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405

FY 81 Ak. State Council on the Arts

ARTS ADMIN

**PERFORMING ARTS**

Of the 43 applications within the category of performing arts, 30 were funded. One line item request was also funded.

| <u>Applicant/Project</u>               | <u>Request</u>    | <u>Funding</u> |
|--|-------------------|----------------|
| Alaska Community Theatre Assn./        |                   |                |
| 1981 Festival                          | \$ 58,176         | \$ 50,908      |
| Juneau International Folkdancers/      |                   |                |
| 1980 Festival                          | 1,425             | 1,433          |
| Central Peninsula Concert Assn./       |                   |                |
| Brubeck Quartet                        | 1,700             | 1,700          |
| Skagway Arts Council/concert series    | 502               | 500            |
| Sheldon Jackson College/puppetry       |                   |                |
| workshops                              | 2,500             | 1,275          |
| Arts Alaska, Inc./program service      | 120,000           | 120,000        |
| Anchorage Concert Assn./Pacific        |                   |                |
| Northwest Ballet                       | 15,000            | 10,000         |
| ACT - Dance Ensemble/African           |                   |                |
| tales & dance                          | 4,050             | 3,375          |
| Valley Performing Arts Center/         |                   |                |
| multiple projects                      | 14,100            | 9,625          |
| Fairbanks Drama Assn./Gerber           |                   |                |
| residency                              | 5,000             | 4,875          |
| Kenai Arts Council/Peninsula           |                   |                |
| Dancers: tour                          | 2,365             | 2,240          |
| Anchorage Civic Opera/general support  | 30,000            | 21,670         |
| Basically Bach Festival/1981 festival  | 15,000            | 4,390          |
| Greater Juneau Arts Council/           |                   |                |
| audience development                   | 8,300             | 7,000          |
| Greater Juneau Arts Council/           |                   |                |
| chamber music symposium                | 11,655            | 10,361         |
| Greater Juneau Arts Council/           |                   |                |
| organ recording & brochure             | 3,500             | 2,596          |
| Greater Juneau Arts Council/           |                   |                |
| assistance to performing arts          | 5,000             | 3,000          |
| Greater Juneau Arts Council/           |                   |                |
| woodwind symposium                     | 1,500             | 620            |
| Alaska Repertory Theatre/              |                   |                |
| capital, general administration        | line item request | 500,000        |
| Anchorage Civic Ballet/master classes  | 1,500             | 1,500          |
| Alaska Association for the Arts/       |                   |                |
| Karen Attix workshops                  | 1,325             | 1,322          |
| Theatre Guild, Inc./technical director | 5,000             | 5,000          |
| Theatre Guild, Inc./audience           |                   |                |
| development                            | 10,000            | 10,000         |
| Anchorage Symphony/administrative      |                   |                |
| support                                | 20,630            | 12,525         |

|  |           |           |
|--|-----------|-----------|
| Anchorage Symphony/master classes      | 10,292    | 10,000    |
| Port City Players/"Arsenic             |           |           |
| and Old Lace"                          | 4,625     | 2,563     |
| Juneau Oratorio Choir/music workshop   | 3,450     | 3,000     |
| Perseverance Theatre/general operating |           |           |
| support                                | 35,820    | 5,756     |
| University-Fairbanks Symphony          |           |           |
| Assn./concerto marathon                | 11,130    | 8,000     |
| University-Fairbanks Symphony          |           |           |
| Assn./workshops                        | 7,610     | 5,000     |
| Center for Cultural Development/       |           |           |
| piano competition                      | 4,220     | 2,670     |
|  | \$415,375 | \$822,904 |

**VISUAL ARTS**

There were 20 grant applications in the visual arts. The Council awarded funding to 14 of these and to two line item requests.

| <u>Applicant/Project</u>              | <u>Request</u>    | <u>Funding</u> |
|---------------------------------------|-------------------|----------------|
| Alaska Artists Guild, Inc./Betts      |                   |                |
| workshop                              | \$ 3,923          | \$ 3,000       |
| Resurrection Bay Art Guild/           |                   |                |
| painting exhibition                   | 3,125             | 3,134          |
| Kenai Arts Council/painting workshop  | 5,205             | 800            |
| Sheldon Jackson College/Betts         |                   |                |
| workshop                              | 1,290             | 1,290          |
| Pratt Museum/visual arts exhibits     | 835               | 835            |
| Alaska State Museum/coordinated       |                   |                |
| exhibitions                           | 8,990             | 8,990          |
| Arts Alaska, Inc./Photography         |                   |                |
| Guild workshop                        | 2,204             | 1,959          |
| Alaska Association for the Arts/      |                   |                |
| University of Alaska, Fairbanks,      |                   |                |
| workshops                             | 9,727             | 9,646          |
| Visual Arts Center/"Flight"           |                   |                |
| Competition                           | 8,415             | 8,424          |
| Visual Arts Center/general operating  | line item request | 231,500        |
| Visual Arts Center/summer workshop    | 19,970            | 19,973         |
| Ketchikan Arts Council/arts workshops | 2,018             | 1,428          |
| Ketchikan Weavers Guild/ethnic        |                   |                |
| weaving workshop                      | 704               | 1,241          |
| Anchorage Historical and Fine Arts    |                   |                |
| Museum/juried exhibits; summer        |                   |                |
| program                               | 16,360            | 16,320         |

|   |           |           |  |
|---|-----------|-----------|--|
| Bethel Arts Council/<br>Yugtarvik Museum..... | line item | 5,000     |  |
|   | request   |           |  |
|   | \$ 82,766 | \$313,540 |  |

**LITERATURE**

Each of the four literature applications was funded for FY 81.

| <u>Applicant/Project</u>  | <u>Request</u> | <u>Funding</u> |
|---|----------------|----------------|
| Raven, Inc./Alaska literature<br>anthology .....  | \$ 5,000       | \$ 4,666       |
| Envoy: Alaska Association for the Arts/<br>newsletter publication .....                     | 4,527          | 3,333          |
| Permafrost/publication .....  | 4,500          | 5,222          |
| University of Alaska, Fairbanks,<br>English Dept./Midnight Sun<br>Writers' conference ..... | 24,196         | 19,111         |
|   | \$38,223       | \$32,332       |

**MEDIA**

Last year, none of the media applications was funded. This year, all four applications were funded by the Council.

| <u>Applicant/Project</u>                                 | <u>Request</u> | <u>Funding</u> |
|--|----------------|----------------|
| Lynn Canal Community Broadcasting/<br>sound studio ..... | \$ 5,400       | \$ 555         |
| Greater Juneau Arts Council/KTOO<br>presents .....       | 10,095         | 5,333          |
| Alaska Pacific University/art films .....                | 2,800          | 2,800          |
| Alaska Association for the Arts/video<br>tapes .....     | 2,980          | 2,980          |
|  | \$21,355       | \$11,748       |

**COMMUNITY ARTS/MULTI-DISCIPLINE**

There were 17 applications in this category. Fifteen of these applications received grant awards, as did two line item requests.

| <u>Applicant/Project</u>                  | <u>Request</u> | <u>Funding</u> |
|---|----------------|----------------|
| Skagway Arts Council/art enrichment ..... | \$ 446         | \$ 446         |



|  |           |           |
|--|-----------|-----------|
| Arts Alaska, Inc./general support .....                                | 65,397    | 29,153    |
| Anchorage Arts Council/multiple<br>projects .....                      | 52,300    | 17,000    |
| Anchorage Arts Council/community arts<br>program .....                 | line item | 157,000   |
|  | request   |           |
| Fairbanks Native Association/youth<br>arts program .....               | 3,360     | 3,375     |
| Homer Arts Council/spring arts festival .....                          | 2,710     | 1,590     |
| Greater Juneau Arts Council/1981<br>SEASAW .....                       | 11,080    | 2,500     |
| Alaska Association for the Arts/<br>newsletter .....                   | 1,890     | 1,880     |
| Southeast Alaska Regional Arts<br>Council/general support .....        | 68,723    | 68,723    |
| Alaska Association for the Arts/<br>staff salaries .....               | 20,000    | 20,000    |
| Alaska Scottish Club/piping,<br>dancing competition .....              | 2,150     | 2,075     |
| Alaska Association for the Arts/Red<br>Hackle Pipe Band workshop ..... | 3,145     | 3,145     |
| Tustumena Community Services/arts<br>workshops .....                   | 1,260     | 1,286     |
| Ketchikan Arts Council/arts outreach .....                             | 2,515     | 1,555     |
| Dillingham Arts Council/multiple<br>projects .....                     | 1,635     | 1,642     |
| Juneau Arts Council/general<br>operating support .....                 | line item | 16,000    |
|  | request   |           |
|  | \$236,611 | \$327,370 |

**FOLK/NATIVE ARTS**

Six of the nine applications in this category were funded by the Council, as was one line item request.

| <u>Applicant/Project</u>                                   | <u>Request</u> | <u>Funding</u> |
|--|----------------|----------------|
| Chilkoot Indian Association/<br>Chilkoot film .....        | \$10,637       | \$10,566       |
| Sheldon Jackson College/reproductions .....                | 2,300          | 2,800          |
| Sitka Community Association/Native<br>arts videotape ..... | 9,795          | 5,000          |
| Alaska Indian Arts/salary support .....                    | line item      | 55,500         |
|  | request        |                |
| Totem Heritage Center/arts workshops .....                 | 16,360         | 8,382          |
| Kawerak, Inc./elders' conference .....                     | 28,320         | 11,777         |
| Alaska Association for the Arts/<br>Alaskameut .....       | 3,100          | 4,600          |
|  | \$70,512       | \$98,625       |

| <u>EXPENSES</u>                  | <u>GENERAL<br/>ADMINISTRATION</u> | <u>ART-REACH</u> | <u>SERVICES</u>  | <u>PROMOTION</u> | <u>SPECIAL<br/>PROJECTS</u> | <u>ADVOCACY</u> | <u>TOTAL</u>     |
|----------------------------------|-----------------------------------|------------------|------------------|------------------|-----------------------------|-----------------|------------------|
| Admin. Salaries & Benefits       | 69,979                            | 23,026           | 24,460           | 21,489           | 12,042                      | 16,706          | 167,702          |
| CETA Salaries & Benefits         |                                   | 2,549            | 9,500            |                  |                             |                 | 12,049           |
| Other Artist Fees                | 100                               | 17,600           | 8,275            |                  | 12,000                      | 600             | 38,575           |
| Artist Travel Per-Diem           |                                   | 2,550            | 11,050           |                  | 2,365                       |                 | 15,965           |
| Staff Travel/Per-Diem            | 500                               | 950              | 500              | 500              |                             | 6,095           | 8,545            |
| Printing                         | 1,000                             |                  |                  | 18,850           |                             | 1,400           | 21,250           |
| Advertising                      |                                   |                  | 40,000           | 900              |                             |                 | 40,900           |
| Facilities Rental                | 4,500                             |                  | 1,300            | 600              |                             |                 | 6,400            |
| Supplies                         | 3,600                             | 3,650            | 1,050            | 960              | 2,000                       |                 | 11,260           |
| Special Services                 | 5,500                             | 1,000            | 4,900            | 13,500           | 4,500                       | 18,000          | 45,400           |
| Equipment Purchase/Rental/Maint. | 4,125                             | 4,000            |                  |                  |                             |                 | 8,125            |
| <b>TOTAL DIRECT EXPENSES</b>     | <b>87,304</b>                     | <b>55,325</b>    | <b>101,000</b>   | <b>56,799</b>    | <b>32,907</b>               | <b>42,801</b>   | <b>376,171</b>   |
| Office Rental                    | 4,058                             | 4,058            | 4,058            | 4,058            | 4,058                       | 4,058           | 24,348           |
| Janitorial/Maintenance           | 289                               | 289              | 289              | 289              | 289                         | 289             | 1,734            |
| Telephone                        | 810                               | 610              | 760              | 910              | 560                         | 660             | 4,310            |
| Xerox                            | 780                               | 580              | 580              | 1,380            | 530                         | 530             | 4,380            |
| Postage                          | 1,050                             | 20               | 70               | 2,832            | 220                         | 60              | 4,252            |
| Insurance                        | 1,100                             | 150              | 250              | 150              | 150                         | 150             | 1,950            |
| Hospitality                      | 800                               |                  | 600              | 500              | 200                         | 1,159           | 3,259            |
| Publication/Membership           | 125                               | 125              | 125              | 125              | 125                         | 1,125           | 1,750            |
| Conference Fees                  | 100                               | 100              | 100              | 100              | 100                         | 100             | 600              |
| Miscellaneous                    | 1,000                             |                  |                  |                  | 6,000                       |                 | 7,000            |
| <b>TOTAL INDIRECT EXPENSES</b>   | <b>10,112</b>                     | <b>5,932</b>     | <b>6,832</b>     | <b>10,344</b>    | <b>12,232</b>               | <b>8,131</b>    | <b>53,583</b>    |
| <b>TOTAL EXPENDITURES</b>        | <b>\$97,416</b>                   | <b>\$61,257</b>  | <b>\$107,867</b> | <b>\$67,143</b>  | <b>\$45,139</b>             | <b>\$50,932</b> | <b>\$429,754</b> |

ANCHORAGE ARTS COUNCIL

FISCAL YEAR 1981 BUDGET  
REVENUES BY PROGRAM

EXHIBIT D  
Second Estimate - 3/31/81

| <u>REVENUE SOURCE</u> | <u>GENERAL<br/>ADMINISTRATION</u> | <u>ART-REACH</u>   | <u>SERVICES</u>     | <u>PROMOTION</u>     | <u>SPECIAL<br/>PROJECTS</u> | <u>ADVOCACY</u>      | <u>TOTAL</u>         |
|-----------------------|-----------------------------------|--------------------|---------------------|----------------------|-----------------------------|----------------------|----------------------|
| Contributions         | 13,000 <sup>1</sup>               | 3,000              | 7,500               | 3,000                | 8,000                       |                      | 34,500               |
| Foundation Grants     | 5,000 <sup>2</sup>                | 3,800              |                     |                      |                             |                      | 8,800                |
| Federal Grants        |                                   | 2,549 <sup>3</sup> | 11,500 <sup>4</sup> |                      | 1,250 <sup>5</sup>          |                      | 15,299               |
| State Grants          | 165,250 <sup>6</sup>              | 6,700 <sup>7</sup> | 9,000 <sup>8</sup>  | 1,400 <sup>9</sup>   | 4,100 <sup>10</sup>         | 35,000 <sup>11</sup> | 221,450              |
| Municipal Grants      | 19,000                            | 9,300              | 14,900              | 4,000                | 5,000                       | 18,000               | 70,200 <sup>12</sup> |
| Fees Sales            | 4,500 <sup>13</sup>               |                    | 3,106 <sup>14</sup> | 12,850 <sup>15</sup> | 23,000 <sup>16</sup>        |                      | 43,456               |
| Reimburesments        |                                   | 600                | 44,000              |                      |                             | 1,000                | 45,600               |
| TOTAL REVENUES        | 206,750                           | 25,949             | 90,006              | 21,250               | 41,350                      | 54,000               | <u>439,305</u>       |

- 1) Annual Special Event Fundraiser - 10,000
- 2) Atlantic-Richfield Foundation - 5,000
- 3) CETA through Municipality of Anchorage for PSE Artists - 2,549
- 4) CETA through Municipality of Anchorage for Consortia Employees - 9,500; C-PAC for Writers Conference - 2,000 \*
- 5) National Committee Arts for the Handicapped for Handicap Roundtable Conference
- 6) Alaska State Council on the Arts FY 81 General Appropriation - 78,500<sup>\*</sup>; ASCA for General Appropriation FY 82 86,750
- 7) ASCA for FY 81 Childrens's Festival (VSAF) - 5,500<sup>\*</sup>; ASCA for Moving Company North - 1,200<sup>\*</sup>
- 8) ASCA for FY 81 Business of the Arts Series - 4,000<sup>\*</sup>; FY 81 Poetry Readings - 2,000<sup>\*</sup>
- 9) ASCA for FY 81 SPRUCETOP Publication - 1,400
- 10) ASCA for FY 81 Handicap Roundtable Conference - 2,100<sup>\*</sup>; ASCA for FY 81 Floating Poetry Gallery Project - 2,000<sup>\*</sup>
- 11) ASCA for FY 81 General Appropriation - 35,000
- 12) Municipality of Anchorage General Arts Appropriation for FY 81 - 70,200
- 13) Revenue from Anchorage Arts Council Beer Booth at Open Aire Pleasure Faire
- 14) Revenue from fees for ArtsWeek banquet - 350; Advertising Co-Op user fees - 1,356; Computer Mail List user fees - 400; admission fees for Business of the Arts Series - 1,000
- 15) Revenue from subscription fees for ANCHORAGE ARTS - 10,000; advertising fees in SPRUCETOP - 600; concert admission and workshop fees for SPRUCETOP - 2,250
- 16) Fees charged for Open Aire Pleasure Faire - 20,000
- 17) Reimbursement from National Committee Arts for the Handicapped for Site Coordinator's trip to Phoenix
- 18) Reimburesment from users of the Advertising Co-Op and Computer Mail List

\* Revenues which are secured



3/31/81

Grants Policies for FY82  
Major Grantees

At the meeting of the Alaska State Council on the Arts in Juneau, March 20-21, 1981, the Council adopted the following policies regarding grants to larger arts organizations during FY82. These policies will be reviewed as the processes they outline unfold, and upon evaluation, revised as necessary in the coming years.

The first priority of the Alaska State Council on the Arts is to foster artistic quality and growth. The Council follows the first principle of law, ("innocent until proven guilty") with regard to quality: artists and arts organizations are assumed to be committed to artistic quality until it becomes clear they are not. Reports and evaluations which are a part of this policy will be used by the State Arts Council to determine the commitment to artistic quality.

1. The Alaska State Council on the Arts is committed to the fulfillment of its mandate, "to join with private patrons and with institutions and professional organizations concerned with the arts to insure that the role of the arts in the life of our communities will continue to grow and will play an ever more significant part in the welfare and educational experience of our citizens."

In order to do this, the Council will continue to provide certain direct services to the citizens of this state, and the Council will provide grants to "institutions and professional organizations concerned with the arts."

- A. It is the policy of the Alaska State Council on the Arts, based on an analysis of funding patterns over the life of the Council, to provide up to 75% of the General Grants category of its funding programs to major cultural organizations during FY82. To qualify as a major cultural organization, criteria described below must be met.
  1. Organization must provide the Council with a professional audit by an independent Certified Public Accountant for the previous fiscal year.
  2. Organization must show a minimum annual budget of \$150,000 in cash for previous fiscal year; (in-kind contributions are not allowed in meeting this criteria nor are funds for capital building purposes; this minimum cash budget may be adjusted by the Council as required to ensure participation by at least ten cultural organizations).
  3. A minimum of one (1) full-time administrative staff member must be employed by the organization.

4. Organization must show examples of arts service beyond the boundaries of local home community, i.e., touring programs, cooperative programming, shared resources, etc.
  5. Organization must be a not-for-profit institution, with IRS 501 (C) (3) or other appropriate IRS status
  6. Organization must be judged by the Council to be providing a quality cultural service to citizens of the state.
- B. Decisions regarding the distribution of the funds in this category of the General Grants program will be reached in the following way:
1. A professional staff member and a member of the board of directors from each of the institutions meeting the above criteria, chosen by the institution itself, shall be asked to serve on the Major Grantees Advisory Panel by the Council.
  2. The Advisory Panel so created shall meet to determine the process by which it will develop recommendations to the Council on the distribution of available funds.
  3. Once the funds available have been established by the State of Alaska, the Advisory Panel will meet again and submit to the Council recommendations regarding the amounts to be granted to each participating institution.
  4. The Council shall meet to consider the recommendations of the Advisory Panel, make final determinations and grant funds.
- C. At that time when the Council meets to consider the recommendations of the Advisory Panel, the following items, appropriate to the participating arts organization, must be available to the Council:
1. Outside audit by independent CPA of previous year's income and expenditures.
  2. Reports on the following items with documentation as appropriate:
    - a. Educational Programs
    - b. Examples of cooperation with other cultural, and/or civic, tourist or similar groups
    - c. Audience development plan
    - d. Self-evaluation and progress report regarding handicapped individuals access to programs and space
    - e. Touring Programs, where appropriate, with expenditures for previous year and projections for current year
    - f. Examples of publicity in Alaska and elsewhere
    - g. Evidence of short- and long-term planning effort
- D. Arts organizations receiving grants from this category shall not be eligible to receive funds from any other Council grants category.
- E. The Council may request an outside professional program evaluation of any participating arts organization at Council's expense.

3/31/81

Policies Relating to ASCA and  
Arts Organizations other than Major Grantees

The Alaska State Council on the Arts was established to "ensure that the role of the arts in the life of our communities will continue to grow and will play an ever more significant part in the welfare and educational experience of our citizens."

In order to carry out this mandate, the Council provides direct services, (Traditional Native Arts Program, technical assistance on grants and grants management, communications, short- and long-range planning assistance, and so on), indirect services through contractual agreements, (Performing Arts Touring Programs, Piano Maintenance, Sponsor Development, and so on), and grants-in-aid to individual artists, arts organizations and non-arts organizations doing cultural programming.

During FY82, (July 1, 1981 to June 30, 1982), the State Arts Council is implementing new grants policies and procedures. Arts organizations providing high quality cultural programming, employing staff, serving beyond their local neighborhoods and using funds amounting to \$150,000 in cash, as shown by an independent audit by a Certified Public Accountant, will receive up to 75% of the Council's General Grants category of funding. In order to receive the funds, each such organization will have to report to the Council on its educational programs, audience development plans, self-evaluation regarding handicapped individuals' access to physical space and program along with a progress report, evidence of short- and long-range planning, examples of cooperation with other cultural/civic/educational organizations, services to the public and publicity within and outside of the state of Alaska.

Arts organizations not meeting criteria for major grantees will be eligible for at least 20% of the General Grants category of funding, and non-arts organizations doing cultural programming will be eligible for at least 5% of the General Grants category of funding, i.e., university-sponsored cultural programming for the general public and other such cultural activity deemed worthy of State Arts Council support but not necessarily being administered by an arts organization.

Therefore, and to this end, the Council has approved the following policies as they relate to arts organizations which are not major grantees, and non-arts organizations doing cultural programming:

1. It is the policy of the Alaska State Council on the Arts, based on an analysis of funding patterns over the life of the Council, to provide at least twenty percent (20%) of the General Grants category to cultural groups and organizations meeting the following criteria during FY82:
  - A) Organization accepted by ASCA to be providing a quality cultural service to the community it serves.

- B) A not-for-profit IRS designated 501 (C) (3) organization (or otherwise appropriate IRS designation) whose primary purpose is to provide cultural services to the public.
- C) An arts organization which has been carrying out such services for at least one year at the time of the proposed Council/State-assisted project's beginning.
- D) Some record of achievement and/or success in the provision of cultural services as perceived by a person outside the organization itself.

II. Decisions regarding the distribution of the funds in this category of the Council's General Grants funding program will be reached in the following manner:

- A) Unless funded through the "emergency grant process" (outlined in Addendum A, attached), applications received by published deadlines will be reviewed by ASCA staff for completeness, will then be reviewed by appropriate discipline panel when and where possible, and finally, will be reviewed by a committee of the board of ASCA.
- B) The review committee will present its recommendations to the full board at a regular quarterly meeting of the board of directors of the Council, and the full board will take final action on each application for support.

III. Other Requirements:

- A) While organizations requesting support from the Council may ask for and receive funds for the payment of staff, office expenses and other administrative overhead, such organizations are required to outline in detail the arts projects expected to be carried out during the time the support requested would be used.
- B) While matching on a dollar for dollar basis is no longer a mandatory requirement, proposals showing support from other-than-State sources to as large a degree as possible, will be generally given a higher priority for funding than those showing no other support. In-kind and/or donated contributions of time, space, etc., should be made clear in all budget descriptions of the total project.
- C) Projects should be completed within a calendar year from the time the project begins; extensions for projects not completed within one year must be requested in writing by the grantee and approved by the Council's executive director.

Addendum I:

- A. Non-arts organizations carrying out cultural programming must meet essentially the same criteria as arts organizations to be eligible for State support through the State Arts Council, except that they clearly do not have to be organizations primarily involved in providing arts programming for the public. Such organizations may receive generally at least (in total for all applying) five percent (5%) of the total amount in the Council's General Grants funding program. Grant applications will be reviewed in the same manner as those received by the Council from arts organizations other than Major Grantees.

B. Emergency Grants

From time to time, opportunities arise for which there is little time to plan, but which may provide excellent arts services to the citizens of Alaska.

Therefore, it is the policy of the Alaska State Council on the Arts to allow emergency grant applications at any time during the year for amounts not to exceed \$2,000 in State/Council support.

These emergency grant applications must be made on the standard application form used by the Council for grants-making purposes.

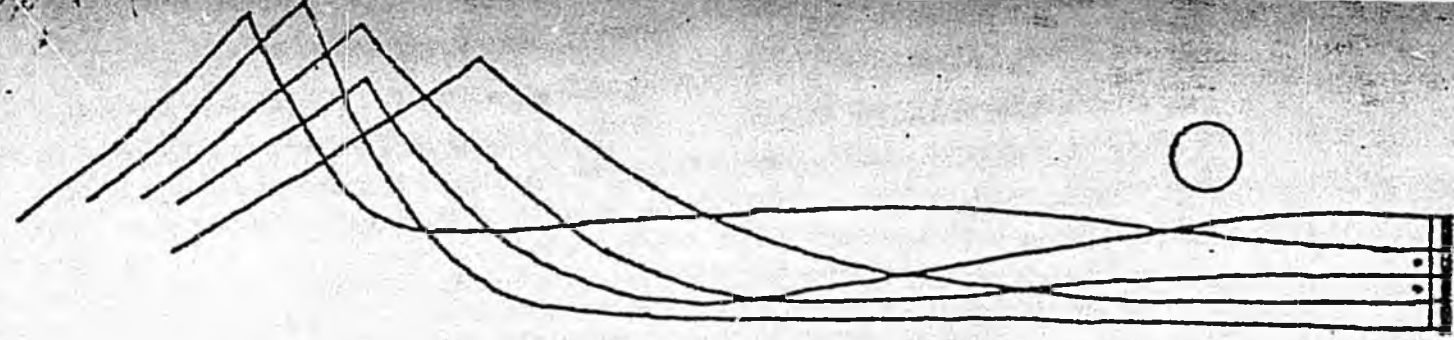
When possible, these requests will be reviewed by persons serving on the appropriate discipline panel of the Council. The requests must always be reviewed by at least three of the members of the board of the Council in addition to the Chairman and Executive Director.

Upon satisfactory review, the executive director of the Council may award the grant.

All such Emergency Grants will be presented to the board of directors at the nearest following regular Quarterly Meeting of the board, both those awarded and those not funded.

Emergency Grants are available only to organizations meeting the criteria established for arts organizations/non-arts organizations doing cultural programming, other than Major Grantees.

THE FOLLOWING DOCUMENT(S) MAY NOT FILM  
LEGIBLY BECAUSE OF POOR QUALITY OF THE  
ORIGINAL.



# ANCHORAGE CIVIC OPERA

BOX 3316 • ANCHORAGE • ALASKA • 99510 • (907) 271-2742

March 11, 1981

MEMORANDUM

TO: Members of the Governmental Affairs Committee, Alaska Arts Alliance

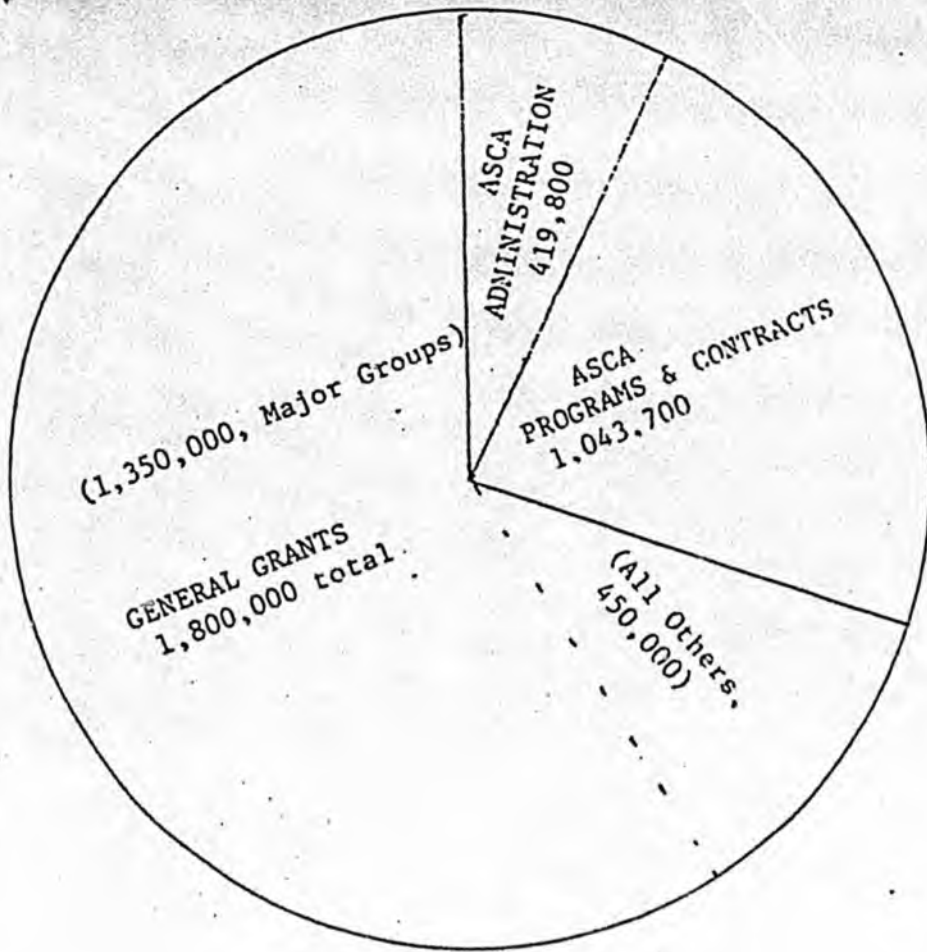
FROM: Michael More *MM*

RE: A.A.A. Group Funding Request FY 82 to the Legislature

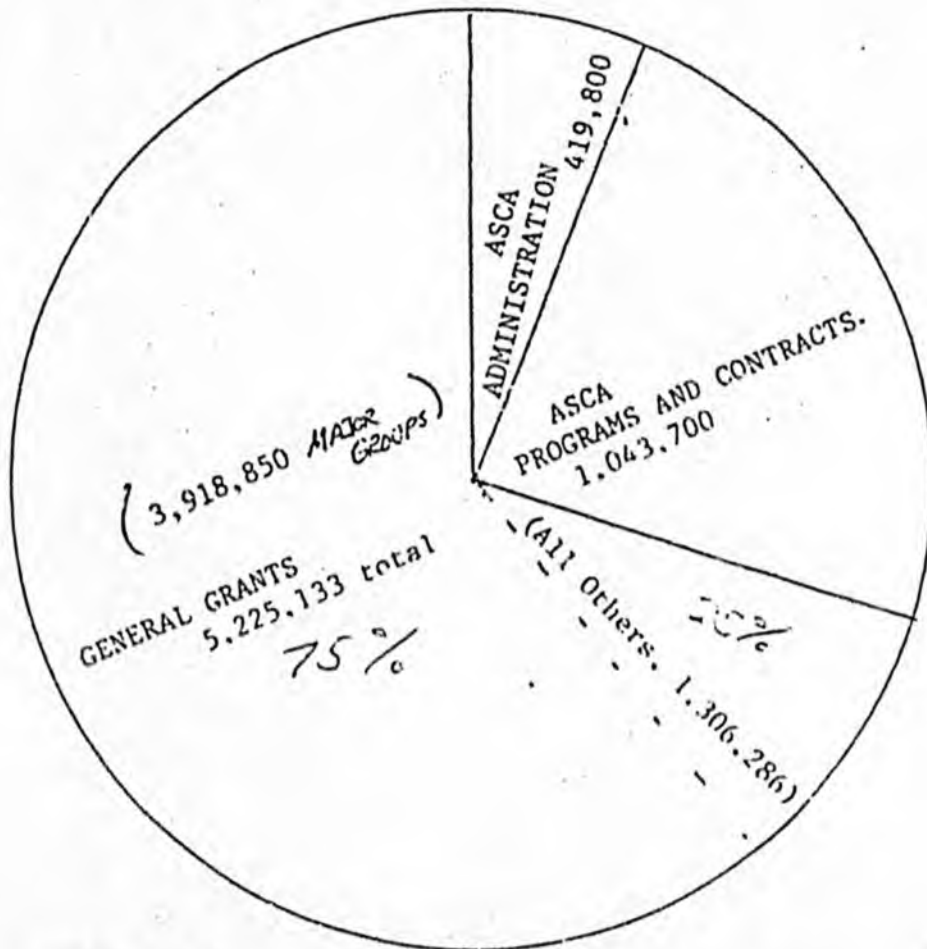
The attachments outline by organization the specific amounts to be requested from the Alaska State Council on the Arts General Grants Category for FY 82, collected by the Governmental Affairs Committee. The Alaska State Council on the Arts has stated that 75% of the funds in General Grants will go to major organizations. The existing Governor's Budget allows for 1,800,000 in General Grants. For the major organizations represented here to receive funding at this level, the General Grants Category must be increased from 1,800,000 to 5,225,133. Seventy-five percent of 5,225,133 would total 3,918,850 and thus meet the funding needs of these major organizations. Based on the percentage formula policy stated by the Alaska State Council on the Arts, the Alaska Arts Alliance is seeking an increase in the ASCA General Grants Category in the amount of 3,425,133. This amount will cover the stated needs of the member organizations, within the distribution policy of the ASCA.

|   |                    |         |
|---|--------------------|---------|
| Arts, Alaska Inc.                       | \$ 625,877*        |         |
| Anchorage Fine Arts Museum              | 25,000             |         |
| Juneau Arts Council                     | 133,000            |         |
| University of Alaska Fairbanks Symphony | 100,000            | 160,000 |
| Anchorage Symphony                      | 150,000            |         |
| Institute of Alaska Native Arts         | 250,000            |         |
| Alaska Heritage Review                  | 100,000            |         |
| Anchorage Arts Council                  | 213,500            |         |
| Southeast Alaska Regional Arts Council  | 127,000            |         |
| Alaska Indian Arts, Inc.                | 70,000             |         |
| Anchorage Concert Association           | 60,000             |         |
| Alaska Repertory Theatre                | 2,000,000          |         |
| Alaska Association for the Arts         | 65,350             | 100,000 |
| Visual Arts Center                      | 225,000            |         |
| Ketchikan Theatre Ballet                | 100,000            |         |
| Anchorage Civic Opera                   | 300,000            |         |
|   | <u>\$3,918,850</u> |         |

\*Funded through ASCA programs and contracts



EXISTING GOVERNOR'S BUDGET FY 82  
 ALASKA STATE COUNCIL ON THE ARTS  
 Total: \$ 3,263,500



AMENDED ASCA FY 82 BUDGET / WITH  
 ALASKA ARTS ALLIANCE REQUEST OF  
 \$ 3,425,133  
 Total: \$ 6,688,633

MAJOR GRANTEE FINANCIAL PROJECTIONS

NAME OF ORGANIZATION: Arts Alaska, Inc.

Please give the information based on your organizational projections for FY1982. If a FY82 budget has not been prepared to date, please estimate to the best of your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|   |                     |
|---|---------------------|
| Salaries, Artists Fees & Technicians      | \$ <u>605,207</u>   |
| Goods and Services                        | \$ <u>99,425</u>    |
| Advertising and Promotion                 | \$ <u>5,000</u>     |
| Travel and Per Diem                       | \$ <u>369,865</u>   |
| Rent and Utilities                        | \$ <u>26,400</u>    |
| Scholarships and Commissions or Re grants | \$ <u>-0-</u>       |
| TOTAL EXPENDITURES (proj. '82)            | \$ <u>1,105,897</u> |

PROJECTED REVENUES

|   |                     |
|---|---------------------|
| Fees, Membership Dues, Ticket Sales, etc.     | \$ <u>286,000</u>   |
| Contributions, Gifts, Donations               | \$ <u>120,000</u>   |
| Federal Grants - Natl. Endowment for the Arts | \$ <u>66,000</u>    |
| Federal Grants - other agencies               | \$ <u>-0-</u>       |
| State Grants - ASCA                           | \$ <u>625,897</u>   |
| State Grants - other agencies                 | \$ <u>-0-</u>       |
| Municipal Grants                              | \$ <u>-0-</u>       |
| Miscellaneous                                 | \$ <u>8,000</u>     |
| TOTAL REVENUES (proj. '82)                    | \$ <u>1,105,897</u> |

Total FY1981 Budget 984,545  
 Total FY1980 Budget 946,793

How many people does your organization employ? Fulltime 7  
 Parttime -0- Contractual (from time to time) 110 approximately

How many people do you think your organization actually serves through its programs?  
50-70,000

What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
 (equipment, office machines, furniture -- not construction)  
25,000

NAME OF ORGANIZATION: Anchorage Historical and Fine Arts Museum

Please give the information based on your organizational projections for FY1982. If a FY82 budget has not been prepared to date, please estimate to the best of your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|   |                    |
|---|--------------------|
| Salaries, Artists Fees & Technicians                      | \$ <u>441,000.</u> |
| Books and Services (Includes acquisitions to collections) | \$ <u>356,000.</u> |
| Advertising and Promotion                                 | \$ <u>17,000.</u>  |
| Travel and Per Diem                                       | \$ <u>2,000.</u>   |
| Rent and Utilities  | \$ <u>114,000.</u> |
| Scholarships and Commissions or Re grants                 | \$ <u>0.</u>       |
| TOTAL EXPENDITURES (proj. '82) \$ <u>930,000.</u>         |                    |

PROJECTED REVENUES

|   |                    |
|---|--------------------|
| Fees, Membership Dues, Ticket Sales, etc.     | \$ <u>0.</u>       |
| Contributions, Gifts, Donations               | \$ <u>4,000.</u>   |
| Federal Grants - Natl. Endowment for the Arts | \$ <u>0.</u>       |
| Federal Grants - other agencies               | \$ <u>0.</u>       |
| State Grants - ASCA                           | \$ <u>25,000.</u>  |
| State Grants - other agencies                 | \$ <u>0.</u>       |
| Municipal <del>Grants</del> Support           | \$ <u>884,000.</u> |
| Miscellaneous                                 | \$ <u>17,000.</u>  |
| TOTAL REVENUES (proj. '82) \$ <u>930,000.</u> |                    |

Total FY1981 Budget \$861,000.  
Total FY1980 Budget \$768,000.

How many people does your organization employ? Fulltime 12  
Parttime 1 Contractual (from time to time) 2

How many people do you think your organization actually serves through its programs?  
150,000

What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
(equipment, office machines, furniture -- not construction)  
10,000

MAJOR GRANTEE FINANCIAL PROJECTIONS

NAME OF ORGANIZATION: Greater Juneau Arts & Humanities Council (JUNEAU ARTS COUNCIL)

Please give the information based on your organizational projections for FY1982. If a FY82 budget has not been prepared to date, please estimate to the best of your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|   |                      |
|---|----------------------|
| Salaries, Artists Fees & Technicians      | \$ <u>115,000.00</u> |
| Goods and Services                        | \$ <u>12,300.00</u>  |
| Advertising and Promotion                 | \$ <u>9,500.00</u>   |
| Travel and Per Diem                       | \$ <u>7,000.00</u>   |
| Rent and Utilities                        | \$ <u>9,600.00</u>   |
| Scholarships and Commissions or Re grants | \$ <u>128,000.00</u> |
| TOTAL EXPENDITURES (proj. '82)            | \$ <u>281,400.00</u> |

PROJECTED REVENUES

|   |                      |
|---|----------------------|
| Fees, Membership Dues, Ticket Sales, etc.     | \$ <u>68,000.00</u>  |
| Contributions, Gifts, Donations               | \$ <u>20,400.00</u>  |
| Federal Grants - Natl. Endowment for the Arts | \$ _____             |
| Federal Grants - other agencies               | \$ _____             |
| State Grants - ASCA                           | \$ <u>133,000.00</u> |
| State Grants - other agencies                 | \$ _____             |
| Municipal Grants                              | \$ <u>50,000.00</u>  |
| Miscellaneous                                 | \$ <u>10,000.00</u>  |
| TOTAL REVENUES (proj. '82)                    | \$ <u>281,400.00</u> |

Total FY1981 Budget 175,200  
 Total FY1980 Budget 100,000

How many people does your organization employ? Fulltime 1  
 Parttime 1 Contractual (from time to time) 2-3

How many people do you think your organization actually serves through its programs?  
25-30,000

What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
 (equipment, office machines, furniture -- not construction)  
\$2,500.00

MAJOR GRANTEE FINANCIAL PROJECTIONS

ORGANIZATION: University-Fairbanks Symphony Association

Please give the information based on your organizational projections for FY1982. If a FY82 budget has not been prepared to date, please estimate to the best of your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|   |            |
|---|------------|
| Salaries, Artists Fees & Technicians      | \$ 108,000 |
| Goods and Services                        | \$ 38,000  |
| Advertising and Promotion                 | \$ 10,000  |
| Travel and Per Diem                       | \$ 155,000 |
| Rent and Utilities                        | \$ 8,000   |
| Scholarships and Commissions or Re grants | \$ 10,000  |
| TOTAL EXPENDITURES (proj. '82)            | \$ 329,000 |

PROJECTED REVENUES

|  |            |
|--|------------|
| Fees, Membership Dues, Ticket Sales, etc.                      | \$ 58,000  |
| Contributions, Gifts, Donations                                | \$ 20,000  |
| Federal Grants - Natl. Endowment for the Arts                  | \$ 8,000   |
| Federal Grants - other agencies                                | \$ 36,000  |
| State Grants - ASCA  | \$ 30,000  |
| State Grants - other agencies - ASCA?<br>Touring.              | \$ 130,000 |
| Municipal Grants   | \$ 16,000  |
| Miscellaneous University:<br>cond. salary/offices/concert hall | \$ 31,000  |
| TOTAL REVENUES (proj. '82)                                     | \$ 329,000 |

1. Total FY1981 Budget \$329,000  
Total FY1980 Budget \$248,000
2. How many people does your organization employ? Fulltime 4  
Parttime 2 Contractual (from time to time) 17
3. How many people do you think your organization actually serves through its programs?  
94,000 in-state
4. What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
(equipment, office machines, furniture -- not construction)  
83,000

MAJOR GRANTEE FINANCIAL PROJECTIONS

NAME OF ORGANIZATION: ANCHORAGE SYMPHONY ORCHESTRA

Please give the information based on your organizational projections for FY1982. If a FY82 budget has not been prepared to date, please estimate to the best of your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|   |            |
|---|------------|
| Salaries, Artists Fees & Technicians      | \$ 206,500 |
| Supplies and Services                     | \$ 59,500  |
| Advertising and Promotion                 | \$ 40,000  |
| Travel and Per Diem                       | \$ 12,000  |
| Rent and Utilities                        | \$ 8,500   |
| Scholarships and Commissions or Re grants | \$ 1,000   |
| TOTAL EXPENDITURES (proj. '82)            | \$ 327,500 |

PROJECTED REVENUES

|   |            |
|---|------------|
| Fees, Membership Dues, Ticket Sales, etc.     | \$ 65,500  |
| Contributions, Gifts, Donations               | \$ 60,000  |
| Federal Grants - Natl. Endowment for the Arts | \$ 2,000   |
| Federal Grants - other agencies               | \$ 0       |
| State Grants - ASCA                           | \$ 150,000 |
| State Grants - other agencies                 | \$ 0       |
| Municipal Grants                              | \$ 50,000  |
| Miscellaneous                                 | \$ 0       |
| TOTAL REVENUES (proj. '82)                    | \$ 327,500 |

Total FY1981 Budget \$178,100  
 Total FY1980 Budget 172,400

How many people does your organization employ? Fulltime 1  
 Parttime 1 Contractual (from time to time) 80

How many people do you think your organization actually serves through its programs?  
25,000

What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
 (equipment, office machines, furniture -- not construction)  
\$1,000

MAJOR GRANTEE FINANCIAL PROJECTIONS

OF ORGANIZATION: Alaska Heritage Review

Please give the information based on your organizational projections for FY1982. If a FY82 budget has not been prepared to date, please estimate to the best of your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|   |               |
|---|---------------|
| Salaries, Artists Fees & Technicians      | \$ 150,000.00 |
| Goods and Services                        | \$ 127,500.00 |
| Advertising and Promotion                 | \$ 15,000.00  |
| Travel and Per Diem                       | \$ 75,000.00  |
| Rent and Utilities                        | \$ 75,000.00  |
| Scholarships and Commissions or Re grants | \$ 7,500.00   |
| TOTAL EXPENDITURES (proj. '82)            | \$ 450,000.00 |

PROJECTED REVENUES

|   |               |
|---|---------------|
| Fees, Membership Dues, Ticket Sales, etc.     | \$ 150,000.00 |
| Contributions, Gifts, Donations               | \$ 50,000.00  |
| Federal Grants - Natl. Endowment for the Arts | \$            |
| Federal Grants - other agencies               | \$            |
| State Grants - ASCA                           | \$ 100,000.00 |
| State Grants - other agencies                 | \$ 100,000.00 |
| Municipal Grants                              | \$            |
| Miscellaneous                                 | \$ 50,000.00  |
| TOTAL REVENUES (proj. '82)                    | \$ 450,000.00 |

Total FY1981 Budget \$266,250.00  
 Total FY1980 Budget ~~51,669.00~~

How many people does your organization employ? Fulltime 4  
 Parttime 5 Contractual (from time to time) 15

How many people do you think your organization actually serves through its programs?  
250,000

What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
 (equipment, office machines, furniture -- not construction)

None

MAJOR GRANTEE FINANCIAL PROJECTIONS

OF ORGANIZATION:

ANCHORAGE ARTS COUNCIL, INC.

Use give the information based on your organizational projections for FY1982.  
If a FY82 budget has not been prepared to date, please estimate to the best of  
your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|  |            |
|--|------------|
| Salaries, Artists Fees & Technicians     | \$ 275,000 |
| Goods and Services                       | \$ 92,000  |
| Advertising and Promotion                | \$ 45,000  |
| Travel and Per Diem                      | \$ 24,000  |
| Rent and Utilities                       | \$ 32,000  |
| Scholarships and Commissions or Reprints | \$ 23,000  |
| TOTAL EXPENDITURES (proj. '82)           | \$ 491,000 |

PROJECTED REVENUES

|   |            |
|---|------------|
| Fees, Membership Dues, Ticket Sales, etc.     | \$ 55,000  |
| Contributions, Gifts, Donations               | \$ 39,000  |
| Federal Grants - Natl. Endowment for the Arts | \$ 20,000  |
| Federal Grants - other agencies               | \$ 10,000  |
| State Grants - ASCA                           | \$ 213,500 |
| State Grants - other agencies                 | \$ 8,000   |
| Municipal Grants                              | \$ 90,000  |
| Miscellaneous                                 | \$ 55,500  |
| TOTAL REVENUES (proj. '82)                    | \$ 491,000 |

Total FY1981 Budget 471,000  
Total FY1980 Budget 385,000

How many people does your organization employ? Fulltime .7  
Parttime 5 Contractual (from time to time) approx 5

How many people do you think your organization actually serves through its programs?  
200,000 urban area

What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
(equipment, office machines, furniture -- not construction)  
8,000

ORGANIZATION QUESTIONNAIRE

Statewide Arts Advocacy Group

Organization Name: Southwest Alaska Regional Arts Council, Inc.

Proposed Budget for Fiscal Year 1982 (July 1, 1981 - June 30, 1982) \$ 300,000

Amount of Proposed Budget to be requested from ASCA \$ 127,000

Amount of Proposed Budget from other public sources. (NEA, municipal, other state, CETA, etc.) \$ 75,000

Amount of Proposed Budget from self-generated and private sources. (gifts, donations, ticket sales, etc.) \$ 100,000

Amount of Proposed Budget for capital expenditures: (equipment, facility, etc.) \$ 10,000

How many people do you employ? Fulltime 7

Parttime 75+ ~~200~~ Throughout year and contracts

How many basic programs do you offer? 10

What is the total audience directly involved in these programs? 5000+ media?

Please list three important facts about your organization not covered by the above.

① SARAC's purpose is to serve the arts in Southwest Alaska through: programs, services, advocacy, communications, and leadership, ~~which~~ which has been achieved through increasing involvement in statewide programming, services, and advocacy.

②

Prepared by Michael A. Campbell Date February 15, 1981

NAME OF ORGANIZATION: ALASKA INDIAN ARTS, INC.

Please give the information based on your organizational projections for FY1982. If a FY82 budget has not been prepared to date, please estimate to the best of your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|  |                      |
|--|----------------------|
| Salaries, Artists Fees & Technicians     | \$ <u>115,000.00</u> |
| Supplies and Services                    | \$ <u>25,000.00</u>  |
| Advertising and Promotion                | \$ <u>2,000.00</u>   |
| Travel and Per Diem                      | \$ <u>2,500.00</u>   |
| Rent and Utilities                       | \$ <u>75,000.00</u>  |
| Scholarships and Commissions or Reprints | \$ <u>0</u>          |
| TOTAL EXPENDITURES (proj. '82)           | \$ <u>219,500.00</u> |

PROJECTED REVENUES

|   |                      |
|---|----------------------|
| Fees, Membership Dues, Ticket Sales, etc.     | \$ <u>60,000.00</u>  |
| Contributions, Gifts, Donations               | \$ <u>85,000.00</u>  |
| Federal Grants - Natl. Endowment for the Arts | \$ <u>0</u>          |
| Federal Grants - other agencies               | \$ <u>0</u>          |
| State Grants - ASCA                           | \$ <u>70,000.00</u>  |
| State Grants - other agencies                 | \$ <u>3,000.00</u>   |
| Municipal Grants                              | \$ <u>1,000.00</u>   |
| Miscellaneous                                 | \$ <u>500.00</u>     |
| TOTAL REVENUES (proj. '82)                    | \$ <u>219,500.00</u> |

Total FY1981 Budget 208,600.00  
 Total FY1980 Budget 178,500.00

How many people does your organization employ? Fulltime 12  
 Parttime 6 Contractual (from time to time) 6

How many people do you think your organization actually serves through its programs?  
5,000 plus

What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
 (equipment, office machines, furniture -- not construction)  
8,000.00

MAJOR GRANTEE FINANCIAL PROJECTIONS

NAME OF ORGANIZATION: Anchorage Concert Association, Inc.

Please give the information based on your organizational projections for FY1982.  
 If a FY82 budget has not been prepared to date, please estimate to the best of  
 your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|  |                   |
|--|-------------------|
| Salaries, Artists Fees & Technicians     | \$ <u>123,000</u> |
| Supplies and Services                    | \$ <u>27,950</u>  |
| Advertising and Promotion                | \$ <u>20,000</u>  |
| Travel and Per Diem                      | \$ <u>3,000</u>   |
| Rent and Utilities                       | \$ <u>5,400</u>   |
| Scholarships and Commissions or Reprints | \$ <u>1,200</u>   |
| TOTAL EXPENDITURES. (proj. '82)          | \$ <u>180,550</u> |

PROJECTED REVENUES

|   |                   |
|---|-------------------|
| Fees, Membership Dues, Ticket Sales, etc.     | \$ <u>84,600</u>  |
| Contributions, Gifts, Donations               | \$ <u>8,000</u>   |
| Federal Grants - Natl. Endowment for the Arts | \$ <u>-</u>       |
| Federal Grants - other agencies               | \$ <u>-</u>       |
| State Grants - ASCA                           | \$ <u>65,000</u>  |
| State Grants - other agencies                 | \$ <u>-</u>       |
| Municipal Grants                              | \$ <u>20,000</u>  |
| Miscellaneous                                 | \$ <u>2,950</u>   |
| TOTAL REVENUES (proj. '82)                    | \$ <u>180,550</u> |

Total FY1981 Budget \$ 101,670  
 Total FY1980 Budget \$ 79,742

How many people does your organization employ? Fulltime One (starting FY82)  
 Parttime 0 Contractual (from time to time) 150-200

How many people do you think your organization actually serves through its programs?  
16000 +

What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
 (equipment, office machines, furniture -- not construction)  
\$ 2000

MAJOR GRANTEE FINANCIAL PROJECTIONS

TYPE OF ORGANIZATION: ALASKA REPERTORY THEATRE

Please give the information based on your organizational projections for FY1982. If a FY82 budget has not been prepared to date, please estimate to the best of your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|  |    |                  |
|--|----|------------------|
| Salaries, Artists Fees & Technicians                   | \$ | <u>1,731,000</u> |
| Goods and Services                                     | \$ | <u>1,221,000</u> |
| Advertising and Promotion (including Box Office/House) | \$ | <u>303,000</u>   |
| Travel and Per Diem                                    | \$ | <u>442,000</u>   |
| Rent and Utilities                                     | \$ | <u>264,000</u>   |
| Scholarships and Commissions or Re grants              | \$ | <u>31,000</u>    |
| TOTAL EXPENDITURES (proj. '82)                         | \$ | <u>3,992,000</u> |

PROJECTED REVENUES

|  |    |                  |
|--|----|------------------|
| Fees, Membership Dues, Ticket Sales, etc.          | \$ | <u>1,248,000</u> |
| Contributions, Gifts, Donations including In-Kind) | \$ | <u>327,000</u>   |
| Federal Grants - Natl. Endowment for the Arts      | \$ | <u>65,000</u>    |
| Federal Grants - other agencies                    | \$ | <u>-0-</u>       |
| State Grants - ASCA                                | \$ | <u>2,000,000</u> |
| State Grants - other agencies                      | \$ | <u>-0-</u>       |
| Municipal Grants                                   | \$ | <u>220,000</u>   |
| Miscellaneous (In-Kind)                            | \$ | <u>132,000</u>   |
| TOTAL REVENUES (proj. '82)                         | \$ | <u>3,992,000</u> |

- Total FY1981 Budget \$ 1,886,175  
Total FY1980 Budget 2,233,445
- How many people does your organization employ? (Permanent)  
Fulltime 22  
Parttime 96 Contractual (from time to time) 44 Jobbers  
(or seasonal fulltime)
- How many people do you think your organization actually serves through its programs?  
100,000
- What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
(equipment, office machines, furniture -- not construction)  
\$ 1,000,000

NAME OF ORGANIZATION: VISUAL ARTS CENTER OF ALASKA

Please give the information based on your organizational projections for FY1982. If a FY82 budget has not been prepared to date, please estimate to the best of your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|   |            |
|---|------------|
| Salaries, Artists Fees & Technicians      | \$ 105,000 |
| Goods and Services                        | \$ 146,700 |
| Advertising and Promotion                 | \$ 12,650  |
| Travel and Per Diem                       | \$ 5,000   |
| Rent and Utilities                        | \$ 30,650  |
| Scholarships and Commissions or Re grants | \$ 5,000   |
| TOTAL EXPENDITURES (proj. '82)            | \$ 305,000 |

PROJECTED REVENUES

|   |            |
|---|------------|
| Fees, Membership Dues, Ticket Sales, etc.     | \$ 11,000  |
| Contributions, Gifts, Donations               | \$ 22,000  |
| Federal Grants - Natl. Endowment for the Arts | \$ 5,000   |
| Federal Grants - other agencies               | \$ -0-     |
| State Grants - ASCA                           | \$ 225,000 |
| State Grants - other agencies                 | \$ -0-     |
| Municipal Grants                              | \$ 42,000  |
| Miscellaneous                                 | \$         |
| TOTAL REVENUES (proj. '82)                    | \$ 305,000 |

Total FY1981 Budget \$331,400  
 Total FY1980 Budget \$242,466

How many people does your organization employ? Fulltime 7  
 Parttime 2 Contractual (from time to time) 10

How many people do you think your organization actually serves through its programs?  
10,000

What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
 (equipment, office machines, furniture -- not construction)  
\$15,000

MAJOR GRANTEE FINANCIAL PROJECTIONS

NAME OF ORGANIZATION: ANCHORAGE CIVIC OPERA

Please give the information based on your organizational projections for FY1982. If a FY82 budget has not been prepared to date, please estimate to the best of your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|   |            |
|---|------------|
| Salaries, Artists Fees & Technicians      | \$ 306,525 |
| Goods and Services                        | \$ 199,201 |
| Advertising and Promotion                 | \$ 24,500  |
| Travel and Per Diem                       | \$ 34,575  |
| Rent and Utilities                        | \$ 37,800  |
| Scholarships and Commissions or Re grants | \$         |
| TOTAL EXPENDITURES (proj. '82)            | \$ 602,601 |

PROJECTED REVENUES

|   |            |
|---|------------|
| Fees, Membership Dues, Ticket Sales, etc.     | \$ 95,000  |
| Contributions, Gifts, Donations               | \$ 125,000 |
| Federal Grants - Natl. Endowment for the Arts | \$ 10,000  |
| Federal Grants - other agencies               | \$         |
| State Grants - ASCA                           | \$ 300,000 |
| State Grants - other agencies                 | \$         |
| Municipal Grants                              | \$ 60,000  |
| Miscellaneous                                 | \$ 13,000  |
| TOTAL REVENUES (proj. '82)                    | \$ 603,000 |

Total FY1981 Budget 416,950  
 Total FY1980 Budget 164,000

How many people does your organization employ? Fulltime 8  
 Parttime 1 Contractual (from time to time) 200

How many people do you think your organization actually serves through its programs?  
300,000

What dollar amount do you anticipate needing in FY1982 for capital expenditures?  
 (equipment, office machines, furniture -- not construction)  
50,000

NAME OF ORGANIZATION: Ketchikan Theatre Ballet

Please give the information based on your organizational projections for FY1982. If a FY82 budget has not been prepared to date, please estimate to the best of your ability. Please see definitions attached.

PROJECTED EXPENDITURES

|  |                    |
|--|--------------------|
| Salaries, Artists Fees & Technicians     | \$ <u>109,490.</u> |
| Supplies and Services                    | \$ <u>104,800.</u> |
| Advertising and Promotion                | \$ <u>7,000.</u>   |
| Travel and Per Diem                      | \$ <u>18,000.</u>  |
| Rent and Utilities                       | \$ <u>19,170.</u>  |
| Scholarships and Commissions or Reprints | \$ <u>8,500.</u>   |
| TOTAL EXPENDITURES (proj. '82)           | \$ <u>266,960.</u> |

PROJECTED REVENUES

|   |                    |
|---|--------------------|
| Box Office, Membership Dues, Ticket Sales, etc. | \$ <u>71,960.</u>  |
| Contributions, Gifts, Donations                 | \$ <u>10,000.</u>  |
| Federal Grants - Natl. Endowment for the Arts   | \$ <u>-0-</u>      |
| Federal Grants - other agencies                 | \$ <u>-0-</u>      |
| State Grants - ASCA                             | \$ <u>125,000.</u> |
| State Grants - other agencies                   | \$ <u>5,000.</u>   |
| Municipal Grants                                | \$ <u>10,000.</u>  |
| Miscellaneous                                   | \$ <u>-0-</u>      |
| TOTAL REVENUES (proj. '82)                      | \$ <u>266,960.</u> |

Total FY1981 Budget \$110,000.00

Total FY1980 Budget 31,210.

How many people does your organization employ? Fulltime 3  
Parttime 2 Contractual (from time to time) 1

How many people do you think your organization actually serves through its programs?

15,000

What dollar amount do you anticipate needing in FY1982 for capital expenditures? (equipment, office machines, furniture -- not construction)

41,550

I. Statement of Purpose:

Since the inception of Alaska Indian Arts, Inc. in 1960, the purpose of the organization has been to perpetuate through preservation, education, reproduction and original design the traditional Northwest Coast art forms through various media. Wood carving silversmithing, graphics and the performing arts has been used successfully in this endeavor. We are a developing light handicraft and performing arts industry that designs, produces and markets authentic Northwest Coast art pieces throughout the U.S. and Alaska. We provide training and instruction to developing artists and our Chilkat Dancers perform 35 shows for the public each year.

I. Statement of Purpose: Alaska Heritage Review

The purpose of the corporation shall be to preserve and record the history and culture of Alaska through film, video tape, live presentations and any other available means. To encourage the study of Alaskan history and to promote the education of young Alaskans, especially in fields related to the various cultural backgrounds of Alaska.

I. Statement of Purpose:

The primary goal of the Visual Arts Center is to promote the growth and development of contemporary art in Alaska. This is accomplished by making available to qualified artists equipped studios in printmaking, sculpture, metals, and fiber; by conducting a series of workshops which bring qualified artists to teach a variety of techniques; and by maintaining a public gallery with a regular schedule of exhibits. Support programs include technical assistance to artists, a library and slide archive, and school and community tours and programs

I. Your organization's statement of purpose. Our lobbyist has to know precisely who you are, who you serve and for what purpose. Please limit this to a 4 or 5 sentence paragraph.

Alaska Repertory Theatre was founded in 1976 to provide top quality theatre performances, services, and cultural awareness to every Alaskan, from Barrow to Ketchikan. Mainstage seasons in Anchorage and Fairbanks are complemented by statewide tours, such as DIAMOND JUDS, and WILL ROGERS' U.S.A. Additional services provided by the Rep consist of student matinees, an internship program for college credit, and in-school workshops. In addition, a cultural enrichment program exists providing tickets to needy individuals who could not afford to attend performances. Performances are also scheduled for the hearing impaired and informational tapes are provided to the visually impaired. Equipment loans, consultations and access to a performing arts library are available to the other Alaskan arts organizations and their members.

The University-Fairbanks Symphony Orchestra is a joint venture between the University of Alaska and the Fairbanks Symphony Association. The cooperative nature of the enterprise has allowed the community and the University to promote superior musical opportunities for musicians and audiences. The University provides conductor salary, offices and concert hall which accounts for approximately 10% of the Association's budget. Not only does the Symphony serve 94,000 listeners, but it is also an important performing outlet for community musicians. Association organizations provide orchestral and chamber music performing opportunities for all ages and competency levels. Members of the Orchestra serve the community musically in other ways, performing in accompanying ensembles for the Fairbanks Light Opera Theater, University Drama Workshop, University-Community Chorus and San Francisco's Western Opera. Chamber ensembles of the Orchestra provide recitals throughout the community. While the Arctic Chamber Orchestra has become the State's number one touring organization, playing concerts in more than 50 communities, the full Fairbanks Symphony has given 3 concerts in Anchorage as well as performances in Delta Junction, Fort Yukon, Healy, Juneau and Eielson Air Force Base.

SARAC's purpose is to serve the arts in Southeast Alaska through programs, services, advocacy, communications, and leadership; which has been achieved through increasing involvement in statewide programming, services, and advocacy.

I. Statement of Purpose: Anchorage Historical & Fine Arts Museum

"To collect, preserve, exhibit and interpret materials illustrating the art, history and native cultures of Alaska and to supplement this with a wide variety of exhibitions and programs. To serve as a major cultural center for Alaska."

I. Statement of Purpose:

The Anchorage Arts Council shall serve the community as a leader and spokesman in all matters that affect the arts in order to ensure that the Anchorage community shall meet its cultural needs as it increases in size.

I. Statement of Purpose: The Anchorage Symphony Orchestra, comprised of 75 musicians, provides cultural, entertaining, and educational musical events for the community-at-large. Our season consists of 10 symphony concerts, 5 Young People's concerts, chamber symphony concerts, string quartet performances, special events, workshops, and community-outreach performances in non-traditional settings-- all designed to musically enrich the public. One of our goals is to develop future musicians and audiences through educational programming for young people. We believe it is our responsibility to provide the highest calibre of serious music in the State through concertizing, instruction, and special events.

I. Statement of Purpose:

The Greater Juneau Arts & Humanities Council is dedicated to providing educational programs, cultural experiences, and performances which involve participants and audiences of all ages in all of the arts and humanities. The Juneau Arts Council (GJAHC) is the officially recognized arts agency by the City and Borough of Juneau.

I. Statement of Purpose:

Arts Alaska, Inc. is a non-profit arts management organization dedicated to the development of Alaskan artists and arts audiences. Arts Alaska, Inc. specializes in the administration and delivery of specific statewide arts programs and management services. Currently the only such statewide service organization, Arts Alaska, Inc. serves a variety of clients including the Alaska State Council on the Arts, the Sitka Summer Music Festival, the Anchorage Concert Association, the Anchorage Civic Opera and scores of local arts councils, local concert presentors and public schools. Services are available on a contract basis and supported by contract fees, private (OVER)

II. Projected FY 82 Budget totals from Form II (Financial Projections)

\*\* IMPORTANT NOTE: Unlike most major institutions, most, perhaps all of this request will be fore the execution of Alaska State Council on the Arts initiated Requests for Proposal. Funds will be provided to Arts Alaska in the form of contractual fees not grant awards.

I. Statement of Purpose: The Anchorage Concert Association is an organization of representatives of various civic, service, educational, cultural and other groups in the Anchorage area, plus numerous interested individuals dedicated to promoting musical activities and other activities of an educational and cultural nature. This is accomplished principally, but not solely, by presenting an annual series of eight to ten concerts by the greatest performers available to us from around the world. These include singers, instrumentalists, both solo and in groups, symphony orchestras, opera, and some of the world's greatest modern, ballet and folk dance companies.

## Statement of Purpose

Ketchikan Theater Ballet: is a major dance resource in southeast Alaska. The company presents a concert series for the local community as well as lecture-demonstration workshops & school performances in the small communities to which it tours. It strives for excellence in its company and school. With an established school to train professional dancers as well as recreational enthusiasts the company is preparing for a professional company that will be the catalyst for all dance activities in the state.

ANCHORAGE CIVIC OPERA

I. Statement of Purpose :

Anchorage Civic Opera, reactivated in 1975, is dedicated to serve the State and community by providing the highest level of opera experience for our public within our means and to stimulate artistic improvement and growth through the involvement of local musicians and technicians with the inspiration generated by visiting professional artists.

II. FY 82 Budget \$ 603,000.

III. Grant Request to Alaska State Council on the Arts, \$ 300,000.

IV. Proposed Capital Expenditures, \$ 50,000.

V. Statement of Intended Use of State Grant:

Related funding will support to some degree all aspects of Anchorage Civic Opera to include: 1) Mainstage Productions, 2) OPERALASKA (Statewide Educational and Touring and Community Outreach) 3) Portions of the expense for Administrative and Program Staff and necessary support facilities and equipment to accomplish # 1 and # 2 effectively and with high quality.

THE FOLLOWING DOCUMENT(S) MAY NOT FILM  
LEGIBLY BECAUSE OF POOR QUALITY OF THE  
ORIGINAL.

Organization Summary for Ketchikan Theatre Ballet

- 1) The purpose of the organization is to provide southeast Alaska  
with a major dance resource, through the establishment of a  
school to train professional dancers & the recreational enthusiasts  
in preparation to become a professional company that will serve  
as the catalyst for all dance activity in the State.

By providing the following programs a local community series  
& as part of an annual touring program provides lecture demon-  
strations, workshops and school performances to other  
Alaska communities.

To an audience of 15,000

- 2) Example of a specific activity A major tour of southeast  
and south central Alaska.

- 3) The geographic area served by programs and activities \_\_\_\_\_  
primary - Ketchikan, secondary - southeast Alaska, tertiary -  
statewide

- 4) The anticipated level of funding will provide funding to  
enable the Ketchikan Theatre Ballet School of Dance to  
broaden the base to include boarding students and create  
an outreach program to remote communities.

Organization Summary for Arts Alaska, Inc.

- 1) The purpose of the organization is to assist the development of the visual, literary, and performing arts statewide by providing professional management and administrative services and consultation to existing or developing arts groups on request.

By providing the following programs Artists-In-School Program; program services for the statewide performing arts touring program; Community Presenter Training; publicity, management, and/or fund raising; financial accounting services; other statewide services and publication of SPONSOR newsletter.

To an audience of 80,000

- 2) Example of a specific activity Program Service audience dramatically increased in those communities receiving Community Presenter Training. Increases of 60%-300% in one year.

- 3) The geographic area served by programs and activities statewide and programs have served more than 100 communities from Barrow to Ketchikan.

- 4) The anticipated level of funding will provide a new artists-in-education program serving 8 communities; one additional performing arts tour; ten more community audiences; twelve additional communities served by the Community Presenter Training program; one or two new publicity service contracts; extend financial accounting services; increase SPONSOR from 4 to 8 pages per issue undertake one new major statewide service program.

Organization Summary for

Southeast Alaska Regional Arts Council

- 1) The purpose of the organization is to provide the people of Southeast Alaska with quality education programs and services in the arts, and promote high standards of quality in the arts for the benefits of all Alaskans.

By providing the following programs Arts Southeast Radio Show; Folkdance/Folklore Festival; Arts Season Kickoff; SARAC Fine Arts Camp; technical services; community development; cultural facilities development; resource development

To an audience of 5,000

- 2) Example of a specific activity SARAC Fine Arts Camp which draws students from over 40 Alaskan communities in creative writing, dance, drama, music and visual arts.

- 3) The geographic area served by programs and activities Southeast Alaska

- 4) The anticipated level of funding will provide two professional and support staff to help carry out its present programs and to its successful pilot project: the Arts Southeast Radio Folkdance/Folklore Festival to full program status .

Organization Summary for Anchorage Arts Council

- 1) The purpose of the organization is to serve as the  
community leader and spokesman in all matters affecting  
the arts and to insure cultural needs are met.

By providing the following programs A) Art Reach-  
Community Outreach B) services to artists and organizations  
C) advocacy D) technical assistance

To an audience of 200,000

- 2) Example of a specific activity "Very Special Arts Fair"  
for handicapped and gifted children which attracted  
1500 participants.

- 3) The geographic area served by programs and activities \_\_\_\_\_  
statewide through technical assistance; South Central  
through other programs & services.

- 4) The anticipated level of funding will provide maintenance  
& upgrade existing program; increase awareness of  
participation by 15%.

Organization Summary for Alaska Indian Arts

1) The purpose of the organization is to perpetuate through  
preservation, education, reproduction and original design,  
the traditional northwest coast Indian art form.

By providing the following programs training and instruction  
in traditional performing and visual art forms.

To an audience of 5,000

2) Example of a specific activity Chilkat dancers gave 35  
performances throughout the state.

3) The geographic area served by programs and activities statewide through performances and workshops; Southeast  
through other programs.

4) The anticipated level of funding will provide maintain  
and upgrade existing program and operate skill center,  
performing arts facility and Living Village Project.

Organization Summary for Alaska Heritage Review

1) The purpose of the organization is to preserve and record  
the history and culture of Alaska.

By providing the following programs A) documentary films  
B) performance series C) school assemblies D) All Alaska  
Cultural Review.

To an audience of 250,000

2) Example of a specific activity "Alaska Pride" School  
assemblies for 150 school audiences

3) The geographic area served by programs and activities statewide through touring programs.

4) The anticipated level of funding will provide expand  
school tour program & maintain and upgrade existing programs.

Organization Summary for

Alaska Association for the Arts

- 1) The purpose of the organization is to present quality arts services & opportunities, provide educational services and advocacy for the arts.

By providing the following programs A) gallery exhibition  
B) concerts & performances C) student & teacher workshops  
D) literary publications E) technical services

To an audience of 50,000

- 2) Example of a specific activity Time out at noon - a weekly performing series for community during summer months.

- 3) The geographic area served by programs and activities statewide through competitions & exhibitions; North Star Borough through other programs

- 4) The anticipated level of funding will provide maintain & upgrade existing programs to serve total audience of 75,000.

Organization Summary for Anchorage Civic Opera Association, Inc.

- 1) The purpose of the organization is to serve the community & state by providing the highest possible level of opera experience for the public, and stimulating artistic growth of resident artists & technicians enhanced by the participation of visiting artists.

By providing the following programs Main State Production - 3 full productions of opera, and Operalaska with educational program, touring to 9 Alaskan communities, community performances, and audience development.

To an audience of 51,500

- 2) Example of a specific activity Christopher Columbus production with Juneau Lyric Opera with 3 week residency and 2 full performances. Had an audience of 2,000 and 14 Special Programs in Juneau Schools.

- 3) The geographic area served by programs and activities statewide service: FY'81 focus on southcentral, southeastern, and western Alaska.

- 4) The anticipated level of funding will provide artistic increase of main stage productions; allow "Alaskan built" sets for full productions; expand & improve educational program & special pilot touring project with Ketchikan Theatre Ballet; and improve audience development program.

Organization Summary for The Anchorage Symphony Orchestra

- 1) The purpose of the organization is to provide cultural,  
entertaining, and educational musical events for the  
community-at-large.

By providing the following programs full symphony concerts,  
chamber symphony concerts, Young People's Concerts, small  
ensemble performances, special events, workshops, & performances  
in non-traditional settings.

To an audience of 10,000

- 2) Example of a specific activity Young People's Concert which  
brings school children some appreciation for and some under-  
standing of classical music. Each concert culminates with a  
ballet by the Steve Primis Dancers.

- 3) The geographic area served by programs and activities \_\_\_\_\_  
statewide through tours; south central through other programs.

- 4) The anticipated level of funding will provide for the first  
time next season, the Symphony will present an entire season  
of guest conductors. Each will spend three weeks in Anchorage.

Organization Summary for The Juneau Arts Council

- 1) The purpose of the organization is to promote creative expression, stimulate understanding & appreciation of the arts & humanities through promotion of cultural opportunities including educational functions, performances, exhibitions, build community support, advise public bodies on cultural affairs. By providing the following programs re-grant agency serving 20 local arts agencies; The Statewide Chamber Music Symposium; Juneau Concert Series; scholarship programs; Artists-in-Prisons program; Southeast Alaska Summer Arts Workshop; Woodwind Symposium; Visual Arts Program; Aid to Individual Artists; Humanities Program; Juneau Journal.  
To an audience of 30,000
  
- 2) Example of a specific activity Philadelphia String Quartet  
two years ago had an audience of 230; audiences this year were 645. Participants last year for Chamber Music Symposium were 35; this year 43.
  
- 3) The geographic area served by programs and activities Juneau is the predominant service area. The Chamber Music Symposium is a statewide event with participants from as far away as Barrow.
  
- 4) The anticipated level of funding will provide local organizations to increase their programs to the community via the re-grant program; provide more arts management services to local groups & businesses; additional professional artists to visit Juneau; more educational programs; and the addition of a secretary & bookkeeper to the existing position of director.

ALASKA ARTS ALLIANCE

Organization Summary for Anchorage Concert Association

- 1) The purpose of the organization is to present to Anchorage  
area citizens the highest quality performing artists from  
around the world.

By providing the following programs a concert season of 7  
programs and educational services in Anchorage schools & to  
interested arts groups.

To an audience of 15,000

- 2) Example of a specific activity Presented and sold out two  
performances of 2,000 seats per performance to the Pacific  
Northwest Ballet this March. Ticket sales in general are up  
80% over 2 years ago.
- 3) The geographic area served by programs and activities \_\_\_\_\_  
primary service area is the Anchorage bowl where more than  
90% of its audience resides. Frequently schedules its visiting  
artists so that other communities, particularly Fairbanks, Juneau,  
Ketchikan, & Kenai, may take advantage of the artists' presence.
- 4) The anticipated level of funding will provide the Association  
with its first professional staff who would be responsible for  
coordinating the increasingly complex work of finding and  
presenting artists. This person would also be responsible for  
developing the Concert Assoc.'s first major private fund raising  
drive.

Organization Summary for Institute of Alaska Native Arts

- 1) The purpose of the organization is to provide advocacy & education about native arts & assist native artists in reaching their potential.

By providing the following programs A) financial support  
B) media outreach C) curriculum development D) workshops  
& residencies E) technical assistance

To an audience of 3,000

- 2) Example of a specific activity Native Arts "Confabulation"  
on issues and concerns of native artists.

- 3) The geographic area served by programs and activities statewide through media & workshops; North Star Borough  
through other programs.

- 4) The anticipated level of funding will provide maintain  
existing programs and expand total audience to 5,000.

Organization Summary for Anchorage Historical & Fine Arts Museum Assoc.

1) The purpose of the organization is to provide support to Anchorage Museum through fund raising, art acquisition, and volunteer program.

By providing the following programs library & archives, exhibitions, competitions, and educational programs.

To an audience of 150,000

2) Example of a specific activity Summer Childrens Art Program for 8,000 children.

3) The geographic area served by programs and activities statewide through competitions; South Central Region through other programs.

4) The anticipated level of funding will provide upgrade of exhibitions and competitions.

ALASKA ARTS ALLIANCE

Organization Summary for University of Fairbanks Symphony

- 1) The purpose of the organization is to provide superior  
musical opportunities for the audiences & musicians of the  
community & University.

By providing the following programs orchestral & chamber  
music performances.

To an audience of 94,000

- 2) Example of a specific activity tour of Arctic Chamber  
Orchestra to Delta Junction, Ft. Yukon, Healy, Juneau,  
& Eielson AFB.

- 3) The geographic area served by programs and activities \_\_\_\_\_  
statewide through touring program; interior Alaska through  
other performances.

- 4) The anticipated level of funding will provide maintain &  
upgrade existing program.

ALASKA ARTS ALLIANCE

Organization Summary for Visual Arts Center of Alaska

1) The purpose of the organization is to provide the growth  
and development of contemporary art in Alaska.

By providing the following programs A) gallery exhibition  
B) equipped studios C) workshops D) technical & marketing  
assistance

To an audience of 6,000

2) Example of a specific activity Cooperative Exhibition  
Program with Alaska State Museum & Alaska Assoc. for the  
Arts in Fairbanks.

3) The geographic area served by programs and activities \_\_\_\_\_  
statewide services to artists through competition, workshops,  
and traveling exhibitions. Other programs to Anchorage  
metropolitan area.

4) The anticipated level of funding will provide upgraded  
services to artists and public; increased marketing support;  
increase of 10% in total audience.

Organization Summary for Alaska Repertory Theatre

1) The purpose of the organization is to provide theatre performances, services, and cultural enrichment programs to all Alaskans.

By providing the following programs A) mainstage season in Anchorage & Fairbanks B) Southeast Regional tour C) technical & support services D) special audience programs.

To an audience of 100,000

2) Example of a specific activity main stage performance "signed" by interpreter for hearing impaired.

3) The geographic area served by programs and activities statewide through touring program & technical services.

4) The anticipated level of funding will provide increased touring; initiate children's & experimental theatre; performances by national & international companies.

ALASKA REPERTORY THEATRE:  
An Executive Summary of The Theatre in Alaska  
March 15, 1981

This report made possible with a generous in-kind contribution from VISIONS and E. Gould, Graphic Design.

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The few pages found between these covers comprise a statistical and factual summary of the Alaska Repertory Theatre since it emerged from a pilot program of the Alaska State Council on the Arts to a nonprofit organization in July of 1976 through the present day. The theatre company has consistently demonstrated the Alaskan desire for quality entertainment and has attempted to satisfy this desire with constant growth and improvements on all fronts. Artistic advancements in both the technical and theatrical arenas have been made. Social enhancements to home communities have been offered. Cultural expressions have been and continue to be served to locations selected for touring and other mobile programs. In general, Alaska Repertory Theatre substantiates the fact that Alaska in 1981 is a very new and unique place in the world. No longer an isolated ethnic community or a remote governmental outpost, Alaska today is in the forefront of American resource development. And yet, with all its wealth, its people remain its most valuable resource. It is to the improvement of the quality of life for those individuals who are Alaska's most powerful resource that the goals and mandates of the Alaska Repertory Theatre are dedicated.

This book is a summary only. It is meant to be read in conjunction with the complete report of the theatre of this same date. Any comments or questions about the material contained herein should be directed to the Alaska Repertory Theatre business office at 705 West Sixth Avenue, Suite 201, Anchorage, Alaska 99501. All information contained herein is the property of the theatre and may not be reproduced without permission. For full narration on the material herein, the reader is referred to the complete accompanying report.

## THE FACTS OF THE MATTER

Listed below is all the historical and current information on the Alaska Repertory Theatre. Future projections planned for later this season are indicated by an \*.

The FY '81 season is a scaled down version of the previous year. Employment and production statistics are slightly reduced or remain the same. These reductions are a direct reflection of reductions in funding by the State, and, to a smaller extent, local subsidizers of the theatre. The company did receive a good start on its capital needs in the form of a substantial capital grant for FY '81. This grant was very much appreciated by Alaska Rep, as it had long been enduring limited capital resources with which to serve an ever-growing population. The operating budget, however, reflected major funding cuts. These losses resulted in immediate curtailment of production plans. An allocation of \$600,000 to Alaska Rep for FY '81 operating expenses represented only 35% of the total amount requested for this year. More significantly, this amount demonstrates a 36% REDUCTION IN OPERATING EXPENSES OVER THE FY '80 BUDGET.

Concurrently, audience sizes and the amount of private fundraising have both been on the increase, thus increasing the demand for frequent, quality productions. There are those who would suggest that the theatre continue to offer the same

. . . . FACTS/

number of productions with less money. It is the professional assessment of the company, however, that to do more with less sacrifices qualitatively to the point of bringing unacceptable performance standards to the citizenry we serve.

It was determined that during the current season qualitative considerations must return to the forefront. Hence, employment and production statistics for FY '81 are slightly reduced. Those statistics the relate to the very large impact of the DIAMOND STUDS tour on the FY '80 season have been separated out wherever possible.

COMMUNITIES SERVED, 1977 - 1981

With full productions in: Anchorage, Fairbanks, Juneau, Kenai, Seward, Glennallen, Valdez, Petersburg, Ketchikan, Kotzebue, Galena, Barrow, Sitka, Cordova and Bethel.

With small scale performances in: Many of the above plus Dillingham, Naknek, King Salmon, Kasigiuk and Nunapitchuk.

TOTAL NO. OF PERFORMANCES, 1977 - 1981:            522\*

Tour and mainstage productions in all locations have totaled 522\* performances. This figure includes completion of the 1981 Theatre Season and averages out 100 performances per year since the Rep began.

SEASON TICKET HOLDERS

1977 - 2,176  
1978 - 4,580  
1979 - 5,544  
1980 - 6,335  
1981 - 7,698 (to date)

TOTAL 26,333 Season Ticket Holders

. . . . FACTS/

ATTENDANCE (Mainstage and Touring)

1977 - 19,890  
1978 - 41,705  
1979 - 61,000  
1980 - 66,297  
- 31,218 (DIAMOND STUDS TOUR)  
1981 - 70,500\*

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TOTAL 290,610

PRODUCTIONS STAGED (T/indicates Tour Selection)

1977 - SCAPINO; PRIVATE LIVES; CLARENCE DARROW  
1978 - SHERLOCK HOLMES; THE FOURPOSTER; THE ECCENTRICITIES  
OF A NIGHTINGALE; DIAMOND STUDS  
1979 - A CHRISTMAS CAROL; TERRA NOVA; THE TAMING OF THE  
SHREW; SLOW DANCE ON THE KILLING GROUND; DEATHTRAP;  
(T) THE FOURPOSTER  
1980 - (T) DIAMOND STUDS; A CHRISTMAS CAROL; TALLEY'S FOLLY;  
SOMETHING'S AFOOT; SLY FOX; LOOSE ENDS; ST. MARK'S  
GOSPEL  
1981 - (T) WILL ROGERS' U.S.A.; ON GOLDEN POND; THE ELEPHANT  
MAN; A MIDSUMMER NIGHT'S DREAM

SCHOOL PERFORMANCES (Home Cities)

1977 - CLARENCE DARROW  
1978 - DIAMOND STUDS; THE FOURPOSTER (Fairbanks only)  
1979 - THE TAMING OF THE SHREW (Anchorage only)  
1980 - SOMETHING'S AFOOT (Anchorage only); A CHRISTMAS CAROL  
(Fairbanks only)  
1981 - WILL ROGERS' U.S.A. (Anchorage only); A MIDSUMMER  
NIGHT'S DREAM

CHILDREN'S PERFORMANCES (Home Cities)

1978 - "The Fantasy Factory" (Anchorage only)  
1979 - "Scenes From The Classics"

"SIGNED" PERFORMANCES FOR THE HEARING IMPAIRED (Home Cities)

1978 - A CHRISTMAS CAROL (Anchorage only)

1981 - WILL ROGERS' U.S.A., ON GOLDEN POND, THE ELEPHANT  
MAN (Anchorage only); A MIDSUMMER NIGHT'S DREAM

CULTURAL ENRICHMENT AUDIENCES

Cultural Enrichment is designed to reach out to audiences who otherwise might be unable to attend the theatre. It encompasses many groups in both home cities of the theatre. The groups listed below are those in the social services, mental and physical health fields who have been offered seats at special performances. This list includes some groups in Fairbanks who will be offered seats during this year's residency in May 1981. The list below is only a partial accounting of all the groups who have attended Cultural Enrichment performances since the Rep first began.

Abused Women's Aid in Crisis (AWAIC)  
Akeela House  
AL-ANON Family Groups  
Alaska Children's Services  
Alaska Crippled Children and Adults  
Alaska Family House  
Alaska Treatment Center  
Alaska Women's Resource Center  
Alcoholics Anonymous  
American Cancer Society  
Anchorage District Schools, Special Education Classes  
Booth Memorial Home  
Cabin Fever Clinic  
Campfire Girls  
Careage House  
Careage North  
Catholic Community Services  
Catholic Youth  
Crisis Line  
Creative Adventures for Senior Citizens (Tarana Valley  
Community College)  
Curtain Raisers  
Diabetes Association  
Elmendorf Hospital  
E'neput Children's School  
Fairbanks Community Hospital  
Fairbanks Hospital Native Health Clinic  
Fairbanks Jaycee-ettes  
Fairbanks Literary Council  
Fairbanks Native Association Youth Group  
Fairbanks North Star Borough Handicapped Programs  
Fairbanks North Star Borough Schools, Special Education  
Classes

. . . . FACTS/

Fairbanks Re-Entry Center  
Fairbanks Rehabilitation Association  
Fairbanks Rescue Mission  
Family Connection  
Golden Towers Residents  
Gray Panthers  
Hilltop Group Home  
Hope Center  
Hope Cottages  
Hospitality House  
Immaculate Conception Elementary School  
Jesse Lee Home  
McKinnell House  
McLaughlin Youth Center  
Mabel T. Caverly Center  
Mary Johnson House  
Municipality of Anchorage, Parks and Recreation, Handicapped  
Programs  
Nakoiya Health Center  
North Star Council on Aging  
Older Persons Action Group  
Open Door Clinic  
Pioneers Homes  
Providence Hospital, Cancer Unit  
R.S.V.P.  
Salvation Army  
Save I and Save II  
STAR  
State of Alaska, Department of Vocational Rehabilitation  
Studio Club  
Suicide and Crisis Line  
University of Alaska, Fairbanks, Student Orientation Services  
Program and Financial Assistance Students  
VIC  
VISTA Volunteers  
Women in Crisis Counseling Association (WICCA)

PRIVATE FUNDRAISING

Private fundraising began in 1977. Between that year and 1980, the amount raised increased nearly tenfold. Current projections for the present fiscal year are for private contributions in excess of \$340,000. The most significant rise occurred from 1978 to 1979 when contributions rose nearly 260%. Current contributions will bring the list of total contributors to approximately 1720 donors. This list implies a renewal percentage over FY '80 of 148%. It is compiled of both individual and corporate benefactors. Current major underwriters are listed in the 1981 Theatre Season pages to follow.

PUBLICITY PACKAGES

Alaska Repertory Theatre has engaged in joint promotional packages with the following organizations:

|                    |                           |
|--------------------|---------------------------|
| Alaska Airlines    | Nordstrom's               |
| The Cauldron       | Sheffield Hotels          |
| The Corsair        | Stallone's                |
| Downtown Deli      | VISIONS                   |
| Elevation 92       | Wien Air Alaska           |
| Jasper's           | Wolmetco-Lathrop Theatres |
| Marx Brothers Cafe |                           |

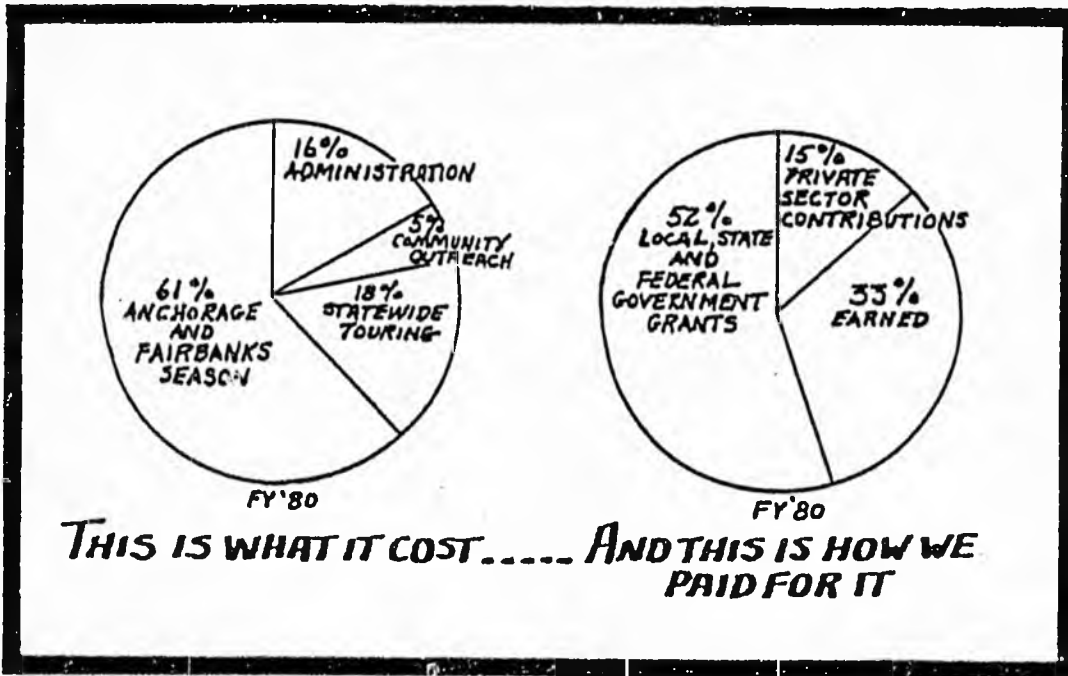
VENDOR IMPACT LIST

The businesses listed below received more than \$1,500 worth of favorable impact because of the existence of Alaska Rep during FY '80. Many on this list received several thousand dollars during this time.

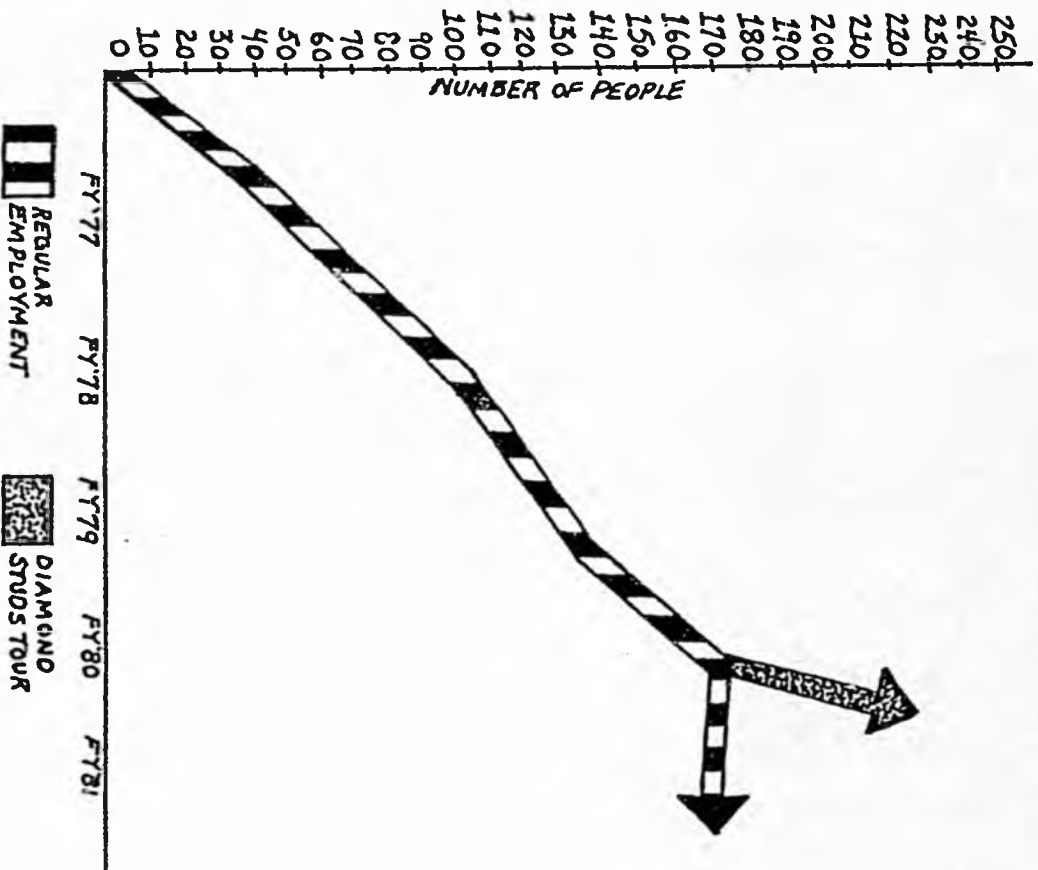
Advance Scaffold of Alaska, Inc. • Alaska Industrial Hardware • Alaska Piano and Organ • Alaska Sales and Service • Alaska SST • Alaska Stagecraft, Inc. • Alaska Theatrical Services • AMFAC Supply of Alaska • Anchorage Cold Storage • Anchorage Office Supply • Anchorage Printing • Avis Rent-A-Car • Baranof Hotel • Barrett's Office Supply • Big Three Lincoln • Blaines Art and Frame • Bowers Office Products • Breakwater Inn • Captain Cook Hotel • Commercial Stationers • Connections • Emery Air Freight • Flying Tigers • Global Travel (representing Alaska, Northwest, Western and Wien Airlines) • Globe Ticket Company • Harold's Rent-A-Truck • Hertz Rent-A-Car • IBM Corporation • Instant Printing • Jafco Specialty Advertising • Josephson, Trickey & Lorenson, Inc. • K & L Distributors • KIMO • KKLV • KHAR • KTVA (Northern Television) • Lavrakas Photography • Lombardo and Company, Inc. • McKay's Hardware • Massound Productions • Midnight Sun Broadcasting • Northern Printing • Oklahoma Lighting • Phototech • Pluto Screenprint • Polar Reproduction • Preservative Paints • Printmore Corporation • Quality Cleaners • Ridgeway's • S.C. Winter • Sea-Land Services, Inc. • Senco Alaska • Sheffield Hotels • Sight, Light and Sound • Spenard Builders Supply • Stolt Electric/Home Center • The Print Shop • Tom Hughes, Graphic Artist • TRS • Tradex/Lynden • Ugly Duckling Rent-A-Car • The Postal Service • University of Alaska, Anchorage and Fairbanks • The Valley Sun • Wedgewood Manor • Wien Air Alaska • Xerox Corporation • Yukon Office Supply.

THE PIECES OF THE PIES

The pies below demonstrate both the revenues and expenses of Alaska Repertory Theatre during the past year. The theatre is the largest performing arts organization in Alaska. While receiving substantial government grants (52%), Alaska Rep performed for approximately 73% of the total performing arts audience giving 73% of the total number of main-stage and touring productions of the major performing arts organizations for that year.



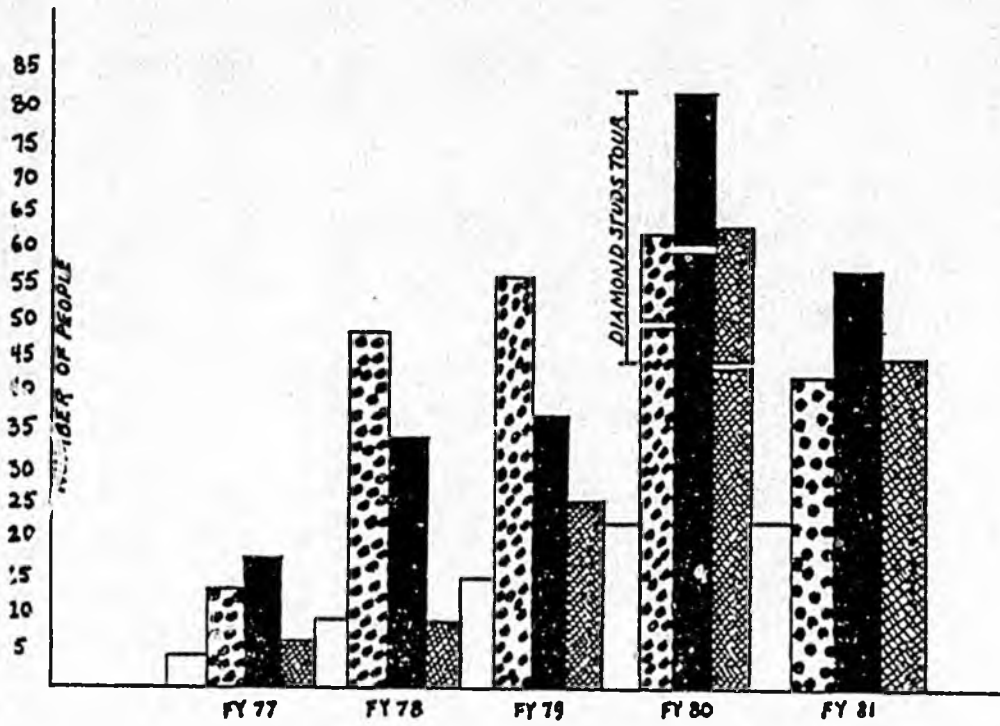
**TABLE I  
TOTAL EMPLOYMENT**







REGULAR  
EMPLOYMENT

DIAMOND  
STUDS TOUR

**TABLE II**



**EMPLOYMENT BY CATEGORY**

-  FULL-TIME PERMANENT
-  FULL-TIME SEASONAL
-  ACTORS, MUSICIANS & DIRECTORS
-  PART-TIME SEASONAL

**COMMUNITIES  
SERVED  
BY THE  
ALASKA REP**



NATIONAL PUBLICITY

Very positive national press coverage has followed the initiation of the theatre and its ever-increasing professional reputation. As more actors, directors, designers and technicians of national fame work with this statewide company, the reports of their successes reach national circulation levels in both print and broadcast. This publicity impacts not only the theatre but the State as well. Below is a partial listing of the national publicity the Rep has enjoyed in recent years.

1977

|          |                                |                             |
|----------|--------------------------------|-----------------------------|
| February | The Denver Post                | AP Interviews Bob Farley    |
| March    | The Washington Post            | Opening of Alaska Repertory |
|          | The Seattle Post-Intelligencer | " " " "                     |
|          | The Seattle Times              | " " " "                     |
|          | Utica Daily News               | " " " "                     |
|          | Mexico City News               | " " " "                     |

1978

|          |                             |  |
|----------|-----------------------------|--|
| February | Alaskafest Magazine         | Statewide Theatre, A Dream Come True                   |
| April    | The Washington Post Variety | Season Ticket Success<br>Box Office Reports, Rep Plays |

1979

|          |                                |                                  |
|----------|--------------------------------|----------------------------------|
| February | Los Angeles Times              | Terra Nova Review                |
|          | The Washington Post            | " " "                            |
|          | The Seattle Post-Intelligencer | " " "                            |
| March    | Theatrecraft                   | Business Aspects Of The Rep      |
| June     | The New York Times             | Diamond Studs For Tourists       |
|          | The Washington Post            | " " " "                          |
|          | Forbes Magazine                | Economics Of The Rep and Touring |
|          | Variety                        | Box Office Reports; Terra Nova   |
| November | Alaskafest Magazine            | More Curtain Calls For Rep       |

1980

|           |                                |                                      |
|-----------|--------------------------------|--------------------------------------|
| January   | Alaskafest Magazine            | Alaska Arts                          |
|           | The Washington Post            | Rep Composite Profile                |
| April     | The Seattle Post-Intelligencer | Loose Ends Review                    |
| August    | The Seattle Times              | Alaskans From Rep At Work in Seattle |
| September | Seattle TV Shows               | Rep As Statewide Theatre of Alaska   |
|           | National Public Radio          |                                      |

THE FOLLOWING DOCUMENT(S) MAY NOT FILM  
LEGIBLY BECAUSE OF POOR QUALITY OF THE  
ORIGINAL.

New Cultural E  
Downs for Alas

By WILLIAM G. ...

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ANCHORAGE, Alaska (AP) - ...

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THE PRECEDING DOCUMENT(S) MAY NOT FILM  
LEGIBLY BECAUSE OF POOR QUALITY OF THE  
ORIGINAL.

1981 THEATRE SEASON

Statistical Information

CURRENT NUMBER OF EMPLOYEES: 162

|   |    |
|---|----|
| Permanent Staff Full-Time               | 22 |
| Seasonal Staff Full-Time                | 41 |
| Actors, Musicians, Directors, Designers | 55 |
| Seasonal Staff Part-Time                | 44 |

TOUR OF SOUTHEAST ALASKA

Juneau, Juneau-Douglas Little Theatre, 2/11-22/81  
Petersburg, Petersburg High School Auditorium, 2/23/81  
Ketchikan, Ketchikan High School Auditorium, 2/26/81  
Sitka, Sitka Centennial Building, 3/1/81

FAIRBANKS RESIDENCY

University of Alaska, Fine Arts Theatre, 5/7-17/81

SCHOOL PERFORMANCES

Anchorage - 1/29, 2/5, 4/23, 4/28 & 4/30  
Fairbanks - 5/13 & 5/15

SIGNED PERFORMANCES FOR THE HEARING IMPAIRED

Workshops: In Anchorage, 1/31, 2/2  
In Fairbanks, TBA

Performances: In Anchorage, 2/3, 3/3, 3/31, 4/30  
In Fairbanks, 5/7

CULTURAL ENRICHMENT PERFORMANCES

Anchorage - 1/20, 2/17, 3/17, 4/14  
Fairbanks - 5/7

CULTURAL DRAMATIZATION PROGRAM

The traveling duet of Dana Hart and Nancy Krebs appear in a compilation of selected dramatic performances entitled TWO FOR THE ROAD. They additionally offer workshop training in the dramatic arts and are sponsored, in part, by local school districts or educational institutions. They appear in:

. . . . 1981/

Sitka, Sheldon Jackson College, 2/9-13  
Naknek and King Salmon, Bristol Bay Borough School District  
2/15-20  
Bethel, Kasigluk and Nunapitchuk, Lower Kuskokwim School  
District, 2/23-3/11  
Dillingham, Dillingham City Schools, 3/16-4/1  
Barrow, North Slope Borough School District, 4/6-22  
Kotzebue, Northwest Arctic School District, 4/26-5/1

### STATEWIDE SERVICES

Alaska Rep provides many other additional services on an "as-needed" basis. These include equipment loans, costume and prop loans, workshop demonstrations, technical advice and assistance and backstage tours. The newly opened Performing Arts Library will be included in these services in the future. The list below is comprised of the organizations requesting and receiving assistance from the Rep thus far in FY '81. Many of these have used these services repeatedly. In addition to these organizations, individual performers have also used the services of the Rep from time-to-time. These individuals are not listed here.

#### Anchorage

Alaska State Council on the Arts  
Anchorage Arts Council  
Anchorage Chamber of Commerce  
Anchorage Civic Opera  
Anchorage Community Theatre  
Anchorage Concert Association  
Anchorage Fire Department  
Anchorage Symphony  
Anchorage Women's Club  
Arctic Moon Stage Company  
Bay View Elementary School  
Chugiak High School Drama Department  
Diabetes Association  
Family Connection  
Fire Fighters Union  
First Christian Church  
Fur Rendezvous  
KAKM, Channel 7  
McLaughlin Youth Center  
Rabbit Creek School  
The Cabaret  
Theatre Guild  
Try Me Teen Club  
University of Alaska  
Visual Arts Center

#### Fairbanks

Alaska Association for the Arts  
Fairbanks Drama Association  
Fairbanks Light Opera Theatre  
Institute of Native Arts

#### Other Locations

City of Palmer  
EMPS, Juneau  
First City Players, Ketchikan  
Ft. Richardson  
Juneau-Douglas Little Theatre  
Juneau Arts Council  
Rosco Labs, Portchester, NY  
Seattle Repertory Theatre  
Port City Players, Seward  
Sitka Concert Association  
Tacoma Actors Guild  
Valley Performing Arts, Palmer

. . . . 1981/

CURRENT SEASON TICKET SALES: 7,698

MAJOR UNDERWRITERS

The following groups or individuals have contributed \$1,000 or more to the Alaska Repertory Theatre during FY '81 in cash or in kind.

Corporations/Foundation

ALASCOM  
Atlantic Richfield Foundation  
B. Dalton Bookseller  
Carrs Quality Centers  
Chevron U.S.A.  
Duty Free Shoppers, Ltd.  
Dynamic Realty  
EXXON USA Foundation  
First National Bank of Anchorage  
William Randolph Hearst Foundation  
Hotel Captain Cook in Anchorage  
& The Travelers Inn in Fairbanks  
Hughes, Thorsness, Grantz, Powell  
& Brundin  
The Loussac Foundation  
NC Machinery Company  
North Pole Refinery  
The Rasmuson Foundation  
Sea-Land Service Company  
Sheffield Hotels  
The Shubert Foundation, Inc.  
SOHIO  
Spensard Builders Supply  
Tundra Tours, Inc.  
VISIONS  
Western Airlines  
Wien Air Alaska

Individuals

Mr. and Mrs. Robert B. Atwood  
Gary Capps  
Frank Danner  
Jim and Susie Hackett  
Susan and Loren Lounsbury  
Mr. and Mrs. William Pargeter  
Suzanne and Sam Pestinger  
Mr. and Mrs. Robert R. Richards  
Charles and Pamela Towill

PRIVATE FUNDRAISING PROJECTIONS

730 private contributors are being sought to meet a goal for FY '81 in excess of \$340,000. Approximately 2/3 of this goal has been met to date. The categories and number of contributors expected for each are as follows:

|                               |    |                        |     |
|-------------------------------|----|------------------------|-----|
| Founders (\$5,000 and above)  | 8  | Sponsors (\$100-\$249) | 117 |
| Benefactors (\$1,000-\$4,999) | 26 | Donors (\$50-\$99)     | 190 |
| Sustainers (\$500-\$999)      | 27 | Active (\$25-\$49)     | 242 |
| Patrons (\$250-\$499)         | 41 | In-Active (\$1-\$24)   | 79  |



# alaska repertory theatre

## FY 82 PROPOSED OPERATING BUDGET

### Expense Summary

|   |                |
|---|----------------|
| Live Performances                           | \$ 1,460,320   |
| Scenery, Props, Costumes, Wigs              | 517,725        |
| Lighting, Sound, Audio & Video Performances | 484,680        |
| Administration                              | 230,755        |
| Space & Equipment: Rental & Maintenance     | 340,705        |
| Statewide Programs & Services               | <u>999,080</u> |
| TOTAL EXPENSE:                              | \$ 4,033,265   |



# Sponsor

A monthly newsletter for Performing Arts presentors, sponsors and artists.



Volume III, Issue 8  
April 1981

Produced monthly by **Arts Alaska, Inc.**  
430 W. 7th Avenue, Suite 2  
Anchorage, Alaska 99501

## ALASKA ARTS ALLIANCE FORMED TO SEEK SUPPORT FOR ALL THE ARTS

Representatives of arts organizations from around the state met in Juneau March 1st and formed the Alaska Arts Alliance (AAA), a non-profit organization with the purpose of furthering the development of the arts in Alaska through a wide range of activities. While the purpose of the new organization is broad, its members' most immediate goal is to convince the Alaska State Legislature to increase overall support for the arts via an increase in the budget of the Alaska State Council on the Arts.

The Alaska Arts Alliance preliminary estimates of state funding needs for operating costs of Alaska's artists, arts groups and other institutions involved in cultural programming for Fiscal Year 1982 approaches \$7 million. The Governor has asked the State Legislature to approve a budget of \$3,263,500 for the Alaska State Council on the Arts, of which \$770,000 is ear-marked to come from the National Endowment for the Arts. The NEA, however, has been slated for a 50% budget cut by the Reagan administration and may not be able to fully fund Alaska's budget requests.

Anticipating a very substantial shortfall in funding available for grant support to cultural efforts and for such State Arts Council programs as Artists-in-Schools, Program Services, Shows-to-Go, the Contemporary Art Bank and Mini-Workshops, the Alaska Arts Alliance has been instrumental in the introduction of HB414, an appropriation bill that would increase funding to the Alaska State Council on the Arts by \$3,425,000. Prime sponsor of the bill is House Speaker, Representative Jim Duncan (D-Juneau). Co-sponsors are Rep. Sally Smith (D-Fairbanks), Rep. Fred Brown (D-Fairbanks), Rep. Terry Gardiner (D-Ketchikan) and Rep. Joe Hayes (R-Anchorage).

Membership in the Alaska Arts Alliance is open to all Alaskan artists, arts groups and other arts interested groups and individuals. For more information on the Alaska Arts Alliance, its activities and membership, contact its president, Carol Derfner, in care of the Anchorage Arts Council, 402 West 3rd Avenue, #7, Anchorage, Alaska 99501, 272-8161.

## UPDATE ON NEA BUDGET

During the first week of April, the United States Senate approved the Reagan Administration's proposed budget leaving the figure for the National Endowment for the Arts at the reduced rate of \$88 million (\$175 million had been recommended by the Carter administration). This action followed Senate hearings concerning the NEA budget on March 24, 25 and 26. According to a spokesman for the Congressional Arts Caucus a "great series of individuals came to Washington representing various arts disciplines." These representatives, including Jean Stapleton, James Earl Jones, Isaac Stern and Elliot Feld, expressed the need for continued support to the arts by the Federal government.

More hearings are scheduled, this time before the U.S. House of Representatives on May 4. Following these hearings the budget will go to the House for action. If the House agrees with the Senate on the \$88 million figure for the NEA it will then go to the President for final action. However, if the House does not agree with that figure then the budget must go into a joint House-Senate Conference Committee. It is expected that the latter will be the case, and that an increase of the proposed budget for the NEA would be recommended.

The final outcome of federal funding for the National Endowment for the Arts is uncertain at this time. Barry Nicholsberg, staff director for the Congressional Arts Caucus, an arts support group consisting of 134 members of the House, has stated "it is premature for the Caucus to endorse any amount at this time" and that it will wait until after the "mark-up" committee meetings in June.

This is a crucial time to let your representatives in Washington, D.C. know how you feel about the government policy on the arts and budget. Contact your Alaskan Congressman: Senator Ted Stevens, U.S. Senate, Washington, D.C. 20510; Senator Frank Murkowski, Russell Senate Office Building, Room 15b, Washington, D.C. 20510; and Representative Don Young, 2331 Rayburn Building, Washington, D.C. 20515 to express your opinions.

**EXXON**

COMPANY, U.S.A.

Printing and postage costs for "Sponsor" are paid for by Exxon Company, U.S.A.

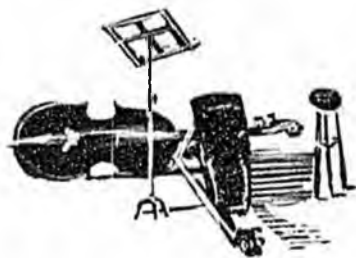
## PROGRAM SERVICE TOURS

### SUNG-JU LEE, VIOLINIST CLOSES OUT 1980-81 PROGRAM SERVICE TOURS

Violinist SUNG-JU LEE, who has been hailed by "Musical America" magazine as one of America's most outstanding young artists, will close out this season's performing arts tours through the Alaska State Council on the Arts Program Service. Ms. Lee will be presented in Anchorage on April 26, through the sponsorship of the Anchorage Concert Association. April 29 she will be sponsored by the Valdez Council of Arts & Crafts and May 2 she will be sponsored by the Juneau Arts Council. From May 4 through 11, Ms. Lee will perform in seven communities in the Southeast Island School District.

Ms. Lee came to the United States from her native Korea at the age of 13. In Korea she had already established a reputation as an outstanding prodigy, having soloed with the Seoul Philharmonic at the age of nine and won the Young People's Competition of Korea at the age of ten. In the States, she continued her studies at the Juilliard School of Music and became a U.S. citizen.

Ms. Lee has toured throughout the world and won numerous awards including first prize at the Wieniawski Competition in New York; first prize in the Friday Morning Music Competition in Washington, D.C.; and first prize in the Mozart Concert Competition in New York. She is also the recipient of the 1978 Fritz Kreisler Scholarship, and was a finalist in the 1978 Tchaikowsky Competition in Moscow.



Seven fine professional artists and groups have toured through Program Service this season; Alaska's ARCTIC CHAMBER ORCHESTRA, under the direction of Gordon Wright; the BILL EVANS DANCE COMPANY; DIVAS OF THE GOLDEN WEST; the ART RESNICK JAZZ QUARTET; MIMMUSICA; JIMMY DRIFTWOOD; and SUNG-JU LEE. Eight artists and groups will be touring through this same Alaska State Council on the Arts performing arts program during the 1981-82 season. Brochures listing and describing the artists, their available dates and the cost to the sponsors will be available later this month.

### NOTES FROM DANCE SYMPOSIUM

On March 23, thirty-four dancers and representatives of dance organization from Juneau, Wasilla, Kenai, Ketchikan, Kodiak, Anchorage, Fairbanks, Eagle River and Nome attended a statewide symposium on dance in Alaska sponsored by the Alaska State Council on the Arts. Rhoda Grauer, director of the NEA's Dance Program and Terry Melton, Regional Representative from the NEA were present for the day-long discussion, planning and technical assistance workshop. The symposium served to bring together dance groups from around the state to consider the needs and priorities of dance companies in Alaska.

Following an introduction by Council chair, Anna Riggs, and a presentation by Ms. Grauer, participants broke into groups to consider the possibilities for the future of dance in the state, concerning both immediate and long-range goals. Discussion topics of concern for many of the groups were performance and employment possibilities for Alaskan dancers, dance training and education, presenting outside dancers, television and radio support of dance and general support needs for development of dance in Alaska.

Ira Perman of Arts Alaska, Inc. and Daryl Schaaff of the Anchorage Arts Council volunteered to help coordinate dance information in the state until July, when hopefully, an information and service clearinghouse for dance can be organized. Eric Wallace of KAKM Public Television in Anchorage volunteered to be a media consultant. David Boswell of the Ketchikan Theatre Ballet School volunteered to assist in communication between dance teachers. More complete records of the meeting are available from the Alaska State Council on the Arts, 619 Warehouse Avenue, Suite 220, Anchorage, Alaska 99501.

One of the great surprises to all attending the symposium was the number of services already available in Alaska for dance groups. Among the resources available to dance organizations for publication of their information are SPONSOR, the monthly publication of Arts Alaska, Inc. and BULLETIN, the monthly publication of the Alaska State Council on the Arts. As part of Arts Alaska's effort to assist the development of dance in Alaska, SPONSOR will feature a story in next month's issue on useful dance services available from Arts Alaska, Inc. and other organizations both inside the state and outside.

### IMPORTANT OPPORTUNITY !

If your dance groups has a dance service or need that it would like to communicate or share with others in Alaska let it be known via SPONSOR. Timely announcements in SPONSOR get results. Mail or phone your dance announcements to SPONSOR, Arts Alaska, Inc., 430 W. 7th Avenue, Suite 2, Anchorage, Alaska 99501, phone (907) 272-3428. Deadline for receiving information is the 20th of each month prior to publication on the first of the month.

**FIFTH BIENNIAL THEATRE FESTIVAL  
HELD IN HAINES APRIL 20-25**

The Fifth Biennial Drama Festival will be held in Haines April 20-25 at the Chilkat Center for the Arts. The week long Festival, sponsored by the Alaska State Theatre Association, will be attended by community theatre groups from across the state.

In addition to the plays presented by the participating groups, there will be workshops and adjudications. Ronald U'Leary, professor at the University of Maryland, will be on hand to adjudicate regional winners and to conduct workshops on Shakespeare, choreography, improvisation in rehearsal, acting and composition in blocking. Robert Telford, playwright and author from Long Beach, California, will have sessions on backstage managers and by-laws and boards of directors, or "how to run a theatre." Other workshops are scheduled in lighting and stage design by Robert Halle from Hollywood, in touring Alaska by Ira Perman of Arts Alaska, Inc. and by Shirley Rediger, coordinator of the Cultural Facilities Development Committee.

Another highlight for actors who plan to attend the Drama Festival is Artistic Director, Robert J. Farley, from the Alaska Repertory Theatre, who will be there to hold auditions for next season and to give workshops on how to audition. For further information, or to schedule auditions, contact Mimi Gregg, Box 75, Haines, Alaska 99827.

**NEA GRANT DEADLINES**

**MUSIC PROGRAM:** To support creativity and excellence in music performance, and to develop informed audiences for music.

- July 1 - Music Professional Training: to help foster musicians' career development through support of their training and education as artists.
- July 15 - Orchestras: To help orchestras improve their artistic quality, broaden repertoires, with emphasis on American composers, artists and conductors, and to serve a wider community.

**DANCE PROGRAM:** Provides support for professional choreographers and dance companies that present dance and serve dance groups.

- July 25 - Grants to Dance Presenters: to assist sponsors committed to the presentation of high quality dance. Dance companies may apply to present other companies or individuals.

For more information on grants, applications and deadlines, write to the National Endowment for the Arts, Information Processing, 2401 E Street, NW, Washington, D.C. 20506

**IMPORTANT!**

**ASCA GRANT APPLICATION DEADLINE APRIL 30**

If your organization is planning to ask for support from the Alaska State Council on the Arts for projects beginning after July 1, 1981, the deadline for applications is April 30. Send a letter outlining the project you intend to seek support for, and the Council will send you current information on the grants process and the appropriate forms for applying. Direct inquiries to the Alaska State Council on the Arts, 619 Warehouse Avenue, Suite 220, Anchorage, Alaska 99501. 279-1558.

**JAZZ TO CLASSICS FESTIVAL**

**JAZZ TO CLASSICS FESTIVAL '81 FAIRBANKS** Features two weeks of workshops and concerts by professional jazz and classical artists. From August 10-21 on the campus of the University of Alaska, Fairbanks the visiting artists will conduct clinics, master classes, workshops, rehearsals and concerts with participants from all over the state. The workshops are open to graduating high school seniors, college-age students, music teachers, musicians and any other interested persons.

This **JAZZ TO CLASSICS FESTIVAL** is an expansion of the successful and popular **JAZZ FESTIVAL '80** that was held in Fairbanks. Co-sponsored by the University of Alaska, Fairbanks Music Department (credit available for participation) and Jo Scott's Center for Cultural Developments, Inc. this Festival offers all-inclusive workshops in strings, woodwinds, brass, percussion, piano and voice studies of jazz and classical music.

The instructors on the impressive list of guest artists are all master teachers and professional performers. The entire Cambridge String Quartet (members of the Boston Symphony) will be on hand to teach and perform, as will Eddie Madden (trombone), Fred Buda (percussion), Irv Gilman (flute), Jack Dryden (string bass and bass guitar), Frederick Moyer (classical piano), Bob Winter (jazz pianist), Karen Cameron (jazz/pop vocalist), and Dr. Byron McGilvray (choral/vocal music). Special guest performers will be Dr. James Johnson, a Fairbanks pianist and Dick Johnson, clarinet, sax, flute and piano.

The deadline for registration is June 25. For application forms or for more information write to Conferences & Institutes, University of Alaska, Fairbanks, 117 Eielson Building, Fairbanks, Alaska 99701, or phone (907) 479-7800.

- ALASKA ARTS ALLIANCE
- NEA Budget Update
- Sung-Ju Lee Tours
- Dance Symposium
- Theatre Festival
- Jazz to Classics I
- GLENN MILLER ORCHESTRA

Inside

# Sponsor

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Anchorage, AK

Arts Alaska, Inc.  
430 W. 7th Avenue, Suite 2  
Anchorage, Alaska 99501

Back Page

April 1981

Sponsor

### DANCE TO THE GLENN MILLER ORCHESTRA

The GLENN MILLER ORCHESTRA, under the direction of Jimmy Henderson, will bring memories, dancing and romance to Anchorage and Fairbanks on Easter weekend, thanks in large part to the financial help of the Sohio Alaska Petroleum Company.

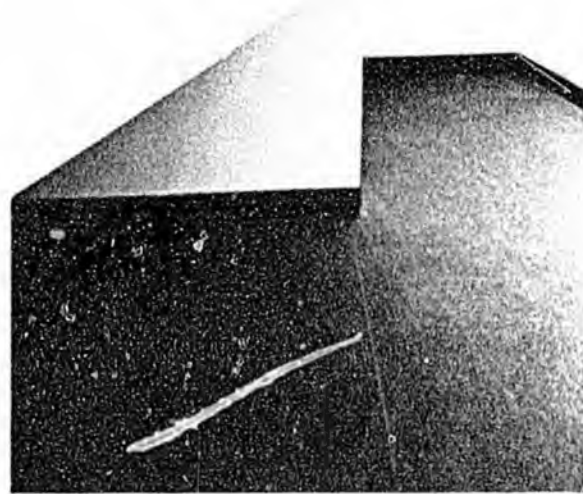
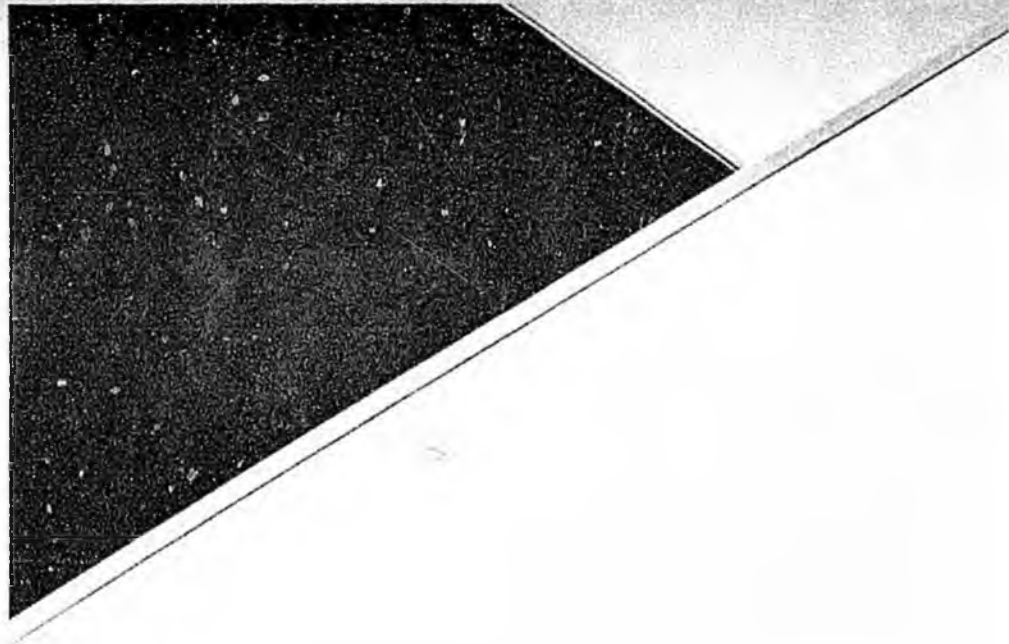
Each performance of the band will be an evening of dancing to the unforgettable melodies of the "Big Band Era" of the early '40s. Glenn Miller was one of the giants of that era, producing such classics as "String of Pearls" and "Chattanooga Choo-Choo." This band, led by Henderson, with vocals by the Moonlight Serenaders, is the only authentic Glenn Miller band that may carry the name of the famous bandleader. The GLENN MILLER ORCHESTRA first appeared in Alaska on Thanksgiving weekend of 1979, and was immediately so popular that a return engagement of three performances was scheduled for this year.

The GLENN MILLER ORCHESTRA will appear in Fairbanks on Friday, April 17 in the Gold Room of the Travelers Inn from 9 p.m. to 1 a.m. Tickets for this benefit performance are \$30 per person or \$200 for a table of eight. For information or reservations call the Alaska Association for the Arts at 456-6458.

The two Anchorage performances of the GLENN MILLER ORCHESTRA, a benefit for Art Alaska, Inc., will be Saturday, April 18 and Sunday, April 19 in the Discovery Room of the Captain Cook Motel from 8 p.m. to midnight. Tickets are \$30 per person or \$275 for a table of ten. For reservations call Tickets, Inc. at 279-9695.

### JOIN THE SPONSOR MAILING LIST

Arts Alaska, Inc. invites you to join the SPONSOR mailing list. SPONSOR is a free newsletter published the first week of every month with information on the performing arts in Alaska. Send your address to: SPONSOR, Arts Alaska, Inc., 430 W. 7th Avenue, Suite 2, Anchorage, Alaska 99501



# ARTS IN FAIRBANKS

A monthly calendar/newsletter

ALASKA ASSOCIATION for the ARTS  
PO Box 2786, Fairbanks, AK 99701

Non Profit  
Organization  
U.S. POSTAGE PAID  
Fairbanks, Alaska 99701  
Permit No. 17

Ira Perman, Exec. Director \*  
Arts Alaska, Inc.  
430 W 7th Ave. - Suite 2  
Anchorage, AK 99501

## MARCH 1981

# ARTS IN FAIRBANKS

ARTS IN FAIRBANKS is a monthly publication of the Alaska Association for the Arts, Fairbanks' official community arts organization. This calendar/newsletter is designed to further public awareness in our community. It is mailed free to Association members and is available to non-members at various locations in Fairbanks.

For calendar entries, news articles, opportunities, comments or suggestions call the Arts office at 456-6485 or write PO Box 2786, Fairbanks, Ak. 99707.

DEADLINE FOR SUBMISSION OF MATERIALS IS THE 10TH OF THE MONTH PRIOR TO PUBLICATION. Submissions will be judged on their relevance and newsworthiness.

Editor.....Jean Flanagan  
Assistant Editor.....Ruth Glenn  
Visual & Performing Arts Asst...Fumiko Matsumoto  
Educational Projects Asst.....Lyric Ozburn  
President.....Les Rogers  
Executive Director.....Robert A. Vaughn

We would like to thank the following publication for information: Alaska State Council on the Arts "Bulletin".

ARTS IN FAIRBANKS is made possible in part by a grant from the Alaska State Council on the Arts and the National Endowment for the Arts, in Washington, D.C., a federal agency.

## THIS MONTH'S COVER: FAIRBANKSAN IN ALL-ALASKA JURIED

"ICS STAIRS" by Phillip Daniel Peterson, winner of the Best of Photography award in the All-Alaska Juried.

PHILIP DANIEL PETERSON is an eight year resident of Fairbanks. He has won approximately two dozen ribbons at the Alaska State Fair and received the "Best Portfolio" award at the UAF K.A.M. sponsored competition.

The 1981 All-Alaska Juried is the first state-wide competition he has entered. As he said in an interview "I couldn't stop talking for an hour when I learned it ("ICS Stairs") had been awarded "Best in Photography" and had been selected for purchase as part of the permanent collection of the Anchorage Historical & Fine Arts Museum".

Mr. Peterson will be exhibiting more of his work at the Arctic First Federal Gallery, March 1-31. "CITYSCAPES" is an exhibit of images of Fairbanks and surrounding areas taken over the last several years. The photos are mainly abstract images that capture the essence of the places photographed.

Stop by and take a look at the photos in the Gallery located in the Arctic First Federal Bank on the corner of Gaffney and Cushman.



## BAGHDAD COMES TO FAIRBANKS

KISMET, a musical Arabian Nights, is the Spring production of the Fairbanks Light Opera Theatre. The show features over 50 performers who portray the inhabitants of Baghdad in the 14th century; beggars, merchants, harem women, palace guards, a handsome young Caliph, and, of course, a wicked Wazir.

Costuming all these subjects of the long-ago kingdom is not only a challenge of color, fabric and design, but also of historical accuracy. How would these people have looked? How can we re-create this look for a production in Fairbanks, Alaska?

Janice Mayfield, a talented local dancer who has specialized in Mid-Eastern dances for the past five years accepted the challenge. "I discovered that the generally accepted version of this setting is not authentic. The Broadway staging in particular went too far East to obtain their design influences. I began combing the libraries for information on the Tigris-Euphrates region of Iraq. Conquered by the Muslim Arabs in 600 A.D., Iraq later became part of the Turkish Empire, and the Turkish look influences much of the clothing design".

Janice has used this research to develop designs which both reflect actual clothing worn in the region, yet provide the color and spectacle appropriate to the theatrical stage. All of the costumes for KISMET are being made locally, none will be rented. Customized slippers with Turkish turned-up toes are being prepared, as well as a variety of veiled and jeweled headdresses.

The harem dancing girls seemed to enjoy the most liberated lives of the women of this era, and their costumes reflect plenty of the "Baubles, Bangles, and Beads" they were likely to wear. Several of the dancers in the show are members of the local Mid-Eastern Dancers group and they are assisting in the creation of their costumes. Their expertise in applying the authentic tattoos often worn by women of this region will also be helpful in re-creating the exotic, exciting world of the East.

KISMET, directed by Theresa Reed (stage) and John Hopkins (music), will open on Thursday, March 5 and will run March 6, 7, 8, 13, 14, 15 at the Alaskaland Civic Theatre. Evening shows start at 8:15pm; Sunday shows start at 4:00pm and Saturday matinee shows start at 2:00pm. Tickets are available at the Civic Center box office, 452-5844.

## THE BOYS OF THE LOUGH RETURN TO FAIRBANKS

The BOYS OF THE LOUGH will return to Fairbanks on March 28, 1981 to Hering Auditorium at 8:00pm.

The group of four musicians, Cathal McConnell, Aly Bain, Dave Richardson and Tich Richardson are all steeped in their own traditions as well as being in complete sympathy with the music of the others. The result is Irish, Scottish and Shetland music played with a lightness and virtuosity which has earned them awe and respect on both sides of the Atlantic.

Though their music is for the most part traditional there is a power and appeal in everything that the BOYS OF THE LOUGH do that gives it a much wider potential audience than just the purist folk enthusiasts although they have retained their integrity and never given way to the rockification of folk. Perhaps their greatest contribution to the folk world has been the greater number of people who have come to know and love this music as a result of their superb performances and excellent records.

The "Virginia Pilot" says of them, "A gutty, natural sound...they play with a tightness and virtuosity that would make them welcome everywhere".

Let's make them welcome again in Fairbanks at Hering Auditorium on March 28, 1981 at 8:00pm. For ticket information call the Arts office at 456-6485.



## WINNERS OF ALL ALASKA JURIED EXHIBITION ANNOUNCED

Selections for the 16th ALL ALASKA JURIED ART EXHIBITION, a statewide competition of painting, watercolor, prints, drawings, photography, sculpture and works in mixed media have been made and are on exhibit at the Anchorage Historical and Fine Arts Museum.

A total of 702 works were submitted to the jury by artists who live throughout Alaska. Juror William H. Spurlock II, Curator of Exhibitions and Contemporary Art at the Santa Barbara Museum of Art selected 151 works for the exhibition including 6 sculptures from 47 entered, 13 mixed media from 76 entered, 13 prints from 67 entered, 30 drawings from 134 entered, 33 photographs from 10 submissions, 22 paintings from 147 submissions and 33 watercolors from 121 entered. Mr. Spurlock also selected the award winning work including a \$1,000 Juror's Choice award and \$300 Awards for the best work in each category, entries permitting.

Mark Daughette of Juneau received the top award for his photographic collage "Last Dance". The category awards went to Joan Kimura for her painting "Homage Series #5"; Jane Juest of Anchorage for her watercolor triptych "Consequences in Time Parading in a Midnight Dream"; Boyd Wright of Anchorage in sculpture for his wood assemblage "Her Feet"; Dennis Koegh of Anchorage in mixed media for "A Boot in the Great Southwest"; Phillip Daniel Peterson of Fairbanks for his color photograph "ICS Stairs"; and Catherine Doss of Anchorage for her drawing "Fish Map #1 Slanted

Surface View". There was no award winner in the print category.

Numerous Honorable Mentions were given in each category and a number of works from the exhibition also received Purchase Awards.

Besides Peterson several other Fairbanks artists were included for exhibition. They are: in the drawing category, John W. Bestard-"Powers, Homage, Feet", William H. Inman-pastel drawing and Darla Wetzel-"Thoughts"; in mixed media, Fumiko Matsumoto-"A Fishing Fan"; and in painting, Jacqueline Butler-"Shaman With Raven", David Mollett-"Interior", Kingsbury E. Parker III-"Fishing for Ideas" and Jesse Venable-"Ruth Glacier #1". Also, in the photography category is Karen Michel McPherson-"Balcony & Bust"; in the watercolor category are Pat Axtell-"Birches" and "Old House", Rachel Levine-"Gray Day on the Goodpaster", Fumiko Matsumoto-"Fish Migration" and Timothy M. Sczawinski-"Diomedes Dancers".

Funding for the awards has been donated by Alaska Artists Guild, ARCO Alaska Inc., Blaine's Art and Frame Shop, Chevron USA, Exxon Company, First National Bank of Anchorage, J.B. Gottstein and Company, Sohio Alaska Petroleum Company, Uchitel Company and Webco Alaska, Inc.

The exhibition is organized by the Anchorage Historical and Fine Arts Museum with a grant by the Alaska State Council on the Arts and the National Endowment for the Arts, a federal agency.



## RED HACKLE BAND WORKSHOP

March 6,7,8 will see a "Wee Bit of Scotland" come to Fairbanks. Piping, Drumming and Highland Dancing will turn Denali School into a corner of Scotland during the Red Hackle Pipe Band's three day workshop.

Three instructors from the Vancouver, B.C. area will be coming up to give intensive classes on how to improve your bagpipe playing, your drumming and your dancing. They will also be giving classes on the care of the instruments, how to prepare a reed, etc.

The workshop will run from 7:00pm-10:00pm on Friday, March 6; from 9:00am-12:00pm and 2:00pm-5:00pm on Saturday, March 7; and from 10:00am-1:00pm on Sunday, March 8. The cost for the three day workshop is \$30.00.

In addition to classes the Red Hackle Pipe Band is also presenting a CEILEDH (Kaylee) at the Ft. Wainwright Officers Club. A Ceilidh is a Scottish party/dance; there will be dinner and music as well as a chance for the audience/diners to dance.

The dinner/dance starts at 7:00pm and is by reservation only. If you would like to come please call J. Robson at 456-6989 or the Arts office at 456-6485 immediately. The cost is \$15 per person.

This project is sponsored by the Red Hackle Pipe Band and the Alaska Association for the Arts with support from the Alaska State Council on the Arts and the National Endowment for the Arts, a federal agency.

## TWO FOR THE SEESAW AT UAF

"Two For the Seesaw" by William Gibson will be presented by the UAF Drama Workshop in the Fine Arts Theatre March 6 and 7 at 8:15pm.

The play is a comedy/drama about an attorney from Nebraska who leaves his wife, moves to New York and becomes involved with a dancer. Sam Skaygs is the attorney and Shelley Reed is the dancer. The action takes place in New York during the 1950's.

"Inherit the Wind", the play director Walt Ensign had previously scheduled had to be cancelled due to a "significant lack of men" auditioning.

Tickets are on sale now at the UAF Theatre Dept. 479-7751 for information

## "MUSIC FROM THE BRITISH ISLES" THEME OF THIS YEAR'S POPS CONCERT

Preparations are now in full swing for the annual "Pops Concert" presented by the University Symphony Orchestra. The theme for this year's concert is "Music from the British Isles".

Appearing with the Symphony is the Alaska-based trio "Banish Misfortune", famous for their variety of songs and instrumental music from the Middle Ages through contemporary stylings. "Banish Misfortune" will accompany themselves with authentic instruments of the period and will also accompany our resident brass quintet, "Alaska Brass".

The concert will be held on two consecutive evenings, Friday, March 20 and Saturday, March 21 beginning at 8:15pm at the Alaskaland Civic Center. Sales open to the general public at the Symphony concert on March 1, 1981. Tickets are \$12.50 each and may be purchased individually or by the table.

Don't wait until tomorrow. Order your tickets today and join the Symphony for this evening of music from the British Isles with complimentary bread, cheese and wine. We're certain the evening will be a "Jolly Good Show".

Call 479-3407 for more information and reservations.



"BANISH MISFORTUNE" (Greg Lindelof, Laurie Pelon, Rusty Sabella) getting ready for the University Symphony POPS CONCERT to be held March 20, & 21 at the Alaskaland Civic Center. 479-3407.

## "SUPPORT ALASKA'S MUSICIANS"

Art Tarbell, supervisor of services unit, at the Anchorage Job Service is the person to contact if you are a performing artist and need a job.

"Support Alaska's Musicians" is a relatively new service started to help musicians find jobs and employers to find musicians. Mr. Tarbell is working on expanding it to theater and dance performers as well and encourages performing artists living throughout Alaska to register. You don't have to be unemployed nor is there a registration fee or commission.

Contact Mr. Tarbell at Job Service, 3301 Eagle St., Suite 101, Anchorage, AK. 99503, 264-2631 for registration or more information.



The GLENN MILLER ORCHESTRA directed by JIMMY HENDERSON featuring the MOONLIGHT SERENADERS will return to Fairbanks on April 17, 1981.

Because of the limited space only four hundred (400) tickets will be sold. This is a decrease from last year's six hundred, but will enable the Traveler's Inn to increase the dance floor so people can enjoy dancing without fear of causing a riot.

Tickets are \$30 per person or \$200 per table of eight (8). Reservations can be made by calling the Arts office at 456-6485. We recommend you call early as tickets are bound to sell rapidly.

Take a step back in time with the Glenn Miller Orchestra, the Alaska Association for the Arts and the Traveler's Inn on April 17, 1981 from 9:00pm-1:00am at the Traveler's Inn Gold Room.

This dance is supported in part by a generous contribution from Sohio Alaska Petroleum Company.

## ALASKA BRASS TO PERFORM

The final concert of the SUNDAY AT FOUR Series will be presented on March 8, 1981 at the Sadler residence. ALASKA BRASS, Fairbanks' local brass quintet will be the featured artists.

Alaska Brass has performed on Mainstage Fairbanks, at the Pump House, at the Library on Time Out At Noon, and at the Concert Hall on the UAF campus. They have also toured the state playing in Bettles and Southeast and Southcentral Alaska with the Arctic Chamber Orchestra.

The concert will be the last opportunity for the Aid-to-Individuals Committee to raise funds for this year's scholarships. If you would like to attend please call the Arts office at 456-6485. All contributions are tax deductible.



## WHAT'S UP? PACIFIC NORTHWEST BALLET

"Exciting", "Revelatory", "Breathtaking", "A going-places ballet company". That's how the press describes Pacific Northwest Ballet performing in Fairbanks on March 14, 1981.

This classically based company is one of the hottest new attractions on the national dance scene. The company's 25 dancers perform a repertoire made up of classical and contemporary ballets featuring the works of Artistic Director Kent Stowell, an assortment of Balanchine ballets, and works by Bolender, Bournonville, Corvajal, Christensen, Comelin, Czarny, Galdstein, San Goh, Harkarvy, Rudd, Smuin and Stevenson.

The Seattle Times says of the company: "Sublime. That is about as close as I can come to describing Pacific Northwest Ballet's performance for a capacity audience last night".

Pacific Northwest Ballet will perform in Fairbanks on March 14, 1981 at Hering Auditorium at 8:15pm. The concert is sponsored by the Alaska Association for the Arts with a generous contribution from Sohio Alaska Petroleum Company and support from the Alaska State Council on the Arts and the National Endowment for the Arts, a federal agency. For tickets call 456-6485. All seats are reserved.

# COMPETITIONS

WEST/ART AND THE LAW, a national art competition and exhibition based on the theme of the law, will be sponsored for the third year by West Publishing Company and the Minnesota Museum of Art, both of St. Paul, Minnesota.

Open to living American artists, 1981 WEST/ART AND THE LAW offers \$25,000 in Purchase Awards. To be eligible, entries must be original works, completed within the past two years, dealing with one of the many aspects of the law. Two-dimensional works of any size may be entered.

Jurors for 1981 WEST/ART AND THE LAW will be Franz Schulz, prominent Chicago art critic; Louise Averill Svendsen, curator of the Solomon R. Guggenheim Museum, N.Y.C.; and David M. Ryan, director, Fort Worth Museum, Texas.

Entries in the third annual competition will be received at the Minnesota Museum of Art, St. Peter at Kellogg Boulevard, St. Paul, in March, 1981, with judging to take place in April.

1981 WEST/ART AND THE LAW is scheduled to open at the Minnesota Museum of Art in June, 1981 and will begin its one-year national tour in September 1981.

For additional information write: 1981 WEST/ART AND THE LAW, Minnesota Museum of Art, St. Peter at Kellogg Boulevard, St. Paul, Minnesota 55102; or call Patricia Heikenen (612)224-7431.

Ric Collier, of the Boise Idaho Art Gallery, will be the juror for a statewide visual art competition sponsored by the Visual Art Center of Alaska.

Artists working in all media are invited to submit work based on the theme of "FLIGHT". The DEADLINE IS MARCH 19, 1981.

Stop by the Arts Association office at the Alaskanand Civic Center for a prospectus.

Fort Worden State Park in Port Townsend, WA. is accepting applications for a drama writer-in-residence position. Housing, \$1,800 in living expenses and up to \$400 for travel expenses to and from Port Townsend will be provided.

The residency period is August-September 1981. Residents will be expected to live in Fort Worden, make two public appearances and to spend the majority of their time working on their proposed writing projects.

Applicants must be citizens of the United States and must submit a personal vita which includes a listing of publications, awards and previous accomplishments; a brief statement of need; project plans and a sample of recent work (25 pages of drama).

DEADLINE FOR SUBMISSION IS MAY 25, 1981. Send materials or questions to Drama Residency, Centrum PO Box 1158, Port Townsend, WA. 98368.

The National Artists' Alliance announces its 1981 competition. All American photographers are eligible; commercial, journalistic, art and amateur. Prizes total \$5,000. Send inquiries before MAY 31, 1981 with a self-addressed, stamped envelope to: National Artists' Alliance, PO Box 359, Clinton, CT. 06413. Entries must arrive by early June.

# WORKSHOPS

"HOW TO PHOTOGRAPH YOUR ARTWORK". A workshop by BARRY MCWAYNE, UAF Museum photographer will be held on Monday, March 2, 1981 from 4:00pm to 5:00pm in the Conference Room of the UAF Museum, West Ridge. This is an opportunity to learn how to take slides of your work for your portfolio, % for art commissions, your personal records, etc. The workshop is free of charge. Please call 456-6485 or 479-7505 for more information.

VOCAL WORKSHOP. Professor Horst Gunter from Freiburg, University of Southern California and UCLA will be giving a workshop at the UAF Dept. of Music in the McGown Room and the Concert Hall on March 20,21,22. There is no admission charge for the workshop which is sponsored by the UAF Dept. of Music and supported in part by grants from the Alaska State Council on the Arts and the National Association of Teachers of Singing. Call 479-7555 for exact times.

Dr. Gerald Schneider, lecturer at the Smithsonian Institute in Washington, D.C., will be the instructor at a seminar on "Buying, Collecting, and Investing in Art", sponsored by the University of Alaska, Fairbanks Conferences and Institutes on March 20, 1981.

Some of the topics to be discussed are: Standards for Original Art (including prints), Best Buying Terms, Collecting Strategies, IRS Capital Gains and Tax Incentives, Insurance and Theft Prevention and Characteristics of Reliable Dealers.

For registration forms call the Arts office at 456-6485 or the Conferences & Institutes at 479-7800.

Jack Damer, lithographer from the University of Wisconsin will conduct a weeklong printmaking residency at the Visual Arts Center of Alaska in Anchorage. Previous print experience is required for the workshop which will be held from March 30-April 3, 1981 from 10:00am-5:00pm. There is a \$60/\$75 registration fee.

For registration or information contact the Visual Arts Center of Alaska, 4911 International Airport Rd., Anchorage, AK. 99502 (243-3107 or 243-3137).

The UAF Department of Journalism & Broadcasting in cooperation with the Alaska Press Women is sponsoring a two day workshop dealing with photojournalism and magazine writing.

The workshop will be held Friday, April 24 and Saturday, April 25 in Room 315, Duckering Building.

Speakers on Friday are Don Doll, photojournalist and professor at Creighton University and Mark Kelley, chief photographer of the Juneau Empire. On Saturday panel members Clint Andrews, managing editor, Alaska Magazine and Wilbur Garrett, editor, National Geographic Magazine will discuss magazine writing.

For information on times and cost contact Jimmy Bedford, UAF Dept. of Journalism & Broadcasting Fairbanks, AK. 99701, 479-7761.

# 1% For Art News

## M/V Taku Works Solicited

According to the provisions of the state's percent for art program the Alaska Marine Highway Vessel, M/V Taku, will have \$14,000 for the purchase of works of art. The Taku is the second Marine Highway Vessel to qualify for the inclusion of works of art. Art work valued at \$10,000 was installed on the M/V Matanuska in 1978.

Submitted works must be no larger than 24"x36" in size and no deeper than 5". Artists may submit original drawings, prints, paintings, shallow reliefs, masks or pieces of Native art. Pieces should be packed well for shipping and should be clearly marked with the artist's name and address and purchase price. A special exhibition of the selected works will be mounted at the Alaska State Museum in Juneau prior to the final installation on the vessel.

DEADLINE FOR RECEIPT OF ARTWORK IS MARCH 16, 1981. All artwork should be sent to the Alaska State Museum, Pouch FM, Juneau, AK. 99811.

For more information on the Taku project and a copy of the percent for art prospectus, contact Christine D'Arcy, Visual Arts Director, Alaska State Council on the Arts, 619 Warehouse Ave., Suite 220, Anchorage, AK. 99501.

## Other 1% Projects

PATTY ICE RINK, UAF. Slides and proposals for banners due March 20, 1981. \$10,000 available.

ALASKA WOMEN'S FACILITY, EAGLE RIVER. Slides and proposals due March 23, 1981. \$20,000 available.

M/V TAKU. original art work for renovated ferry due at the Alaska State Museum in Juneau by March 16, 1981. \$14,000 available.

For more information on the % for Art Projects contact Christine D'Arcy, Visual Arts Director, Alaska State Council on the Arts, 619 Warehouse Ave., Suite 220, Anchorage, Ak. 99501.

## 1% Potluck in Fairbanks

1% ART COMMISSION PROGRAM PRESENTATION AND POT LUCK DINNER. Christine D'Arcy, Visual Arts Director, Alaska State Council on the Arts will give a presentation on the 1% State Art Commission Program. Those interested in how to prepare and submit proposals for projects are welcome to attend. The presentation is MONDAY, MARCH 9, 1981 in the Bear Gallery, Alaskaland Civic Center from 7:00pm-9:00pm. Please bring food to share.

## ASCA 504 Slide/Tapes

Two excellent slide/tape programs are available from the Alaska State Council on the Arts on ways handicapped individuals relate to the performing and visual arts. Beverly Sills narrates the "504 and the Performing Arts" program and Thomas Hoving narrates "504 and The Visual Arts".

These materials can be obtained for use, free of charge, from the ASCA, 619 Warehouse Ave., Suite 220 Anchorage, Ak. 99501.

# MARCH CALENDAR

## MUSIC

- Th 5 DR. THEODORE DECORSO. 8:00pm. UAF Concert Hall. Faculty concert. Clarinet. 479-7555.
- Fr 6 PIPING, DANCING, DRUMMING WORKSHOP. Denali  
Sa 7 School. Sponsored by the Red Hackle Pipe  
Su 8 Band, the Alaska Association for the Arts with support from the Alaska State Council on the Arts. For registration and information on times call 456-6485.
- Sa 7 CEILEDH. 7:00pm. Ft. Wainwright Officers Club. Fairbanks' first Scottish dance-party. Come and enjoy the food and music. Reservations required. 456-6485.
- Su 8 Sunday-at-Four featuring ALASKA BRASS. Scholarship fund raising concert. 4:00pm. Reservations required. 456-6485.
- We 18 UNIVERSITY SYMPHONY YOUTH CONCERT. 12:00pm UAF Concert Hall. Sponsored by the University Symphony and the Educational Projects Committee of the Alaska Association for the Arts.
- Fr 20 UNIVERSITY SYMPHONY POPS CONCERT. 8:15pm.  
Sa 21 Alaskaland Civic Center. Orchestra, Banish Misfortune, and Alaska Brass performing while wine sipping, cheese nibbling audiences listen. Reservations strongly recommended. Call 479-3407 for information.
- Sa 28 BOYS OF THE LOUGH. 8:00pm. Hering Auditorium. Sponsored by Soltice, Inc. Tickets available at the UAF Wood Center and the Art office. 456-6485.

## LECTURE SERIES

### CHALLENGES OF BECOMING: WOMEN IN THE HUMANITIES ALASKAN ROOTS (PART I)

- 1,2 BRIDGING THE CULTURES. Mary Tallmountain.
- 8,9 HOW TO BEGIN. Margaret E. Bell.
- 15,16 MASK-MAKING - A REFLECTION OF NATIVE HISTORY  
Kathleen Carlo & Ron Senungetuk.
- 22,23 NATIVE ORAL LITERATURE. Eliza Jones & Edna MacLean.
- 29,30 CHANGES IN NATIVE ARTS. Sally Hudson, Eva Heffle, Effie Kokrine & Hannah Solomon.

ALL ALASKAN ROOTS programs begin at 3:00pm on Sunday and will be repeated at noon on Monday at the Fairbanks North Star Borough Public Library Auditorium. Sponsored by the National Endowment for the Humanities.



LIZ BERRY, local Fairbanks potter, working at her wheel. She is one of the participants in the "Earth Fire & Fibre" exhibit at the Alaskaland Bear Gallery on exhibit until March 20. photo by Fumi Matsumoto.

## EXHIBITIONS

- 1-31 NORWEGIAN VIKING ART. Wood Center.
- 9-19 MARIANNE HARRISON. "Mudnagerie". Clay sculpture. UAF Art Dept. Gallery.
- 23-31 CAMILLE CONNELLY. Plastic, light and water sculpture show. UAF Art Dept. Gallery.

## THEATRE

- 5,6,7, 8,13, 14,15 KISMET. 8:15pm, Sat. matinee-2:00pm, Sun. show-4:00pm. Alaskaland Civic Theatre. Sponsored by the Fairbanks Light Opera Theater. 452-5844 between 10:00am-6:00pm.
- 6,7 TWO FOR THE SEESAW. 8:15pm. UAF Fine Arts Theater. UAF Drama Workshop. 479-7751 for tickets.

## FILMS

- Su 6 THE DISCREET CHARM OF THE BOURGEOISIE. 1972 France. Luis Bunuel. \*
- Fr 6 AMITYVILLE HORROR. 1979. PSYCHO. 1960. Sa 7 Alfred Hitchcock. \*\*
- Fr 6 DR. STPANGELOVE, OR HOW I STOPPED WORRYING AND LOVE THE BOMB. Peter Sellers. +
- Su 8 A FREE WOMAN. 1972. Germany. Volker Schlöndorff. \*
- Mo 9- We 11 MY MAN GODFREY. 1936. William Powell & Carol Lombard. ++
- Fr 13 SMOKEY & THE BANDIT. 1980. SLAP SHOT. 1977 Sa 14 starring Paul Newman. \*\*
- Fr 13 SLAUGHTERHOUSE - FIVE. based on the novel by Kurt Vonnegut, Jr. +
- Su 15 THE MARRIAGE OF MARIA BRAUN. 1978. Germany. Rainer Werner Fassbinder. \*
- Mo 16- We 18 TALES OF HOFFMAN. 1951. Great Britain. Based on Jacques Offenbach's opera. ++
- Fr 20 THE BLUES BROTHERS. 1980. John Belushi & Sa 21 Dan Aykroyd. AMERICAN HOT WAX. 1978. \*\*
- Fr 20 KEY LARGO. 1948. Humphrey Bogart & Lauren Bacall. +
- Su 22 AGUIRRE, THE WRATH OF GOD. 1973. Germany. Werner Herzog. †
- Mo 23- We 25 LADYKILLERS. 1955. Great Britain. Spoof on gangster movies. Alec Guinness. ++
- Fr 27 THE GRADUATE. 1967. Dustin Hoffman. Sa 28 THE METLOR. 1980. Sean Connery. \*\*
- Fr 27 PUBLIC ENEMY. 1931. James Cagney. †

\*ASUC International Cinema. 7:30pm. Schable Hall. Charge. 479-7355.

\*\*ASUA Movies. 6:40pm. Call 479-7355 for location. Charge.

†ASUA midnight movies. 11:00pm. Call 479-7355 for location. Charge.

++Alaskaland Cinema. 8:00pm. Alaskaland Civic Theater. 456-8906. Charge.

## ASSOCIATE WITH THE ARTS

Members of the Alaska Association receive greater benefits on Season tickets as well as savings on other events throughout the year. We have changed our membership schedule to begin in September, so act now and associate with the Arts.

I would like to become a member of the Alaska Association for the Arts.

Name \_\_\_\_\_  
(As you would like it to appear on programs)

Address \_\_\_\_\_

Phone \_\_\_\_\_

I am interested in serving on a committee

BENEFACTOR CORPORATE \$500 or more  
(6 Complimentary tickets to the Spotlight Series)

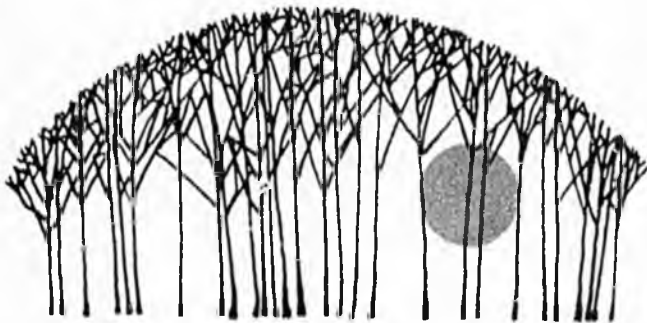
PATRONS \$200 or more  
(4 Complimentary tickets to the Spotlight Series)

SUSTAINING \$100 or more  
(2 Complimentary tickets to the Spotlight Series)

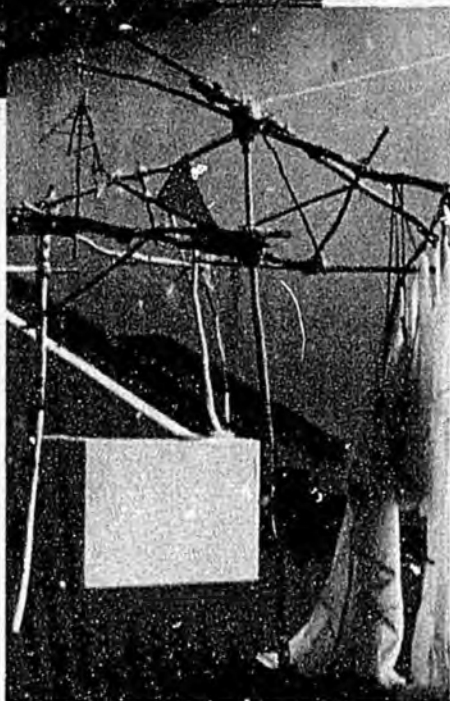
DONOR \$50 or more  
(1 Complimentary ticket to the Spotlight Series)

CONTRIBUTING \$15 or more

Annual Report  
1979 - 1980



VISUAL ARTS CENTER  
OF ALASKA.



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Detail of  
Installation sculpture  
for Anchorage  
Symphony concerts.

## INTRODUCTION

The Visual Arts Center of Alaska is a unique program dedicated to the creation and appreciation of high quality works of art. It provides a supportive and stimulating community within which artists develop their skills and learn from one another.

Well-equipped studios provide participants with valuable space and equipment, as well as contact with other serious artists. Through gallery exhibits and a diversified workshop program, the Center provides local artists and audiences with exposure to excellent contemporary work from other parts of the state and from outside Alaska.

Community involvement is an important aspect of the Visual Arts Center's program: from conducting tours of the Center to teaching classes at the local universities, Center artists are involved in the cultural life of the community.

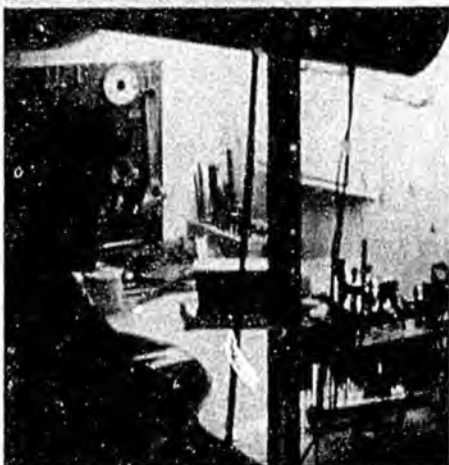
Since the Visual Arts Center opened in 1973, over 230 artists have worked here and thousands of visitors and artists have taken part in Center programs. The Center continues to change and grow but it remains a focal point for contemporary art in Alaska.



Photo by Yvonne Mozae



Lorraine Alba and  
Darcy Lockhart present  
performance on  
an ice flow.



Fred Zweig  
at work in  
Metals Studio.

## EXECUTIVE DIRECTOR'S REPORT

This past year was a difficult but interesting and creative one for us at the Center. The high quality of art work done by Center artists, as well as the equally high quality of the gallery exhibits was maintained despite the poor condition of the economy and its direct effect on our finances. Even though this was our second best year ever for local fund raising, the total financial support was not enough to make possible all of the things we had planned to do. Only the dedication of the Board, staff, artists and volunteers made it possible to overcome the obstacles of a very limited budget.

Despite these problems, the Center continues to have a positive impact on the visual arts in our state. The annual invitationals have grown in importance and along with the other gallery exhibits have provided the opportunity to see a variety of styles, techniques and media. The workshops have expanded in scope to explore a wide range of creative activity and have provided "sparks" for a number of artists.

The growing awareness of the value of art to make our lives richer and more complete holds a great deal of hope for the future. As our society, even in Alaska, becomes more and more complex, the ability of objects made by hand to remind us of our uniqueness as individuals increases. Artists and their work are a natural resource that we can all share.

GORDON A. SMITH  
Executive Director

The annual financial audit of the Visual Arts Center is being prepared by Brunsvold & Dickinson, CPA's and will be available at the corporation's office 4911 International Airport Road, Anchorage, AK 99502 after September 15, 1980.



John Buck,  
Robert Sanchez,  
Bob Pfitzenmeier  
and  
Boyd Wright con-  
fer during  
sculpture work-  
shop.



Photo by Fran Durner

Charlotte Van Zant at work  
on tapestry for  
Fairbanks airport.



Shuji Asada  
demonstrates Japanese  
paste resist.

Photo by Anchorage Times

## STUDIOS

The studio program continued to offer space and equipment to developing artists in sculpture, metals, fiber and printmaking. For the first time, full-time studio managers were hired to maintain the studios and provide assistance and direction to participating artists.

Artists are admitted through a screening process and may work at the Center for two and a half years, with periodic evaluations. A studio fee and volunteer time compensate for use of the facilities.

This year a new category of participation was added: qualified community artists may apply for Associated Artist status, which allows them to use studio space and equipment on a part time basis.

Over fifty artists participated in the studio program during this year.

## WORKSHOPS

The 1979 - 80 workshop program offered nine workshops, often in conjunction with gallery exhibits and lectures. Prominent artists from outside Alaska came to the Center to instruct in their specialties, ranging from *The Physical and Metaphysical Aspects of Art* to Japanese dyeing on fabric. Local artists conducted a special workshop in Alaska Native Basketry, funded by the Institute of Alaska Native Arts and a workshop on metal plate lithography.

Small scholarships helped some participants defray workshop expenses. A total of 125 people took part in the workshops.

Screenprinting on Cloth – Victoria Rivers  
October 1979

Metal Plate Lithography – Rachel Barton-Sabo  
December 1979

Photo by Clark Mishler



Belle Deacon and  
Eunice Neseth discuss  
basketry with student.

Tim Ryan  
repairs statue of  
Captain Cook.



Photo by Fran Durner

Photo by Anchorage Times



Frances Myers and  
Warrington Colecott  
examine a new print.

## WORKSHOPS CONT'D.

Slipcasting Techniques — Clayton Bailey  
January 1980

Physical and Metaphysical Aspects of Art — Karen Breschi  
February 1980

Performance Art — Terry & Jo Harvey Allen  
March 1980

Alaska Native Basketry — Eunice Neseth, Belle Deacon,  
Evelyn Douglas, Delores Churchill, Selina Peratrovich  
March 1980

*Katazoma* Paste Resist — Shuji Asada  
April 1980

Intaglio/Aquatint — Warrington Colecott & Frances Myers  
May 1980

Found Objects - Wood & Metal Sculpture  
John Buck & Deborah Butterfield  
May 1980

## GALLERY

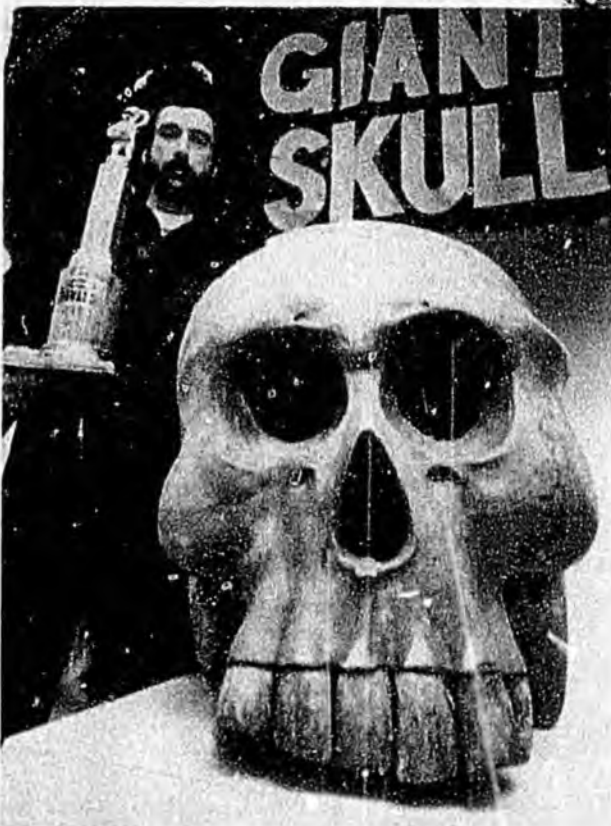
In 1979 - 80 the Visual Arts Center gallery showed a wide variety of art works from Alaska and elsewhere.

National invitational exhibits in metals, fiber, sculpture and printmaking brought contemporary art from throughout the country to the Center. These works had not been previously seen in the state and when exhibited alongside the work of Center artists, they provided a good measure of the high quality of art work produced at the Center.



Deborah Butterfield and sculpture workshop with their creation.

Rachel Barton-Sabo lithograph.



Clayton Bailey with "Wonders of the World."

## GALLERY CON'T.

A cooperative program with the Alaska State Museum and the Alaska Association for the Arts in Fairbanks made it possible for the Center to share expenses and diversify the exhibit schedule. *Alaskameut* contemporary Native masks and Kivetoruk Moses' paintings were the first two exhibits of this program. Gallery attendance continued to rise, with a high of 707 in December and an exhibition average of 300.

*Alaska Prints '79/Contemporary Indian Drawings*  
May 1979

*Metals Invitational & Dept. Annual/Handmade Paper*  
June 1979

*Kivetoruk Moses Paintings/Elizabeth Gafarian Photos*  
July 1979

*Transitions Staff Exhibit/Fabby Photos*  
August/October 1979

*Print Dept. Annual & National Invitational*  
November 1979

*1979 Group Show*  
December 1979

*Roy DeForest Paintings/Clayton Bailey Sculpture*  
January 1980

*Dan DeRoux Paintings/VAC Collaborative*  
February 1980

*Philip Hyde Photos/Sandy Mapes Photos*  
March 1980

*Northwest Eccentrics/Jane Gray Installation*  
April 1980

*Sculpture Invitational & Dept. Annual/Kay Marshall Paperworks*  
May 1980

*Fiber Invitational & Dept. Annual/Marybeth Harder Prints*  
June 1980

## SPECIAL EVENTS

A major concern of the Center during the year was our greater involvement with other art organizations in the city. The Center shared visiting artists with the Anchorage Museum to give public lectures.

## SPECIAL EVENTS CON'T.

Center artists participated in several programs sponsored by the Anchorage Arts Council and a major installation sculpture was created for a performance of the Anchorage Symphony.

Monthly tours for school classes brought over 300 children to the Center to see the studios and gallery and to create a small art work of their own. The studio managers from the Center provided in-service training for art teachers from the School District and several artists from the Center taught on the faculties of the Anchorage Community College, the University of Alaska, Anchorage and Alaska Pacific University.

Fund raising events included the 5th Annual Beaux Arts Ball, a costume dinner-and-dance, organized by members of the Visual Arts Center Auxiliary, the Center's volunteer organization. Volunteers also helped organize the Christmastime *Holiday Happening*, which brought hundreds of visitors to the Center. The Spring Membership Drive was very successful and increased the membership to over 400.

## AWARDS

### "ComPAINTition"

Juror, Dianne Vanderlip,  
Curator of Contemporary Art, Denver Art Museum

Spence Guerin - Merit Award

Arthur Higgins - Merit Award

Gary Marx - Merit Award

Other Center artists accepted:

Diane Holland

Lyric Ozburn

Bob Pfitzenmeier

### "EARTH, FIRE & FIBER" EXHIBIT"

Juror, Lloyd Herman, Director of the Renwick Gallery,  
National Collection of Fine Art, Smithsonian

Bill Barton-Sabo - Honorable Mention Ceramics

Kay Marshall - Honorable Mention Fiber

**AWARDS CONT'D.**

Bob Pfitzenmeier - Honorable Mention Metals  
 Anjeannette Silver - Honorable Mention Metals  
 Charlotte Van Zant - Juror's Choice  
 Boyd Wright - Wood Award

Other Center artists accepted:

Celia Carl Anderson  
 Brigitte Cooper  
 Arthur Higgins  
 Art Koeninger  
 Shannon Wilks

Jeanne Leffingwell  
 Deborah Nore  
 Susan Remele  
 Tim Ryan

**"ALL ALASKA JURIED EXHIBIT"**

Juror, Roger Selby, Director of  
 Winnipeg Art Gallery

Gary Marx - Mixed Media Award  
 Robert Sanchez - Painting Award  
 Annette Clark - Honorable Mention Sculpture  
 Bill Barton-Sabo - Honorable Mention Watercolor  
 Gary Webernich - Honorable Mention Sculpture  
 Jane Gray - Alaska State Museum Purchase  
 Lynn Wiley - ASCA Purchase  
 Deborah Nore                      Bob Pfitzenmeier                      Louise Rushton

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The Visual Arts Center is supported by grants from the Alaska State Council on the Arts, the Municipality of Anchorage, The National Endowment for the Arts, a federal agency, and the following members;

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Above Staff has been supplemented by CETA positions from Cook Inlet Native Association and Anchorage Arts Council.

# Institute of Alaska Native Arts, Inc.

The Newsletter of Native Arts

April-May 1981



PHOTO COURTESY OF THE ALASKA STATE COUNCIL ON THE ARTS

SEE STORY INSIDE

A "WOOD, IVORY AND BONE" NATIVE ART COMPETITION WINNER

"SELF-PORTRAIT" BY KATHLEEN CARLO

The Institute of Alaska Native Arts is a statewide non-profit corporation founded in 1976 as a Native art advocacy and education organization. The Institute develops and coordinates programs involving visual, performing and literary art in both traditional and contemporary modes.

This newsletter is published bi-monthly by the Institute as a service. If you want to receive the newsletter, contact the Institute and you will be placed on the mailing list.

LET US KNOW ABOUT FAIRS, FESTIVALS, AND ANY EVENTS INVOLVING ART OR ARTISTS TAKING PLACE IN YOUR COMMUNITY. The copy deadline for the next issue is May 12. Send copy to: Institute of Alaska Native Arts, P.O. Box 80583, Fairbanks, AK 99708.

## FROM THE EXECUTIVE DIRECTOR

BY KAREN MICHEL McPHERSON

Many ideas, energy and good feelings came out of the Alaska Native Artists Confabulation; the first statewide gathering of and for Alaska Native artists. An incredible amount of work will be generated by the many fine recommendations that came from the committees. We are fortunate to have assistance with this from the outstanding group elected by the body to serve as an Artists Advisory Committee to the Board. Congratulations to the committee!

The committee recommendations, the Advisory Committee, an interview with the Confab keynote speaker and panelist, Robert Davidson, and photos of the Confab form the bulk of this issue of the Newsletter. Transcripts are now being made of the tapes of the Confab. We hope through this issue, and also with the transcripts, to provide memories for those who attended and a feeling for what transpired for those who were unable to come. It is also our way of saying "thanks" to the participants and to the many organizations who enabled us to put the Confab together.

This issue, as with every issue, will be sent to departments of both the National Endowment for the Arts and the National Endowment for the Humanities in Washington, D.C. Both of these organizations are instrumental in funding and promoting cultural activities. I.A.N.A. currently has several grant applications pending with the National Endowment for the Arts, as do many art organizations and individuals in the state. However, the funding picture for the Endowments looks bleak. President Reagan has deemed their activities "nonessential" and has recommended budget cuts of 50% for this coming federal fiscal year, rather than perceiving that the arts are essential to the lives of Americans and provide both spiritual and material benefits for all. I would urge you to write to President Reagan, Senators Stevens and Murkowski and Congressman Young protesting the proposed cuts for the N.E.A. and N.E.H. Tell them how important the arts and the humanities are to you as artists and as human beings. It's critical that we all make an effort to influence those things that impact our lives, especially when those very things are in danger.

Addresses: Senators Stevens and Murkowski:  
U.S. Senate  
Washington, D.C. 20510

Congressman Young  
U.S. House of Representatives  
Washington, D.C. 20515

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## RESOURCE BANK

### ALASKA NATIVES ARTISTS:

If you haven't already done so, be sure to fill out an Alaska Native Artists Resource Bank form to be included in the Institute's statewide bank of information about Native artists; the kind of work they do, biographical information and slides or photographs of their work. The information will be made available to Native artists, arts organizations, museums and other interested individuals or groups for non-profit purposes. It will also be used to conduct workshops statewide.

ALL PHOTOS THIS ISSUE BY BERNICE TITUS  
UNLESS OTHERWISE CREDITED

## NEWLY ELECTED ADVISORY COMMITTEE (LEFT TO RIGHT)

Phil Owens, Inupiaq carver originally from Golovin, Kathleen Carlo, Athabascan maskmaker, Fairbanks, Joe Senungetuk, Inupiaq artist and writer originally from Wales, Delores Churchill, Haida basketmaker, Ketchikan, Paul Tiulana, Inupiaq carver and dancer originally from King Island. The committee will have its first meeting on May 8 in Anchorage.



# CONFABULATION



CONFAB BANNER

"It was good for ones heart and soul to be gathered together to obtain common goals. I wish to express my thank you to all who have sponsored the "Alaska Native Artists Conlabulation" ... great friendships have come to be." QUOTE FROM CONFAB PARTICIPANT

Sixty-eight Native artists and resource people from all parts of Alaska and "outside" gathered in Fairbanks for two days in February (20-21) and shared their work, their ideas, their knowledge and their concerns.

The first day consisted of presentations and discussions by panels delving into the topics of "Being an Alaska Native Artist," "Making a Living as an Artist," and "Access to Education, Facilities, Information and Materials."

A great deal of enthusiasm was generated among the participants during these discussions on all topics and particularly on the topic of, "Access to Materials," for which John Burns, Alaska Department of Fish and Game, served as a resource person. From the workshop on this subject on the second day of the Conlab came two petitions requesting that confiscated materials such as skins and ivory be made available to Alaska Native artists (see petitions printed in this issue). They were signed by the participants and submitted to the Department of the Interior and to the Commissioner of Fish and Game, State of Alaska.

A banquet was held on Friday night with Robert Davidson, Haida printmaker and carver, as keynote speaker. This was followed by a dance with "Snowblind," a Tanana-based band providing the music. Eskimo dancing was also performed at various times during the conference by Della and John Waghayi and their daughter and by Paul Tjulana and the King Island Dancers.

On the second day, participants broke off into groups to discuss the topics brought up the previous day. From these groups came a list of directions and recommendations for the Institute to use in implementing its programs. A committee of five was also elected by the group as an advisory body to the Board of Directors of the Institute. They are: Kathleen Carlo, Dolores Churchill, Phil Owens, Joe Semungetok and Paul Tjulana (see photos).



ELLEN HAYS, PRESIDENT OF THE BOARD OF DIRECTORS, IANA



ESKIMO DANCERS JOHN AND ELLIEN WAGHAYI AND CATHY NGONGWOK





PHOTO: S. V. COWDREY

SILAS TEGOSEAK, F.N.A. CARVING WORKSHOP INSTRUCTOR

### Five Awarded Re-Grants

The Institute of Alaska Native Arts has awarded re-grants to five applicants totalling \$12,599.60.

Fairbanks Native Association will conduct a series of six workshops in the techniques of beadwork, skin sewing, soapstone carving, wood maskmaking, ivory carving and skin maskmaking. Eileen Ewan of Gakona received funds to teach skin sewing to eight young people in Gulkana. Sarah Malcolm of Eagle was funded to design and sew some traditional Han Indian clothing to become part of a permanent display in the Indian room of the Eagle Historical Society Museum. The Totem Heritage Center received funds to conduct exchange workshops. Rick Seeganna will teach carving at the Center in Ketchikan and Wayne Price will conduct a tool making workshop at the Native Arts Center in Fairbanks. Alaska Native Arts in the Prisons was funded to initiate a pilot program of native art workshops at five correctional centers in Alaska.

Re-grant requests applications must reach the IANA office by May 8 for the next and last re-grant period of the fiscal year. For more information, contact IANA.

### THANKS SOHIO

The Institute of Alaska Native Arts has received a grant from Sohio Alaska Petroleum Company to be used for publication of the Alaska Native Artists Confabulations' agenda and the IANA Newsletter. IANA greatly appreciates this support of our efforts to nurture Native arts in Alaska.

### THANKS

Thomas F. Johnston has donated three books to IANA: Eskimo Music by Region: A Comparative Circumpolar Study, Learning Eskimo Drumming, and Inuplat Dance Songs, a record, "Alaskan Eskimo Songs and Dances" and several other publications on Eskimo and Indian song and dance.

### ARTIST AND CRAFTPERSONS COOPERATIVE

The Fairbanks Native Association is organizing a co-op to sponsor sales at different locations in Fairbanks. Local Native artists and craftspeople are encouraged to contact David Stone at: Fairbanks Native Association, 310 First Avenue, Fairbanks, Alaska 99701, 452-1648.

IF YOU HAVE INFORMATION ABOUT NATIVE ARTISTS CO-OPS AROUND THE STATE, PLEASE SEND IT TO US TO BE INCLUDED IN THE NEWSLETTER.

### THANKS ALASKA NORTHWEST PUBLISHING COMPANY

The Alaska Northwest Publishing Company has given the Institute a copy of their new publication Wrangell-Saint Elias for use in the resource collection.

### PEOPLE IN THE NEWS

Gary Marx of Anchorage and Seth Seiderman of San Francisco were awarded commissions for works of art to be installed at the new International Airport Terminal in Anchorage.

Judson Brown has been elected as Chairman of the Sealaska Heritage Foundation.

Carol Derfner, Executive Director of the Anchorage Arts Council, was elected president of the newly formed Alaska Arts Alliance.

### IANA T-SHIRTS FOR SALE

We have beautiful black T-shirts with a white IANA logo printed on the front for sale in sizes M, L, XL at \$6.00 per shirt if picked up at our office in Fairbanks or \$7.00 per shirt if mailed.

|      |                 |
|------|-----------------|
| Name | Address         |
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## Institute of Alaska Native Arts, Inc.

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## ART NEWS

JAN STEINBRIGHT



COFFEE BREAK



MARY TALL MOUNTAIN, ATHABASCAN WRITER SPEAKING ON "BEING AN ALASKAN NATIVE ARTIST" PANEL

### Recommendations that came from the Confab

More and better studio space; workshops on technical assistance for artists; develop a marketing source; develop annual traveling shows of Native art; set up a gallery stressing quality and education; buy materials wholesale and pass the savings on to the artists; explore sources of raw materials in the state; intensive education on % for art commissions; advocate for Native artists to be included on the selection panels where Native art is preferred; assist in developing the traditional art form; introduce new applications of traditional forms; start an Alaskan Native art bank; develop a summer art program for Native artists; a resource directory, in book form, of Alaska Native artists' publications on Alaska Native arts and artists for schools at all levels; home-based art programs; using village elders; grants and fellowships for people who wish to study.

To the Honorable Secretary of the Interior:

We, the undersigned Alaska Native artists, wish to obtain the walrus ivory, polar bear skins and sea otter skins confiscated by the United States Government. These materials will be used for the production of traditional articles of Native handicraft.

Native arts and crafts are recognized as a significant means of preserving, maintaining and encouraging important aspects of Native cultural heritage.

Petition to Commissioner of Fish and Game, State of Alaska:

We, the undersigned Alaska Native artists, wish to obtain the wolf, moose and bear skins confiscated by the State of Alaska (rest of petition reads the same as above)

**"WOOD, IVORY AND BONE"**—Opens at the Alaska State Museum, March 6 for 3 weeks. Anchorage Historical and Fine Arts Museum April 26—May 24, Yugtarvik Regional Museum, Bethel June 3-24, Bear Gallery, Fairbanks July 3-31.

**WOMEN AND THE HUMANITIES**—April 5 and 6: Poldine Carlo, "Roots of Change" Noel Wien Memorial Library, Fairbanks.

**FIRST ANNUAL AMATEUR PHOTOGRAPHER'S EXHIBIT**—Deadline: April 11, 1981. Open only to residents of the Yukon-Kuskokwim Delta. Contact: "Amateur Photographer's Exhibit," Yugtarvik Regional Museum, PO Box 388, Bethel, Alaska 99559.

**RED CLOUD INDIAN ART SHOW**—Deadline: May 1, 1981. Contact: Red Cloud Indian Art Show, Red Cloud Indian School, Pine Ridge, South Dakota 57770.

**ARTISTS-IN-SCHOOLS**—Deadline May 4, 1981. Residency program applications are now available in performing and visual arts. Contact Jocelyn Young at Arts Alaska, Inc., 430 West 7th Avenue No. 2, Anchorage, Alaska 99501.

**ROCKY MOUNTAIN NATIONAL WATERMEDIA EXHIBITION**—Deadline: June 1, 1981. Contact: Artcraft, 383 Corona, Denver, Colorado 80218.

**1981 ALASKA FINE ARTS CAMP**—Junior High: June 28—July 10, Senior High: July 12—July 31, 1981. Contact: Dewey W. Ehling, Director, Alaska Fine Arts Camp, PO Box 24, Anchorage, Alaska 99501.

**THE ALASKA FOLK DANCE/FOLKLORE FESTIVAL**—June 7-13, 1981, Sheldon Jackson College. Contact: Southeast Alaska Regional Arts Council, PO Box 2133, Sitka, Alaska 99835, (907) 747-8177.

### ATTENTION WRITERS

Poetry readings (Anchorage)

April 10—Pat Monaghan, "Humor and Narrative,"

May 8—Tom Sexton, "The Poem as Metaphor,"

Contact: Anchorage Arts Council, 276-8161.

**CROSS-CULTURAL WRITERS WORKSHOP**—Tentatively set for first week of May. There is a possibility of travel grants for Alaskan Native writers to travel to Anchorage for this workshop. Contact: Jim Murphy, Anchorage Arts Council, 402 West 3rd Street, Anchorage, Alaska 99501, 276-8161.

**permafrost**, a Fairbanks literary journal is seeking fiction, poetry, reviews and graphics on Alaska for a special Spring issue. Write: **permafrost**, University of Alaska, Fairbanks, Alaska 99701.

**THE WHOLE ALASKAN CATALOG** is seeking contributions from Alaskans: 1000 words or less related to Alaskan experiences, travel, lifestyles, personalities. Write: Sarah Fulton Yane, c/o That New Publishing Co., 15251 Nelson Street, Fairbanks, Alaska 99701.

**Northward Journal**, literary magazine in Ontario, will publish a special issue on Alaska and is in the market for poems, fiction, non-fiction and art. Write: **Northward Journal**, c/o Chandonnet, Box A, Chugiak, Alaska 99567.

### Sealaska Competition

The Sealaska Corporation, the Alaska Native Corporation for Southeast Alaska, announces the opening of a competition for the selection of a work of art.

#### Juneau Cold Storage

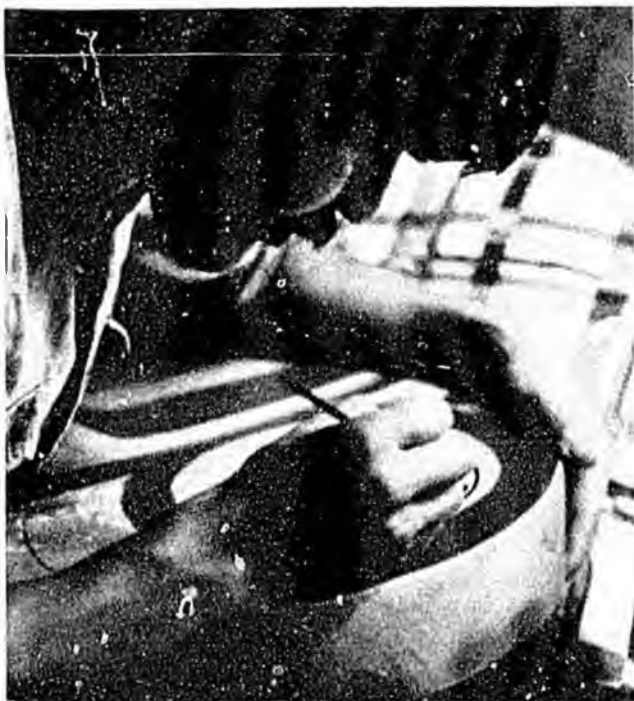
Site: outside wall mural

Competition is open only to Alaska Native artists with Sealaska shareholders given preference.

Deadline for entries: April 17, 1981.

For prospectuses or submittals, JCS Mural Committee, Attention: Rafael Gonzalez, Sealaska Corporation, One Sealaska Plaza, Suite 400, Juneau, Alaska 99801.

ROBERT DAVIDSON WAS BORN IN HYDABURG ALASKA BUT SPENT MOST OF HIS LIFE ON THE QUEEN CHARLOTTE ISLANDS. HE IS NOTED THROUGHOUT THE WORLD FOR HIS FINE PRINTS AND CARVINGS. THIS INTERVIEW WAS CONDUCTED IN FAIRBANKS FOLLOWING THE ALASKA NATIVE ARTISTS CONFABULATION WHERE HE WAS THE KEYNOTE SPEAKER.



ROBERT DAVIDSON PAINTING DRUM

## INTERVIEW: ROBERT DAVIDSON

**Q:** You came to Fairbanks for the Alaska Native Artists Confabulation, can you tell me a little about that?

**A:** It's the first time I've been to an artists' conference. I've been very inspired by the amount of people who came to share very similar experiences. It was really inspiring for me to realize how many people had the same goals, the same desires and it was very reassuring to me that I was going in a very positive direction—the artist's role is geared to tradition because a lot of the ideas, inspirations come through the Native tradition; come through the already established art to in where as the living conditions are all Westernized. Creative within the Native tradition is, it's like a language and you're all communicating through our Indian roots, our Native roots and that helps to keep a connection for the Natives to their heritage. I feel we have to understand our roots and once we understand it we become a stronger people.

**Q:** When you were learning as an apprentice with Bill Reid, is that where you learned to work in all these different media you work in?

**A:** Yeah, when you understand the art form you can work in any medium.

**Q:** Do you take in apprentices yourself?

**A:** In 1977 I worked on a project in Massett, a monument to Charles Edenshaw, for his contribution as an artist in Canada. He's my great grandfather. I had two guys work on the house front for 3 months. In '78 I had 8 apprentices. That was for the same house. We carved 4 house posts for the traditional long house.

**Q:** These apprentices, do they have to have had a certain amount of experience in working?

**A:** No, they didn't have to have any experience... I didn't have a full idea on how it was going to shape up and it all eventually developed into a really good working system. I gave one person a responsibility on each pole and the other one was in a sense their apprentice. They kept working from models. I carved two models. I would pack my tools from pole to pole in the morning, the first part of the day and delegate jobs that they would have to do during the day. I'd work on my own projects there and if there were any problems, I'd pack my tool box to the problem area. It works really well.

**Q:** Do you have your apprentices do a certain amount of work and then stop and you as the master go on from there or do they continue all the way to the finished product?

**A:** Well they finished the poles but we had the whole thing broken down into different areas. The first few weeks, we made tools. They all had to learn how to make tools and during the tool making we had orientation. I had slides of old pieces to give them an idea on quality, and then I would talk philosophy.

**Q:** What kind of tools do you use?

**A:** The tools that we use are traditional and some of them are very modern. The adzes were traditional but all the tool blades were steel. They had to learn how to temper steel, harden it. The contemporary tools were chisels, axes and power saws.

**Q:** Do you know if any of your apprentices have been going on from what they have learned from you?

**A:** Yeah, I feel really good on their development. There are two of them who aren't carving out of six. I felt that's an incredible percentage and I feel that the other six will keep on developing.

**Q:** Your 8 apprentices, do they come from right around from where you live?

**A:** Yeah, they all come from the village, one didn't... his father is from Massett. One of the things I really stressed was that they were the next leaders. I stressed that they come back to the village once in a while to feed into it.

**Q:** Do you make most of your living from your art?

**A:** All of it, total.

## WOOD, IVORY AND BONE WINNERS

The winners of the 1981 Native Art Competition Juror's Awards of \$350 each are: Edward Kiokun, Bethel, for a traditional loon mask; Kathleen Carlo, Fairbanks, for a contemporary wood sculpture; and George Mayac, Anchorage, for a traditional ivory rookery.

Merit Awards of \$100 each were awarded to: Rick Seeganna, Fairbanks, for a contemporary wood "Flounder;" Nathan Jackson, Ketchikan, for a raven frontlet; Roger Silook, Jr., Gambell for an ivory eagle; George Williams, Bethel, for an ivory mask; and Glen Simpson, Fairbanks, for an antler powder flask.

Jurors Lincoln Milligrock, Jack Hudson and James Haseltine selected the work of twelve additional artists to comprise the show which opened in Juneau in March and will travel to Anchorage, Bethel and Fairbanks.

The second annual Native Art Competition was sponsored by the Alaska State Council on the Arts.

## WANTED: ALASKAN KIDS' ART

The Smithsonian Institute and a couple named Char and Rudy Pribuss are assembling a traveling show of Alaskan kids' art.

For years, the Pribusses have been traveling and taking American children's art work with them to exchange with other countries' children's work. Their non-profit program, "Paint Brush Diplomacy," tries to achieve a better understanding among people around the world through these exchanges and has also helped to raise thousands of dollars for needy children through UNICEF.

For more information or to submit work for the Alaskan show contact Robi Banko, Alaska State Museum, Pouch EM, Juneau, AK 99811, (907) 465-2906.



JANA BOOTH AT A.S.C.A. CONFERENCE "SEEING WITH THE NATIVE EYE"



# Anchorage Symphony Orchestra

1980-81

**Thirty-Fourth Season**  
of  
**Anchorage Symphony Orchestra**

**Maurice Dubonnet**  
Conductor and Music Director

**Season 1980-81**

**November 21st and 22nd — Soloists: Nathaniel Rosen, Cello and Paul Rosenthal, Violin**

8:00 p.m.

|                         |   |
|-------------------------|---|
| CHABRIER .....          | Marche Joyeuse  |
| HAYDN-PIATIGORSKY ..... | Divertimento in D Major   |
| SAINT-SAENS .....       | Havanaise, for Violin and Orchestra, Op. 83                     |
| FRANCK .....            | Le Chasseur Maudit, Symphonic Poem                              |
| BRAHMS .....            | Concerto in A Minor For Violin, Cello<br>and Orchestra, Op. 102 |

**January 23rd and 24th — "Words and Music" — Soloists: Pamela South, Soprano — Ron Evans, Speaker**

8:00 p.m.

|                     |  |
|---------------------|--|
| MENDELSSOHN .....   | "Wedding March" from "A Midsummer Night's Dream", Op. 61 No. 9 |
| SATIE-DEBUSSY ..... | Gymnopédie No. 3   |
| ARIAS .....         |  |
| HOVHANESS .....     | "The Rubaiyat of Omar Khayyam"<br>for Speaker and Orchestra    |
| TCHAIKOVSKY .....   | "Francesca da Rimini,"<br>Symphonic Poem after Dante, Op. 32   |

**March 27th and 28th — Soloist: Janina Fialkowska, Piano**

8:00 p.m.

|              |   |
|--------------|---|
| BELDEN ..... | New Orchestra Work, Conducted by the Composer                 |
| DVORAK ..... | Symphony No. 9 in E Minor, Op. 95<br>("From the New World")   |
| BRAHMS ..... | Concerto in Bb Major,<br>Op. 85 No. 2 for Piano and Orchestra |

**April 10th and 11th — Orchestra with Anchorage Community Chorus, Dewey Ehling, Conductor**

8:00 p.m.

|               |                                    |
|---------------|------------------------------------|
| BERLIOZ ..... | Roman Carnival Overture            |
| DEBUSSY ..... | Nocturnes                          |
| BORODIN ..... | Polovetsian Dances ("Prince Igor") |
| BRAHMS .....  | Symphony No. 1 in C Minor, Op. 68  |

All concerts at the Performing Arts Center of the University of Alaska, Anchorage. Concerts begin promptly at 8:00 p.m.



# THE ANCHORAGE SYMPHONY ORCHESTRA

P. O. Box 2131, Anchorage, Alaska 99510 (907) 272-8863

## TO THE FRIENDS OF THE ANCHORAGE SYMPHONY:

For 34 uninterrupted seasons, your Symphony has brought music to Anchorage. Since the first few concerts and informal organization of the orchestra, our quality has improved, and the number and variety of concerts have increased. We have become more and more involved with the Anchorage community. Each season has reached a greater audience and provided more exciting performances. You who have attended the concerts and contributed to your Symphony have recognized your responsibilities as well. Your support has been and continues to be absolutely vital to our existence.

As the Board demands more of itself and our musicians who have given so much are still demanding even more of themselves, our continuing improvement requires increased support from all of you. Pricing our concerts to meet our growing financial requirements would limit our audience to a few. This is true with your Anchorage Symphony just as it is with every symphony orchestra in the country.

We have planned and will present an outstanding 1980-81 season. Our planning for following seasons is well underway and action is being taken to assure that we all may take continuing pride in what you will see and hear of your orchestra in the years ahead. But we need your help now.

Look at the list of Contributors in this program. Are you included? Have you done the best you can do to support your Symphony?

Be a part of our season and the seasons to come. The Symphony belongs to you, to the musicians, to the Board, to all of us who are a necessary part of its promising future.

Sincerely,

R. Everett Harris  
President

## BOARD OF DIRECTORS

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Anchorage Symphony Young People's Concert  
 Saturday, January 24th, 1981, 1:00 p.m.  
 Performing Arts Center of the University of Alaska, Anchorage  
 \$1.00 Students — \$3.00 Adults

"Bold & Brassy"  
 with  
 "Tubby the Tuba"

- "The Wedding March" ..... Mendelssohn
- "The Rubaiyat of Omar Khayyam" ..... Hovhanness  
 Ron Evans, Speaker, Renda Horn, Accordion
- "Vocal Selections"  
 Pamela South, Soprano
- "Tubby the Tuba"  
 Mark Bledsoe, Vocal, Kristine Eastham, Narrator
- "German Band Selections" featuring "Anchorage Blaskapelle"  
 Bill van Alan, conductor, Jerry Kurtz, John Toenes,  
 Carl Klemme, Hal Nonneman, George Cottle, Chris Beheim,  
 Vincent Jesier, Don Hartman, Karl Forsythe, Gregg Solomon
- The Steve Primis Dancers

The 1980-81 Season of the Anchorage Symphony is made possible in part from grants from The Municipality of Anchorage, The Alaska State Council on the Arts, The National Endowment for the Arts, a federal agency, and generous grants from the Dowland-Bach Corporation, Sohio and the Exxon Corporation.

The Anchorage Symphony Orchestra  
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 Alaska Fine Arts Camp  
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 Anchorage, Alaska 99510

The Anchorage Symphony Orchestra  
 salutes the



Winter Concert..... February 24, 1981  
 Alaska Tour..... March 23-27, 1981  
 Concerto Night..... May 12, 1981  
 Dewey Ehling, Conductor



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**The Anchorage Symphony Orchestra**  
**Maurice Dubonnet, Conductor and Music Director**  
**Concerts of January 23rd and 24th, 1981**

Soloists: Pamela South, Soprano and Ron Evans, Speaker

**1st Violin**

Ruth Jefford, Concertmaster  
Marilyn Yonley  
Kathryn Hoffer  
Michael Schallock  
Blythe Stenmark  
Marlowe Thomas  
Frank Pinkerton  
Eleanor Bushue  
Barbara Urz  
Heather Threat  
Matt Berman  
Nina Bingham  
Karen Tornfelt  
Joy Sharpe

**2nd Violin**

Margaret Farrant, Principal  
Christine Nees  
Maxine Rader  
Cindy McBurney  
John Osnes  
Charlotte Allender  
Susie Mackey

**Viola**

Eleanor Braendel, Principal  
Sybil Bingham  
Georgia Forsythe  
Deanna Youngblood  
Mary Sinex  
Susie O'Brien  
Margaret Trent

**Cello**

Arthur Braendel, Principal  
Beth Leffingwell  
Rebecca Zankie  
Kim Emmal  
Jean Brinich  
Robert Tornfelt

**Bass**

Miriam de Lap, Principal  
Elaine Blythe  
Amy Heusser  
Bill King

**Flute**

Janet Gellert, Principal  
Leslie Delaney  
Margaret Turner  
Don Hartman

**Piccolo**

Leslie Delaney  
Margaret Turner

**Oboe**

Sharnan Paik, Principal  
Mary Tesch  
Lori Shepard-Gillam

**Clarinet**

Kurt Pasch, Principal  
Bud Adams  
Susan Atwater

**Bassoon**

Hal Nonneman, Principal  
Bruce Rummel

**English Horn**

Lori Shepard-Gillam

**French Horn**

Dan Heynen, Principal  
Fil Hoak  
Darrell Kincaid  
Bruce Ross  
Karl Olson

**Trumpet**

Keith Krueger, Principal  
Gwen Krueger  
Stan Malos  
Steve Turner

**Trombone**

Patricia Devine, Principal  
Terry Jennings

**Bass Trombone**

George Belden

**Tuba**

Larry Whitcomb

**Percussion**

Corliss Nolan, Principal  
Doug Alvey  
Carolyn Corder  
Gene White

**Piano**

Marcia Billaud

# The Anchorage Symphony Orchestra

Maurice Dubonnet, Conductor and Music Director

Concerts of January 23rd and 24th, 1981

"Words and Music"

Soloists: PAMELA SOUTH, Soprano and RON EVANS, Speaker

## PROGRAM

THE NATIONAL ANTHEM..... Arranged by Leopold Stokowski

Spoken text: Key "The Star Spangled Banner"

MENDELSSOHN..... "Wedding March" (A Midsummer Night's Dream), Op. 61 No. 9

Spoken text: Shakespeare "A Midsummer Night's Dream"

Mendelssohn briefly served a Prussian king who fancied himself a patron of the arts, it was at the king's insistence that Mendelssohn wrote music to accompany the production of Shakespeare's play at the royal court in Berlin. (His famous overture to *A Midsummer Night's Dream* had been written some seventeen years earlier but not for a specific production.) The large number of Mendelssohn's works inspired by plays or by the written word indicate that his association of music and words was a natural one although one more subtle than that employed by more literal-minded composers.

What associations do we bring to this music? Can we hear it today for what it is — a remarkably bright

and direct work with a naively simple melody yet with an ambivalent harmonization that constantly wanders into new tonal fields — and not allow a lifetime of emotional baggage to distract us? (Do you know why it has been played at a century-full of weddings? Mendelssohn was a great favorite of the English public and of their royalty and so the performance of the "Wedding March" at the nuptials of the Princess Royal in 1858 started a fad that has yet to subside.) Again, is it possible to hear this music fresh and new? One critic thinks that we still can if we allow ourselves to believe in the supernatural, and Peter Pan-like, divest ourselves of reality, momentarily inhabiting Shakespeare's fantasy world.

SATIE-DEBUSSY..... Gymnopédie No. 3

Spoken text: Kahlil Gibran "The Prophet"

"This is not a sentence." Do not attach any meaning to the rest of this sentence, ignore the first clause of this sentence. These paradoxical "self-referential" statements are intended to make you do a double-take, they may also be used as tools for examining the meanings we attach to certain visual symbols (words). (For example, the first statement would be false (meaningless) if it contained the expected verb. Or, it has meaning as long as it is grammatically incorrect. Or, if it is to be both true and grammatical, it must be shorn of its "meaning." The statement, "This is not a sentence," would be acceptable to someone who does not know the meaning of the word "sentence.")

Now, apply this method to an aural set of symbols (music). Is it true that no meaning is found in Satie's music but that if you listen to it, it has great meaning? Ignore Satie's (simple) melodies but do not concentrate on his (banal) (meaningless) harmonies. Can music actually have no "meaning?" Haven't we

heard centuries of Heavy German Romantic Music that's just dripping with "meaning?" Haven't we read endless program notes telling us all about the "meaning" of the music we are about to hear? How can we listen to music without knowing what it's about? Can we listen to a piece of music without attaching extrinsic values to it? Can we listen to Satie's *Gymnopédie*?

Erik Satie had a profound influence on the development of a new aesthetic of music for the 20th Century. His friend and colleague, Claude Debussy, saw him as a kindred spirit in the fight against the excesses of romanticism. Debussy's orchestration of this piece of Satie's music was a recognition of Satie's influence on his own music. Jean Cocteau, the writer and spokesman for the group of French composers later to be known as "Les Six," wrote that "Satie teaches what, in our age, is the greatest audacity, simplicity." A paradox to end on: the word *Gymnopédie* has no meaning. Satie made it up.

## ARIAS:

VERDI..... "Salce, Salce"; "Ave Maria (Otello)"

Spoken text: Shakespeare "Othello"

MASAGNI..... "Son Pochi Fiori" (L'Amico Fritz)

Spoken text: Suardon "L'Amico Fritz"

MOZART..... "Non so piu" (Marriage of Figaro)

Spoken text: Beaumarchais "The Marriage of Figaro"

PAMELA SOUTH, Soprano

HOVHANESS..... "The Rubaiyat of Omar Khayyam"

for Speaker and Orchestra, with Accordion Solo, Op. 282

RON EVANS, Speaker

RENDA HORN, Accordion

in a simple manner, the sensuousness of a chamber love poem is evoked by means of languid and supple Middle Eastern melodic lines. The coloristic appeal of the music is obvious and direct; the compositional method is simple — words stimulate, music responds.

Contemporary American music, born of Scottish and Armenian descent, he has evolved a music that blends elements of Oriental culture with the more familiar sounds of Western music.

## INTERMISSION

### ARIAS:

- BRITTEN..... "The Embroidery Aria" (Peter Grimes)  
Spoken text: George Crabbe "The Borough" (1810)
- ROSSINI..... "Una voce poco fa" (Barber of Seville)  
Spoken text: Beaumarchais "The Barber of Seville"  
PAMELA SOUTH, Soprano
- TCHAIKOVSKY..... "Francesca da Rimini," Symphonic Poem after Dante, Op. 32  
Spoken text: Dante "The Inferno", V (Francesca da Rimini)

Extra musical sources were important to Tchaikovsky; he needed the creative impulse provided by a story-line. Most of his best known works are "program music" that have their genesis in just such an imposed structure. The present piece shows both the virtues and the faults of this procedure. First, the story or "program"

Francesca is unhappily married, her husband's handsome young brother, Paolo, visits. Sitting alone in the garden, they read of the forbidden love of Lancelot for Guinevere, their eyes meet, tremulously they embrace. The book is read no more that day. Inexorably, the everlasting torments of hell await them. Enter Dante. In his *Divina Commedia* he visits hell, descending ever deeper into the realms of the damned. He

comes to the level reserved for those who have tasted of carnal sin, Francesca relates her story and bewails her fate. Dante is overcome with compassion and faints on the spot. (Apparently Virgil, his traveling companion, revives him and they venture on.) Enter Tchaikovsky. Perfect program for a piece of music. Hell — the doomed love of Francesca and Paolo — Hell. Not quite. It's too big an edifice for such a simple foundation. The love music needs to be integrated into the whole, not just presented in the middle, there's too much of any single section at one time. Musically it needs a more elaborate plan, but Tchaikovsky is stuck with his program. Hell — Francesca — Hell. The program, dramatically sound, is musically weak. Now your decision: do the positive musical values outweigh the structural weaknesses?

Program notes by George R. Belden

PAMELA SOUTH is no stranger to Anchorage audiences having performed with the Symphony in a memorable Pops Concert several years ago. Originally from Salmon, Idaho and recently returned there to do a solo recital sponsored by the Salmon Arts Council, she attended the University of Montana but did not begin serious singing until after she graduated from college.

Miss South has been studying voice for three years with Dickson Titus of San Francisco. She has performed with the San Francisco and Portland Operas and appeared with Arthur Fiedler and the Boston Pops.

She is preparing for two fall performances. She will perform the role of "Zerlina" in *Don Giovanni* and "Bruzilla" in the *Coronation of Poppea* by Monteverdi. Miss South will also appear as *Musetta* with the Houston Opera this coming fall.

RON EVANS is a versatile performer whose extensive background includes a wide variety of both acting and singing roles with community, university and professional theater and music groups from California to Alaska. Most recently, he appeared as Clive in Alaska Rep's production of *Something's Afoot* and was seen last year in the Anchorage Civic Opera's production of *La Traviata* and *The Mikado*. Mr. Evans' credits also include numerous radio and television commercials as well as public service spots. He studied theatre arts at both the University of California at Santa Barbara and the University of Alaska, Fairbanks.

RENDA HORN came to Alaska ten years ago to teach music in the Anchorage schools. She holds a Master's Degree in music from Eastern Washington University and is both an accomplished music educator and versatile performer. Mrs. Horn has appeared many times with the Anchorage Symphony as a member of the oboe section and also sings with Anchorage's New Madrigal Singers. Although oboe is her primary instrument, she always kept an accordion on hand for fun and relaxation. She and her husband have appeared in local night spots with their own polka band.

Mrs. Horn is now self-employed and is devoting most of her musical energies to the formation of the Anchorage Girls' Choir.

### ANCHORAGE SYMPHONY STRING QUARTET

Paul Rosenthal, Ruth Jefford, violins  
Maurice Dubonnet, viola  
Beth Leffingwell, cello

Guest Artist: David Stabler, piano

Central Lutheran Church  
15th & Cordova  
Saturday, March 14, 1981, 8 p.m.

The program will feature the Quintet for piano and strings by Ernst Dohnanyi plus works for quartet.

### ANCHORAGE CHAMBER SYMPHONY

Maurice Dubonnet, Conductor

Thursday, May 21, 1981, 8 p.m.  
Performing Arts Center

This second and final concert of the Chamber Symphony will feature Andre Flynn, Baritone. The program also includes Ernest Bloch's *Concerto Grosso No. 1* with Marcia Billaud, Piano Obligato and a first performance of a work by Alaskan composer Alice Countryman.

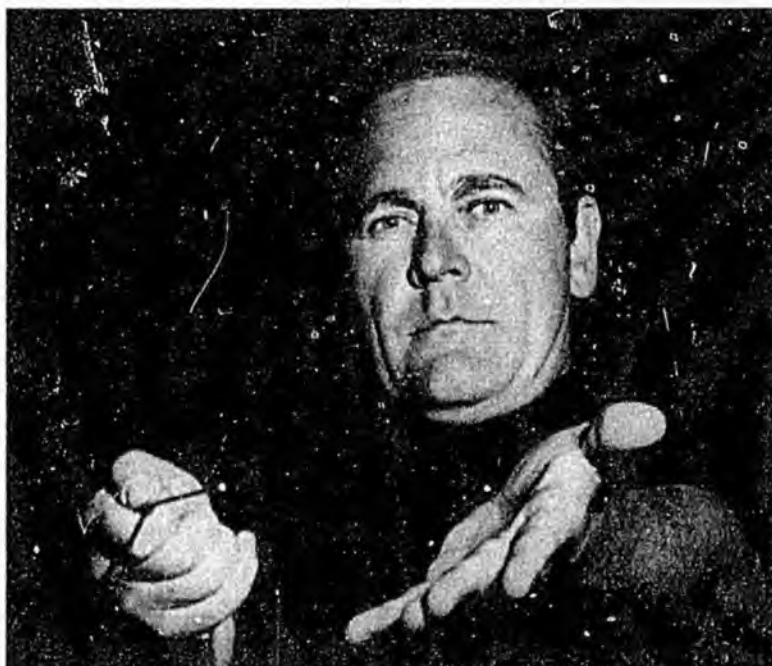
## MAURICE DUBONNET

Maestro Dubonnet first began the study of the violin at the age of ten in his home town of Havre de Grace, Maryland, with Robert Allison. He continued there with Alethea Willard, and it was she who sent him to the Peabody Conservatory to study with the eminent pedagogue Vivienne Cordero Conn, who had been a pupil of Jacques Thibaud. At the age of fourteen, he also became seriously interested in symphonic music through listening to the Toscanini NBC Symphony broadcasts, and at sixteen he decided that he would become a conductor.

During the war's intervention he was able to periodically study wherever the Navy took him, carrying the violin with him during the entire three-year period, and studying with such masters as Boris Koutzen (Philadelphia Academy), Israel Baker (Concertmaster, Hollywood Bowl), and Paul Fedorovsky (Boston Symphony). He had his first lessons in theory and piano at the Navy School of Music, where he conducted his first live orchestra in the class of Albert Tipton (Philadelphia Orchestra). He also studied horn there under Attilio Di Palma (San Francisco Symphony). During the war period, he gave many violin recitals while in uniform in Philadelphia, Baltimore and at the Philips Gallery in Washington D.C. He also appeared as a violinist on Major Bowes radio program, following the example of his contemporary Beverly Sills (then known as Bubbles Silverman).

Following the war, he enrolled at Tanglewood, where he audited the conducting classes of Serge Koussevitzky, and studied chamber music and composition with Lukas Foss. He also was chosen in audition by Robert Shaw to be a member of Shaw's Chamber Choir although he had never studied voice. This began a long friendship with Shaw, leading to New York and Aspen.

Accepted at Juilliard, he entered the school as a violin major under Etouard Dethier, later changing to viola major under Conrad Held (still later he would study viola with William Primrose). His final major was orchestral conducting under Jean Morel, Dean Dixon, Fritz Mahler and Robert Ward, and he graduated from Juilliard with the prestigious Artist Diploma in Orchestral Conducting. He was one of few ever to study in three major categories at the school. During this period he also studied composition with the eminent American composer Henry Brant, who at one point suggested he might turn to composition as a major. Briefly following that suggestion, he wrote several symphonies and string quartets, but, like George Sreff, discarded them, realizing that his forte was in performance, not writing. During his ten years in New York City, he organized and conducted three different orchestras: the Juilliard Repertory Orchestra, the Manhattan Symphonette and the New Symphony Orchestra of New York. He was also Assistant Conductor of the Juilliard Orchestra and the Juilliard Summer Symphony (under Walter Hendl). And, as solo violist of the Juilliard Orchestra, he performed under such great conductors as Reiner and Koussevitzky. He conducted thirteen world premieres of American composers such as Wallingford Riegger, Henry Brant ("Symphony of Israel"), Dana Rudhyar ("Ouranos" Symphony), Peter Menin, Jacob Avshalomoff (Symphonic poem, "Tung Kuan"), Manna Zucca, etc. He conducted the first performance of Robert Ward's "Jonathan and the Gingery Snare" with the composer narrating. Many of his performances were at Carnegie Hall, Town Hall, and at McMillan Theater at Columbia University. At the Metropolitan Museum of Art, he performed with the Stradivarius Society of New York in chamber music with such great colleagues as Joseph and Lillian Fuchs and Marie



Rosanolff, playing on the McDonald Stradivari violin, an instrument valued over \$200,000, loaned to him for these concerts by the Wurlitzer Company. He was also on the staff of ABC as violist, and a free lance violist throughout New York City. At the end of this New York period, Maestro Dubonnet's gifts were recognized in a Fulbright Grant to Rome, Italy, where he studied with the great conductor Franco Ferrara, conducted Rome's Santa Cecilia Orchestra, and gave concerts in Rome, Florence, and twelve other cities in Italy and Sicily. He was honored by the Italians by being voted into membership to the Santa Cecilia Academy in Rome.

One of his New York concerts with the New Symphony Orchestra of New York was attended by Mme. Hedy Spielter, the eminent pedagogue of piano in New York, who was quite taken with Maestro Dubonnet's interpretation of Brahms' Second Symphony (her father had known

Brahms), and invited him to conduct at the New Hampshire Festival. He became Music Director of this Festival for four years and it was here that the great conductor Leopold Stokowski saw him conduct and engaged him on the spot to be his Associate Conductor with the Houston Symphony. Before leaving New Hampshire, he was presented with the Governor's Award for the advancement of Music in that state.

During the Houston years with Stokowski, Maestro Dubonnet conducted over 120 concerts with this major U.S. Symphony, and when he was not conducting he sat on the first stand violas playing under some of the greatest musicians of the 20th Century, including Stokowski, Walter, Monteux, Stravinsky, Villa-Lobos, Kosiellantz, Beecham, etc. As a protegee of Stokowski, he was admitted into the inner circle of the great conductor's musical thought and was on call at all times to assist him, as in the world premier of Hovhannes' "Mysterious Mountain," which he prepared for Stokowski a broadcast over "Wide, Wide World" national TV. Maestro Dubonnet was also a member of the Music Guild String Quartet in Houston (first chair players of the symphony), giving 19 programs each season. He was also the conductor of the Houston Summer Symphony giving 21 programs each season, and for the Houston Ballet. His most stunning accomplishment with the orchestra was the Southwestern U.S. premiere of Stravinsky's "Rite of Spring." The Houston Post wrote "Spring comes in like a lion."

When Stokowski left Houston, he recommended Maestro Dubonnet for the position of Music Director with the New Mexico Orchestra, an ensemble Dubonnet subsequently built to its present Metropolitan status. During his last season there, the orchestra performed under his direction such difficult works as Strauss' "Ein Heldenleben," Rachmaninoff's 2nd Symphony and Stravinsky's "Rite of Spring." The Albuquerque Tribune wrote "Maestro Dubonnet blends these raw, basic elements of symphonic sound into refined gold." He conducted for a great number of world-famous soloists during this period including Bryon Janis, Isaac Stern, Gregor Piatigorsky, George London, Phyllis Curtin, Eugene Istomin, Mischa Elman, Leonard Rose, to name only a few. He also founded the New Mexico Sinfonietta, and conducted regularly for the New Mexico Ballet and the Albuquerque Little Theater. He worked regularly with the prestigious Elizabeth Waters Modern Dance group at the University of New Mexico, giving eleven complete productions over the years. He was a member of Albuquerque's June Festival Quartet, with colleagues Josef Gingold, Ralph Berkowitz and Georges Miquelle.

Maestro Dubonnet's summer periods have been filled with seven tours of Europe, four tours of the Orient, Australia and New Zealand, and eight summers-in-residence at the Aspen Music Festival. In the U.S., he has conducted the Baltimore, Denver and Seattle symphony orchestras, abroad, the orchestras of Tokyo, Singapore, Melbourne, Osaka, Rome, New Zealand, etc. At the Aspen Festival, he has conducted the Festival Orchestra in the famous Amphitheater Tent, and has also performed in that theater with members of the Paganini String Quartet and other artist members of the faculty including Leonard Sharrow, Philip Farkas, Ray Sill, Zara Nelsova, Itzak Perlman, Sholomo Mintz, etc. In 1967 he was again at Tanglewood to accept the Koussevitzky Conducting Fellowship of that year.

In Alaska, he founded the Anchorage Chamber Symphony and the Anchorage Symphony String Quartet, has been a guest conductor with the Alaska Festival of Music, the Anchorage Concert Association, the Honors Orchestra, and led three productions of the Anchorage Opera. He was formerly conductor of the University Fairbanks Orchestra in addition to being on the faculty of the University of Alaska, both in Fairbanks and Anchorage.



ALASKA MUTUAL SAVINGS BANK

The Board of Directors of the Anchorage Symphony Orchestra wishes to express its sincere appreciation to Ed Biggerstaff and Ron Smith of Anchorage Community College and to Mike Hood, UAA Theater Department, and Bob Pond, Anchorage Community Theater for their cooperative spirit in the rescheduling of their productions to accommodate the symphony's concerts.

Through their joint efforts the Anchorage Symphony is again able to present its entire season in the Performing Arts Center.

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A special thanks to Brown Jug and Anchorage Cold Storage for their donation of champagne for the Champagne Pops Concert.

We gratefully acknowledge K & L Distributors for its donation of champagne to the Symphony.

We are grateful to Sears Roebuck and Co. for underwriting the cost of our Young People's tickets.

We are grateful to our printer, Ken Wray's Print Shop, Inc., for the special attention paid to the efforts of the Anchorage Symphony for more than ten years.

We would like to extend a special thank you to Atlantic Richfield and Sohio, whose Employee Matching Gift programs bring additional funds to the Symphony.

We would like to express appreciation to the Rasmuson Foundation for a generous grant to the orchestra.

We wish to express our appreciation to D.F.S. North America Ltd., for a generous grant to the Anchorage Symphony Women's League and the Anchorage Symphony Orchestra.

**TICKET TURN-IN:** Please call the Symphony office (272-8863) as far in advance of the concert as possible to offer your tickets for resale; the resale of your tickets will benefit the sustaining fund and the value of your tickets is a tax-deductible contribution to the Anchorage Symphony.

**TICKET EXCHANGE FOR SEASON SUBSCRIBERS:** If unable to attend on your subscription evening, we will accommodate you on the alternate night (depending upon availability of tickets). Call the Symphony office no later than 48 hours before concert.



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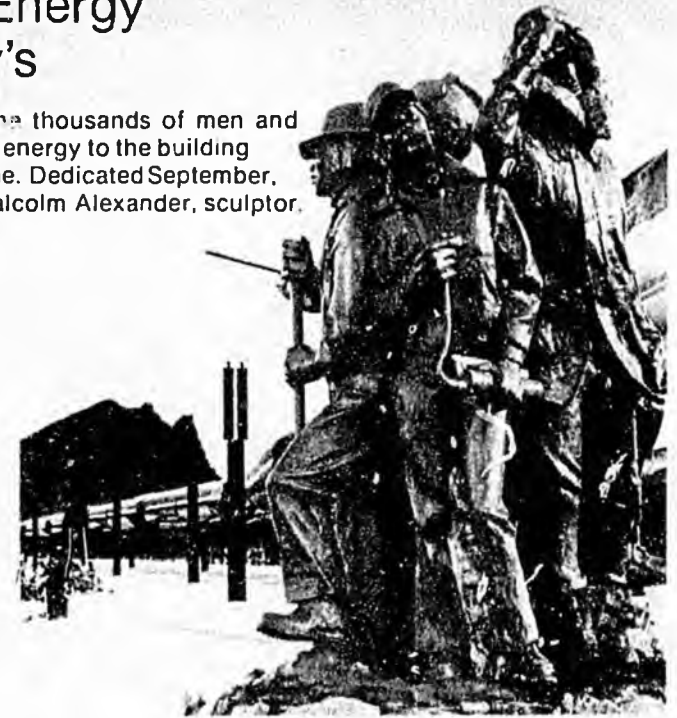
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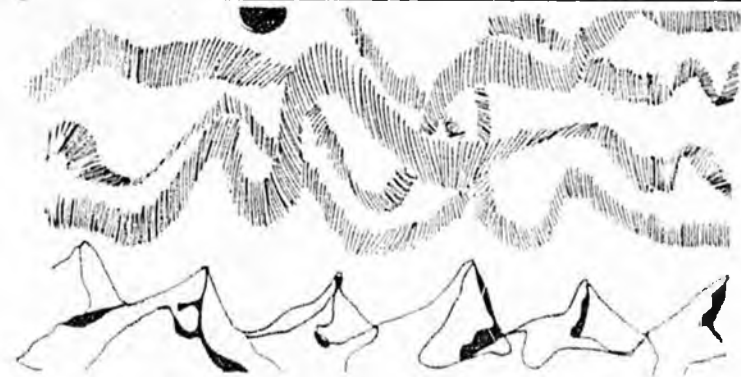


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## COVER DESIGN

Teri Jo Hedman graduated from the University of Minnesota with a Major in Interior Design and a Minor in Studio Art. Her work is displayed in various galleries in Alaska (Anchorage, Fairbanks, Juneau, and Ketchikan) and also in the Minneapolis-St. Paul area, and Palm Springs, California.

Teri Jo has been accepted in the All Alaska Juried Exhibition, several years and received the Print Award in 1978. She was also accepted in "Alaska Prints '79", Statewide Print Competition; the Audubon Society 2nd Annual Wildlife Statewide Juried Show at Seward, Alaska. She has had several one-woman shows since 1973 at Artique, Ltd. in Anchorage, and has shown in several invitationals at various other galleries.

Teri Jo and her husband Dennis have three children: Grant, 8, Matthew, 6, and Kristin, 4. They enjoy all outdoor activities and look forward to the upcoming ski season.

# History of the Anchorage Symphony Orchestra

One of Anchorage's oldest musical organizations, the Anchorage Symphony Orchestra marks its thirty-fourth year during the 1980-81 winter concert season under the baton of Maurice Dubonnet, music director and conductor since 1968.

Although it now numbers more than 75 members able to perform the most difficult musical selections, the Anchorage Symphony was born early in 1946 when 17 musicians met once a week for the pleasure of making "good" music. Typists, reporters, pilots, teachers, mechanics, housewives and others made up the group. Some were professional musicians, others were admittedly of amateur status, but all were interested in music and enthusiastic about becoming an organized orchestra.

Edward DePaul was the group's first conductor, and under his direction the Symphony made its first public appearance in December, 1946 when it joined its talents with those of the Anchorage Little Theater to perform Charles Dickens' "A Christmas Carol." The first full concert was presented in May, 1947. A charter member, Peter Britch, was named conductor in 1948, and by the following year the orchestra had grown to 32 members, many of them from the ranks of the 752nd Air Force Base at Fort Richardson.

There was a uniqueness about the orchestra. It was the only musical organization of its kind in Alaska and was the farthest north symphonic orchestra on the North American continent. The orchestra charged a nominal admission fee in those days, and performance proceeds went towards paying expenses. If there was any money left over, music and instruments were purchased. By 1950 the Symphony had purchased a set of two tympani, a clarinet, a bass viol and an oboe, together with a library of approximately 100 selections.

A devastating blow occurred in 1953 when Anchorage's municipal auditorium, with platforms, risers and some instruments inside, burned to the ground. It was rebuilt in 1955 and dedicated as the Sydney Laurence Auditorium, and appropriately the Symphony played a prominent part in the dedication ceremonies.

In 1956 the first Youth Concert was performed, and the Symphony joined forces with the Anchorage Community Chorus and the Anchorage Community College to form the Anchorage Festival of Music, featuring noted guest musicians.

In the early 1960's the Symphony branched out to embrace both ballet and opera. They teamed with the Anchorage Civic Ballet for the first full evening of ballet with full orchestra, and they joined the Anchorage Civil Opera for a performance of Strauss's "Die Fledermaus."

During the same period the Executive Board was formed to handle the Symphony's business matters, and the Anchorage Women's Symphony League was established to assist the Board and to promote the Symphony. One of its activities is the sponsorship of the annual Pops Concert and the Viennese Waltz night.

The Anchorage Chamber Symphony and the Anchorage Symphony String Quartet were formed in 1974 by Maurice Dubonnet and augment the tradition of providing fine performances in Anchorage as well as throughout the State.



**J**oin us in  
 Sitka, a beautiful  
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 sider this your invitation to enjoy our  
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 We've designed this brochure to give you an  
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 and the musicians who will perform.  
 We hope this whets your curiosity and  
 that you will plan to enjoy one or more  
 of our concerts next June.

Sincerely,  
 The Sitka  
 Festival Musicians



Photograph by Peter

# Sitka Summer Music Festival

Great Chamber Music  
 in a glorious setting

Sitka Summer Music Festival  
 Box 907  
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# Summer Chamber Music



# Summer Chamber Music Festival

Great chamber music in a  
glorious setting  
Tuesdays and Fridays  
in June

Paul Rosenthal, music director



# Great chamber music in a glorious setting

**M**ore than 1,000 miles from any other musical center, some of the world's finest musicians return year after year to perform great music in the midst of natural wonders.

Each June in Sitka's spectacular and historic setting, musicians gather to renew friendships and refresh themselves with the masterworks of chamber music. The result is a concert series as magical as its surroundings.

The Festival got its start in 1972, when violinist Paul Rosenthal realized that other accomplished young artists would share his enchantment with Alaska. He invited five musicians to join him in Sitka, which boasts a fine concert hall and an enthusiastic audience for chamber music.

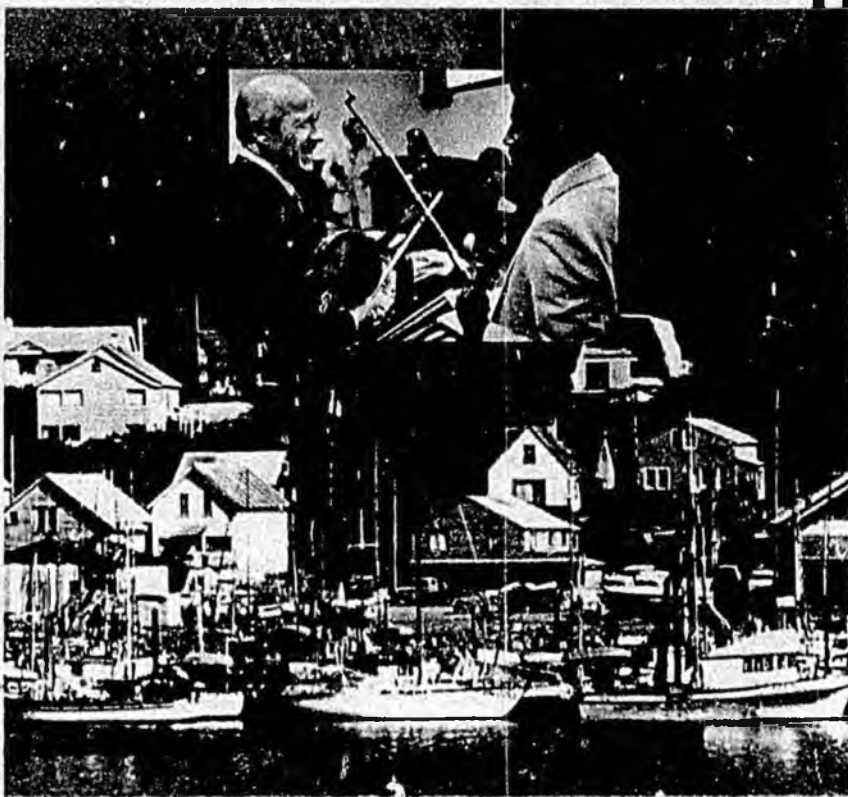
Today the Sitka Summer Music Festival attracts standing room only crowds to the graceful 500 seat Centennial Building, where a wall of glass behind the stage overlooks Sitka Harbor.

The long Alaskan summer days mean that it is still light during the evening concerts. Eagles and seagulls can often be seen gliding past the snow-capped mountain peaks as small fishing vessels go about their business in the harbor.

Sitka was once the capital of Russian America and its Russian heritage is still quite evident. Historic buildings are in daily use and the site of a decisive battle for control of Southeast Alaska is just a short walk from downtown.

The days in Sitka offer historic tours, salmon bakes, wilderness hikes, traditional Russian dances, museums, fine Native Alaskan and contemporary art and some of Alaska's most exciting sportfishing.

And the nights are filled with the world's most beautiful music.



## How to get there:

**S**itka offers friendly and informal hospitality with a choice of first class hotel accommodations.

Modern jet airliners fly to Sitka every day from Seattle and Anchorage, which are both less than two hours flying time away. Convenient connections from other major U.S. airports are available.

Sitka is also served by the ships of the Alaska Marine Highway System which cruise the famed Inside Passage. These vessels offer service for vehicles and walk-on passengers from Seattle, Prince Rupert, B.C., and the major cities of Southeast Alaska.

Travel agents anywhere in the U.S. can make the necessary tour arrangements. When preparing your itinerary be sure to spend Tuesday and Friday evenings in Sitka, since those are the nights that the Sitka Festival presents its concerts.

Seating at the concerts is limited. Visitors to Sitka are encouraged to make concert reservations at least one month in advance by writing to:

**Sitka Summer Music Festival, Box 907, Sitka, Alaska 99835.**

At the request of the musicians, children under six are not admitted to Sitka Festival performances.



## The finances:

**T**he Sitka Festival enjoys unusually broad financial support.

Ticket sales are a vital source of income, but they do not cover the entire cost of operation. Hundreds of different businesses, individuals, and foundations provide important contributions to the Festival's budget. Donations come from all over Alaska, more than half the rest of the states in the Union, and even from as far away as Guam and Copenhagen.

The Sitka Festival also enjoys the support of several government agencies, including the Municipality of Sitka, the Alaska State Council on the Arts, the Alaska State Division of Tourism, and the National Endowment for the Arts.

The Festival must raise money each year through contributions in order to meet its obligations and keep pace with the ravages of inflation. The Festival operates on a very careful budget and contributions of any size make a difference. Contributions are tax deductible and are welcome at any time of the year.

## The musicians and the music:

**T**he Sitka Summer Music Festival is set amid the spectacular and untamed beauty of Southeast Alaska, but it is best known for the high calibre of its concerts.

It began as an informal reunion for some of the proteges of Jascha Heifetz and Gregor Piatigorsky. Today the Festival has grown into a distinguished musical tradition and a vital source of inspiration for its splendid performers.

The Festival attracts outstanding musicians because of the warm fellowship among the performers, the hospitality of Sheldon Jackson College, the hard work and support of Sitka volunteers, and the large and enthusiastic audiences from around the globe.

The Festival begins early in the month of June and lasts three weeks, with concerts on Tuesday and Friday evenings. The concert programs and the artists who will play them are announced in May. Music rehearsals are open to the public without charge.

Festival artists are selected by a committee of musicians who perform regularly at the Festival.

Among the artists who have performed at the Sitka Summer Music Festival are:

Edward Auer, piano  
Christiaan Bor, violin  
James Decker, French horn  
Arturo Delmonico, violin  
Raphael Druian, violin  
Maureen Gallagher, viola  
Godfried Hoogeveen, cello  
Thomas Hrynkiw, piano  
Stephen Kates, cello  
Yukiko Kamei, violin  
Ani Kavafian, violin  
Audrey King, cello  
Jennifer Langham, cello  
Jerome Lowenthal, piano  
Mitchell Lurie, clarinet  
Peter Mark, viola

Gregor Piatigorsky, cello  
Peter Role, double bass  
Nathaniel Rosen, cello  
Linda Rosenthal, violin  
Paul Rosenthal, violin  
Berl Senofsky, violin  
Gary Smart, piano  
Marilyn Smart, soprano  
Jeffrey Solow, cello  
Paul Sperry, tenor  
Doris Stevenson, piano  
Naoko Tanaka, violin  
Milton Thomas, viola  
Marcus Thompson, viola  
Walter Trampler, viola  
Emanuel Vardi, viola

The Sitka Festival is dedicated to presenting great music by outstanding artists. While no formal music school or institute is associated with the Festival, it is sometimes possible to make private arrangements for lessons with some of the artists. After our performers are announced each year, we will be happy to put you in touch with the musicians who play your instrument. Sheldon Jackson College and Sitka Community College offer classes in a wide variety of subjects during June. Details about their summer schools are available by writing to the colleges.

## Bring a taste of Sitka to your city:

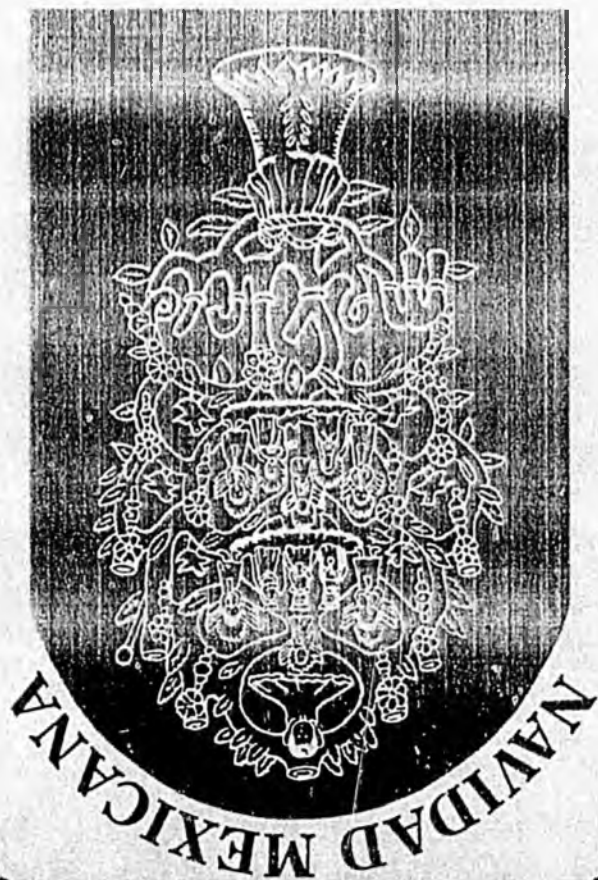
**I**f you can't come to Sitka in June, it may be possible to bring the Sitka Festival to you.

Festival artists tour throughout the world as soloists and are always eager to arrange chamber music concerts with some of their Sitka Festival colleagues. Because of the spirit among the musicians, superb ensembles of nearly any size and composition can be drawn from the Sitka Festival's corps of musicians.

If you want to present a concert featuring Sitka Festival artists, the Festival will be happy to work with you.

Amherst College Historical and Fine Arts Museum

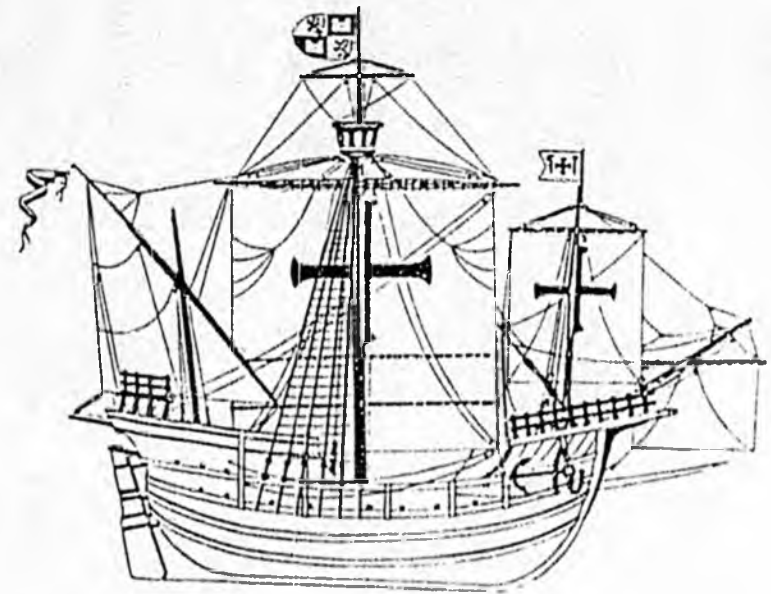
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As we hold this new decade with many of its dreams  
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our musicians with those of our guests to bring  
the world's great operatic masterpieces.

When the dim and the conductor raises his baton, not  
a new era in opera in Anchorage is un-  
der way. We are glad you are here to share it with us.

*Grace Oakley*



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*Artists-In-Schools: Barrow Students' mural, T. Lewis, resident artist.*

### **What is Arts Alaska, Inc.?**

Art is very much a part of all us. It grows from creative capacities we all possess. Arts Alaska wants to make it possible for people of all ages in every corner of Alaska to share in a variety of creative experiences, as participants as well as spectators.

Arts Alaska is a nonprofit corporation founded in 1975 and now the largest comprehensive private arts organization in the state. The purposes of Arts Alaska are to undertake arts programming in areas where demonstrated needs are not being met by other organizations; and to raise money from individuals, businesses and local sources to supplement state and federal government funds which are periodically available to support its programs.

### **Who does Arts Alaska serve?**

Arts Alaska serves the residents of a growing number of communities in Alaska. Through its programs, Arts Alaska is directly involved with the state's community arts councils, local concert associations, arts and crafts guilds, drama groups, and schools from Barrow to Ketchikan. Like Arts Alaska, they are all dedicated to the idea that the arts are vital and integral to our state and national culture, and that they should be encouraged and enjoyed.





*Artists-in-Schools: Juneau mime program, John Goldring, resident artist.*

## **What does Arts Alaska do?**

### **Educational Programs: Artists-in-Schools**

Participation in creative experiences is basic to the human spirit and essential to the education of every child. It is often through some artistic experience that a child comes to a better understanding of himself and the world he lives in. To provide our children with these experiences, the Artists-in-Schools program was created.

The Artists-in-Schools program is designed to foster the mutual creative development of students and professional artists. By providing direct, intensive educational interaction between students and artists for periods of up to four months, the Artists-in-Schools program enhances the student's powers of perception, encourages their talents and skills for expressing themselves creatively, and increases their appreciation of the arts. The students receive instruction in techniques and tools which would otherwise be unavailable to them. They learn that the arts are professions which are integral parts of society. The program reaches children across the state from urban Anchorage schools to one-room schools in logging camps like Thorne Bay and bush communities like McGrath and Kivalina.

Each school participating in the program may choose from among many art forms: the visual arts including painting, drawing, sculpture, printmaking and photography; crafts such as ceramics, weaving, carving and jewelry making; creative writing; theatre; mime; puppetry; folk arts, and traditional Alaskan native arts.



*Program Service: Alaska Repertory Theatre production of "The Fourposter" travels to Kenai.*

### **Statewide Performing Arts Programs: Program Service**

Program Service was created in response to the needs of Alaskan audiences, the "consumers" of the performing arts. Several years ago many of Alaska's smaller communities began to express the desire to have high quality musicians, dancers and actors come to their communities. But small populations combined with the costs of travel and fees, plus the difficulty of making arrangements with the artists, made such performances seem impossible.

To meet these needs, Program Service was created. Each year, it provides the services of a limited number of the highest caliber of professional performing artists to a large number of Alaskan communities at a cost which is affordable to even the smallest and most remote village. The cost to each community is based upon its size and ability to pay, so none is excluded from participation.

Each year, more than 60,000 Alaskans attend Program Service events. The range of art forms presented extends from baroque to bluegrass music, classical ballet to modern dance, the simplest mime to the grandest opera. Past Program Service touring artists have included the nationally recognized 5 by 2 Plus and First Chamber Dance Companies, the Dixieland Rhythm Kings, classical violinist Paul Rosenthal, popular bluegrass players the McLain Family Band, the resplendent Western Opera Theatre, and our state's own Alaska Repertory Theatre.

## Who pays for Arts Alaska?

Needless to say, all of this costs money. As a matter of fact, it costs a substantial amount of money.

Why? The arts are labor intensive. Unlike most industries arts cannot be mechanized or mass produced, but are produced by hand, one at a time. It still takes four musicians to perform a string quartet and 70 or more to perform a symphony. A single performance of a two-hour play takes up to six weeks to rehearse and countless hours to build scenery, sew costumes and sell tickets. A sculpture which may inspire us while we glance at it for a few moments may take months to create. And as with most industries, time is money.

Even though artists are paid relatively small fees for their work, these inevitable facts of life, plus the uniquely Alaskan facts of expensive travel and high costs of materials, put the economics of the arts beyond the means of self-support.

Who pays the bills? Arts Alaska is supported by program receipts, community matching funds, private donations, business contributions, and grants received from the Alaska State Council on the Arts and the National Endowment for the Arts, a federal agency in Washington, D.C. Arts Alaska's efforts have been recognized by many generous donors. This support has made it possible for Arts Alaska to expand and improve its programs and services at an unprecedented rate.

Still, each year Arts Alaska receives requests for more than twice the services and programs than it has funds to provide, and the demand for these services is growing yearly. Arts Alaska needs continued and increased support to continue reaching those to whom the arts are so important. You can help Arts Alaska and share in its goals by sending a tax-deductible contribution to:

Arts Alaska, Inc.  
619 Warehouse Avenue, Suite 216  
Anchorage, Alaska 99501



A rapidly changing society needs the humanizing rewards that art experiences can give. The support of the arts and those who create them is essential to the survival and development of our culture. Arts Alaska is devoted to these principles.

*Printing donated by Northern Printing*



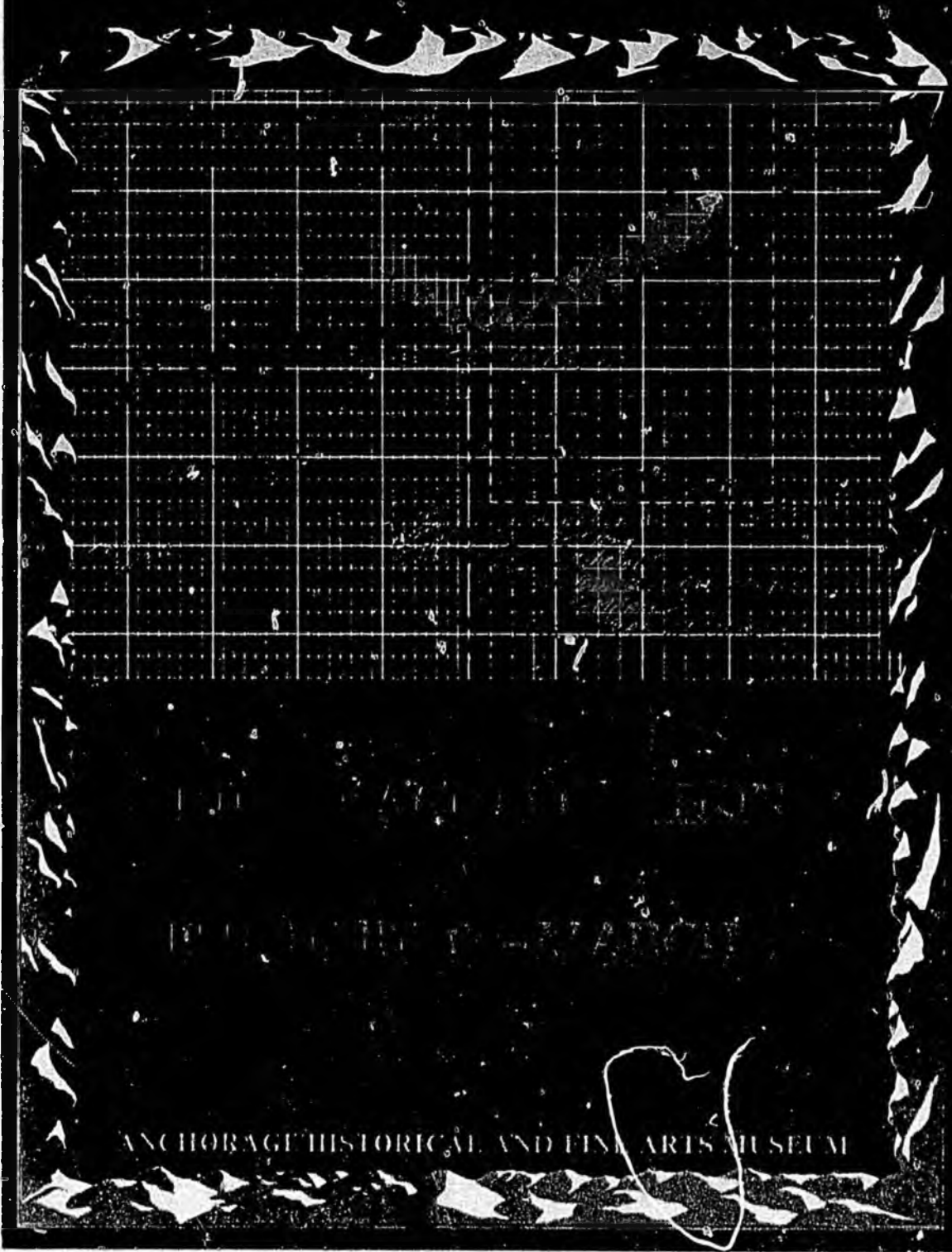
### Lending a Helping Hand and Exploring New Possibilities

Many local arts agencies around Alaska are staffed by dedicated volunteers who need guidance with the increasingly complex business of promoting, financing and managing their events and programs. For assistance with everything from audience development to board member training, these organizations can, and do, turn to Arts Alaska for help. The Arts Alaska staff is constantly on the move throughout the state, assisting these agencies and keeping them informed of current developments in the arts which are of interest to their communities.

Additionally, many of Alaska's artists, seasoned professionals as well as those whose careers are just beginning, call upon Arts Alaska for assistance and guidance in the pursuit of their careers.

The flower of art is blooming more brilliantly in Alaska each year. Arts Alaska is dedicated to the constant search for new ways to encourage and foster the growth of this important element of our lives.

Reception: 1 — 5 p.m.  
FEBRUARY 10, 1980



ANCHORAGE HISTORICAL AND FINE ARTS MUSEUM

ANCHORAGE HISTORICAL  
AND FINE ARTS MUSEUM  
121 WEST SEVENTH AVENUE  
ANCHORAGE, ALASKA 99501

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**1980-1981  
SEASON**

**THE ANCHORAGE  
CONCERT ASSOCIATION**

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# ANCHORAGE ARTS

THE NEWSLETTER OF THE ANCHORAGE ARTS COUNCIL

APRIL 1981

## ARTS BUDGET TO GET THE BITE?

Last month we briefly introduced an issue that has recently taken the arts to the front pages when we printed some comments on the Reagan administration's plans for Federal spending on the arts. The issue of whether or not the Federal government should support the arts and if so, which ones and to what degree, is becoming familiar to more and more Americans. The March 16, 1981 issue of "Newsweek" magazine carried a two-page feature story entitled "The Arts Under Reagan's Ax." Part of it is quoted here:

"It was a happy moment for budget director David Stockman when he turned from the complicated issues of foreign aid and farm-price supports to the question of Federal aid to the arts and humanities -- the National Endowment for the Frills, as hardheaded Republicans seem to regard it. It was not considered part of the 'safety net' of social welfare programs, but more a kind of trampoline for the elite. If synthetic-fuels and child-nutrition programs were on the block, after all, who would go to bat for 'Heresies,' a feminist art quarterly, or the first book-length edition of Hegel's letters in English?

"Stockman's first impulse was reportedly to cut cultural funds to zero, at a savings next year of something over \$300 million, though when the cuts were announced Feb. 18 he had restored half the money. Even so, the Muses -- personified by Democratic Congressman Sidney Yates of

out the eloquent outrage of Broadway producer Alexander Cohen, who quoted T.S. Eliot's "The Wasteland" to a House subcommittee hearing last week, warning of "voices singing out of empty cisterns and exhausted wells" if the rain of Federal dollars should ever stop falling.

"And culture has friends on Capitol Hill, although it has to make them the hard way -- by conviction, rather than campaign contributions. Its lobby, the American Arts Alliance, is a four-person effort on a limited budget; but senators of both parties banded together last month as "Concerned Senators for the Arts," while 134 members of the House belong to an arts caucus headed by New York Democrat Frederick Richmond, himself a wealthy arts patron. Their legislative strategy is to present the arts as an economic boon as well as a spiritual one -- an industry employing over a million people, generating \$5 in local tax revenues for every dollar of government support. 'An unemployed artist,' observes lobbyist Anne Murphy, 'is just as unemployed as an unemployed steelworker.' Yates, whose subcommittee will have to pass on the endowments' budget, thinks the 50 per cent cutback is 'too drastic'; nevertheless, one member of the House leadership said he expects Congress ultimately to go along with Reagan's proposed reductions.

"... Artists say they are prepared to do their share in revitalizing America; what concerns them more than the exact level of cuts is the suggestion that the Reagan Administration



They are:

Senator Ted Stevens (R)

Senator Frank Murkowski (R)

Representative Ted Stevens (R)

In addition to writing to your own Representative and Senators, it is essential that you express your views to the chairmen of key Congressional committees that will soon conduct hearings on these matters. They are:

Representative Sidney Yates, Chairman  
House Subcommittee on Interior and Related  
Issues

Representative Paul Simon, Chairman

House Subcommittee on Post-Secondary Education