of grantees.) In addition, the Arts Endowment takes into consideration projects that can provide an unusual or especially valuable contribution because of geographic location or the potential to reach underserved populations.

How many applications can I submit?

An organization may submit only one application under *Grants for Arts Projects*. This application may be submitted under *Art Works* **OR** *Challenge America Fast-Track*.

There are some limited exceptions to this one-application rule:

An organization applying under *Art Works* may submit only one application unless: 1) it is a parent organization in which case additional applications are allowed for separately identifiable independent components, or 2) it also applies on behalf of a consortium. An organization that applies under *Art Works* may not submit a second application for a *Challenge America Fast-Track* grant.

An organization may submit only one application for a *Challenge America Fast-Track* grant unless it is a parent organization, in which case additional applications are allowed for separately identifiable independent components. (A city or county government may qualify as a parent organization.) Consortium applications are not accepted for *Fast-Track* grants. If an organization applies to the *Challenge America Fast-Track* category, it may not submit another application -- including a consortium application -- to the *Art Works* category. Nor may it serve as the primary consortium partner in a consortium application submitted by some other organization.

What is an independent component?

An independent component must be a unit that is both programmatically and administratively distinct from its parent organization, has its own staff and budget, and generally has an independent board that has substantial responsibility for oversight and management.

To qualify as independent, a component should be equivalent to a separate institution with a separate mission. For example, a university with an art museum wishes to submit one application on its own behalf and one on behalf of the art museum. The university serves a student population and grants degrees. The university trustees manage the university's budget, staff, and programming. The art museum serves the general public and mounts exhibitions. The museum board, not the university trustees, manages the museum's budget, staff, and programming. In this example, the art museum essentially is a stand-alone organization and qualifies as an independent component.

The following **do not qualify** as independent components:

- Academic departments of colleges and universities.
- Programs and projects of organizations. For example, we've found that many youth orchestras sponsored by symphony associations are actually programs, and not independent components.

You should consult with Arts Endowment staff to verify the eligibility of a component before preparing your application.

There's a note that indicates that I don't HAVE to apply as a consortium even if I'm requesting support for a collaborative or consortium project. Are you discouraging consortium applications?

No, we're discouraging extra work for applicants, and ultimately, grantees! The Arts Endowment definitely encourages collaborative projects and consortia.

If you are submitting only one application in a fiscal year, do not label it a "consortium" project, even if you have a partner or partners. However, if you submit a second application under the *Grants for Arts Projects* guidelines in that same fiscal year, that application must be for a valid collaborative project and must

...some other year, that application must be for a valid collaborative project and must be labeled an official "consortium" project in order to be eligible. All official consortium applications must be for innovative projects. Additional application material is required for formal consortium applications.

If you are considering serving as the lead applicant for an official consortium application, we encourage you to consult with Arts Endowment staff before preparing the application.

My organization is working with three other groups on a consortium project. Why are you asking that I list only one?

Again, we are trying to simplify work for both applicants and Arts Endowment staff. Your consortium can include as many members as you wish. However, for the purposes of your application, you should designate only ONE (typically the organization other than your own that will have the greatest role in the project) as your official consortium partner. This one official partner must meet all of the Arts Endowment's eligibility requirements, must complete and submit the Consortium Partner Information form, and must submit those items that are required of consortium members in the "How to Prepare and Submit an Application" instructions. Any other groups that are participating in your project DO NOT have to submit any application material or meet the eligibility requirements. However, their roles in the project should be made clear in your project description.

If you receive a grant for a consortium project, you'll only have to report to us on your one official partner and not on all of the participating groups. See the *General Terms & Conditions* for more information (available in the Manage Your Award section).

Will my organization's own application be at a disadvantage if we also participate in a consortium application?

Participation in a consortium application -- as either the lead applicant or official partner member -- will not affect, either positively or negatively, consideration of an organization's own application. A consortium application will be evaluated on its own merits against the review criteria and in competition with other applications in the same funding category, possibly including an organization's own application.

Although my organization is not eligible under your guidelines, may we still participate in a consortium application?

Yes, your organization may participate in a consortium project. However, it may not act as either the lead applicant or the officially designated partner.

My organization is applying directly for a *Challenge America Fast-Track* grant. May we submit a second application for a consortium project?

No. Official consortium applications are not accepted for *Fast-Track* grants. The exception to the one-application rule for consortium applications is relevant only to the *Art Works* category. If you apply to the *Challenge America Fast-Track* category you may not submit a consortium application -- or any other application -- to the *Art Works* category. Nor may you serve as the primary consortium partner in a consortium application submitted by some other organization.

If you apply for a *Fast-Track* grant that is the one and only application that you are allowed.

If I apply to one of the *Grants for Arts Projects* categories may I also apply to the *Arts on Radio and Television*?

Yes, but be sure to read the eligibility sections of the *Arts on Radio and Television* guidelines and the Arts Endowment's *Grants for Arts Projects* guidelines to see what limitations are in effect.

Can I apply to one of the *Grants for Arts Projects* categories and one of the other Funding Opportunities listed for my discipline?

Restrictions vary depending on the particular Funding Opportunity in which you are interested. Read the eligibility section for the Funding Opportunity to see what limitations are in effect.

The "We Do Not Fund" section indicates that funding is not available for

individual elementary or secondary schools directly. Do you mean only public schools, or does that include private and charter schools?

We do not fund directly any elementary or secondary schools -- charter, private, or public.

How can a school be part of an application?

A school may participate in a project for which another eligible organization applies. Local education agencies (school districts), community organizations, and state and regional education agencies are eligible applicants.

What if my organization is both a school and a school district?

If your school also is the local education agency (school district), as is the case with some charter schools, your school may apply *as the school district*. The school must submit documentation that supports its status as the local education agency with its application. In this case, the official applicant is the school district, and school districts always have been eligible.

The "We Do Not Fund" section says that subgranting is not allowed. What is subgranting?

Subgranting is defined as regranting funds to an individual or organization for activities that are conducted independently of your organization and for the benefit of the subgrantee's own program objectives. A subgrantee is not directly employed by or affiliated with your organization.

Examples of subgranting include:

- Awards and prizes.
- Payment to an individual or organization to obtain technical assistance for their own benefit with little or no involvement from your organization. (Allowable technical assistance would include services that are offered or coordinated by your organization such as making your facilities available, conducting workshops or conferences, or providing hands-on assistance. These activities also should be monitored and evaluated by your organization.)
- Production funds awarded to an individual or organization through a competitive review process with little or no subsequent involvement from your organization.

Most organizations cannot apply to the Arts Endowment to subgrant federal funds to individuals or organizations. Congress has prohibited the Arts Endowment from making grants for subgranting activity, with exceptions only for state arts agencies, regional arts organizations, and local arts agencies designated to operate on behalf of local governments. Eligible local arts agencies must have a three-year history of subgranting in the arts in order to apply for a subgranting project.

My organization wants to apply for support of its apprenticeship program. How can I clarify in my application that my project does not include awarding subgrants even though my budget may include fees to individual artists?

The key to avoiding the appearance of subgranting is the involvement of your organization.

Many types of projects can and should include fees to individual artists. For example, a budget for an apprenticeship program might include fees paid to artists. These fees are not considered subgranting if your organization provides substantive supervision of and involvement in the mentor-apprentice relationship. This might include:

- Planning a detailed description of the individual master-apprentice course of study.
- Monitoring and evaluating the progress of the activity including conducting site visits.
- Documenting apprenticeship activities including reports from masters and apprentices.
- Arranging public exhibition or performance opportunities for masters and

- apprentices.
- Archiving material related to the apprenticeships and publicly distributing information about the apprenticeship program and its activities.

Note that simply "checking in" on the activity, including obtaining progress and final reports, does not qualify as substantive involvement in the project.

You can provide evidence of your organization's involvement with this activity through project-related information on your Web site, announcements and evaluations of public events, and archival documentation.

May I include international artists in my project?

Yes, as long as the costs related to their compensation and travel are in compliance with regulations issued by the U.S. Treasury Department Office of Foreign Asset Control (see <http://www.treas.gov/offices/enforcement/ofac/>). If those costs are not in compliance, we can't fund them and they can't be included in your application budget.

CATEGORIES

ART WORKS

There are two Art Works application deadlines. How does that work?

The types of projects eligible under each deadline vary. If you go to the Dance section of the guidelines, for example, you will see that certain types of dance projects are eligible under the March 10, 2011, deadline. Other types of dance projects are eligible under the August 11, 2011, deadline. We do this so that similar projects can be grouped together for application processing and review. Make sure that you apply under the deadline that is most appropriate to your particular project. Please note that there is only one deadline for projects submitted under Artist Communities: March 10.

CHALLENGE AMERICA FAST-TRACK

What is Challenge America?

Congress provides funding for *Challenge America* to make the arts more widely available in communities throughout the country.

In this category, the focus is on simple, straightforward local projects that involve experienced professional artists and arts professionals. All projects must extend the reach of the arts to underserved populations -- those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. Projects generally are smaller in scale and shorter in duration than those in the *Art Works* category. They are often carried out by small or mid-sized organizations.

Funding is limited to the specific types of projects that are detailed in the guidelines. Included are arts events (e.g., festivals, exhibits, readings, performances, or screenings) that feature guest artists in community settings; the development of professionally directed public arts projects such as murals, sculptures, or environmental art; cultural district revitalization; cultural tourism; and design activities for new or existing cultural facilities or civic spaces. Each request must be for **only one** of these project types.

Subgranting and regranting activity are not eligible. Projects that involve curriculum-based arts instruction are not eligible in this category (see Arts Education in the *Art Works* category).

Why is this category called "Fast-Track"?

This category is characterized as "fast-track" because an expedited application review allows applicants to learn whether they have been recommended for a grant more quickly (in about six months) than in the Arts Endowment's other categories.

When you talk about supporting primarily small and mid-sized organizations, what do you mean?

This category only offers \$10,000 grants, not the range of grants up to \$100,000 as in *Art Works*. This grant size and the limited scope of the projects that are eligible

for support make this category most appropriate for organizations with moeost operating budgets. Large budget organizations are not excluded, but they tend to be more interested in *Art Works*.

Remember, you may apply for only one grant this year. Therefore, weigh your choice carefully. If you have a project that:

Extends the arts to underserved populations

AND

Is local and can have a significant impact within your community

AND

Fits within the specific types of projects supported in this category

then you should consider submitting your application to the *Challenge America Fast-Track* category.

You also should consider applying to this category if you have never applied to, or received a grant from, the Arts Endowment before.

Be sure to see the Eligibility requirements for all applicants and review the descriptions of recent *Fast-Track* grants. If you have questions about the appropriate category for your project, please contact a *Challenge America Fast-Track* specialist.

Why are *Fast-Track* grants limited to such specific projects?

In order to expedite the application review and because funds for *Fast-Track* grants are very limited, the Arts Endowment decided to concentrate funding in key areas where small grants have the potential to make significant impacts within communities.

Why are organizations limited to three *Challenge America* grants in a row?

To ensure that *Challenge America Fast-Track* funding reaches new organizations and their communities of underserved populations with limited access to the arts.

What are the details of the three-grants-in-a-row limitation? Can I apply to another category if I can't apply to *Challenge America Fast-Track*?

If you have received *Challenge America Fast-Track* grants for three years in a row (FY 2009, 2010, and 2011), you are not eligible to apply to the *Fast-Track* category for FY 2012 support. During FY 2012, you may apply to other Arts Endowment funding opportunities including *Art Works*. You are able to apply to the *Challenge America Fast-Track* category again in FY 2013.

PROJECTS

Does my project have to be new? Does it have to be big?

No.

Projects do not have to be new. Excellent existing projects can be just as competitive as new activities.

Projects do not need to be big either; the Arts Endowment welcomes small projects that can make a difference in their community or field.

Does my project have to be outside the scope of my regular programming?

No, a project can be a part of an applicant's regular season or activity. For example, a theater company's educational activities that occur year round could constitute an acceptable project. Other projects might be a workshop production of a work in progress or a charrette sponsored by a community design center. What is important is the specificity of the activities involved. Also, there can be no overlap with projects for which you are receiving other Arts Endowment or federal funds.

Why don't you fund general operating or seasonal support?

The shift away from general operating/seasonal support to project support occurred several years ago due to Congressional mandate. The Congress wanted a clear way for the agency to know exactly what it was funding, and directed the agency to make grants only for specific, definable activities -- not for general support.

I know that you don't provide seasonal support, but what if my organization only undertakes one project per year?

Some organizations only undertake one very specific, short-term project in the course of a year -- a ten-day jazz festival, for example. In this case, the whole festival (excluding any unallowable costs such as fund raising, entertainment, etc.) could be considered a project. Or an applicant may want to isolate certain components of that same festival, such as the presentation of a key artist and the associated activities. Just be specific about how the Arts Endowment and matching funds are going to be used. Your project budget should not equal your organization's total operating budget for the year.

How specific do I have to be about my project?

Be as specific as you can. Reviewers often have difficulty making positive recommendations without information on specific artists, productions, venues, distribution plans, etc.

If you apply under *Art Works* and you receive more current information after you've submitted your application, forward it to the specialist handling your application as soon as possible. Be sure to include your application number on any such submissions.

Due to the expedited application review for *Fast-Track* grants, we are unable to accept new and/or updated information after an application for a *Challenge America* grant is submitted.

APPLICATION REVIEW

How will my application be evaluated?

Congress specified in our authorizing legislation that "artistic excellence and artistic merit" are the criteria by which applications must be evaluated.

What do you mean by "artistic excellence and artistic merit"?

Artistic excellence refers to the quality of the art that is made or presented. Is it of a sufficient standard to deserve support in a national competition? Note that the Arts Endowment recognizes that there are various approaches to excellence among different cultures, media, styles, periods, etc., but that all have their standards.

We get many questions about "artistic merit." It is a term that the Congress included in our legislation as a basis for funding, or, in its absence, not funding applications. We interpret "artistic merit" to include a range of factors that go beyond the technical proficiency or standards of a work. Artistic merit might include, for example, the potential influences or effects of a project, the ability to carry out the project, the degree to which a project preserves an important cultural tradition, or the fact that a project reaches an artistically underserved community.

For more detailed information about how the artistic excellence and artistic merit of applications will be evaluated, see the "Review Criteria" for your category in the guidelines. Make sure you demonstrate how your project meets the review criteria in your application material.

Who will review my application?

Art Works applications are reviewed by advisory panels. Each panel is composed of a diverse group of arts experts and other individuals, including at least one knowledgeable layperson, with broad knowledge of the types of projects coming before it. Composition of the panels changes every year.

Panels are convened by field or discipline. For example, if you apply under Literature your application will be reviewed by an advisory panel that is made up predominantly of literature experts. Art Education panels include educators and others who work with children and youth as well as artists and other field/discipline

experts. The panelists will look at the artistic quality and merit of the proposed arts learning experience.

After *Art Works* applications are reviewed by advisory panels, the panel recommendations are reconciled with available funds by the staff. These recommendations then go to the National Council on the Arts. After the Council meets, the Chairman of the National Endowment for the Arts reviews the Council's recommendations and makes the final decision on all grant awards.

Challenge America Fast-Track grants receive an expedited review. After review by staff and a diverse group of individuals with expertise and broad knowledge related to the specific types of projects under review, recommendations are reconciled with available funds and then go directly to the Chairman for final decision.

Do you ever transfer applications to a different panel?

Sometimes the Arts Endowment staff transfers an *Art Works* application to a field/discipline other than the one the applicant selected to ensure appropriate panel review. If this happens to your application, we will notify you and give you the opportunity to submit any additional work samples and/or other material that may be required. However, choose your field/discipline carefully as we cannot guarantee that an application will be transferred in all cases where this might be desirable. The Arts Endowment will **not** transfer applications between categories (e.g., from *Art Works* to *Challenge America Fast-Track*).

GRANT AMOUNTS

How much should I ask for?

For *Art Works*, you may request from \$10,000 to \$100,000. Be realistic about your request. Do not inflate your request "to give the Arts Endowment something to cut." Panelists review budgets carefully and are critical of overreaching or grantsmanship.

Take a look at the lists of recent grants to gain some idea of recent grant award levels and corresponding project types and sizes. In FY 2010, more than 68% of awards were for \$25,000 or less.

For *Fast-Track* grants you don't have a choice about how much to request. Grants will be awarded for \$10,000 or not at all.

Remember, all grants (including *Fast-Track*) must be matched at least dollar-for-dollar with nonfederal funds. For example, if you receive a \$10,000 grant you must provide at least \$10,000 toward the project from other sources and your total project costs must be at least \$20,000.

GRANTS.GOV

See the "Grants.gov Tips"

THE APPLICATION

Should I send my application package in the mail?

You must submit most of your application material electronically through Grants.gov. After this submission, you must send certain items, such as work samples, directly to the Arts Endowment.

However, the National Endowment for the Arts continues to experience delays and damage to support material (e.g., CDs, DVDs) in the delivery of First-Class and Priority mail through the United States Postal Service (USPS). We recommend that you use a commercial delivery service.

We also strongly recommend that you maintain on file proof of your on-time submission. Without proper documentation, the Arts Endowment will not accept application material that is delayed or lost in transit.

What can I do to make my project description easier for the Arts Endowment to review?

Follow the directions in the guidelines concerning both **formatting** and **content**. The instructions on formatting have been developed in response to requests by

3/3/2011

The instructions on formatting have been developed in response to requests by advisory reviewers. Condensed type, tightly fit on one page, is hard to read and review. Use at least 12-point type and try to leave as much white space as possible; even double space if you wish. Do not condense or reduce your type. As your space is limited, be careful not to repeat information, especially what you include in the "Project Description" section on the Federal Domestic Assistance/Short Organizational Form (SF-424). Do not feel obligated to fill all the space or use all of the pages available -- reviewers appreciate clear, concise narratives.

There are no magic words that you can use to describe your project and make sure you get a grant. Say clearly what you want to do, why you want to do it, and how you intend to do it. Check that you've addressed the information that is requested for the Details of the Project narrative and review your narrative against the "Review Criteria," as that is what the reviewers will do. Try to make sure that there are no unanswered questions about your project.

What if I need more pages than the limit listed in the guidelines for my application material?

Submit only the number of pages allowed. Excess pages will be removed and will not be reviewed.

How important are work samples?

Work samples are **crucial** for evaluating the artistic quality of your project.

They are required for all *Grants for Arts Projects* applications. Read carefully the application instructions for your discipline or field because each area asks for slightly different types of work samples, in terms of both content and acceptable formats.

Use your work samples to demonstrate the quality of the critical elements of the project described in your narrative. Panels often have difficulty making positive recommendations without work samples that communicate effectively the range and quality of the proposal. It's important for you to preview your work samples before submitting them to ensure that there are no technical problems that might interfere with the review of your work.

Samples and material should be recent, of high quality, and as relevant to the project as possible. For example, if you are applying for a project to complete a work, submit a sample of the work in progress if it's available. Likewise, if you're proposing a commissioning project or fee support for guest artists, submit a sample that provides an example of work by the artist involved in the project.

Arts Education applicants should choose work samples that demonstrate the quality of the *proposed arts learning experience*. Provide evidence of the quality of the organizations, artists, works of art, etc., involved in the project, as well as the interactions that will take place. If possible, choose work samples that show children and youth creating, performing, or otherwise engaged in or responding to the arts.

Will you accept a digital work sample?

Yes, we'll accept digital work samples. However, be mindful of the specifications of the sample, especially the format and size. The application instructions for your discipline may have suggestions for the preparation of your digital sample based on samples that have worked well in the past.

Please note that we no longer accept slides, audio cassettes, or VHS cassettes as work samples.

When will I be able to submit my work samples electronically?

The NEA anticipates that all work samples will be submitted electronically in 2012.

During 2011, Presenting applicants to the August *Art Works* deadline will be asked to help the Arts Endowment test a new system designed to enable applicants to upload their work samples electronically. The goal is to eliminate the need to mail application supporting materials after completing the Grants.gov application process. The new system will support a variety of work sample formats, including PDF (documents), JPG (images), MP3 (audio), and FLV and MP4 (video).

How much of my work sample will be seen or heard by the reviewers?

Generally three to five minutes of each sample are seen or heard. (Please be aware, however, that the entire sample that you submit -- not just the selected segment -- is considered part of the application package and may be reviewed.) Reviewers have only a few days to evaluate many applications. While they try to be generous with their attention, time is a constraint.

Work samples should be recent, as relevant to the project as possible, and should show your work to its best advantage. When planning your video or audio submission, cue it to the three to five minutes that you most want to be seen or heard. Generally, all visual images that are submitted are seen (but typically only for a few seconds a piece), and publications are made available for review at the panel meeting.

The Arts Endowment may copy or digitally convert your work samples to facilitate review. By submitting a work sample, you are giving the Arts Endowment permission for reproduction and dissemination for the purpose of review.

Should I include a work sample with my Musical Theater or Theater application to the *Art Works* category?

Yes. Musical Theater and Theater applicants to the *Art Works* category are required to submit a work sample to be reviewed by panelists.

Several union (e.g., Actors Equity Association) contracts allow for producers and presenters to submit work samples for the purpose of fund raising. Some contracts require that permission be obtained prior to producing and submitting samples of work (video, audio, digital images, etc.). Please note that this information does not substitute for legal advice. Organizations should contact their union representatives with questions and to request permission for the production of work samples.

Should I include a work sample with my *Challenge America Fast-Track* application?

Yes. A work sample is required for all *Fast-Track* grant applicants including those in Musical Theater and Theater. Be sure to read carefully the requirements for *Fast-Track* grant work samples, as any sample submitted in this category must meet certain specifications.

What about evidence of commitment to the project by collaborating organizations and individuals -- do the reviewers really care about these?

For certain fields/disciplines and types of projects, absolutely. The application instructions for your field/discipline will let you know if evidence of commitment is required for your particular type of project. If it is, don't send general statements of support for your organization. Rather, send statements that demonstrate that the collaborating organizations and individuals are committed to the specific project.

Will you contact me if my application is missing anything?

No. Because of the volume of applications, the Arts Endowment has a strict approach to incomplete applications. For your application to be considered complete, every item that is required **MUST** be included in your application package, which must be submitted no later than the application deadline date under which you are applying. Arts Endowment staff will not contact applicants to request missing material, and incomplete applications will be returned to you. Please don't let that happen. Use the "What makes a complete application" section for your category to make sure that you have included every item. Have the completeness and accuracy of your application package double-checked by a responsible staff member who understands the importance of this task. Allow at least six weeks to prepare your application, the work samples, and other supplementary information. And do not wait until the day of the deadline to submit!

If my application is returned because it is incomplete, may I add the missing item(s) and resubmit the application?

No. The Arts Endowment staff has to check thousands of applications. By the time that an application is identified as incomplete and returned to the applicant, it will

likely be several weeks after the application deadline. An organization cannot add missing items and resubmit the application after the application deadline. We encourage you to double-check your application package against the "What makes a complete application" section to make sure that nothing is missing.

For *Art Works*, if new or updated information that significantly affects your application (including changes in artists) becomes available after the deadline, you may send it to the specialist handling your application.

Due to the expedited application review for *Challenge America Fast-Track* grants, we are unable to accept any new or updated information after the application deadline.

What are some of the most frequently missed items in the application package?

Remember that a complete application includes ALL of the items in the "How to Prepare and Submit an Application" section for your category, not just the application forms. Make certain that all items required for the Attachments Form are, in fact, attached. If your application package is incomplete, it will be returned to you.

What are some of the most common mistakes on the Project Budget form?

Make sure the items in your budget correspond with the project that you describe in your application. Review your Project Budget form against your narrative and look for any inconsistencies or budget items that don't relate to the narrative. For example, if you propose an artist residency project, panelists will look for items such as fees for artists and the supplies and material that they might need. An omission of these types of items may make the panel question the nature of your request and whether the project has been described accurately in the narrative.

Your Project Budget should reflect only those costs that you will incur during the "Period of Support" that you indicate on the Federal Domestic Assistance/Short Organizational Form (SF-424). Do not include any costs that you incur before or after those dates; they will be removed. However, we understand that you may want to show a more complete picture of your project's budget than is allowed on the form, so we will accept copies of your own project budget. If you choose to submit your own budget, just make sure that you also submit the official Project Budget form with only those costs that are associated with your requested "Period of Support."

Many mistakes concern indirect cost rates and donated space, supplies, and volunteer services (also known as in-kind contributions). See the questions below for further explanation of these items.

My organization paid an artist retainer prior to our project period start date. The artist is integral to the funded project. Can that expense be included on the Project Budget form?

No. Many organizations contract artists well in advance of the period of support in order to ensure availability. However, all pre-award costs are unallowable and they cannot be included in your application budget.

What is an indirect cost rate, and do I need one?

In addition to the direct costs that may be assigned readily to a given project, there may be other costs that are not so easily designated because they benefit more than one project or activity. Such common or joint costs usually are referred to as indirect costs, or overhead. Examples of indirect costs might include rent, utilities, etc.

The federal government has developed a method for determining each project's fair share of an organization's indirect costs. This method is based on an indirect cost rate (ICR), which first must be established by agreement between an organization and a federal agency. The organization must initiate the negotiation for an ICR. Generally, the agency that provides the preponderance of the organization's federal funding is responsible for negotiating the ICR. Once an organization has an ICR from one federal agency, that ICR may be used when applying for a grant from any other federal agency. The ICR agreements are valid

Should I send in new or updated information before I'm notified whether I have received an award?

For *Art Works*, you should submit new or updated material at any time if it significantly affects your application. Forward it to the specialist handling your application as soon as possible. Be sure to include your application number on any such material.

Due to the expedited application review for *Challenge America Fast-Track* grants, we are unable to accept any new or updated information after the application deadline.

What is the Assurance of Compliance?

All applicants and grantees of Arts Endowment funds are required to be in compliance with the laws and regulations that govern nondiscrimination in federally assisted programs. By signing the application form, the applicant certifies that it is in compliance with those statutes. Specific information on those statutes can be found at <http://www.arts.gov/about/Civil.html>.

Can I get a sample application?

Yes. Please see the Freedom of Information Act Guide for information on what is available as sample application material and how to request it.

TIMING

When will I be notified about my application?

The "Earliest Announcement of Grant Award or Rejection" date for your category on the Application Calendar tells you when we expect to announce grant decisions.

Note that "announcement" is likely to be an informal congratulatory note from the Deputy Chairman for Programs & Partnerships coupled with a request for any necessary project revisions, or a rejection letter. Official grant award notification, which is the only legal and valid confirmation of award, can take several months to reach you depending on a number of things, such as whether a revised budget is needed for your project, the number of awards to be processed, whether we have our appropriation from Congress, etc. You should not make any financial or legal commitments relating to the Arts Endowment's support until you receive the official notification that includes a grant letter signed by the Arts Endowment Chairman.

How soon after the "Earliest Beginning Date for Arts Endowment Period of Support" for my deadline does my project have to begin?

The Arts Endowment's support can start any time on or after that date.

Can my project start before this date?

No project activities for which you're requesting support can take place before this date. Plan your project so that it does not need an earlier starting date; or ask the Arts Endowment to assist a portion of your project that will take place after the "Earliest Beginning Date for Arts Endowment Period of Support." If project costs that are incurred before the "Earliest Beginning Date for Arts Endowment Period of Support" are included in your Project Budget, they will be removed.

How long can my project last? May I apply for another project during this period?

The Arts Endowment generally allows a period of support of up to two years. Many applicants request a grant period somewhere between 12 and 24 months. Ask for the amount of time that you think is necessary. The two-year period is intended to allow an applicant sufficient time to plan, execute, and close out its project, not to repeat a one-year project for a second year.

Challenge America Fast-Track grants generally are smaller in scope and shorter in duration than other projects. It is anticipated that most projects -- including planning and close-out time -- will be substantially shorter.

If you get close to the end of your grant period and think you need more time, you may request an extension, but approval is not guaranteed.

for a fixed period only and usually must be renegotiated annually.

You do not need an ICR to apply for or to receive an Arts Endowment grant. You may claim administrative costs or overhead as direct costs under "3. Other expenses" on the Project Budget form. (This assumes that there is a basis for justifying the costs as direct costs.) If you are considering establishing an ICR, you should assess the benefit that you expect to realize against the costs that you are likely to incur in preparing an ICR proposal each year. (Your auditor is a good source of advice.) ICR proposals must be accompanied by considerable supporting financial detail, e.g., audited financial statements, schedules of salaries, listings of current grants, and an analysis of your organization's physical facilities by square footage.

To help organizations avoid the costs of preparing ICR proposals for grant applications that might not result in awards, the Arts Endowment will accept applications that show estimated amounts for indirect costs. In the event that the application is funded and an estimated amount for indirect costs is included in the approved project budget, the organization is then required to negotiate an ICR agreement. An organization which previously has not established an indirect cost rate with a federal agency must submit its initial indirect cost proposal immediately after it is advised that an award will be made, and no later than three months after the effective date of the award.

Additional information can be found in the Indirect Cost Guide For NEA Grantees.

Can we claim indirect costs on a consortium application?

Only if the lead applicant already has an indirect cost rate agreement negotiated with the federal government. That rate can be applied to costs incurred by the lead applicant ONLY. Lead applicant expenses must be broken out and clearly identified on the Project Budget form. You may not claim indirect costs incurred by other consortium members or apply the lead applicant's rate to those expenses.

What are in-kind contributions? Is there a "cap" or percentage limit for in-kind contributions as matching funds?

We've clarified the term "in-kind contributions" by saying "Donated space, supplies, volunteer services." In-kind contributions are goods and services that are donated to the project by individuals or organizations other than the applicant. To qualify as matching resources, these items also must be listed in the project budget as direct costs. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value.

There is no formula for how much of the required match can be in-kind. However, reviewers tend to look very carefully at any project with a budget that shows a match that is largely in-kind; generally some cash match is preferred. In all cases, matching funds are evaluated in the context of the project. (In-kind costs should only be used to meet the matching requirements of the grant.)

Many applicants mistakenly designate as in-kind contributions items that are actually cash contributions. For example, applicants often list their own contributions to the project (such as supplies, rent, and staff salaries) as in-kind. Generally, these items are considered cash donations. They do not qualify as in-kind because they are being "contributed" by the applicant, and not a third party. For an applicant's staff salary on a project to qualify as in-kind, an employee would have to donate his or her time beyond the regularly compensated work schedule.

Remember, if you use donated space, supplies, and/or volunteer services (i.e., in-kind contributions) as part of your match, you need to maintain proper documentation. For help in doing this, see our sample format for recording in-kind (third party) contributions.

On the NEA Organization & Project Profile form, I'm asked to provide figures under Individuals Benefiting -- what's your best guidance?

Provide actual figures, or reasonable estimates, only for the items that are relevant to your project. Your figures should encompass only those activities and individuals directly affected by or involved in your project. We don't want you to inflate or make up unrealistic numbers, so leave blank any items for which you don't have actual figures or reasonable estimates. If you receive a grant, you'll be asked to update the information.

As long as it meets all other eligibility requirements, an organization may apply for another project (with totally different project costs) the following year even if an Arts Endowment-supported project is still underway. Note that if you do receive an extension on a previous year's project, it may affect your grant period for your new proposed project.

AFTER NOTIFICATION

If my application is funded, what do I have to do? How soon can I get my money?

If you applied under *Art Works*, you may be contacted first for revisions. Applicants whose grants are recommended at less than the amount that is requested may be asked to revise the project budget. Also, the Arts Endowment reserves the right to support a particular portion(s) or cost(s) of the project that is described in the application.

If you applied for a *Challenge America Fast-Track* grant, you will receive a preliminary letter of notification.

Later, you will receive an official grant award notification with information about legal and reporting requirements and managing your award. Remember, official grant notification can take several months to reach you depending on a number of things, such as approval and processing of revisions, whether we have our appropriation from Congress, etc.

Instructions and forms for managing an award, including those for requesting grant funds and our *General Terms & Conditions*, can be found in the Manage Your Award section. After you properly complete and submit your request, the grant funds will be electronically transferred to your bank account, generally within 30 days of the receipt of your request.

If my application is rejected, can I find out why?

After notification, applicants who have questions may contact the Arts Endowment staff responsible for handling their application. Any applicant whose request has not been recommended may ask for an explanation of the basis for denial. In such instances, the Arts Endowment must be contacted no later than 30 days after the official notification.

[Privacy Policy](#)

[Important Notices](#)

[Contact Us](#)

[USA.gov](#)

National Endowment for the Arts · an independent federal agency
 1100 Pennsylvania Avenue NW
 Washington, DC 20506



Home

REQUIRED
READING

Annual Grant Guidelines
(Organizations Only)

Quarterly Grant
Guidelines
(organizations only)

Quarterly Grant
Guidelines (Individuals
only)

ARTISTS IN SCHOOLS
Grant Guidelines and
Deadlines

CONTACT

Login

Adjust font size:



INTRODUCTION TO ALASKA STATE COUNCIL ON THE ARTS CULTURE GRANTS ONLINE

The Alaska State Council on the Arts (ASCA) mission is to foster the development of the arts for all Alaskans through education, partnerships, grants and services. Programs and grants address the following goals, based on the ASCA 2006-2011 Strategic Plan:

- Cultivate awareness of support of arts and culture
- Ensure access to arts education
- Expand Alaska's artistic vitality
- Build vibrant communities through the arts

strengthen council governance and administrative capacity
The Council awards funds to Alaskan 501(c)(3) nonprofit organizations, schools, government agencies, tribes and individuals. If an organization has not attained tax exempt status they may be eligible for sponsorship by a qualified organization in select grant categories. The applicant organization must demonstrate a close working relationship with the sponsoring organization, and the sponsoring organization must agree to accept financial responsibility.

The Council approves all grants. Some grant applications are reviewed and rated by a panel of Alaskan citizens, artists, and arts patrons in advance of Council final approval. All grants are evaluated in accordance with published criteria.

The Alaska State Council on the Arts operates on the State of Alaska fiscal year, which begins July 1 and ends June 30. All funds must be expended within the fiscal year the grant is awarded. Specific requirements are itemized in the application instructions for each grant.

Applicants are required to contact and discuss their proposal with Alaska State Council on the Arts staff prior to submitting an application. Special assistance is available for applicants with disabilities.

The Alaska State Council on the Arts and its grant recipients are required to abide by federal regulations which bar discrimination based on race, color, national origin or gender and require accessibility for persons with disabilities. Ethnic and cultural-based organizations are encouraged to apply to all grants programs.

New to the site?
[Click Here to create a new profile.](#)



ALASKA STATE COUNCIL ON THE ARTS ONLINE GRANT SYSTEM

Database Status: Connected
September 15th, 2011



Home

REQUIRED READING

Annual Grant Guidelines (Organizations Only)

Quarterly Grant Guidelines (organizations only)

Quarterly Grant Guidelines (individuals only)

ARTISTS IN SCHOOLS Grant Guidelines and Deadlines

CONTACT

Login

Adjust font size:



Quarterly Grant Guidelines (organizations only)

ALASKA STATE COUNCIL ON THE ARTS

COMMUNITY ARTS DEVELOPMENT GRANT WORKSHOP GRANT

COMMUNITY ARTS DEVELOPMENT GRANT (CAD)

PURPOSE

Community Arts Development Grants are designed to stimulate grassroots arts activity and encourage statewide public interest and participation in the arts. These grants help small Alaskan nonprofit organizations develop arts programs in underserved areas of the state, underserved art disciplines, and underserved art audiences. Underserved communities or populations are defined as those whose access to arts programs, services or resources or whose opportunities to experience the arts are limited by geography, economic conditions, cultural demographic, sociopolitical circumstances, disability, age, or other demonstrable factors. Examples of arts programming funded by this grant category are art exhibits, concerts, dance performances and festivals, workshops, readings, and theater productions. Grants may also be awarded to assist organizations advance in the area of arts administration including board, accounting systems and budget development. Priority is given to organizations that have no paid staff and operate on a volunteer basis.

DEADLINES

Community Arts Development Grant applications must be submitted electronically before 9:59 PM on the following quarterly deadlines:

- June 1
- September 1
- December 1
- March 1

Support materials that can not be uploaded electronically must be postmarked by the same deadline. Proposed arts activities must occur between the first of the month following the award date and June 30 (end of the state fiscal year).

ELIGIBILITY

Alaskan nonprofit organizations, schools, local government agencies and tribal entities proposing in state arts or cultural heritage activities are eligible for one Community Arts Development grant per state fiscal year. All funded programs must be open to the public. The primary purpose of the program may not be for academic credit. Applicants must:

- have non profit status;
- be incorporated for at least one year prior to the application deadline;
- provide proof of incorporation and a copy of an IRS letter showing tax-exempt status.

FISCAL AGENT

A fiscal agent may sponsor an otherwise qualified organization that has not attained tax exempt status. The fiscal agent must submit the application and accepts any and all financial liability. Grants are awarded directly to the fiscal agent on behalf of the applying organization. A fiscal agent must be a 501(c)(3) organization that has a close working relationship with the applicant, endorses the project, and accepts financial and reporting responsibility for the applicant. The applicant organization must contact ASCA staff prior to submitting an application.

CONDITIONS AND LIMITATIONS

Eligible organizations may receive one Community Arts Development grant per state fiscal year. Organizations already receiving ASCA annual operating support within the same fiscal year are

ineligible for funding in this category unless serving as a fiscal agent for an otherwise qualified organization that has not attained tax exempt status.

Grant awards do not generally exceed \$5,000. ASCA will not fund more than 50% of the total cash expenses of a project. For example, if the project's cash costs equal \$10,000, the grant may provide up to \$5,000. In kind contributions may not be used as match.

REVIEW CRITERIA

An application is evaluated based on how the proposed program helps develop arts in underserved areas of the state, underserved art disciplines, and underserved art audiences.

Review criteria consider:

- Community need for arts development in the applicant's community
- Number of audience and participants to be served
- Completeness and clarity of community arts development outline
- Qualifications of the artist(s) or arts professional(s) involved with the activity
- Extent to which community lacks access to other arts programs, services, or resources due to: geography, economic conditions, cultural demographic, sociopolitical circumstances, disability, age, or other demonstrable factors.

SUPPORT MATERIALS

Support materials may either be electronically uploaded or postmarked and mailed by the deadline. Include a printed copy of the organization's online profile page to identify the mailed support materials. Address the envelope with the corresponding grant number and mail support materials to the address listed at the bottom of the page.

FINAL EVALUATION AND ACCOUNTING REPORT

Your organization must submit a final evaluation and accounting report. The report - which must be completed online through the Alaska State Council on the Arts Culture Grants Online system - summarizes your organization's activity, project or program and is reviewed for fiscal and program quality. The report must include a budget that reflects the final income, expenditures and in kind contributions for the activity. The data the organization provides is required for state and federal fiscal accounting.

The report is due 60 days following the end of the event or by August 31st, whichever is first. The deadline is a RECEIPT date, not a POSTMARK date. Late or incomplete final reporting will delay processing of current grant funds and jeopardize future grant awards to the organization.

WORKSHOP GRANT

PURPOSE

Workshop Grants support unique, arts-related activities of limited duration that offer Alaskans the opportunity to participate in an arts activity not regularly available in their community. All areas of the visual, performing, traditional, craft, media, and literary arts, as well as arts administration, are eligible disciplines for this grant category.

QUARTERLY DEADLINES

June 1
September 1
December 1
March 1

Workshops must be held and completed between the first of the month following the award date and June 30 (end of State Fiscal Year)

ELIGIBILITY

Alaskan nonprofit organizations, schools, local government agencies and tribal entities proposing arts or cultural activities in the state are eligible for Workshop Grants. All funded workshops must be open to the public. The primary purpose of the program may not be to generate academic credit. Applicants must:

- have non profit status as a 501(c)3 organization;
- be incorporated for at least one year prior to the application deadline;
- provide proof of incorporation and a copy of the IRS letter for tax-exempt status.

Organizations receiving \$5000 or more in operating support or project grants may not apply for more than one Workshop Grant during the same fiscal year. Other organizations are eligible to receive up to two Workshop Grants in a fiscal year. However, priority will be given to first-time requests in a given fiscal year.

FISCAL AGENT

Organization sponsorship by a fiscal agent is acceptable if an otherwise qualified applicant has not yet attained tax exempt status. The fiscal agent is responsible for any and all fiscal liability, and is awarded the funds directly on behalf of the applying organization. A fiscal agent must be a 501(c)(3) organization that:

- has a close working relationship with the applicant

- endorses the project
- accepts financial and reporting responsibility for the applicant

CONDITIONS AND LIMITATIONS

Grant amounts in this category usually range from \$500 to \$1500. Match requirement: cash or in-kind equal to 50% of total workshop costs. The organization sponsoring the opportunity must provide, in addition to above match:

- space for arts activity
- necessary equipment and supplies
- room, board, and local transportation for artist/instructor when applicable
- advertising for the opportunity
- completed final evaluation form (available on ASCA website) within 60 days of workshop's end date or August 31, whichever comes first.

Workshop Grants may be used to cover all or part of:

- artist/instructor fees
- artist/ instructor travel expenses (computed using the most economical and direct route)

Workshop Grants will not fund

- classroom residencies (schools interested in bringing artists into the classroom should apply through ASCA's Artists in Schools grant program)
- activities that are part of an organization's regularly scheduled season
- ongoing or series of classes

REVIEW CRITERIA

- need for the opportunity in the applicant's community
- completeness and clarity of workshop outline
- qualifications of the artist or instructor selected

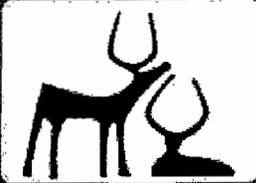
SUPPORT MATERIALS

Support materials must be submitted separately, POSTMARKED by the deadline and include a printed copy of your online application Profile page. Address the envelope with the corresponding grant number and mail support materials to:

Alaska State Council on the Arts
161 Klevin Street, Suite 102
Anchorage, AK 99508 - 1506

Tel: 907-269-6610
Toll free: 1-888-278-7424
TTY: 1-800-770-8973
Fax: 907-269-6601
www.eed.state.ak.us/aksca

[Terms of Use](#) [Privacy Policy](#)



ALASKA STATE COUNCIL ON THE ARTS ONLINE GRANT SYSTEM

Database Status: Connected
September 15th, 2011



Home

REQUIRED READING

Annual Grant Guidelines (Organizations Only)

Quarterly Grant Guidelines (organizations only)

Quarterly Grant Guidelines (individuals only)

ARTISTS IN SCHOOLS Grant Guidelines and Deadlines

CONTACT

Login

Adjust font size:



REQUIRED READING

WELCOME TO THE ALASKA STATE COUNCIL ON THE ARTS CULTURE GRANTS ONLINE SYSTEM(CGO).

A WORD TO THE WISE

Start your application early. Do not wait until the last minute. Technical assistance takes time, is offered on a first come first served basis, and is only provided M - F 8:00 AM - 4:30 PM.

Do I have to apply online?

YES! ASCA no longer accepts paper applications. Paper, emailed or faxed copies of applications will be denied. The following applications must be submitted through CGO:

Artists in Schools Independent, Artists in Schools Structured, Annual Operating Support, Biennial Operating Support, Career Opportunity, Community Arts Development, Master Artist and Apprenticeship in Traditional Native Art, and Workshop grants.

I've never applied for an ASCA grant. Can I just go ahead and apply?

NO! You must call ASCA staff before you apply. If you are a returning grantee and plan to apply in a new grant category, you must also call ASCA staff before you proceed. ASCA staff will provide important time saving guidance.

Can our organization apply if we don't have 501(c)(3) tax exempt status?

YES! If your organization is otherwise qualified you may apply through a fiscal agent in the Workshop and Community Arts Development grant categories. Refer to Fiscal Agent limitations and conditions included in the grant guidelines.

When are grants due?

Deadlines are listed in the grant guidelines. All applications close at 9:59 pm AST on the deadline date.

I've spoken with ASCA staff. What next?

Go to www.cgweb.org and log in. Create an organization or individual user name and password. Then complete a profile that can be updated as necessary. Only do this ONCE. Do not create multiple profiles. Contact ASCA staff if you are unsure a profile may already be in the system.

Now can I start my application?

ALMOST! Enter your username and password. Select the orange TECH TIPS radio button on the upper right side of the page and print them. Then select the GRANT GUIDELINES in the grant category in which you want to apply and print them.

Thoroughly read both print outs. The directions describe computer hardware and software requirements and provide critical information to navigate CGO. You will save time and avoid common application mistakes.

OK. I read everything. Now can I start my application?

YES! Log into CGO with your user name and password. Select the CURRENT PROGRAMS AND APPLICATIONS button on the left to

view grant applications. Applications are listed in alphabetical order. If necessary, scroll down to find your grant category. There will be a "start application" hotlink to take you to the application. Select the "in-progress" hot link to take you to the application you have already started.

Do I have to complete my application all at the same time?

NO! You may log in and out, review, change, save and print as often as you'd like. **SAVE YOUR WORK OFTEN!** Save each page every time before you proceed to the next and save before you log out.

Can more than one person work on the same grant application?

YES! But only one person at a time. Use the **same** username and password to access the application. The last person to save their entry determines the final application.

Can I electronically upload administrative and artistic support material into my application?

YES! Word, Excel, and PDF formatted documents may be uploaded. PDF formatting is preferred. Supplemental CD and DVD artistic material may be postmarked and mailed by the grant deadline. The same may be hand delivered to the ASCA office by 4:30 PM on the deadline date. If the deadline falls on a weekend hand delivered artistic support material is due the prior Friday. Late submissions will not be forwarded to the panel for review.

Can I get a copy of my application?

YES! Select the VIEW PDF radio button to generate a copy. This is how the final application will look once it is submitted to ASCA. Print the PDF for your organization files, confirm the application matches your online entry, and save a PDF copy to your hard drive before submitting your grant.

Can ASCA staff review my grant before I submit it?

YES! ASCA staff will review applications up to 15 calendar days before the deadline. A **DRAFT REVIEW** option will show on the final submission page. ASCA staff will review your application, contact you, provide feedback and reopen your application for you to make edits. If a **DRAFT REVIEW** button is not visible on the final submission page it means the option for ASCA staff review is no longer available.

I missed the draft review deadline! Does this mean I can't apply?

NO! It just means ASCA staff will not be able to provide you with a draft review. You are still eligible to apply.

ASCA staff did my draft review and I made my edits. Am I done now?

NO! Once you have made and saved your edits you **MUST** select the **SUBMIT** button to deliver the final application. The application will not be accepted if you don't do this.

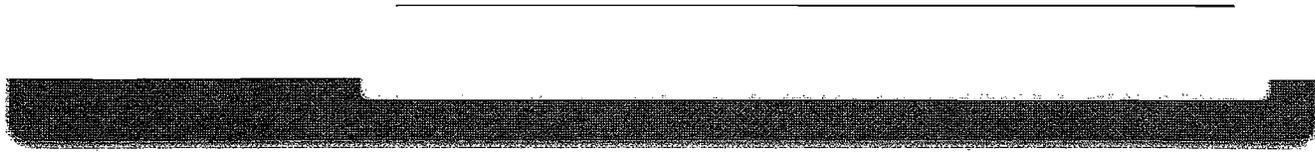
Will I get a confirmation my DRAFT REQUEST and FINAL SUBMISSION grant has been received?

YES! You will receive an auto email that confirms your submission. All email correspondence is sent to the email address entered in your profile. Call ASCA staff M - F, 8 AM to 4:30 PM to inform staff you have submitted your application. Select the **STAFF** button for specific staff contact information.

Alaska State Council on the Arts
161 Klevin Street, Suite 102
Anchorage, AK 99508 - 1506

Tel: 907-269-6610
Toll free: 1-888-278-7424
TTY: 1-800-770-8973
Fax: 907-269-6601

www.eed.state.ak.us/aksca

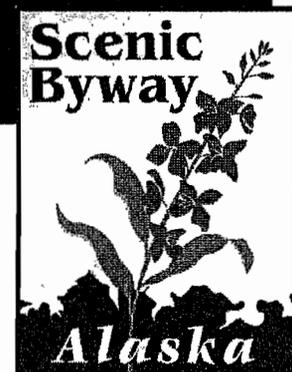


[Terms of Use](#) [Privacy Policy](#)

Alaska Scenic



Division of Statewide Planning
Alaska Dept of Transportation
& Public Facilities





Alaska Scenic Byways Program

What is it?

- **Our State's Voluntary Participation in the National Scenic Byways Program**
 - Nat'l program was created by Congress in 1991 under ISTEA.
 - Alaska opted in 1993.
- **Quick Facts:**
 - Eleven Alaska Scenic Byways, totaling 4855 miles
 - Two All-American Roads
 - Two National Scenic Byways
 - Alaska has received a total of \$7,685,389. in federal scenic byway grants, since the program's inception.

Scenic Byways Program Purpose



- Preserve and Protect our Nation's Scenic Highways
- Promote Tourism and Economic Development

Our Vision

The *vision* of the program is to create a distinctive collection of American roads, their stories and treasured places.

Our Mission

The *mission* of the National Scenic Byways Program is to provide resources to the byway community to create unique travel experiences and enhance local quality of life through efforts to preserve, protect, interpret, and promote the intrinsic qualities of designated byways.

Why Designate Byways? To Protect Regional Character

- To avoid “homogenization”
- Official recognition that highway corridor is special.
- No New Billboards
- Stakeholders may decide on other protections for intrinsic qualities:
 - scenic
 - natural
 - cultural
 - historic
 - recreational
 - archaeological



The Six Intrinsic Qualities

There's more to it than just "Scenic" Highways

- Scenic
- Historic
- Recreational
- Cultural
- Natural
- Archaeology



National Scenic Byway:

- Need 1 of 6 Intrinsic Qualities

All-American Road:

- Need 2 of 6 Intrinsic Qualities

Grants

- All State of Alaska Scenic Byways are eligible for grants under the National Scenic Byway Program.
- Grants are 80% Federal and 20% match.
- Federal Land Management agencies can provide the 20% matching funds.
- Applications are made online at the National Scenic Byways Website.

National Scenic Byways Online

www.byways.org





Eligible Projects

for National Scenic Byways Grants

- Planning, design or **development** of a State Scenic Byway Program.
- Development and implementation of a **corridor management plan**.
- **Safety improvements** to a State scenic byway, National Scenic Byway or All-American – due to the increased traffic due to designation.
- **Construction projects** of facilities; pedestrians, bicyclists, rest area, turnout, shoulder improvement, passing lane, overlook or interpretative facility.
- Improvement to a byway that will **enhance access** to an area for the purposes of recreation, including water related recreation.
- **Protection of intrinsic qualities** in areas adjacent to the byway.
- Development and provision of **tourist information**.
- Development and implementation of a scenic byway **marketing** program.



Alaska's Scenic Byways

- Parks Hwy (National Status in 2009).....116 miles
- Sterling Hwy-Wye to Skilak38 miles
- Sterling Hwy- Anchor Pt to Homer.....23 miles
- Seward Hwy (All American Road).....127 miles
- Steese Hwy151 miles
- Haines Hwy (National Status in 2009).....44 miles
- Taylor Hwy105 miles
- Richardson Hwy128 miles
- Dalton Hwy414 miles
- AK Marine Hwy System (All American Road)....3100



Current Alaska Byways Projects

- Fish & Game – AMHS Wildlife Interpretive Project \$103,000
- AMHS – Traveler Information Display \$93,450
- City & Borough of Juneau – Auke Bay Coastal Trails Interpretive Program \$75,000
- City of Homer – Homer Spit Trail \$94,000
- SEATrails Inc. – Marketing Inside Passage \$68,200
- Fish & Game Division of Wildlife Conservation – Knik River Access \$108,000



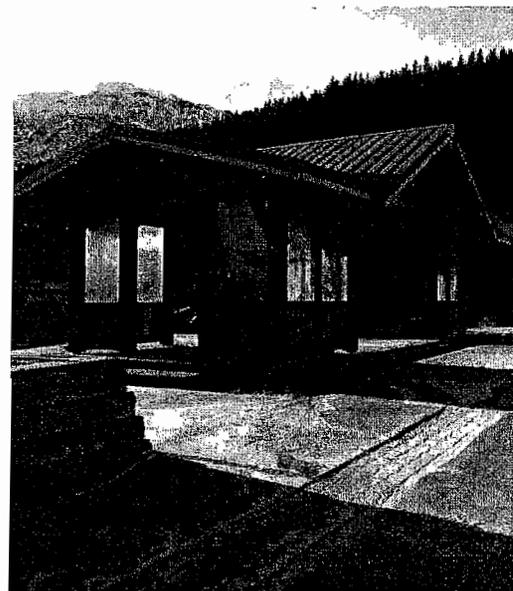
Current Alaska Byways Projects

- Sitka Maritime Heritage Society – Japonski Boathouse Rehabilitation \$113,830
- ADOT&PF – 2010 Official State & Byways Map \$150,000
- Kodiak Historical Society – Baranov House Window Restoration \$49,658
- National Parks – South Denali Visitors Center
- \$1,000,000
- Several Seed and Corridor Plans Grants



Grant-funded Byway Projects

Construction of restroom, bus shelter and interpretive sign at the Seward Kawabe Park

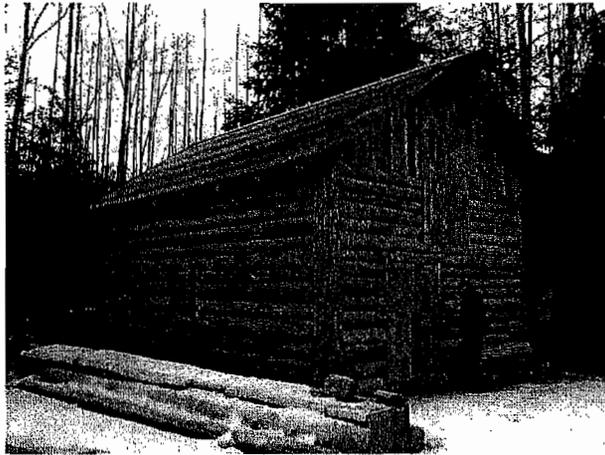


Landscaped rest area and interpretive sign in Moose Pass



Grant-funded Byway Projects

Restoration of multiple
Bruhn-Ray Mining
Buildings



Development of new
interpretive Panels at
Hope Museum Complex



Grant-funded Byway Projects

Restoration of historic buildings to be used as a scenic byway interpretive center in Cooper Landing

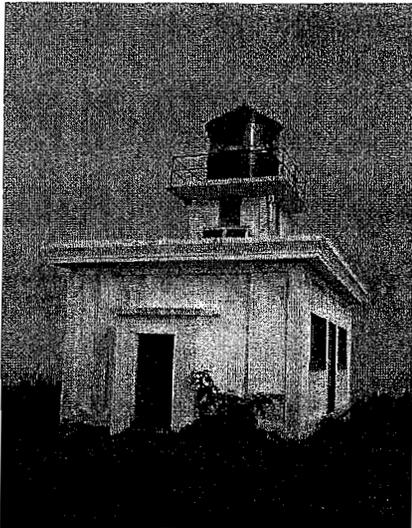


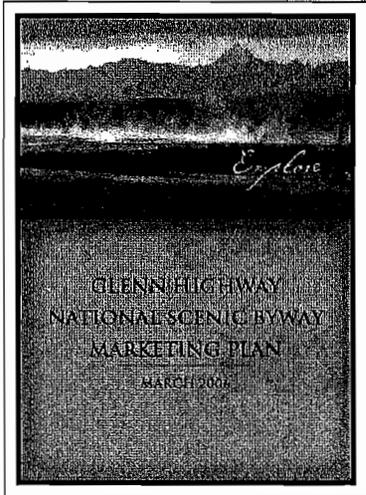
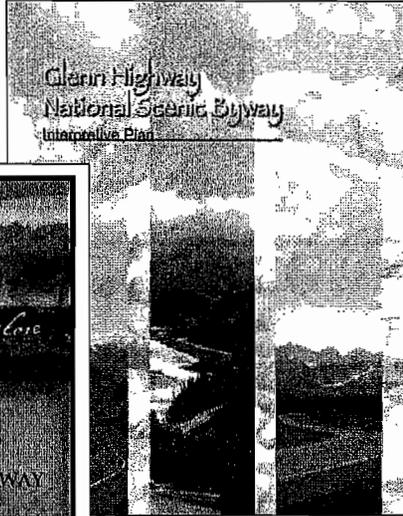
Photo Credit: Ron King



Restoration of the Pt. Retreat Lighthouse in Southeast Alaska



Grant-funded Byway Projects



Interpretive Plan and
Marketing Plan for the
Glenn Highway National
Scenic Byway

Interpretive panels at
the South Palmer
Station



To request more information about
Alaska Scenic Byways
contact:

Marcheta Moulton

907-465-8769

fax: 465-8964

Email: marcheta.moulton@alaska.gov

or dot.scenic.byways@alaska.gov



Public Arts Committee Strategic Plan for 2011

Mission Statement:

The Public Arts Committee exists to identify and actively encourage the development and sustainability of arts in the city.

Implementation of Mission Statement

- To be actively involved in the arts community, encourage public art, and advocate for Homer as an arts community.
- Work to include art in public and private spaces within the City of Homer.
- Work to further develop the look and feel of an arts community.
- Utilize the arts as an economic development tool.
- Advocate and partner with the Chamber of Commerce, Local Businesses, Private Clubs, State Agencies and others through beautification, signage, etc.
- Advocate for projects that involve public and private partnerships.
- Keep current on what is happening in the City by attendance and membership to other city related functions and meetings.
- Make regular quarterly reports to Council to increase visibility and communication.
- To work with city staff and the city manager to increase awareness within all departments to include public art when planning all city upgrades, renovations and new projects.

Goals and Objectives for 2010:

- Educate the Council and public about the mission and projects of public arts.
- Understand the budget process and timelines.
- Coordinate with Parks Maintenance Personnel to modify landscaping at the mural wall on Pioneer Ave.
- ~~Coordinate with Public Works Personnel to remove damaged Poopdeck trail sign and surplus it.~~
- Create an annual calendar, to help the Committee keep up with the wheels of city government, including items such as when to make annual budget requests.
- Create listing of what the Committee would like to be aware of - such as budget meetings, worksessions, CIP recommendations, Projects.
- Compile emails and information collected from Street Faire for staff to implement bulk email notifications.
- Have the 2012 Strategic Plan in place by the end of November of current year.
- Participate in Street Faire
- Advocate and establish a budget line item within the administration budget
- Have budget request ready to submit to the City Manager by September 30th.
- Promote art in signage.
- Draft and/or create document to include in Administrative Guidelines and Request for Proposal documents, "Special Considerations for Art in Public Places."
- Municipal Art Collection Catalog

Public Arts Committee Strategic Plan for 2011

Outreach

- Advocate for public art by writing and publishing a point of view piece in the newspaper once a year.
- Work with media sources to have public art articles in the newspaper.
- Continue to advertise in the Homer News visitor map.
- Include information about public art on the Public Arts Committee page of the city website.(The Committee will make recommendations to staff on page content)
- Investigate bulk email or social networking.
- Have an informational booth at local events where large crowds gather.

Opportunities

- Grants
- “Gateways to Homer” signage –Baycrest, Homer Airport, Ferry/End of the Road,
- Partner with Chamber of Commerce on neighborhood economic zones
- Art Walk Brochure created and produced in house by updating existing brochure created for Street Faire
- Trails – Poetry and Art

Committee Responsibilities

- Have a work list and stick to it.
- Hold work sessions as needed, and quarterly meetings within the time allotted.
- Hold special meetings when needed.
- Include other community members by inviting them to work sessions
- Have good follow through.
- Come to meetings prepared: read the packet ahead of time, make motions as needed

Committee Members:

- ❖ Advocate art to other organizations, bring awareness and encourage art
- ❖ Tell staff when you will miss a meeting.
- ❖ Solicit and invite prospective new members to attend a meeting.

Chair:

- ❖ Work in concert with staff on the agenda.
- ❖ Delegate assignments to committee members.
- ❖ Conduct efficient, productive meetings within established time.

Office of the City Clerk

Jo Johnson, CMC, City Clerk
Melissa Jacobsen, CMC, Deputy City Clerk II
Renee Krause, CMC, Deputy City Clerk I



491 E. Pioneer Avenue
Homer, Alaska 99603
(907) 235-3130
(907) 235-8121
ext: 2224, 2226, or 2227
Fax: (907) 235-3143
Email: clerk@ci.homer.ak.us

MEMORANDUM

TO: COUNCIL'S ADVISORY BODIES

FROM: JO JOHNSON, CITY CLERK

A handwritten signature in black ink, appearing to read 'Jo Johnson', is written over the 'FROM' line.

DATE: NOVEMBER 2, 2011

SUBJECT: 2012 MEETING SCHEDULE

Please review the 2012 meeting schedule for your Advisory Body and approve with or without amendments. The draft resolution includes the entire 2012 meeting schedule. The resolution will be presented to Council on December 12, 2011 for adoption.

A memo or excerpt from the meeting minutes noting the action by your advisory body is needed. Please return this to the City Clerk by December 6, 2011.

Thank you!

**CITY OF HOMER
HOMER, ALASKA**

City Clerk

RESOLUTION 11-XXX

A RESOLUTION OF THE CITY COUNCIL OF HOMER, ALASKA, ESTABLISHING THE 2012 REGULAR MEETING SCHEDULE FOR THE CITY COUNCIL, ECONOMIC DEVELOPMENT ADVISORY COMMISSION, LIBRARY ADVISORY BOARD, PARKS AND RECREATION ADVISORY COMMISSION, ADVISORY PLANNING COMMISSION, PORT AND HARBOR ADVISORY COMMISSION, LEASE COMMITTEE, PERMANENT FUND COMMITTEE, PUBLIC ARTS COMMITTEE AND TRANSPORTATION ADVISORY COMMITTEE.

WHEREAS, Pursuant to Homer City Code Section 1.14.020, the City Council annually sets the schedule for regular and some special meetings, noting the dates, times and places of the City Council, Advisory Commissions, and the Library Advisory Board meetings; and

WHEREAS, The public is informed of such meetings through the kiosks located at Captain's Coffee, Harbormaster's Office, Redden Marine Services of Homer, and the City Clerk's Office, Clerk's Calendar on KBBI, the City Clerk's Home Page on the Internet, and postings at the Clerk's Office at City Hall, and the Public Library; and

WHEREAS, HCC 1.14.020 - 040 states that meetings may be advertised in a local paper of general circulation at least three days before the date of the meeting and that special meetings should be advertised in the same manner or may be broadcast by local radio at least twice a day for three consecutive days or two consecutive days before the day of the meeting plus the day of the meeting; and

WHEREAS, HCC 1.14.010 notes that the notice of meetings applies to the City Council and all commissions, boards, committees, subcommittees, task forces and any sub-unit of the foregoing public bodies of the City, whether meeting in a formal or informal meeting; that the failure to give the notice provided for under this chapter does not invalidate or otherwise affect any action or decision of a public body of the City; however, this sentence does not change the consequences of failing to give the minimum notice required under State Statute; that notice will ordinarily be given by the City Clerk; and that the presiding officer or the person or persons calling a meeting are responsible for notifying the City Clerk of meetings in sufficient time for the Clerk to publish notice in a newspaper of general circulation in the City; and

WHEREAS, This Resolution does not preclude additional meetings such as emergency meetings, special meetings, worksessions, and the like; and

WHEREAS, Council adopted Resolution 06-144 on October 9, 2006 establishing the Regular Meeting site for all bodies to be the City Hall Cowles Council Chambers.

NOW, THEREFORE, BE IT RESOLVED by the Homer City Council, that the 2012 meeting schedule is established for the City Council, Economic Development Advisory Commission, Library Advisory Board, Parks and Recreation Advisory Commission, Advisory Planning Commission, Port and Harbor Advisory Commission, Lease Committee, Permanent Fund Committee, Public Arts Committee and Transportation Advisory Committee of the City of Homer, Alaska, as follows:

Holidays - City Offices closed:

January 1*, New Year's Day, Sunday so will be observed on Monday, January 2	February 20*, Presidents' Day, the third Monday	March 26*, Seward's Day, last Monday	May 28*, Memorial Day, last Monday	July 4*, Independence Day, Wednesday	September 3*, Labor Day, first Monday
October 18*, Alaska Day, Thursday	November 11**, Veterans Day, Sunday so will be observed on Monday, November 12	November 22*, Thanksgiving Day, Thursday	November 23*, Friday, the day after Thanksgiving	December 25*, Christmas, Tuesday	

*Indicates holidays - City offices closed.

**If on a Sunday, the following Monday is observed as the legal holiday; if on a Saturday, the preceding Friday is observed as the legal holiday pursuant to the City of Homer Personnel Rules and Regulations.

CITY COUNCIL (CC)

January 9, 23	February 13, 27	March 12, 27*	April 9, 23	May 14, 29*	June 11, 25
July 9**, 23	August 13, 27	September 10, 24	October 2 Election	October 8, 22, for Oath of Office, 15	Canvass Board October 5 or 8
November 6 Run- Off Election	November 12**, 26	December 10****	December 17**** if needed		

City Council's Regular Committee of the Whole Meetings at 5:00 p.m. to no later than 5:50 p.m. prior to every Regular Meeting which are held the second and fourth Monday of each month at 6:00 p.m. *** The City Council traditionally reschedules regular meetings that fall on holidays or High School Graduation days, for the following Tuesday. Council will not conduct a First Regular Meeting in July.

AML Annual Conference Week is tentatively scheduled for November 12 - 16, 2012.

*Tuesday meeting due to Seward's Day/Memorial Day.

**There will be no First Regular Meeting in July or November.

**** The City Council traditionally cancels the last regular meeting in December and holds the first regular meeting and one to two Special Meetings as needed. Generally the second Special Meeting the third week of December, will not be held.

ECONOMIC DEVELOPMENT ADVISORY COMMISSION (EDC)

January 10	February 14	March 13	April 10	May 8	June 12
July 10	August 14	September 11	October 9	November 13	December 11

Economic Development Advisory Commission Regular Meetings are held on the second Tuesday of each Month at 6:00 p.m.

LIBRARY ADVISORY BOARD (LAB)

January 3	February 7	March 6	April 3	May 1	June 5
July 3	August 7	September 4	October 2	November 6	December 4

Library Advisory Board Regular Meetings are held on the first Tuesday of each month at 5:00 p.m.

PARKS AND RECREATION ADVISORY COMMISSION (P/R)

January 19	February 16	March 15	April 19
May 17	June 21	July 19	August 16
September 20	October 25*	November 15	

Parks and Recreation Advisory Commission Regular Meetings are held on the third Thursday of each month, with the exception of December, at 5:30 p.m. *Rescheduled due to Alaska Day Holiday.

PLANNING COMMISSION (P/C)

January 4, 18	February 1, 15	March 7, 21	April 4, 18	May 2, 16	June 6, 20
July 18**	August 1, 15	September 5, 19	October 3, 17	November 7, 21	December 5**

Advisory Planning Commission Regular Meetings are held on the first and third Wednesday of each month at 6:30 p.m. **There will be no First Regular Meeting in July or Second Regular Meeting in December.

PORT AND HARBOR ADVISORY COMMISSION (P/H)

January 25	February 22	March 28	April 25	May 23	June 27
July 25	August 22	September 26	October 24	November 21	December 19

Port and Harbor Advisory Commission Regular Meetings are held on the fourth Wednesday of each month at 5:00 p.m. The Regular Meetings in the months of November and December are traditionally scheduled for the third Wednesday of the month.

LEASE COMMITTEE (LC)

January 12	April 12	July 12	October 11
------------	----------	---------	------------

Lease Committee Regular Meetings are held quarterly on the second Thursday of each month at 3:00 p.m.

PERMANENT FUND COMMITTEE (PFC)

February 9	May 10	August 9	November 8
------------	--------	----------	------------

Permanent Fund Committee Regular Meetings are held quarterly on the second Thursday of the months of February, May, August, and November at 5:15 p.m.

PUBLIC ARTS COMMITTEE (PAC)

February 9	May 10	August 9	November 8
------------	--------	----------	------------

Public Arts Committee Regular Meetings are held quarterly on the third Thursday of the months of February, May, August, and November at 5:00 p.m.

TRANSPORTATION ADVISORY COMMITTEE (TAC)

February 21	May 15	August 21	November 20
-------------	--------	-----------	-------------

Transportation Advisory Committee Regular Meetings are held quarterly on the third Tuesday of the months of February, May, August, and November at 5:30 p.m.

PASSED AND ADOPTED by the Homer City Council this 12th day of December, 2011.

CITY OF HOMER

JAMES C. HORNADAY, MAYOR

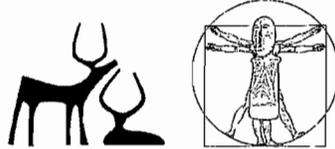
ATTEST:

JO JOHNSON, CMC, CITY CLERK

Fiscal Impact: Adverting of meetings in regular weekly meeting ad and advertising of any additional meetings.

From: Alaska State Council on the Arts <christa.rayl@alaska.gov>
Sent: Thursday, September 29, 2011 11:08 AM
To: Renee Krause
Subject: Announcing Recipients for the Governor's Awards for the Arts and Humanities

Having trouble viewing this email? [Click here](#)



2011 Governor's Awards for the Arts and Humanities Recipients Announced

Ten outstanding citizens from around the state were recently selected by Governor Parnell as the 2011 recipients of the Governor's Awards for the Arts and Humanities. For the first time, a shared arts and humanities award will be presented to Anchorage School District Superintendent **Carol Comeau** in recognition of her support for the arts and humanities in the education of all students in Anchorage.

2011 Recipients of the Governor's Awards for the Arts and Humanities are:

Arts Awards:

Margaret Nick Cooke Award for Alaska Native Arts and Languages:
Dr. Maryanne Allan (Fairbanks)

Individual Artist Award: Arthur William "Bill" Brody (Fairbanks)

Lifetime Achievement: Jeff Brown (Juneau)

Business Leadership: Mike Powers, Chief Executive Officer,
Fairbanks Memorial Hospital (Fairbanks)

Arts Advocacy: Tom Heywood (Haines)

Business Leadership: Mike McCormick, Owner, *Whistling Swan*

Productions (Eagle River)

Shared Arts and Humanities Special Award:

Carol Comeau, Superintendent, Anchorage School District
(Anchorage)

Humanities Awards:

Jim Rearden (Homer)

Dr. Ray Barnhardt (Fairbanks)

Dr. Angayuqaq Oscar Kawagley (posthumous), (Fairbanks)

For more information about the Governor's Awards for the Arts and Humanities, call the Alaska State Council on the Arts at 907.269.6610 or visit: www.eed.state.ak.us/aksca

The awards will be presented during a dinner event at the Hotel Captain Cook on Wednesday, Oct. 19. The awards are sponsored by the Alaska State Council on the Arts, the Alaska Humanities Forum and the Office of the Governor.

Make your reservations today for the 2011 Governor's Awards for the Arts and Humanities!

The event will be held on Wednesday, October 19, 2011 at the Hotel Captain Cook in Anchorage. The event begins with a champagne reception starting at 6pm with dinner and awards to follow.

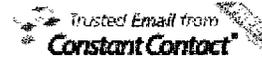
**For dinner reservations please visit our website at
<http://www.eed.state.ak.us/aksca/>
and look for the reservations link.**

We look forward to spending a
fun and entertaining evening with you.

Alaska State Council on the Arts
161 Klevin St., Suite 102
Anchorage, Alaska 99508

Forward email

 **SafeUnsubscribe**



Try it FREE today

This email was sent to rkrause@ci.homer.ak.us by christa.rayl@alaska.gov |
[Update Profile/Email Address](#) | Instant removal with [SafeUnsubscribe™](#) | [Privacy Policy](#).
Alaska State Council on the Arts | 161 S. Klevin | Suite 102 | Anchorage | AK | 99508

From: Alaska State Council on the Arts <christa.rayl@alaska.gov>
Sent: Tuesday, October 04, 2011 9:33 AM
To: Renee Krause
Subject: News From Alaska State Council on the Arts

Having trouble viewing this email? [Click here](#)



Ben Huff, *Mile 97*, 2011 Connie Boochever Fellow

October 2011 ASCA Communique

In This Issue

- 2011 Governor's Awards Recipients Announced
- Connie Boochever Artist Fellowship
- Alaska Native Art That Moves You
- September Grants Awarded
- ASCA Welcomes New Team Member
- The NEA's New Look!
- Opportunities for Artists and Arts Organizations
- ASCA Important Dates
- Contact Us
- Want a Print Friendly Version?
- [Join Our Mailing List!](#)

Grant Deadlines

A Note From Char

It's the season of recognition at the Alaska State Council on the Arts. A hectic, joyous time - when we have the opportunity to recognize individuals and organizations making a significant contribution to all of our lives through the Governor's Awards for the Arts. This year we also are recognizing individual artists through the Connie Boochever Fellowship awards. Therefore, we're madly arranging travel for the Governor's Awards recipients, dashing off press releases and posts to our website, writing the program for the event and getting those fellowship checks to the Connie Boochever artists, who deeply appreciate this award.

And, of course, this activity is in addition to our

November 1:

FY12 Artist in Schools Grants. Call ASCA staff before applying.

Dec. 1 Grant Deadlines:

Career Opportunity, Workshop, Community Arts Development, Master Artist and Apprentice, Walker Arts Touring and Rasmuson Cultural Collaborations Grants. Call ASCA staff before applying.

To apply go to <http://alaska.cqweb.org/>

Calls for Art on CaFE

Now the online application site for all ASCA Calls for Art: www.callforentry.org (CaFE) From our main page click on Artist Opportunities for more information.

Looking for Work in the Arts?

Look no further - here is a great listing of available positions in all areas - museums, performing arts and galleries <http://www.workinthearts.net/>

Opportunities for Arts Organizations and Artist Opportunities.

The National Endowment for the Arts has various deadlines for grants. Check the website out regularly! <http://www.arts.gov/grants/>

Quick Links

[ASCA Website](#)
[CGO \(Culture Grants Online\)](#)

regular work, grants and services, presentations and classes. The Teaching Artist academy is currently happening in Anchorage, we've been convening Percent for Art committees here AND our new Arts Education Manager, Laura Forbes, just completed her first week in our newly funded position and her new job! We have included a brief profile of Laura in this Communique.

I can't forget that we're also planning for the 2012 Alaska Arts and Culture Conference, in Anchorage January 12-14. The theme is Creative Communities, and I hope you're planning on being here, as we will have something for everyone - from artists to educators to arts organization staff and volunteers. Registration information will be out in a couple of weeks, and we'll be in regular contact with you as workshop, speaker and special event details emerge. It's going to be great fun!

And while we're recognizing, I need to mention Alaska's local arts councils. Every time we have one of our teleconference meetings, as we did last week, I am blown away by the level of activity, dedication and community impact that each of our 17 local arts councils have around the state. From Seward to Dillingham, Fairbanks to Skagway, these large and very small, from staffed to all volunteer organizations, promote the arts and culture in a way that is unique and wonderful. I commend each one of them, because each leads by example. (Gee, maybe Anchorage will develop a real arts council one of these days - but that's another column).

If I don't see you at the Governor's Awards for the Arts, I definitely plan on seeing each of you at the Arts and Culture Conference in January. In keeping with our ethic of producing a high quality event at a low cost so that it is affordable to everyone (and thank you to the sponsors who help that happen), there aren't fancy banquets or goodie bags. But there are lots of interesting people, workshops, speakers and events. Don't miss it.

Keep up your great work, Char

2011 Governor's Awards for the Arts and Humanities Recipients Announced

Ten outstanding citizens from around the state were recently selected by Governor Parnell as the 2011 recipients of the Governor's Awards for the Arts and Humanities. For

the first time, a shared arts and humanities award will be presented to Anchorage School District Superintendent **Carol Comeau** in recognition of her support for the arts and humanities in the education of all students in Anchorage.

2011 Recipients of the Governor's Awards for the Arts and Humanities are:

Arts Awards:

Margaret Nick Cooke Award for Alaska Native Arts and Languages: Dr. Maryanne Allan (Fairbanks)

Individual Artist Award: Arthur William "Bill" Brody (Fairbanks)

Lifetime Achievement: Jeff Brown (Juneau)

Business Leadership: Mike Powers, Chief Executive Officer, *Fairbanks Memorial Hospital* (Fairbanks)

Arts Advocacy: Tom Heywood (Haines)

Business Leadership: Mike McCormick, Owner, *Whistling Swan Productions* (Eagle River)

Humanities Awards:

Jim Rearden, writer and historian, Homer

Dr. Ray Barnhardt, *UAF Center for Cross Cultural Studies* (Fairbanks)

Dr. Angayuqaq Oscar Kawagley (posthumous), *UAF Center for Cross Cultural Studies* (Fairbanks)

Shared Arts and Humanities Special Award: Carol Comeau, Superintendent, Anchorage School District (Anchorage)

Jeff Brown, Juneau - Lifetime Achievement Award. Jeff Brown is a humorist, musician, story teller, circus artist, radio host and community arts advocate who has tirelessly used his many talents for over 25 years to bring delight and laughter to hundreds of adults and young people in Juneau. Dubbed the "Minister of Merriment" by Governor Knowles, he has been an ambassador for the arts to many Governors, beginning with Governor Hickel.

Bill Brody, Fairbanks, Individual Artist Award, Professor Emeritus, University of Alaska Fairbanks. Bill Brody, in addition to his 44 year career as Art Professor, has been in numerous shows, galleries and exhibitions around Alaska and the U.S. He has also received numerous Percent for Art commissions and has served as a National Park Artist in Residence.

Dr. Maryanne Allan, Fairbanks, Margaret Nick Cooke Award for Native Arts and Languages. Dr. Allan is a retired elementary school educator in the Fairbanks North Star Borough School District. She founded the Athabascan Young Fiddlers Program 15 years ago, when she realized that native students were not represented in school district musical events. Since that time the program has flourished, and now has over 40 students, kindergarten through high school, in the program.

Mike McCormick, Anchorage, Business Leadership Award. Founder and owner of Whistling Swan Productions along with his wife Katy Spangler. He has brought over 300 artists to Alaska, working with communities outside of Anchorage to ensure that smaller audiences have the experience of well known musicians that they otherwise would not be able to see. Mike is also director of the UAA Concert Board, and in that position

works with college students to develop concerts.

Mike Powers, Fairbanks, Business Leadership Award. As CEO of Fairbanks Memorial Hospital and the Denali Center, Mike Powers demonstrates how successful business leaders can exemplify support for arts and culture through his personal and professional support of nonprofit arts organizations in the Fairbanks area.

Tom Heywood, Haines, Arts Advocacy Award. Tom Heywood is the owner of the Babbling Book bookstore in Haines. For the last 16 years, as a volunteer leader of the Haines Arts Council, Tom has been key to bringing a variety of high quality performing arts and culture events to that remote community.

Carol Comeau, Governor's Award for the Arts and Humanities. As Superintendent of the Anchorage School District for 11 years, and a teacher or administrator in that district for over 35 years, Carol Comeau has steadfastly promoted the importance of the arts, history, and civic engagement as a critical component of student's every day lives. For this reason, the Alaska State Council on the Arts and the Alaska Humanities Forum have joined together to present to her the first Governor's Award for both the arts and the humanities.

For more information about the Governor's Awards for the Humanities, www.akhf.org The awards will be presented during a dinner event at the Hotel Captain Cook on Wednesday, Oct. 19. The awards are sponsored by the Alaska State Council on the Arts, the Alaska Humanities Forum and the Office of the Governor. To make reservation visit:

<http://events.SignUp4.com/GovsAwards11>

2011 Connie Boochever Fellowships Announced

The Alaska State Council on the Arts and the Alaska Arts and Culture Foundation recently chose four individuals to receive the 2011 Connie Boochever Fellowships in the visual arts. The \$2,500 fellowship is for emerging artists, and each year the disciplines alternate between performing, literary and visual arts.

The four recipients are:

- **James Adcox**, visual artist, Nome;
- **Michael Conti**, photography and video, Anchorage;
- **Ben Huff**, photography, Juneau;
- **Wendy Gingell**, ceramic artist, Anchorage

The Connie Boochever Fellowship was established in 2001 by her family after her death to honor and reflect the spirited passion of the arts Mrs. Boochever consistently demonstrated.

Connie Boochever was an avid performer, director, and producer of community theater and a lifelong patron and advocate of the arts. Her crusading efforts gave the arts a voice in Alaskan government and she played a key role in advocating for passage of legislation mandating Percent for Art in Public Places. Connie's legacy can be seen in art installed in public buildings around the state.

For more information about the 2011 Connie Boochever Fellows, contact the Alaska

State Council on the Arts at 1.888.278.7424 or 907.269.6610 in Anchorage. The Fellowships are funded through the Connie Boochever Endowment and the Alaska Arts and Culture Foundation, and administered by the Alaska State Council on the Arts.

Alaska Native Art That Moves You

This May, ASCA partnered with the Smithsonian Arctic Studies Center and the Anchorage Museum at Rasmuson Center to host an intensive traditional Northern Athabascan snowshoe residency. The project was part of our growing Alaska's Living Cultural Treasures program. We had two goals. The first was to highlight the work and cultural expertise of snowshoe makers and culture bearers - two of whom we featured in our *Alaska's Living Cultural Treasures: A Gift for Our Next Generation* publication. The second was to cultivate long term working relationships between master snowshoe artists and apprentices to effectively transfer endangered traditional Koyukon snowshoe making skills to a new generation of dedicated apprentices.



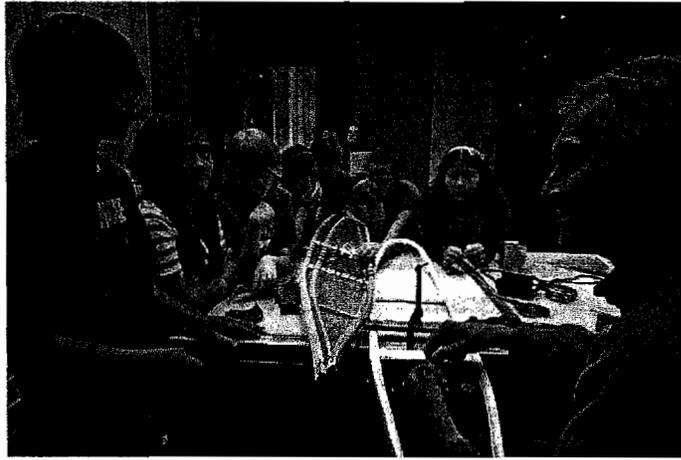
Art is in everything we do... even if we don't think about it." ~Dixie Alexander

ASCA chose individuals from the same community to generate momentum for teams to continue their work at home. Apprentices were selected based on master artists' recommendations. Three teams worked together during the weeklong residency. George Albert trained William McCarty IV from Ruby and Daniel Tritt from Arctic Village, Butch Yaska and Al Yatlin were the Huslia team, and traditional storyteller Trimble Gilbert from Arctic Village told stories about the design, use, and cultural significance of snowshoes in his Gwich'in language.

George Albert and Butch Yaska, both Koyukon Athabascan, are two of very few remaining individuals still actively building traditional snowshoes. To both of them, snowshoes are a dynamic part of their lives. They are friends and accomplished athletes who relate to their snowshoes like runners do to their fine Nike sprint shoes. Nearly 130 Central Middle School students came to the museum to visit with the masters and apprentices during the snowshoe residency. We asked students if they played a sport and how fast they ran a mile. Eyebrows flew up, students' interest was piqued, and a rich conversation opened when they realized George Albert could outrun them on snowshoes.

Both George and Butch, who were raised in and continue to spend almost all of their time in the woods and on the waterways of the Koyukon people, have a love and understanding of birch trees that other fine artists have with their materials. They are so fluent in the qualities of birch it is as if they are describing the personality of a tree. Koyukon cultural intimacy with birch trees was apparent when Butch shared with Central Middle School students the old Koyukon story about how the tree people settled in different parts of the north.

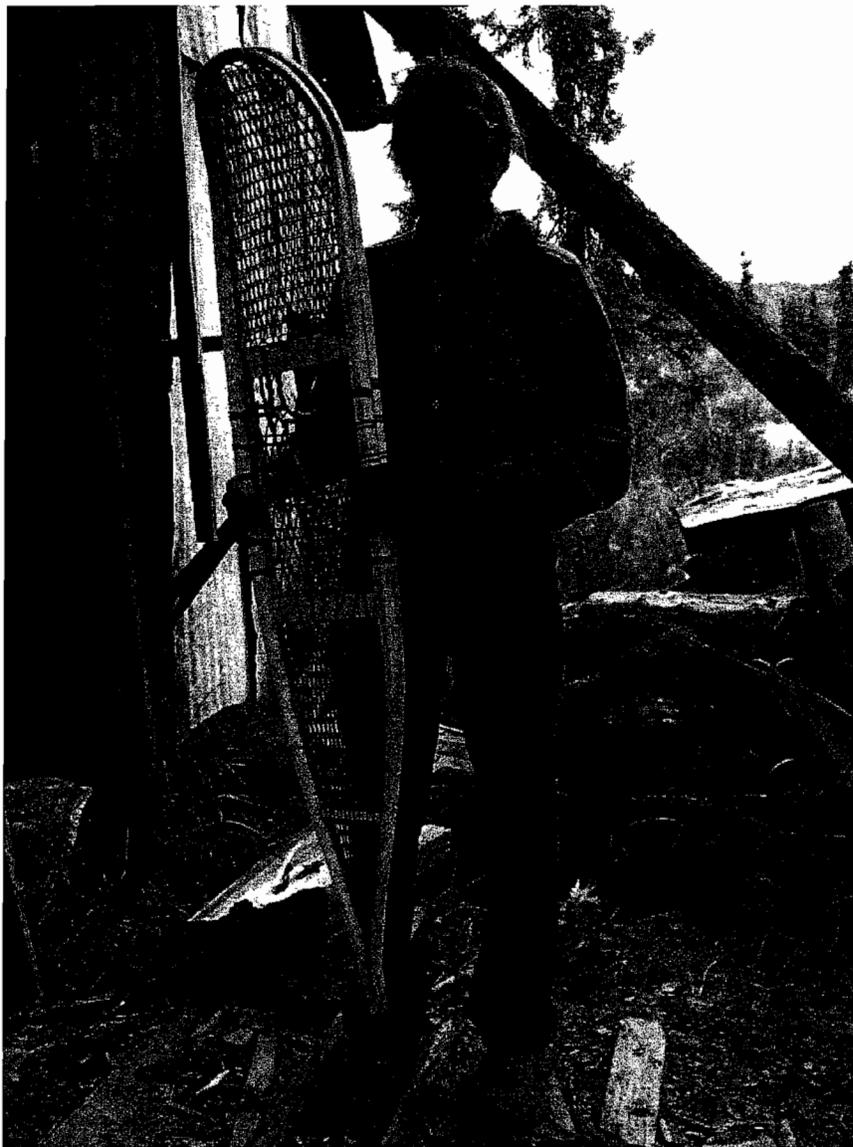
Master artists agreed their time together helped them preserve and perpetuate endangered traditional snowshoe making skills, knowledge and artistry. George Albert "gifted" Daniel Tritt with a pair of his snowshoes in recognition of Daniel's exceptional apprenticeship efforts.



"I learned Athabascans are cool!"

Butch Yaska donated his residency snowshoes to the museum education department. ASCA and the Anchorage Museum each commissioned George Albert to make full caribou babiche, moose rawhide footing and unvarnished birch snowshoes. The Council accessioned George's shoes into the Contemporary Art Bank this September.

ASCA, the Anchorage Museum, and the Smithsonian Arctic Studies Center will host a Living Cultural Treasures Sugpiaq and Unangan traditional bentwood hat making residency March 5 - 9, 2012 at the Smithsonian Arctic Studies Center. The Alaska's Living Cultural Treasures Residencies are funded by the National Endowment for the Arts Folk and Traditional Arts Infrastructure Grant.



"In his core he takes it seriously since snowshoes have saved him in the bush plenty of times" Eileen

Grants to Alaska Artists, Schools and Arts Organizations

The Alaska State Council on the Arts awarded over \$60,000 in special project, career opportunity and arts education grants Alaska artists and arts organizations at their recent quarterly meeting.

The Alaska State Council on the Arts is funded by the Alaska State Legislature and the National Endowment for the Arts, with support for arts education grants from the Rasmuson Foundation.

ARTS IN EDUCATION NEW VISIONS GRANTS

Bering Strait School District	Berring Strait	\$10,000
Copper River School District	Copper River	\$10,000
Kodiak Island Borough School District	Kodiak	\$10,000

CAREER OPPORTUNITY GRANTS

Donald Ricker	Anchorage	\$900
Gail Edgerly	Homer	\$475
Gretchen Sagan	Anchorage	\$900
John M Walsh	Anchorage	\$650
Kristin Link	Glennallen/McCarthy	\$500
Sandy Kay Fortier	Juneau	\$900
Shyanne Beatty	Anchorage	\$800

COMMUNITY ARTS DEVELOPMENT GRANTS

Anchorage International Film Festival	Anchorage	\$4,500
Cyrano's Theatre Company	Anchorage	\$4,500
Greater Sitka Arts Council	Sitka	\$3,000
Mat-Su Concert Band Inc.	Wasilla	\$1,000
Momentum Dance Collective	Anchorage	\$1,500
Opera Fairbanks	Fairbanks	\$3,500
Valdez Museum & Historical Archive	Valdez	\$3,000

WALKER ARTS GRANTS

Fairbanks Shakespeare Theater	Fairbanks	\$1,000
-------------------------------	-----------	---------

WORKSHOP GRANTS

49 Writers Inc.	Anchorage	\$1,100
Alaska Arts and Culture Foundation	Anchorage	\$1,400
American Bald Eagle Foundation	Haines	\$500
Fairbanks Summer Arts Festival	Fairbanks	\$1,000

ASCA Welcomes New Team Member

As an arts educator and artist, new Arts Education Program Director Laura Forbes identifies first as a theatre and dance artist, but is grateful to the visual artists and musicians, from whom she has learned about making art, as well. Laura was born and raised on the Central Kenai Peninsula and feels most at home on the Cook Inlet.

In 1996, Laura graduated from the University of Alaska, Anchorage with a Bachelor of Arts in Theatre. Currently, she is working on an M.Ed. in Integrated Teaching through the Arts through Lesley University,

Kenai Cohort. After graduating from UAA, she spent time in Anchorage, Homer and Chicago, Illinois working as a teaching artist, director, designer and stage manager for Pier One Theatre, Kenai Performers, UAA Dance Ensemble, Triumvirate Theatre, Chicago Shakespeare Theater, Adventure Stage Chicago, Steep Theatre Company, and Infamous Commonwealth Theatre. Most recently, Laura was the Director of Programs and Exhibits at the Kenai Visitors and Cultural Center.

Laura is grateful for the welcome she has received from the Alaska State Council on the Arts and is happy to be working with the organizational team to promote equitable, accessible, high quality arts education in Alaska. She looks forward to hearing from teaching artists, teachers, school administrators and citizens of Alaska about their experiences with arts in education in the 49th state. You can contact Laura at Laura.forbes@alaska.gov.

The NEA has a new look!

The National Endowment for the Arts has changed its look! The new logo should be phased in for crediting all activities of your organization funded through the Alaska State Council on the Arts and /or the National Endowment for the Arts. For the logo and more information, go to: <http://www.nea.gov/mnageaward/logos/index.html>

Opportunities for Artists and Arts Organizations

(1.) Embracing Our Differences invites art submissions for its 9th annual outdoor art exhibit celebrating diversity. National and international submissions are encouraged. 39 artists will be selected for the exhibit. The Exhibit will be displayed April and May 2012 at Island Park along Sarasota, Florida's beautiful bayfront. Since 2004, the exhibit has been viewed by more than 1,100,000 visitors. The exhibit will contain 39 billboard-sized (16 feet wide by 12 1/2 feet high) images of the selected artworks. Final selections will be chosen based on artistic excellence in reflection of the theme "embracing our differences". Submissions will also be evaluated on how effectively it will read outdoors when enlarged to billboard size. Final selections will be made by a 3-judge panel of professional artists, curators and art professionals. A total of \$3,000 in awards will be presented. Submissions must be postmarked no later than January 9, 2012. There is no submission fee nor limit on the number of entries. The mission of Embracing Our Differences is to use art as a catalyst for creating awareness and promoting the value of diversity, the benefits of inclusion and the significance of the active rejection of hatred and prejudice. Submission forms and more information concerning past winning entries are available at www.EmbracingOurDifferences.org or by emailing Info@EmbracingOurDifferences.org

Deadline January 9, 2011

(2.) **Artists Alaska** website is a free list and link for Artists & Artisans - Their Specialties and where to see their work. www.artistsalaska.com.

(3.) City of Homer is requesting proposals to incorporate art into the newly renovated and expanded City Hall complex. [RFP](#)

Deadline: October 27, 2011

(4.) Jocelyn Young will be speaking at the Alaska Professional Communicators on the Anchorage Municipality's 1% for Art Program. The lunch will be October 6, 2011 from

11:30am- 1pm at Kinley's Restaurant, 3230 Seward Highway, Anchorage.
Call 907-274-4723 or email akpc@gci.net for more information. To make reservations online go to www.akprocom.org/meeting.php.

(5.) **ArtPlace** is a collaboration of top national foundations, the National Endowment for the Arts and various federal agencies to accelerate creative placemaking across the U.S. The group is providing major grants to organizations to encourage vibrancy and creativity in America's communities. For more information on this exciting new initiative, visit:<http://www.artplaceamerica.org/about/>

ASCA's Important Dates

OCTOBER 6- Teaching Artist Academy - Anchorage

OCTOBER 19 - ASCA Face-to-Face Meeting, Anchorage

OCTOBER 19 - Governor's Awards for the Arts & Humanities, Hotel Captain Cook, Anchorage

NOVEMBER 1 - AIS Grant Deadline

NOVEMBER 1-DECEMBER 13 - Teaching Artist Academy - Juneau

DECEMBER 1 - ASCA Quarterly, Walker Arts and Rasmuson Cultural Collaborations Grants Deadline

DECEMBER 16 - ASCA Teleconference, noon-1:30

JANUARY 12-14, 2012 Arts and Culture Conference, Anchorage, AK

MARCH 1 - Annual and Quarterly, Walker Arts Grant Deadline

Contact Us

COUNCIL CONTACT INFORMATION:

Roy Agloinga (Nome) royagloinga@gmail.com
Adelheid "Micky" Becker (Anchorage) becker@gci.net
Benjamin Brown CHAIR (Juneau) benjamino1789@hotmail.com
Diane Borgman (Homer) borgwoman@hotmail.com
Peggy MacDonald Ferguson (Fairbanks) pegferguson@gci.net
Nancy Harbour (Anchorage) nharbour@alaskapac.org
Robyn Holloway (Juneau) robyn.holloway@noaa.gov
Aassanaaq "Ossie" Kairaiuak (Anchorage) aassanaaq@gmail.com
Gail Niebrugge VICE CHAIR (Palmer) niebrugg@matonline.net
Aryne Randall (Wasilla) aryne.k.randall@wellsfargo.com
William Tull (Palmer) wftull@mtaonline.net

STAFF CONTACT INFORMATION:

Charlotte Fox, Executive Director
(907) 269-6607 charlotte.fox@alaska.gov

Saunders McNeill, Community and Native Arts Program Director
(907) 269-6603 saunders.mcneill@alaska.gov

Andrea Noble-Pelant, Visual and Literary Arts Program Director
(907) 269-6605 andrea.noble-pelant@alaska.gov

Gina Signe Brown, Administrative Manager
(907) 269-6608 gina.brown@alaska.gov

Christa Eisenman, Office Assistant
(907) 269-6610 christa.eisenman@alaska.gov

Laura Forbes, Arts in Education Program Director
(907) 269-6682 laura.forbes@alaska.gov

Janelle Matz, Alaska Contemporary Art Bank Manager
(907) 269-6604 janelle.matz@alaska.gov

If you would like a printer friendly version of this newsletter, please go to our website
www.eed.state.ak.us/akscato Publications under Of Interest titled October 2011.

For additional contact information, please visit our web site: www.eed.state.ak.us/aksca

Duplicate Newsletter?

*Copyright © 2011, Alaska State Council on the Arts, all rights reserved.
Please contact [Christa Rayl](mailto:Christa.Rayl)*

Forward email

 **SafeUnsubscribe**

 Trusted Email from
Constant Contact

Try it FREE today.

This email was sent to rkrause@ci.homer.ak.us by christa.rayl@alaska.gov |
[Update Profile/Email Address](#) | Instant removal with [SafeUnsubscribe™](#) | [Privacy Policy](#).
Alaska State Council on the Arts | 161 S. Klevin | Suite 102 | Anchorage | AK | 99508

**CITY OF SEWARD, ALASKA
HISTORIC PRESERVATION COMMISSION
RESOLUTION 2007-05**

**A RESOLUTION OF THE SEWARD HISTORIC PRESERVATION
COMMISSION, RECOMMENDING THE CITY COUNCIL REQUEST
STATE DESIGNATION FOR THE CITY OF SEWARD AS THE MURAL
CAPITAL OF ALASKA**

WHEREAS, the Seward Mural Society has produced and displayed nine murals to date under the supervision of master artists Jennifer Headtke, Tim Sczawinski, Jeannie Shirk, Susan Swiderski, Jon Van Zyle, Tom Missel and Gail Niebrugge; and

WHEREAS, a goal of the Seward Mural Society is to produce a minimum of one major mural per year, maintain the existing murals and possibly add some smaller murals; and

WHEREAS, the Seward Mural Society has specific themes planned for the next five years; and

WHEREAS, "Remembering Exit Glacier" by local artist Dot Bardarson is nearing completion as the mural of 2007; and

WHEREAS, Ed Tussey will be the Master Artist for 2008, designing a mural commemorating the 100th year of the National Park Service; and

WHEREAS, the Seward Mural Society has plans to produce a mural representing the 50 years of Statehood and/or 45 years since the 1964 Earthquake; and

WHEREAS, a continuing goal of the Seward Mural Society is to enhance the quality of life in Seward and to increase the number of visitors, many of whom come specifically to view and enjoy the murals; and

WHEREAS, a primary goal of the Seward Mural Society is to have Seward designated as the Mural Capital of Alaska; and

WHEREAS, by obtaining City and State designation as Mural Capital of Alaska, it would greatly increase the grant writing possibilities and potentials in obtaining grant funding for the Seward Mural Society.

NOW, THEREFORE, BE IT RESOLVED by the Seward Historic Preservation Commission that:

Section 1. The Historic Preservation Commission hereby recommends the City Council *designate the City of Seward as the Mural Capital of Alaska and recommends requesting the State of Alaska endorse this designation.*

Section 2. *This resolution shall take effect immediately upon its adoption.*

PASSED AND APPROVED by the Seward Historic Preservation Commission this 28th day of November 2007.

THE CITY OF SEWARD, ALASKA

Tom Swann, Vice-Chair

AYES:
NOES:
ABSENT: Kovac
ABSTAIN:

ATTEST:

Jean Lewis, CMC
City Clerk,

(City Seal)



SERVING COMMUNITIES. ENRICHING LIVES.

LOCAL ARTS RAPID RESPONSE TOOLKIT

The Virtues

Americans for the Arts believes that the arts are essential to the health and vitality of our communities and our nation:

- **Aesthetics:** The arts create beauty and preserve it as part of culture
- **Creativity:** The arts encourage creativity, a critical skill in a dynamic world
- **Expression:** Artistic work lets us communicate our interests and visions
- **Identity:** Arts goods, services, and experiences help define our culture
- **Innovation:** The arts are sources of new ideas, futures, concepts, and connections
- **Preservation:** Arts and culture keep our collective memory intact
- **Prosperity:** The arts create millions of jobs and enhance economic health
- **Skills:** Arts aptitudes and techniques are needed in all sectors of society and work
- **Social Capital:** We enjoy the arts together, across races, generations, and places

(From the Americans for the Arts National Arts Index, Roland Kushner and Randy Cohen)

http://www.artsusa.org/information_services/toolkit/002.asp

Washington DC Office	New York City Office
1000 Vermont Avenue NW	One East 53rd Street
6th Floor	2nd Floor
Washington DC 20005	New York, NY 10022
T 202.371.2830	T 212.223.2787
F 202.371.0424	F 212.980.4857

LOCAL ARTS RAPID RESPONSE TOOLKIT

Increasing Visibility and Awareness

Send a message to your community: Submit an Op-Ed to your local newspaper!

Use this opportunity to highlight the arts and culture and their broader impact on your community in an Op-Ed piece, a 500–600 word opinion piece that appears opposite the editorial page of your local newspaper. (For many community papers, “Letters to the Editor” serve this role.)

About the Op-Ed page and Letters to the Editor

- **Define the goal of the piece.** Determine what you are trying to accomplish with the piece. Are you defining an issue, adding information, or calling for action? Put it in the context of your local community’s issues—like budget concerns and other affecting factors. Connect it to your local education issues. State your case quickly.
- **Speak with editorial staff.** Ask the arts or education reporter to arrange the meeting and join the discussion about a piece about this issue at hand and the importance of the arts to the community. Ask the paper to consider writing an editorial about what’s happening in your community. If they will not write an editorial, pursue the Op-Ed piece. Make certain that you understand their guidelines regarding editorials, Op-Ed pieces, and even letters to the editor.
- **Op-Ed pieces are usually written by an expert expanding on a recent issue** or the subject of continuing interest by the newspaper. They add new information, or a point of view, rather than review established facts.
- **Get a community or national leader to sign.** This can be an elected official, head of a local arts organization, official of your local PTA, superintendent of schools, or the head of the board of education. Other possibilities are a senior arts teacher, the head of your student government, or a state or federal legislator—particularly if that person is a leader on the arts.
- **Letters to the editor also allow you to raise public awareness** about an issue and educate policy makers, while positioning your agency as an information resource to the media. The threshold for publication of a letter is somewhat lower, but again, writers usually are commenting on a recent news topic, such as a proposed budget cut. The signer also counts with letters to the editor.
- **Timeline and follow-up.** Newspapers take up to two weeks to publish an Op-Ed. Stay in touch with your editor or reporter and offer to edit the piece. Also, everyone likes to be thanked.



Finding your local newspapers is easy using the Americans for the **Arts Action Center.**

Simply enter your zip code and you will receive a list of all news media, from local to national, serving your community.

Recommended Themes and Talking Points

- **Speak about one issue.** You should concentrate on a single issue, and it should be the strongest arts issue in your community.
- **Specific Artists/Treasures.** Each community, no matter what size or where, has its own artists and treasured cultural organizations. Each community has its own important patrons and supportive elected officials, its own local heroes for the arts. This can be an opportunity to say thanks, to highlight the impact these artists made and the arts challenges ahead.

Op-Ed Checklist

- **Define the goal of the piece.** Are you trying to educate the public and policy-makers, frame the issue, or raise awareness?
- **Select the best author.** Sometimes an Op-Ed is most effective when it is ghost written for a prominent business leader or public figure by the person who can provide comprehensive information on the subject: You!
- **Timing.** Always consider how the Op-Ed can be linked to a particular event to maximize its impact. Remember: Use National Arts and Humanities Month as a strategic way to educate public officials about what happens year round.
- **Follow-up.** Be sure to reconnect with the editor to see if/when your Op-Ed may be used. Offer to tweak it, if necessary to see it in print.



Tool for Members
Americans for the Arts
has examples of successful Op-Eds
and Letters to the Editor. Contact the
communications department
for more information.

Tips for Authors

- **Be clear and concise.** Limit the article to 600 words, including a suggested headline and byline. Write a short biographical statement about the signer, and always disclose pertinent relationships that person may have with the organization.
- **Remember the reader.** Keep sentences short. Use facts and figures. Attribute statements and conclusions. Connect the issue to your own community.

If Your Local Paper Declines to Run the Article: Other Uses for Op-Eds

- **Letters to the editor.** Shorten the piece to about 150 words and resubmit it as a letter to the editor.
- **Press release.** If some of the points in the Op-Ed piece qualify as news (i.e., facts rather than opinion), like statistics, occurrences, or study findings, convert it to a press release and send it to specific reporters, depending on the news subject—arts and education reporters, radio or broadcast TV public affairs directors, talk-show hosts, or program directors.
- **Position statements:** Adapt the piece to a position paper and distribute it to key decision-makers and other audiences you want to influence. Use it to introduce your organization to a new group.
- **Print it in your newsletter.** Don't overlook your own publications as a place for an Op-Ed piece by your executive director.

http://www.artsusa.org/information_services/toolkit/005.asp

Washington DC Office	New York City Office
1000 Vermont Avenue NW	One East 53rd Street
6th Floor	2nd Floor
Washington DC 20005	New York, NY 10022
T 202.371.2830	T 212.223.2787
F 202.371.0424	F 212.980.4857



LOCAL ARTS RAPID RESPONSE TOOLKIT

If the budget axe is coming your way...

Mobilize Your Supporters

If you are facing a government cut in funding, you need to galvanize the troops. If you can get a big showing at the city council meeting, it sends the message that a cut in arts funding will not come without noise and push-back from the community. Cuts are easiest to make when it is perceived that there are no consequences—the "low-hanging fruit" for legislators in tight budget times. It is imperative that the elected leaders hear from their constituents.

Seven Easy Ways for Your Voice to be Heard:

1. Face-to-face meetings
2. Letters, faxes, e-mails
3. Phone calls
4. Special events and town hall meetings
5. Print and electronic news media
6. Coalitions and partnerships
7. Testify at hearings



Membership in the Americans for the **Arts Action Fund**—the nation's premiere political organization for the arts—is now free. This is a simple means of transforming your audiences into advocates. As individuals we make a difference; together we are a movement.

Identify Key Messengers

In addition to crowded council chambers and personal communiqués to key government officials, get your community leaders (e.g., business executives, school administrators, community foundation) to testify at hearings, make personal calls, or publish an Op-Ed in the newspaper. Their voice lends credibility and weight to your cause.

Determine Your Key Messages

You have many options about which case making strategies to lead with: quality of life, economic impact, tourism, education, and workforce and business development. You are in the strongest position if you can speak nimbly about as many benefits that the arts bring to the community as possible. In challenging times like these, you want your quiver packed with arrows.

We are in an economic downturn not seen in generations, and many of us need to prepare for possible reductions in arts funding. We are encouraging a message of "proportional cuts," however, and not draconian. It is not okay to cut the arts budget 40 percent while other agencies receive only 20 percent cuts.



When meeting with decision-makers, keep in mind the following:

1. **Brief**
A legislator's time is limited.
2. **Strategic**
Research information about previous positions, voting records, and legislative and policy goals. Establish as many connections as possible between you and the decision-maker.
3. **Specific**
State the clear purpose and timeliness of your visit or communication.
4. **Informative**
Give clear, local examples of why the measure should be supported or a proposed funding cut rescinded.
5. **Bold**
Ask for a particular action.
6. **Good listener**
Give the decision-maker a meaningful opportunity to state his/her position so you can begin a dialogue.
7. **Respectful**
Maintain a good working relationship regardless of outcomes. Do not treat meetings as a one-time opportunity; revisit issues on a regular basis. Become an information resource and cultural liaison to the decision-maker.
8. **Appreciative**
Acknowledge past support and always say thank you!

http://www.artsusa.org/information_services/toolkit/001.asp

Washington DC Office	New York City Office
1000 Vermont Avenue NW	One East 53rd Street
6th Floor	2nd Floor
Washington DC 20005	New York, NY 10022
T 202.371.2830	T 212.223.2787
F 202.371.0424	F 212.980.4857



LOCAL ARTS RAPID RESPONSE TOOLKIT

Talking Points

Talking points are provided in the following topic areas:

- Arts Are Fundamental to Society
- Arts Funding by Government
- Creative Industries: Business & Employment in the Arts
- Economic Impact
- Education
- Parents Want More Arts in the Schools
- Workforce Development
- A Vibrant Arts Community Is Important to the Business Community
- Tourism
- Downtown Revitalization
- Youth-At-Risk
- Public Housing
- Cognitive Development
- Healthcare
- Aging
- Americans Want More Arts in Their Lives

Arts Are Fundamental to Society

- The arts are integral to the lives of our citizens. We appreciate them for their intrinsic benefits—their beauty and vision and how they inspire, soothe, provoke, and connect us. The arts ennoble us as people. They provide bridges between cultures. They embody the accumulated wisdom, intellect, and imagination of humankind (it's how you track our civilization on the radar screen). Government and private-sector support are essential to promote full access to and participation in exhibits, performances, arts education, and other cultural events regardless of family income.
- The arts are essential to the health and vitality of our communities and our nation. They improve the quality of life in our cities and town. They enhance community development; spur urban renewal; attract new businesses; draw tourism dollars; and create an environment that attracts skilled, educated workers and builds your third millennium workforce.



Use the research to underscore your message, but remember to

complement those data with
YOUR STORY—personalize it!

- In the rapidly changing (and challenging) times in which we live, the arts are salve for the ache. Both military and civilian populations have long relied on the arts for inspiration, to hold up morale, to fight anxiety, and to express our democratic values. Arts leaders are strong partners, especially in tough times. During the Nazi blitz on London, Winston Churchill was asked to close the theaters by his military leaders. His response was, "Good God, man, what the hell are we fighting for?"

[Back to Top](#)

Why the Arts Need Support

- Support for the nonprofit arts in the United States is a mosaic of funding sources—an ever-changing mix of earned revenue, government support, and private-sector contributions. Nonprofit arts organizations are generally able to earn only half of the money it takes to sustain their operation. The other half must be raised through contributions and grants. Even small fluctuations in contributed revenue can mean deficits for many organizations. Why the high costs? One reason is that the arts are a labor-intensive industry, one that employs people locally. [More](#) (pdf, 128KB)

[Back to Top](#)

Arts Funding by Businesses

- With its more than \$3 billion in arts funding, businesses play a key role in ensuring the health and vitality of the nation's arts sector. Business support to the arts largely follows the performance of the nation's economy. There were significant decreases between 2000 and 2005, followed by modest increases between 2006 and 2008. The long-term trend, however, has been decidedly downward over the past decade. [More](#) (pdf, 63KB)

[Back to Top](#)

Arts Funding by Government

- Local government arts funding reached an all time high in 2008, up an estimated five percent to \$858 million, marking a fourth consecutive year of growth.
- State legislative arts appropriations continued to decrease—dropping 7.2 percent to \$272 million in 2011.
- In 2010, the National Endowment for the Arts received an increase in Congressional appropriations, up 8 percent from \$155 million to \$167.5 million.
- Decreases in local and state funding are forecasted for 2011 and 2012. [More](#) (pdf, 45KB)

[Back to Top](#)

Creative Industries: Business & Employment in the Arts

- The arts are a formidable industry in the United States, with nearly 100,000 nonprofit arts and culture organizations (e.g., museums, dance companies, symphonies, zoos, arts schools). Adding in for-profit arts businesses (such as film, design, publishing, and architecture), there are 612,095 businesses in the United States involved in the creation or distribution of the arts that employ 2.98 million people. Nationally, arts businesses represent 4.3 percent of all business and 2.2 percent of all employees. The source for these data is Dun &



Free Member Tool
Americans for the Arts has 8,000
Creative Industry reports available
online. Find city and county data as

Bradstreet, the most comprehensive and trusted source for business information in the United States. When policy and funding decisions are made, we need to consider how it affects the arts industry. [More](#)

- The arts attract a skilled and educated workforce to communities. That in turn brings businesses looking for talent. Cities that want this competitive advantage use Creative Industry data to measure themselves by

well as your state and state legislative districts [here](#). Customizable reports available for a small fee.

[Back to Top](#)

Economic Impact

- Most of us appreciate the intrinsic benefits of the arts—their beauty and vision and how they inspire, soothe, provoke, and connect us. When it comes time to make tough funding choices, however, elected officials and business leaders also need to have strong and credible data that demonstrate the economic benefits of a vibrant nonprofit arts and culture industry.
- Nonprofit arts organizations are members of the business community—employing people locally, purchasing goods and services within the community, and involved in the marketing and promotion of their cities. Nonprofit arts organizations and their audiences generate \$166.2 billion dollar in economic activity every year—\$63.1 billion in spending by organizations and an additional \$103.1 billion in event-related spending by their audiences, proving that the arts are an economic driver in their communities that supports jobs, generates government revenue, and is the cornerstone of tourism
- When we **reduce** their support for the arts, we are not cutting frills. Rather, we're undercutting an industry that is a cornerstone of tourism, economic development, and the revitalization of many downtowns. When we **increase** support for the arts, we are generating tax revenues, jobs, and a creativity-based economy. [More](#)
- The typical attendee to a nonprofit arts event spends \$27.79 per person, per event (excluding admission) on transportation, lodging, and other event-related costs. Nonlocal attendees spend twice as much as their local counterparts (\$40.19 vs. \$19.53). Thirty-nine percent of attendees are nonlocal. Few industries can boast this kind of event-related spending. [More](#) (pdf, 37KB)



If you don't have your own local economic impact data yet, use the [Arts & Economic Prosperity Calculator](#) to derive an estimate. Local studies available at below market costs.

[Back to Top](#)

Education

- Students who participate in the arts, both in school and after school, demonstrate improved academic performance and lower dropout rates. Despite including the arts as being one of the ten core academic subjects, the No Child Left Behind law has helped to push arts classes to the side. Schools, especially those struggling, can retain their best teachers by becoming incubators for creativity and innovation: places where students want to learn and teachers want to teach. [More](#) (pdf, 461KB)
- Students with an education rich in the arts have better grade point averages, score better on standardized tests in reading and math, and have lower dropout rates—findings that cut across all socio-economic categories. The arts can "level the playing field" for youngsters from disadvantaged circumstances. [More](#) (pdf, 153KB)
- Data from The College Board shows that students who take four years of arts and music classes while in high school score 98 points better on their SATs than students who took only one-half year or less. [More](#) (pdf, 39KB)

[Back to Top](#)

Parents Want More Arts in the Schools

- A 2006 Harris Poll on the attitudes of Americans toward arts education revealed that 93 percent of Americans agree that the arts are vital to providing a well-rounded education for children. Additionally, 54 percent rated the importance of arts education a “ten” on a scale of one to ten. [More](#) (pdf, 263KB)

[Back to Top](#)

Workforce Development

- *Ready to Innovate*, a new study published by the Conference Board (serving the Fortune 1000 U.S. companies) provides the first research-based evidence that connects the arts to creativity and innovation. U.S. employers rate creativity/innovation among the top five skills that will increase in importance over the next five years, and rank it among the top challenges facing CEOs. Ninety-seven percent of employers and 99 percent of school superintendents say creativity is increasingly important in U.S. workplaces. Seventy-two percent of employers say creativity is of primary concern when they're hiring—and 85 percent of these employers can't find the creative applicants they seek. “Arts-related study in college” is a key creativity indicator to potential employers.
- The report concludes that “it is clear that the arts—music, creative writing, drawing, dance—provide skills sought by employers of the third millennium” Read the full [report](#) (pdf, 629KB)

[Back to Top](#)

A Vibrant Arts Community Is Important to the Business Community

- A strong arts and arts education presence in the community will develop the kind of workers business leaders need to compete in the 21st century global economy. With tough times, innovation and creativity are more important than ever. A strong arts sector helps attract and retain skilled and educated workers.
- In tough economic times, cities will compete aggressively to attract and retain businesses in an effort to shore up sagging economies. A strong arts and culture sector and a creative workforce are critical factors in attracting and keeping businesses.
- In tough times, people will take more “staycations,” as they look to avoid airfares. A strong arts sector will encourage people to stay local and attend cultural events close to home, boosting the local economy.
- The decline in business, personal, and real estate tax revenues are hurting local economies. Spending by cultural tourists will pour more sales and hotel tax dollars into municipal coffers, which means fewer cuts in city services and a decreased likelihood of tax increases—good news for businesses.

[Back to Top](#)

Tourism

- According the Travel Industry Association, cultural tourists spend more (\$631 vs. \$457), are more likely to use a hotel (62 percent vs. 56 percent), travel longer (5.2 nights vs. 4.1 nights), and are more likely to spend \$1,000+ (18 percent vs. 12 percent) than the average traveler. [More](#) (pdf, 125KB)

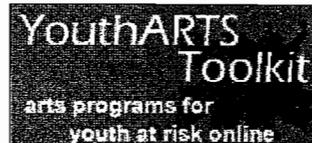
[Back to Top](#)

Downtown Revitalization

- Public art and a vibrant cultural community beautifies and animates cities, provides employment, attracts residents and tourists, complements adjacent businesses, enhances property values, expands the tax base, attracts well-educated employees, and contributes to a creative and innovative environment.

Youth At Risk

- Studies by the U.S. Department of Justice researchers demonstrate increased pro-social behavior among youth involved with arts programs. The YouthARTS® Project demonstrates that these programs have a measurable impact on youth at risk in deterring delinquent behavior and truancy problems, promoting more pro-social behavior, improving communications skills with peers and adults, increased ability to complete tasks from start to finish, and fewer new court referrals. [More](#) (pdf, 138KB)
- Research by Dr. Shirley Brice Heath of Stanford University shows that "young people who are actively engaged in arts learning and arts productions improve their self esteem and confidence, assume leadership roles, and improve their overall school performance." What's interesting: Dr. Heath wasn't studying the arts—rather, studying after-school programs. Her data revealed a remarkable outlier of effectiveness—which turned out to be the arts. [More](#) (pdf, 1978KB)



Visit the [YouthARTS](#) site for detailed information about how to plan, run, provide training, and evaluate arts programs for at-risk youth.

[Back to Top](#)

Public Housing

- Research sponsored by U.S. Department of Housing and Urban Development demonstrates that arts programs in public housing areas increase neighborhood pride, decrease vandalism, provide safe havens, improve inter-generational communications, and increase tolerance between different cultures and ethnicities. [More](#) (pdf, 5840KB)



Be sure you are receiving the latest arts policy and research updates as well as news headlines from across the country by subscribing to the weekly [Arts Watch Listserv](#).

[Back to Top](#)

It's free!

Cognitive Development

- Neuroscientists at seven major universities found strong links between arts education and cognitive development (e.g., thinking, problem solving, concept understanding, information processing, and overall intelligence). Children motivated in the arts develop attention skills and memory retrieval that also apply to other subject areas. [More](#) (pdf, 151KB)

[Back to Top](#)

Healthcare

- In the past 30 years, healthcare costs have risen from 6 to 16 percent of the nation's GDP—exceeding \$2.5 trillion in 2007. Nearly half of the nation's healthcare institutions provide arts programming for patients, families, and staff. Seventy-eight percent provide these programs because they benefit patients and create a healing environment. The arts can promote faster healing, shorter hospital stays, and lower medication usage. At Children's Hospital in Tallahassee, using the arts during preparation for pediatric CAT Scans saved \$567 per procedure. [More](#) (pdf, 127KB)

[Back to Top](#)

Aging

- We are all getting grayer. In a controlled research by the Center on Aging, researchers found that older Americans involved in the arts demonstrated better health, fewer doctor visits, and less medication usage—saving money and improving quality of life. [More](#) (pdf, 2763KB)

[Back to Top](#)

Americans Want More Arts in Their Lives

According to the National Endowment for the Arts' 2002 Survey of Public Participation in the Arts, the public wants to increase its arts attendance:

- 67 percent would like to visit more museums.
- 54 percent want to see more theater productions or musicals.
- 50 percent would like to attend more dance performances.

More Americans attended a live arts event than attended a sporting event in 2002 (39 percent vs. 35 percent). A statistical outlier? Hardly. In 1992, 41 percent of Americans attended an arts event, more than the 37 percent who attended a sporting event. [More](#) (pdf, 478KB)

[Back to Top](#)

http://www.artsusa.org/information_services/toolkit/003.asp

Washington DC Office	New York City Office
1000 Vermont Avenue NW	One East 53rd Street
6th Floor	2nd Floor
Washington DC 20005	New York, NY 10022
T 202.371.2830	T 212.223.2787
F 202.371.0424	F 212.980.4857



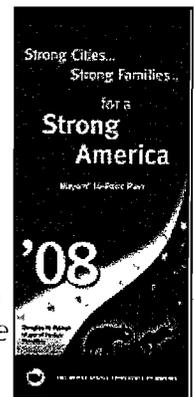
LOCAL ARTS RAPID RESPONSE TOOLKIT

Key Industry Stakeholders See the Arts as Part of the Solution

U.S. Conference of Mayors

The U.S. Conference of Mayors made the arts one of the 10 points in its plan for building a strong America that was presented to President Obama in 2008:

#9. The Arts: The arts, humanities, and museums are critical to the quality of life and livability of America's cities. It has been shown that the nonprofit arts and culture industry generates over \$166 billion in economic activity annually, supports more than 5.7 million full time jobs, and returns more than \$12 billion in federal income taxes annually. Governments which support the arts on average see a return on investment of more than \$7 in taxes for every \$1 that the government appropriates.



Advocacy Tools

Not sure how to locate your local, state, and federally elected leaders? Use the **E-Advocacy Center**.

Simply type in your zip code

Furthermore, federal, state, and local governments; private foundations; corporations; and individuals provide access to artistic activities for peoples of all races, creeds, and income levels. Recognizing the importance that the arts play, many countries throughout the world have established national cabinet level positions for culture and tourism. The nation's mayors urge the creation of a cabinet level Secretary of Culture and Tourism charged with forming a national policy for arts, culture, and tourism. Federal

resources must also be invested in nonprofit arts organizations through their local arts agencies with full funding of the federal arts and culture agencies.

[Read the full report](#) (pdf, 352KB).

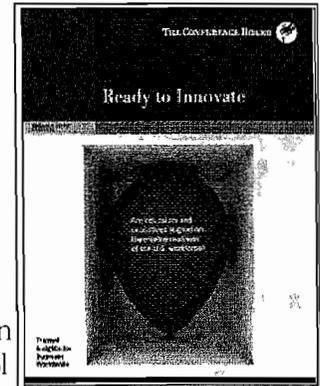
Arts Resolutions Passed by The U.S. Conference of Mayors

- **Resolution in Support of *Arts & Economic Prosperity III***
NOW, THEREFORE, BE IT RESOLVED, that the United States Conference of Mayors supports the conclusions of the *Arts & Economic Prosperity III* study and urges mayors across the country to invest in nonprofit arts organizations through their local arts agencies as a catalyst to generate economic impact, stimulate business development, spur urban renewal, attract tourists and area residents to community activities, and to improve the overall quality of life in America's cities. [Read the full Resolution](#)

When making your presentation, be sure to display a copy of the report cover from organizations such as the U.S. Conference of Mayors or the Conference Board.

Arts Seen as Key to Workers Who Are “Ready to Innovate”

U.S. employers rate creativity/innovation among the top five skills that will increase in importance over the next five years, and rank it among the top challenges facing CEOs. But, are the arts being connected to creativity? Ready to Innovate, a new study conducted by Conference Board (serving the fortune 1000 U.S. companies), Americans for the Arts, and the American Association of School Administrators provides the first research-based evidence that the answer is, yes. Business leaders identified “arts-related study in college” and “self-employed work” as the top two indicators of creativity, while school superintendents rank the arts degree study as the highest indicator of creativity. Yet, the study also reveals that less than 10 percent of companies provide creativity training to all their employees, and school superintendents provide arts classes primarily on an elective basis. Creative writing is the sole course required in more than half the districts; less than 1 in 5 requires a music class. The report offers this promising conclusion: “...both sectors see involvement in the arts and other work experience as markers of creativity...it is clear that the arts—music, creative writing, drawing, dance—provide skills sought by employers of the third millennium

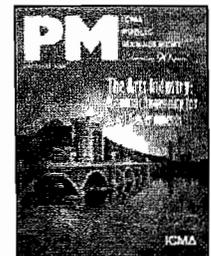


[Read the report](#) (pdf, 629KB).

International City/County Management Association

In October 2008, the International City/County Management Association has as its cover, *The Arts Industry: Economic Ingenuity for Local Governments*.

Read the cover story: [*Harnessing the Power of the Arts: Capitalizing on the Economic Power of the Creative Industry*](#).



American Association of School Administrators

AASA is the national organization for the nation’s K-12 public school Superintendents. Read their March 2008 magazine, which focuses on the importance of the arts to school success: [*The Arts at K-12’s Center Stage: Finding Ways to Increase Student Access to Creative Learning*](#).



Immediate past AASA Executive Director Paul Houston writes, “What children are taught to value comes largely from popular culture and what schools emphasize is shaped by the economic culture of our country. The result is a generation of children who know the price of everything and the value of nothing.” Public policy leaders must convince an unmoved public of the peril of a narrowed academic focus in K-12 education.

http://www.artsusa.org/information_services/toolkit/004.asp

Washington DC Office	New York City Office
1000 Vermont Avenue NW	One East 53rd Street
6th Floor	2nd Floor
Washington DC 20005	New York, NY 10022

T 202.371.2830 T 212.223.2787
F 202.371.0424 F 212.980.4857

Public Arts Committee

491 E. Pioneer Avenue
Homer, Alaska 99603-7624

(907) 235-8121



MEMORANDUM 11-128

TO: MAYOR HORNADAY AND CITY COUNCIL
THROUGH: WALT WREDE, CITY MANAGER
FROM: PUBLIC ARTS COMMITTEE
RE: MEMBERS FOR THE 1% FOR THE ART SELECTION COMMITTEE
DATE: AUGUST 30, 2011

At the last Public Arts Committee meeting the members approved the following persons for the 1% for the Arts Selection Committee in accordance with the Administrative Guidelines. Following is an excerpt of the action taken at that meeting.

Staff requested a motion to send the Art Selection Committee members to Council for formal appointment.

WOLFE/APLIN – MOVED TO SUBMIT THE FOLLOWING PERSONS, RICK ABOUD, CITY PLANNER AS DEPARTMENT REPRESENTATIVE; TODD STEINER, STEINER'S NORTH STAR CONSTRUCTION, INC. CONTRACTOR/DESIGN REPRESENTATIVE; WALT WREDE/ANN MARIE HOLEN, BUILDING DIRECTOR/DESIGNATED REPRESENTATIVE; MICHELE MILLER, PUBLIC ARTS COMMITTEE REPRESENTATIVE AND BRIANNA ALLEN, ARTIST AT LARGE TO CITY COUNCIL FOR APPOINTMENT TO THE 1% FOR THE ARTS SELECTION COMMITTEE FOR THE CITY HALL RENOVATION AND EXPANSION PROJECT.

There were brief comments and inquiry on the artist recommendation and how she was selected. It was noted that Vice Chair Wolfe was tasked at the last meeting to locate an artist.

VOTE. YES. NON-OBEJCTION. UNANIMOUS CONSENT.

Motion passed.

RECOMMENDATION

Approve the Members Selected for the 1% for the Arts Selection Committee for the City Hall Renovation and Expansion Project.

