

ALASKA LEGISLATIVE COUNCIL 1961-62 7/69

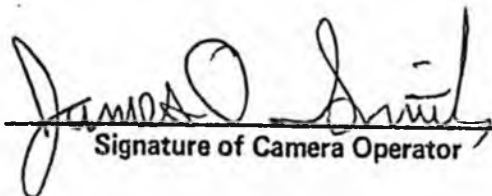
3713 HSTA HB 609/607

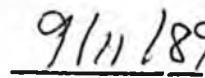


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Signature of Camera Operator


Date

HB

606
607

HOUSE
COMMITTEE REPORT

(7)

Date referred: 2/14/86

FURTHER REFERRALS: FINANCE

DATE: 4/25/86

The STATE AFFAIRS Committee has considered HB 606

"An Act relating to art in public places."

and recommends:

- do pass
- do not pass
- do pass with attached amendment(s)
- no recommendation
- replace with CSHB606(SA) same title
- new title

and recommends DO PASS

further referral to the _____ Committee

- and attaches:
- letter of intent
 - first fiscal note
 - new fiscal note
 - zero fiscal notes

SIGNING DO PASS:

SIGNING OTHER RECOMMENDATIONS:

Katie Hurley

Mike Hawking

John K. ...

Roger ...

...

...

...

...

...

...

...

Katie Hurley
Chairman

Offered: 4/28/86
Referred: Finance

Original sponsors: Hanley, Adams,
Ringstad, et al

1 IN THE HOUSE

BY THE STATE AFFAIRS COMMITTEE

2

CS FOR HOUSE BILL NO. 606 (~~State Affairs~~)

3

IN THE LEGISLATURE OF THE STATE OF ALASKA

4

FOURTEENTH LEGISLATURE - SECOND SESSION

5

A BILL

6 For an Act entitled: "An Act relating to art in public places."

7 BE IT ENACTED BY THE LEGISLATURE OF THE STATE OF ALASKA:

8 * Section 1. AS 35.27.020(c) is amended to read:

9 (c) Between one-half of [AT LEAST] one percent [OR, IN THE CASE
10 OF A RURAL SCHOOL FACILITY, AT LEAST] and [ONE-HALF OF] one percent of
11 the construction cost of a building or facility approved for construc-
12 tion by the legislature shall [AFTER SEPTEMBER 1, 1977, WILL] be
13 reserved for the following purposes: the design, construction, mount-
14 ing and administration of works of art in a school, office building,
15 court building, vessel of the marine highway system, or other building
16 or facility which is subject to substantial public use. The actual
17 amount shall be determined by the art selection committee created
18 under AS 35.27.021.

19 * Sec. 2. AS 35.27.020(g) is amended to read:

20 (g) Each selection committee established under AS 35.27.021 [THE
21 ARCHITECT, SUPERINTENDENT, DEPARTMENT, AND THE ALASKA STATE COUNCIL ON
22 THE ARTS] shall encourage the use of state cultural resources in these
23 art works and the selection of Alaska resident artists for the commis-
24 sion of these art works.

25 * Sec. 3. AS 35.27 is amended by adding a new section to read:

26 Sec. 35.27.021. SELECTION OF ART. (a) The artist who executes
27 a work of art for a public school shall be selected by a majority vote
28 of a committee, with the approval of the school board. The committee
29 shall be selected by the project manager from the department and shall

Notify community that public seats are available

make meetings subj. to open meeting law.

1 be composed of the architect, the project manager from the department,
2 ~~two~~ representatives from the school district, and ^{three} members of the public

3 who ~~are knowledgeable in the arts and~~ reside in the community where
4 the school is located. ^{At least one of the public members shall be knowledgeable in the arts.}

5 (b) Except as provided in (a) of this section, an artist who
6 executes a work of art for public buildings and facilities shall be

7 selected by a majority vote of a committee convened by the project
8 manager from the department. The committee shall be composed of the

9 architect, the project manager from the department, a designee of the
10 Alaska State Council on the Arts, a designee of the principal user of

11 the public building or facility, and three members of the public who
12 ~~are knowledgeable in the arts and~~ reside in the community where the

13 building is located. ^{At least one public member shall be knowledgeable in the arts.} The members of the public shall be selected by
14 the project manager from the department.

15 * Sec. 4. AS 44.27.060(b) is amended to read:

16 (b) The commissioner of a department responsible for the design
17 and construction of a building or facility shall deposit into the art
18 in public places fund one-half of one percent of the construction cost
19 of a building or facility if the building or facility is exempt from
20 the requirements of AS 35.27 and the exemption is because

21 (1) the estimated construction cost of the building or
22 facility is less than \$250,000; or

23 (2) the building or facility is not designed for substan-
24 tial public use.

25 * Sec. 5. AS 44.27.060 is amended by adding a new subsection to read:

26 (e) A work of art ~~that is to be made a permanent part of a~~
27 ~~building or facility owned or leased by the state~~ shall be identified

28 by a permanent plaque installed on or near the work of art. The
29 plaque must contain the name or title of the work of art, the name of

who reside in community where the school is located

and school dist. representatives shall be chosen by the president of the school board or a designee.

1

- 1 the artist, and the year of completion.
- 2 * Sec. 6. AS 35.27.020(e) and (f) are repealed.

effective date - 7/1/89

James

Original sponsors: Hanley, Adams,
Ringstad, et al

IN THE HOUSE

BY THE STATE AFFAIRS COMMITTEE

CS FOR HOUSE BILL NO. 606 (State Affairs)
IN THE LEGISLATURE OF THE STATE OF ALASKA
FOURTEENTH LEGISLATURE - SECOND SESSION

A BILL

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Public Arts

be composed of the architect, the project manager from the department, ² representatives from the school district, and ³ members of the public ^{at least 1} who ^{are} knowledgeable in the arts and reside in the community where the school is located. *chosen by Pres of SELPA*

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the artist, and the year of completion.

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* DELIVER TO: JFOM *
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* ORIGINAL *
* SENT: 03/19/86 TIME: 15:21 *
* FROM: BARB HASTY *
* SUBJECT: POM *
* PRINT DATE: 03/19/86 TIME: 15:21 *
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9

TO: HOUSE STATE AFFAIRS:
REPS. BURNEY, NAVARRE, CATO, BOUCHER, M.M. MILLER, COLLINS,
JENKINS

TO: REP. HANLEY

FROM: DALE DE ARMOND
422 CALHOUN AVENUE
JUNEAU, AK 99801
586-3165

MAR 20 1986

RE: HB 606 - ART IN PUBLIC PLACES

I'M A WORKING ARTIST AND I'VE PARTICIPATED IN AN "ART IN PUBLIC PLACES" PROJECT. I AGREE THAT IN THE PRESENT SITUATION ART IN PUBLIC PLACES SHOULD BE CUT BACK TO ONE-HALF PERCENT, LEST WE LOSE THE WHOLE THING. I DO NOT AGREE THAT ONLY ALASKAN ARTISTS SHOULD PARTICIPATE. WE NEED TO SEE WHAT IS GOING ON IN THE REST OF THE WORLD.

Anchorage Times
4/22/86

Amason's airport art to stay in concourse

by Beth Barrett
Times writer

A mural of multi-colored animals will continue to bid bon voyage to visitors leaving from Concourse B at the Anchorage International Airport.

No one ever actually organized a bona fide protest against the Alvin Amason mural that's been hanging over visitors since April 9. But there was enough grumbling beneath the canvas and in the newspapers to create a stir over the \$40,000 piece.

But dissension was apparently put to rest Monday afternoon when the state's One Percent for Art committee unanimously voted to keep the artwork in place.

James Gentry, chairman of the committee and a project manager with the state Department of Transportation and Public Facilities, said the six-member committee had no qualms about the work, and agreed Amason should be paid the remaining \$10,000 of his contract.

Downplaying criticism of the artwork, Gentry attributed any complaints to the fact that a few people always object to a particular piece of art, and to Alaskans' taste, which he said may run to the "more traditional."

"There are always some people who don't like a piece of art," he said. "I know people who don't like Sydney Laurence — if you can believe that."

Gentry defended the artwork from any complaints that it might be too abstract for popular tastes, saying, "You can look at it and you can tell it's a bear."

Amason, an Aleut native born in Kodiak and now living in central California, was shying away from news interviews, Gentry said. The oil painting represents the life Amason knew as a youth growing up in the Aleutians.

"Welcome to My World," isn't the only piece of art at the airport to suffer a few darts, although about one in four people

said they didn't like it when the canvas first went up, according to informal surveys by committee members. That's about the same ratio of praise to put downs that other new pieces get, Gentry said. There are three other new artists' creations in the airport as part of the latest One Percent for Art program endowment.

By state law, 1 percent of the money used for every public construction project must be spent on artwork. Improvements to the northern half of the airport, baggage handling area and security system this year provided the dollar base for the new art acquisitions.

Home offered for airport art

Herb Shaindlin, go jump in the Inlet! I made a special trip to Anchorage just to view Amason's latest at the airport. I had read it would be removed by today. Amason is Amason, thank goodness, and he is a pure delight.

The mural literally lights up that end of the building. Passengers were looking at it in apparent enjoyment. Would that I had the room and I would be glad to take it off the hands of the art committee. What a colossal nerve to ask an artist to "rework" a finished piece! Come to think of it, I believe I could find a very special spot for it so it could be enjoyed by everyone who comes to visit Seward.

— Elaine S. Reausaw
Seward

4/24/86

Anchorage Daily News

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4/24/86

Anchorage Daily News

Art in Public Places

Whatever Happened to Generals on Horseback?

When art goes public, controversy is hard to avoid. But many states have forged ahead with art programs anyway.

By Andrea Paterson

When the now-famed "Chicago Picasso" was unveiled in 1967, people weren't sure what to expect.

Nobody expected what they got. "It was the first major piece of contemporary, public art," says James Futris,

coordinator of the Chicago public art program. "People were accustomed to generals on horseback. When the veils dropped, there was a stunned silence."

The silence that greeted the Chicago Picasso would greet many of the public art pieces to come. For the Picasso had ushered in a new era: an era of large and abstract outdoor sculptures that would sometimes bring immediate pleasure to few but the pigeons; an era of heated public debate over what constitutes "art" and who should guide its public practitioners.

In the 20 years since its unveiling, the Chicago Picasso has become an undisputed symbol of the city's civic pride. "In many ways, it's a very accessible piece of art," adds Futris. "It's a recognizable figure, although there's still some debate over exactly what the figure is."

Moreover, just as the Picasso piece laid the groundwork for public art of its kind, the relatively short-lived controversy surrounding the piece provided hope for the ultimate acceptance—and even celebration—of many controversial public art works that would follow.

While Chicago was gearing up for its landmark fight over the city's latest public art acquisition, Hawaii became the first state to adopt what would become the predominant state formula for purchasing or commissioning public art: percent for art.

Twenty states now have percent-for-art statutes. The laws require the states to set aside—or at least to consider setting aside—a small percentage of their capital construction funds for art. Percentages range from one-fifth of 1 percent in Wisconsin, to 1 ½ percent in New Jersey, with the majority of states setting aside 1 percent.

Most laws give administrative authority to the state's arts council and give preference to artists who live in the state. All 20 states allocate funds for art for new buildings, 14 for art for renovation projects and eight for art for existing buildings.

Viennese architect Alfred Piers, who came to Hawaii in 1939 and was director of Hawaii's State Foundation on Culture and the Arts from its inception in 1967 to 1980, is considered by many to be the father of the state's

Andrea Paterson is a research analyst in NCSL's Mental Health Project and a contributing editor for State Legislatures. Research assistance for this article was provided by Anthony Radich, senior project manager for NCSL's Arts, Tourism and Cultural Resources Project.

Photo: Honolulu Star Bulletin



The statue of "Father Damien," who ministered to lepers in the late 1800s, became Hawaii's first source of controversy over public art.

percent-for-art program, signed into law in late 1966.

According to Piers, the idea behind percent for art was to create a program "fit for a democracy," in contrast to the European model, "where art support grew out of the aristocracy." The goal was to involve those "already involved with the arts, as well as those for whom art meant nothing," says Piers.

The fledgling percent-for-art program benefited, to a degree, from a major public art debate that ensued during 1967. Father Joseph Damien DeVeuster was a Catholic Belgian priest who came to Hawaii in the late 1800s to minister to the lepers. Early in 1967, a group of Catholic laymen had persuaded the Legislature to provide funds for a statue commemorating "Father Damien." Piers was invited to be a member of the Damien selection committee when a clash ensued between "the artists on the committee and those who wanted a pink-cheeked plaster cast of Father Damien," remembers Piers.

"The controversy had little to do with sculpture in public places," says Piers, "and had a great deal to do with religion. Father Damien was to be canonized." Yet the ultimate success of the democratic process that had chosen the Damien statue provided the percent-for-art program "with

an opportunity to establish certain standards about how, in a democracy, a selection could be made that was valid." Accordingly, the art-in-public-places program began using committees, made up of the people who would be using the building or the space slated for public art, on all subsequent projects.

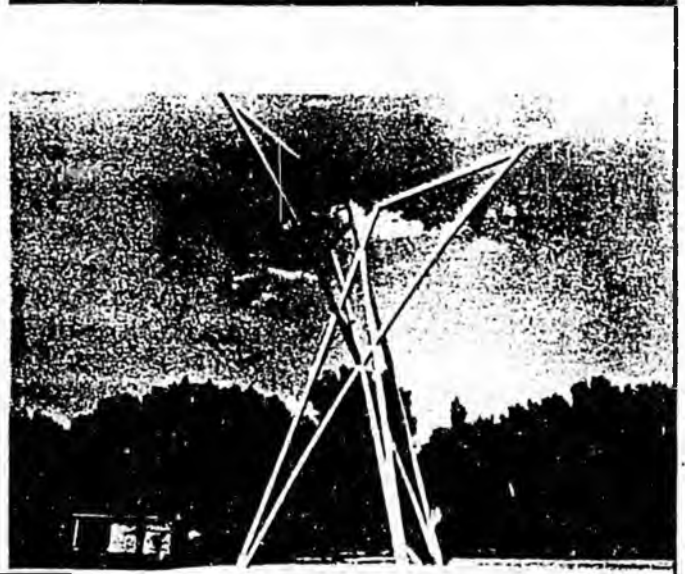
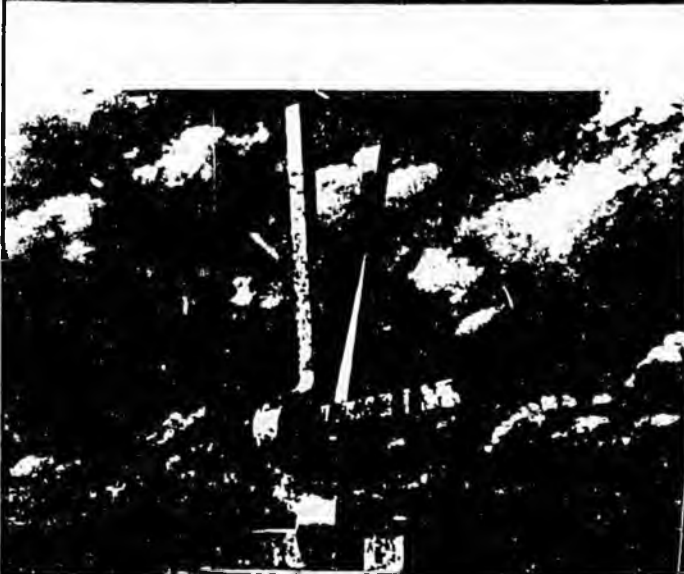
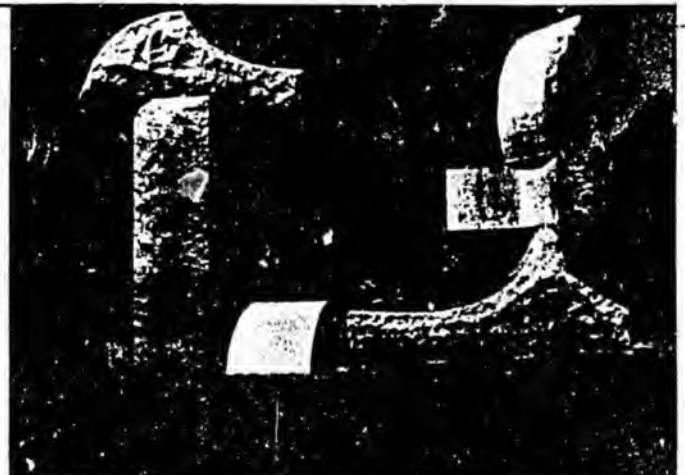
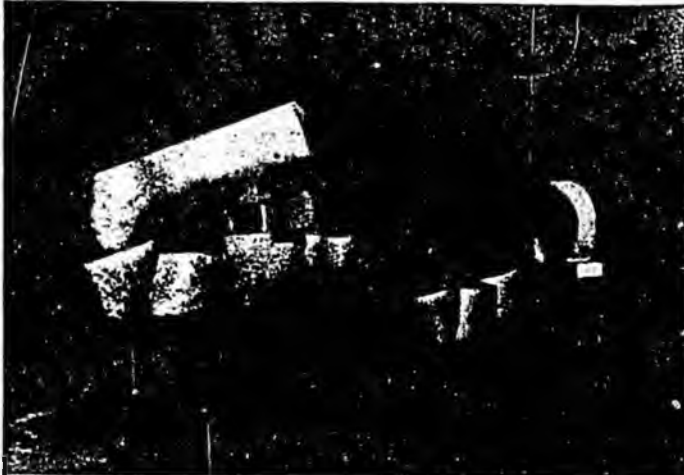
Last year, Utah became the most recent state to pass percent-for-art legislation. It took three years of hard work on the part of the public and the bill's proponents in the Legislature.

"The demand for public art is high," says Carol Biddie, a visual arts assistant for the Utah Arts Council, which will be responsible for administering the state's new public art program. "It's important for the morale and productivity of state employees, and it's important for posterity, too." But the feeling that "art is not essential, that artists are free-loaders," says Biddie, made Utah's road to percent for art a difficult one.

The result: Utah's law is optional. The Legislature can vote to delete it from the budgets of future construction projects.

Yet Utah state Senator Dona Wayment, the primary sponsor of the percent-for-art legislation, insists that the measure had to be optional to pass. Utah is facing a poten-

Photos: Dan Ladely



Nebraska's "Sculpture Garden" along Interstate 80 (clockwise from upper left): "Crossing the Plains" by Bradford Graves, "Nebraskan Gateway" by Anthony Padovano, "Arrival" by Paul Von Ringelheim and "Roadway Confluence" by Hans Van de Bovenkamp.

tial budget deficit, and many capital construction projects are already being reconsidered. "The way the revenue picture is right now," says Wayment, "I'm just glad to have it on the books. If the program had been mandatory, someone would have gone in and tried to cut it out altogether. As it stands now, the law is there for the future."

States acquire public art through other funding mechanisms. Vermont, for example, acquires public art on a piece-by-piece basis. The Vermont Arts Council lobbies the General Assembly for public funds to commission or purchase artwork for appropriate sites. And Vermont state Senator Jane Gardner, an arts advocate, does not foresee any changes. "I'd much rather see the Vermont Arts Council get money to establish more places for Vermont artists to show their work," she says, "than see the state government get into the art business itself."

Other states appropriate art funds annually. In California, the governor is required to allocate money on a yearly basis for the state's art-in-public-buildings program. "It could be one dollar," says Paul Minicucci, consultant for the California Legislature's Joint Committee on the Arts and former administrator of the art-in-public-buildings program for the California Arts Council, "or it could be more."

The state arts council and the state architect advise the governor on the potential number of public art sites and the funds deemed necessary to commission or purchase art for those sites. "On the upside, the law is pretty flexible and responsive to last-minute problems," says Minicucci. On the downside, it does not provide a way to estimate the number of public art spaces or the money that will be appropriated, he adds.

And while percent-for-art legislation was introduced for the fifth time in the California Legislature this session, its future looks grim. According to Minicucci, the present law is more the child of political accident than policy: Former California Governor Jerry Brown "wanted to construct a program that he could control," he says. And California's present Governor Deukmejian seems comfortable with the tradition. He has vetoed percent-for-art legislation twice already.

State Senator John Garamendi, primary sponsor of this year's percent-for-art legislation and a longtime proponent of such a program, finds troubling the fact that the governor has not yet "made the connection between art and business. Every study we've seen indicates a correlation between art and a positive working environment and business climate," he says. "That's exactly what percent-for-art legislation is about. It's in all of our interests to continue the effort."

When one thinks of Interstate 80, the asphalt ribbon cutting through America's heartland, images come to mind of wheat fields and rolling plains dotted with red barns and farmhouses. Nebraska's stretch of I-80, however, offers more than the usual vistas of agricultural America: Nebraska's I-80 is home to a 500-mile "sculpture garden," reported second only to Watergate in generating

letters to the editor in the *Omaha World Herald*.

The original sculpture garden, dedicated on July 4, 1976, in honor of the American bicentennial, contained eight contemporary artworks, placed at various rest stops along a 455-mile stretch. A ninth sculpture, in Omaha, was added later. The dedication ceremonies capped off a year of heated public debate.

Art Thompson was executive director of the Nebraska Interstate 80 Bicentennial Sculpture Project from 1974 to 1977. The project's future seemed rosy from its announcement in 1973 through the solicitation and selection of possible sculptures. The trouble began with the renditions of the sculptures that had been chosen.

"They clashed with people's ideas of what would be there," explains Thompson. "Many people had thought that they would be historical sculptures." This clash stemmed, in part, from the fact that the garden was to commemorate the bicentennial. People forgot, according to Thompson, that the bicentennial had three aspects: historical, celebratory and visionary. "We wanted to mark a point in time, a departure point for the next 200 years. We were looking ahead." Moreover, of the over 100 artists who contributed models, "only one did representational work. Abstract art was the mainstream," remembers Thompson.

The fact that no Midwestern—much less Nebraskan—artists were among the 10 finalists did not help matters. Yet the state Legislature passed a resolution in support of the sculpture garden in 1976.

Nebraska state Senator Jerome Warner helped organize that legislative effort. "Most of the general public's appreciation for this kind of artwork does not develop for some time," explains Warner. "Public officials need to take the lead and acknowledge the benefit [of such projects] in terms of their cultural improvement."

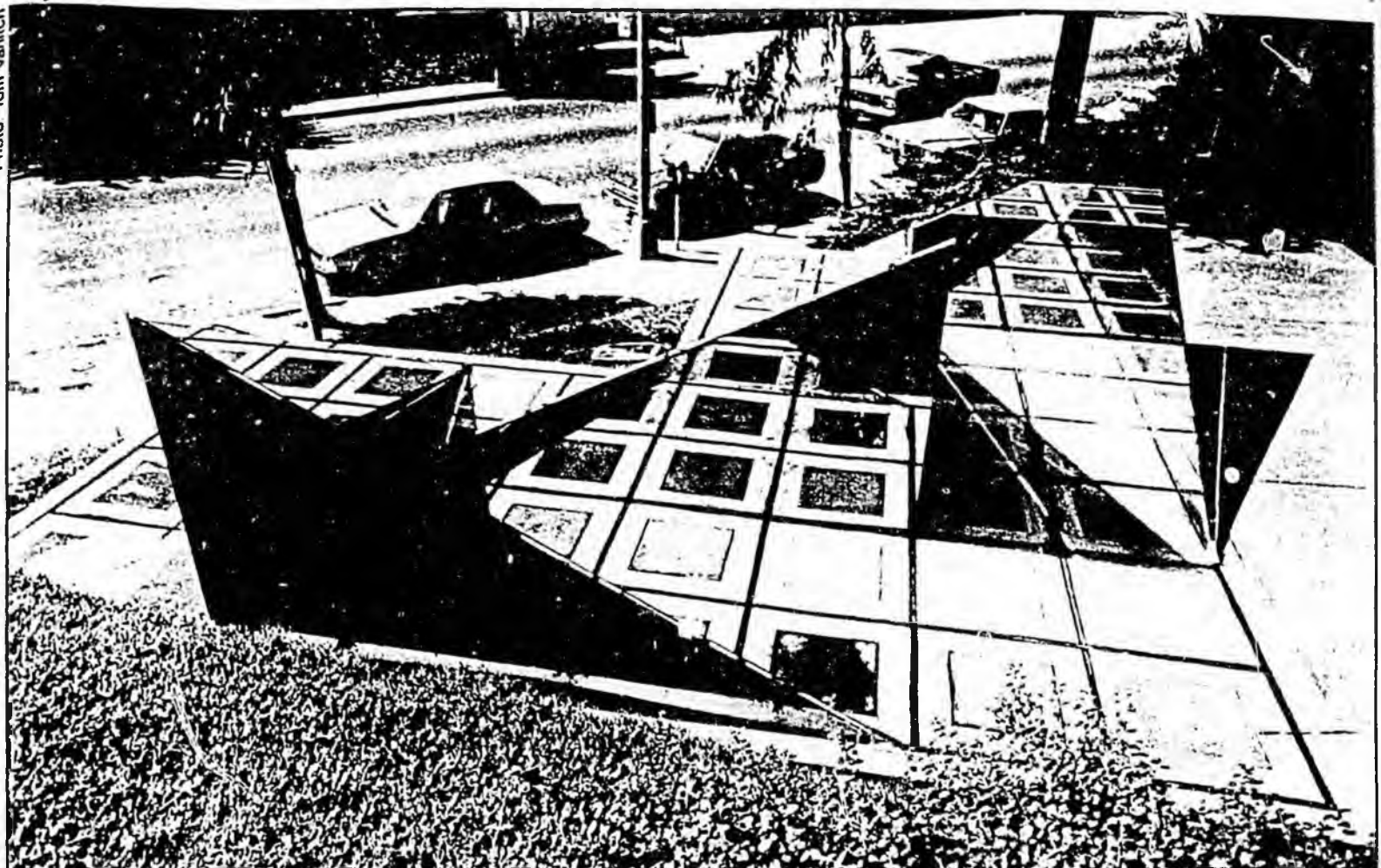
Warner also believes that the Legislature's ultimate support of the sculpture garden helped till the ground for percent-for-art legislation, passed in 1978. "It set a tone of appreciation and importance for public art in general," he says.

Today, the controversy seems far away. "There are still some who say, 'I don't get this modern art stuff,'" says Nebraska state Senator David Landis. "But in retrospect, the sculpture garden seems like a good idea to most people."

Part of this acceptance stems from the sculpture garden's economic benefits. "It provides a reason for people to stop in Nebraska," says Landis, citing the garden's appreciation as a tourist attraction. "And its record tells us that publicly funded art is an investment with a return."

Controversies over public art arise from a good deal more than mere aesthetics. Many states, for example, have struggled with determining the most appropriate sites for public art. Of particular concern is art in prisons, especially in percent-for-art states where prison construction and renovation often top the list of state capital expenditure projects.

In Colorado, a mandatory percent-for-art state, two much-debated public art projects in the state's maximum security



Larry Bell's outdoor sculpture in Long Beach, Calif., caused controversy not over its appearance, but over its composition. It consists of six triangular panels of one-half-inch clear plate glass, which some feared could pose a public hazard if it somehow shattered.

prison in Canon City will be unveiled this year. One project is a sculpture that will adorn the outside of the prison. The other is an environmental sculpture and water garden, encompassing the prison's entire interior courtyard and inmate circulation space.

"People say prisoners are incarcerated for a reason, and they don't deserve anything that will bring a smile to their faces," says Gail Goldman, coordinator of Colorado's public art program. "But the art in the prisons really isn't just for the prisoners. It's a gift to the community that recognizes it must be unsettling to have a prison in your backyard."

Andrew Leicester, the Minneapolis-based artist commissioned to do the interior prison piece, agrees that it's unfair to single out the art in the renovation project. "If people take a financial viewpoint, the art is almost irrelevant in terms of total costs. The question really is, do we want to make our prisons more hospitable and humane? Clearly, Colorado thinks it should."

The materials and the maintenance of public art pieces have also garnered their fair share of controversy. In California, for example, a large outdoor sculpture, installed in 1984 at a state building adjacent to the Long Beach City Hall, was far from being the state's most controversial aesthetic contribution to public art. But it stirred up debate anyway, over materials.

The sculpture is composed of six triangular panels of one-

half-inch plate glass, set off at odd angles to one another. The glass has been specially treated to withstand the rigors of the outdoors. "The building manager was concerned," says California's Minicucci. "If the piece got vandalized, he would have to take the money out of his budget to fix it."

Moreover, "there was the question of safety," explains Minicucci. The piece would be accessible 24 hours a day and it could pose a real public hazard if it somehow was shattered into a thousand tiny replicas of itself. As yet, there hasn't been any trouble.

"It's a kind of 'Catch 22,'" Minicucci insists. "Public art has to be durable, but if you erect a sculpture from concrete land forms, people will say, 'That's not art!'" California has already pulled one public art work constructed of hanging fibers because the local fire chief dubbed it a fire hazard.

In Washington's King County, a maintenance problem greatly aggravated local aesthetic objections to a former gravel pit gone public art. Robert Morris' "Earthworks" was part of Washington's 1979 Earthworks Symposium, slated to explore sculpture as a means of land reclamation. The artist "sculpted" the gravel pit by cutting down the surrounding trees, painting the stumps black and terracing the land. The trouble began with the trees.

According to Mickey Gustin, visual arts coordinator of the King County Arts Commission, Morris wanted the sculpture to serve as a reminder of "what we do to the land." But



Artist Robert Morris "sculpted" a gravel pit to create his "Earthworks," which was part of Washington state's 1979 Earthworks Symposium. The artist raised public ire when he cut down the trees surrounding the pit and then painted the stumps black.

to people in the community, "the sculpture was a reminder that someone had cut down trees. And when you cut down trees in the Northwest," Gustin warns, "people hate it."

To top it off, heavy rains followed the dedication of the piece. The cutting down of the trees and the terracing of the surrounding land made the pit a prime candidate for a mudslide. When the upper lip of the pit washed out, it became the first artwork to close a public road.

Local ire toward the piece culminated in its use as a dump. "We once found a sofa on the upper lip," remembers Gustin. She sees a lack of community involvement, exacerbated by a lack of proper maintenance, as the primary causes for the community's hostility. But Gustin remains hopeful. A new campaign is underway to restore and maintain the Earthworks piece. "In the spring we plan to have a rededication picnic," says Gustin, "to see if we can mollify some of their hatred of us for cutting down the trees."

Sandra Percival, manager of Washington's Art in Public Places Program, concedes that the accumulation of controversial projects "can create a negative sentiment around public art," but she disputes the claim that such controversy is always bad. To begin with, she says, public art advocates learn what kind of planning strategies to use "to establish a long-term rapport" with the recipient communities. "Controversy is dialogue, and it is important

to carry on a dialogue about the arts—especially when the arts have been separated from life in the mind of the public," she adds.

Others believe that controversy is essential. Dr. David Courtney, a contemporary art specialist, is an assistant professor of art history and director of the art gallery at Florida Atlantic University. The latest addition to the FAU library is graced by "Collective Memory," a state percent-for-art commission.

"'Collective Memory' is a solid piece of craftsmanship, but it's not terribly exciting," says Courtney. "There hasn't been much of a student or faculty response to it." He attributes the lackadaisical response to the fact that the piece basically does not "dare to look at deeper ideas or more profound emotions." In this, Courtney faults the selection process more than the artist. "That's probably why the piece was chosen: because it wouldn't upset anyone," he says.

Yet Courtney objects to selection based on such a criterion. "Contemporary art is supposed to play a part in a cultural dialectic," he insists. "It should offer a critique of contemporary culture." Courtney heralds controversial art pieces as offering us "a mirror in which to see ourselves and our society."

But many disagree. "Artwork doesn't have to be controversial," says Florida state Senator Gwen Margolis. "If it's



Photo: William Watkins

not controversial, then it has reached the level of the people, and that's perfectly OK." She attributes controversy to more than a "cultural dialectic"—in many cases, it can arise from a sheer lack of exposure.

As someone who found herself in the middle of several debates during her recent efforts to obtain artwork for the Florida state Senate building, Margolis adds: "In Florida, when you have beaches and horses and flowers, you're OK. But if you use modern art that's not immediately understandable, it can become controversial even when no one expects it to be."

Most states have at least some stories of artworks that have been well-received from the beginning. In Maine, one of the state's first percent-for-art commissions was a mural for the Poland Community School in Poland Springs. "Animal Parade" has been the source of much delight—and little controversy.

Maine state Representative Neil Rolde thinks that's the way it should be. "Art is not cerebral," says Rolde. "If a piece of abstract art cannot communicate anything without a lot of footnotes, it's not art." And while Rolde cannot decide if Maine's attitude toward its less controversial public art is "very conservative or very progressive," he does believe that "abstract art is so old hat that it's a bore." He hopes the increase in more representational art indicates "a new direction in art."

In Portland, Ore., craftsmen were commissioned to design light fixtures and other functional elements for the new Justice Center Building. A 19th-century wooden eagle was purchased for the building as well. All have been well received, making integration rather than confrontation an increasingly popular approach among art administrators.

Whatever the approach, artist Andrew Leicester, who has accepted both state and corporate commissions, maintains that public art programs are crucial. "Many argue that the private sector should fund artwork," he says. "That's dangerous."

Leicester insists that corporations are very protective of their image and keep the artists they commission under a very tight rein. Conversely, he says, "states respect the democratic rights of the artists."



Public art, it should be noted, is not always controversial. "Collective Memory" (above), a state-commissioned sculpture at Florida Atlantic University, hardly raised an eyebrow. And "Animal Parade" (right), a mural commissioned by the state for the Poland Community School in Poland Springs, Maine, has been the source of much delight.

Photo: Elizabeth Busch



JUNEAU
ARTS &
HUMANITIES
COUNCIL



P.O. Box 562 206 North Franklin Street

Juneau, Alaska

99802

(907) 586-ARTS

House State Affairs Committee
Pouch U
Juneau, Alaska 99811
April 11, 1986

Dear Committee Members:

The Juneau Arts and Humanities Council (JAHC) is concerned over the adoption of House Bills 606 and 607 currently before the House State Affairs Committee.

Adoption of House Bill 606 would decrease the 1% now available for public art to 1/2%. The Art in Public Places program makes art accessible to Alaskans and visitors every day, provides employment for artists, and improves the aesthetic quality of public facilities and life in Alaska. We strongly advocate keeping the current legislation for the program at a full percent.

Adoption of House Bill 607 would limit the selection of public art solely to Alaskan artists. We are supportive of Alaskan preference, however due to Alaska's geographic isolation it is stimulating and essential to have exposure to art from "outside". It provides enlightenment of present social conditions throughout America as reflected through art.

This bill would also allow three members of the selection committee to be chosen by lottery from the public. While we welcome public input, the proposed lottery system would prove to be expensive, when budgets are currently being cut.

During these times of cutbacks, resulting in tension and low spirits, art is especially important. People need that outlet in which to temporarily forget their troubles-- whether it be through watching or participating in music, theatre, dance, film, painting or viewing a piece of public art.

We thank you for this opportunity to voice our opinion.

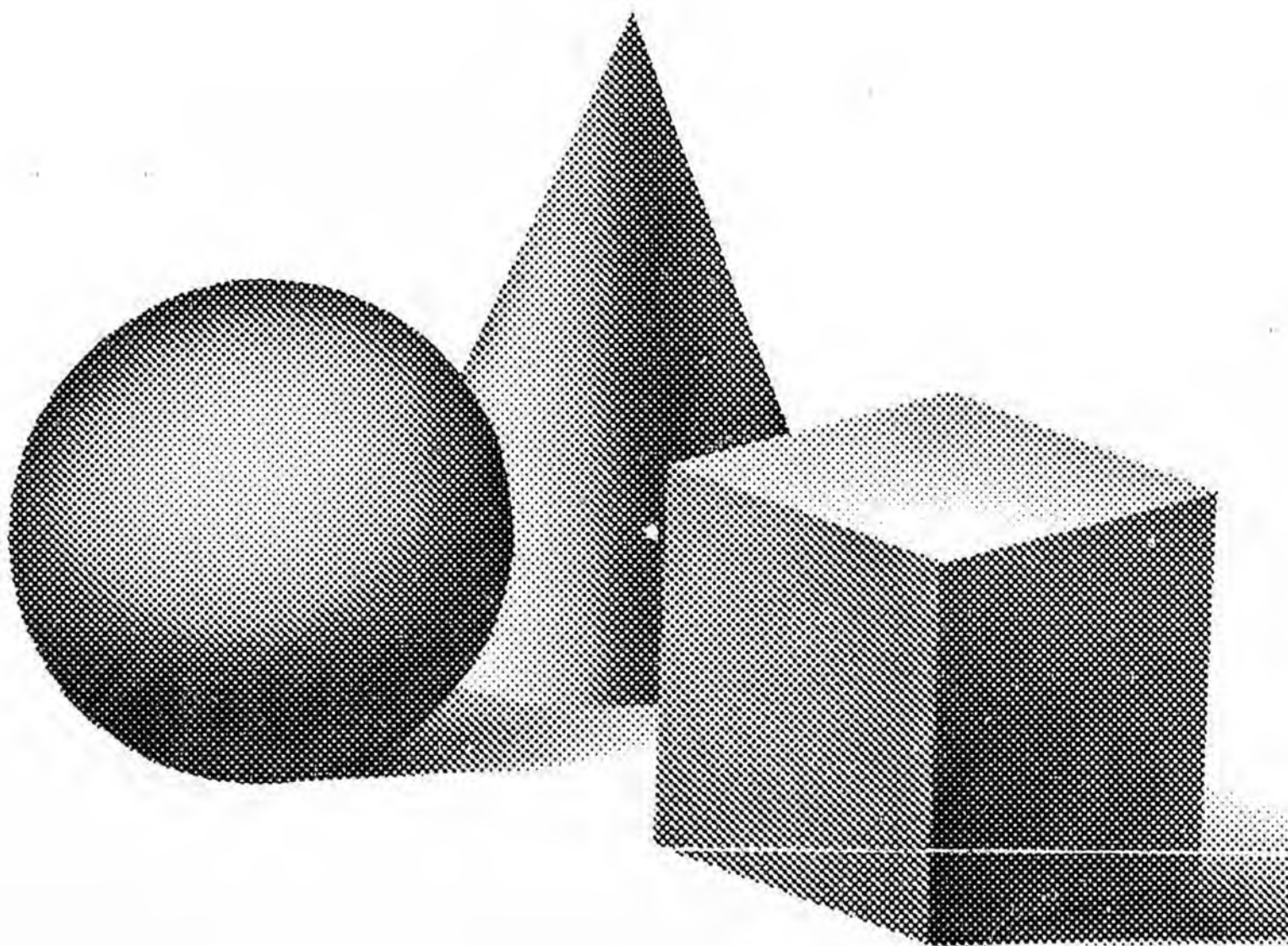
Sincerely,


Nena Berry, Projects Coordinator
Juneau Arts and Humanities Council

**An Economic Profile
of the Non-Profit Arts
Industry in Alaska**

A Survey of 57
Organizations

Fiscal Year 1985
Prepared by the Alaska
Arts Alliance



An Economic Profile of the Non-Profit Arts Industry in Alaska / FY1985

INCOME

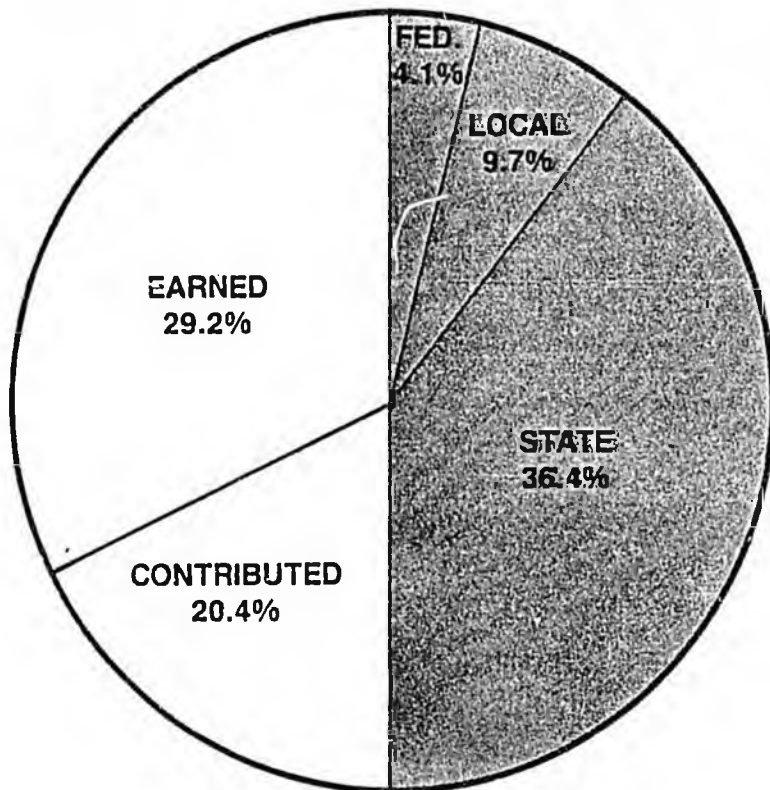
Private Sources

Earned; ticket sales, etc.	\$3,821,926	29.2%
Contributed; donations, etc.	2,675,731	20.4%

Public Sources

Federal Government	540,830	4.1%
Local Government	1,271,808	9.7%
State Government	4,763,892	36.4%

TOTAL \$13,073,687



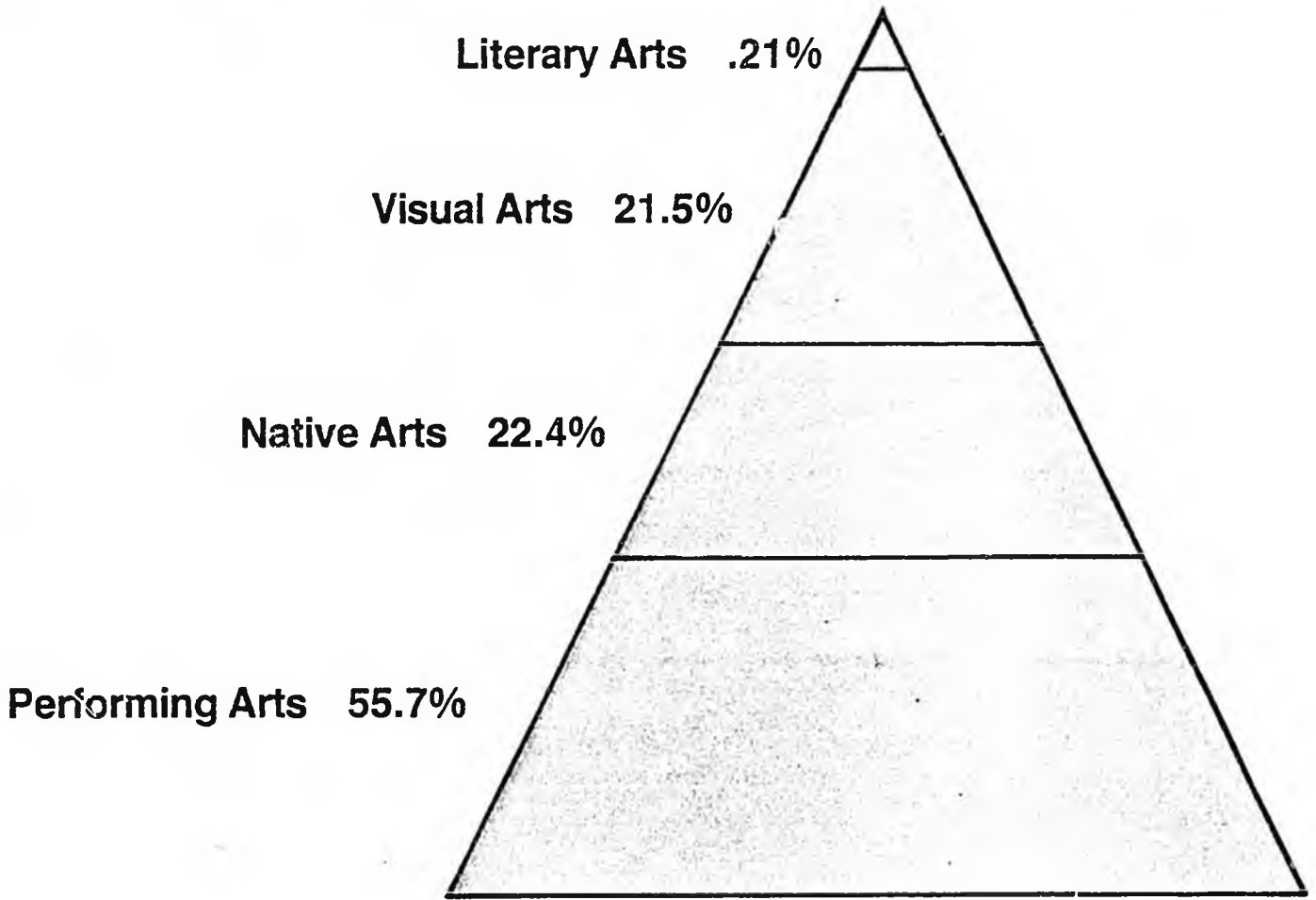
Each dollar invested by the State returns \$2.75 from other sources.

Donations of professional time, office and rehearsal space, travel, equipment, etc., was an additional \$792,177.

Utility costs amounted to \$228,396 while a total of \$49,556 was paid in the form of sales, property, hotel and other taxes in 1985.

A total of 3,356 volunteers helped 210 full time employees and 693 part time employees to produce a total of 821 performances, 75 exhibits, 858 workshops and educational programs, and more than 100 literary and native arts programs.

Audience by Art Form



These events were supported by 324,898 ticket buyers and another 255,571 free admissions.

More than 21,500 people purchased season tickets to performing arts productions.

Alaska arts organizations attracted \$132,955 from corporate and foundation sources outside the state.

Of the more than 13 million dollars spent last year, 91% or 12.4 million remained in Alaska to purchase local goods and services, pay salaries, utilities, taxes, rent, and purchase art works.



This publication is made possible by a grant from

The Alaska Arts Alliance is a 501(c)(4) Advocacy Organization Supported Wholly by Private Funds.

P.O. Box 10-3102 Anchorage, Alaska 99510



Respondents to the Alaska Arts Alliance Impact Survey/January 1986

Alaska Artists Guild
 Alaska Arts Southeast
 Alaska Folk Festival, Inc.
 Alaska Indian Arts, Inc.
 Alaska Light Opera Theatre
 Alaska Public Radio Network
 Alaska Repertory Theatre
 Alaska State Museum
 Aleutian Arts Council
 Anchorage Arts Council
 Anchorage Community Theatre, Inc.
 Anchorage Concert Association
 Anchorage Fine Performing Arts & Chautauqua, Association, Inc.
 Anchorage Opera
 Anchorage Symphony Orchestra
 Arts Alaska, Inc.
 Bethel Council on the Arts
 Bristol Bay Arts Council
 Cabin Fever Quilters Guild
 Carrie McLain Museum
 Clausen Memorial Museum
 Cordova Arts & Pageants

Dance Omnium/Fairbanks
 Denali Arts Council
 Eskimo Heritage Program
 Fairbanks Arts Association
 Fairbanks Choral Society
 Fairbanks Concert Association
 Fairbanks Summer Arts Festival
 Fairbanks Symphony Association
 First City Players
 Homer Folkdance Ensemble
 Hoonah Arts & Crafts Council
 Institute of Alaska Native Arts, Inc.
 Juneau Arts & Humanities Council
 Juneau Concert Association

Juneau Dance Unlimited
 Juneau International Folkdancers, Inc.
 Kashunamiut School District
 Kenai Art Guild
 Ketchikan Theatre Ballet
 Kodiak Arts Council
 Kodiak Russian Dancers
 Museum Department, City of Ketchikan
 Nome Arts Council
 Perseverance Theatre
 Petersburg Arts Council
 Point Hope Eskimo Dancers
 Port Alexander Council
 Pratt Museum
 Primis Ballet Ensemble
 Sealaska Heritage Foundation
 Sitka Summer Music Festival
 University of Alaska Museum
 Valley Fiber Arts Guild
 Visual Arts Center of Alaska
 Young & Associates/ Artists in Schools Program

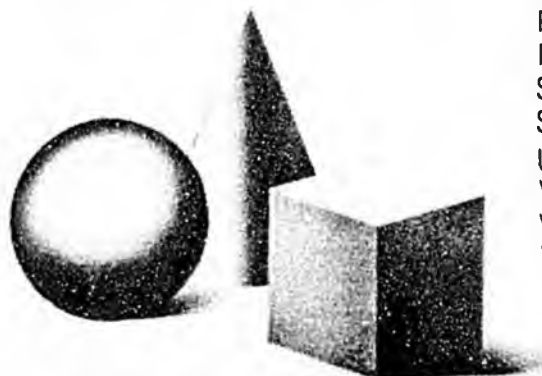


Table II-1
Estimated Employment by Occupation and Growth and Replacement Needs
Statewide
(Continued)

just was

1989 JNS	CODE	OES OCCUPATION TITLE	1984 1985 1989			AVE. ANNUAL JOB OPENINGS 1984 1989		
			EMPLOYMENT	EMPLOYMENT	EMPLOYMENT	TOTAL	DUE TO GROWTH	DUE TO SEPARATIONS
	254023	ACTORS	32	33	37	1	1	0
	254033	LANDSCAPE ARCHITECTS	68	70	75	2	1	1
	254053	ARCHITECTS (EX: LANDSCAPE)	164	170	187	7	5	2
	254093	ANNOUNCERS--RADIO/TELEVISION	195	199	215	6	4	2
	254103	ATHLETES	11	11	13	0	0	0
	254123	BROADCAST NEWS ANALYSTS	21	21	23	0	0	0
	254133	BUDGET ANALYSTS	79	81	89	3	2	1
	254183	CASEWORKERS	705	727	795	33	18	15
	254193	CHIROPRACTORS	36	37	42	6	1	5
	254203	CHOIRMASTERS	11	11	13	0	0	0
	254233	CLERGY	65	68	74	4	2	2
	254263	COMMERCIAL ARTISTS	115	118	130	4	3	1
	254273	COST ESTIMATORS--ENGINEERING	299	274	284	5	3	8
	254293	CREDIT ANALYSTS	65	67	73	4	2	2
	254303	DANCE INSTRUCTORS	21	22	24	2	1	1
	254333	DENTISTS	103	108	120	4	3	1
	254343	DIETITIANS/NUTRITIONISTS	73	75	83	5	2	3
	254363	WRITERS &/OR EDITORS	214	219	237	9	5	4
	254433	EMPLOYMENT INTERVIEWERS	217	222	240	9	5	4
	254453	LAW CLERKS	126	129	138	4	2	2
	254463	LAWYERS	787	812	890	34	21	13
	254473	LEASE BUYERS	21	21	22	0	0	0
	254483	LIBRARIANS--PROFESSIONAL	303	310	347	20	9	11
	254543	MUSEUM CURATORS	21	21	24	3	1	2
	254563	MUSICIANS--INSTRUMENTAL	94	99	112	5	4	1
	254573	NURSES--PROFESSIONAL	2,397	2,483	2,730	147	67	80
	254583	OCCUPATIONAL THERAPISTS	22	23	26	2	1	1
	254593	OPTOMETRISTS	28	29	33	3	1	2
	254623	PARALEGAL PERSONNEL	154	159	175	7	4	3
	254653	PERSONNEL & LABOR REL SPECIALIST	589	599	642	21	11	10
	254663	PHARMACISTS	165	174	191	18	5	13
	254683	PHYSICAL THERAPISTS	62	65	72	4	2	2
	254693	PHYSICIANS &/OR SURGEONS	340	354	392	11	10	1
	254723	PUBLIC RELATIONS SPECIALISTS	164	168	183	12	4	8
	254753	DIRECTORS--RELIG ACT &/OR REL ED	15	15	17	0	0	0
	254763	REPORTERS & CORRESPONDENTS	140	144	158	7	4	3
	254773	RIGHT-OF-WAY AGENTS	46	47	50	2	1	1
	254783	SAFETY INSPECTORS	19	20	22	1	1	0
	254793	SPORTS INSTRUCTORS	103	105	119	4	3	1
	254833	TECHNICAL DIRECTORS	23	24	25	0	0	0
	254853	TITLE EXAMINERS &/OR ABSTRACTORS	61	63	69	4	2	2
	254893	DESIGNERS	122	129	142	6	4	2
	255013	COMMUNITY ORGANIZATION WORKERS	159	165	183	8	5	3
	255033	WELFARE INVESTIGATORS	93	95	102	4	2	2
	255043	JUDGES	55	56	60	3	1	2
	255053	MAGISTRATES	67	68	73	3	1	2
	255073	TAX EXAMINERS/COLLECTORS/REV AGT	148	149	156	7	2	5
	255173	ASSESSORS	60	62	69	5	2	3
	255223	ALL OTHER THERAPISTS	23	24	27	1	1	0
	255273	APPRAISERS--REAL ESTATE	124	129	141	6	3	3
	255303	SPECIAL AGENTS, INSURANCE	86	90	98	4	2	2
	255313	TRAVEL AGENTS/ACCOM APPRAISERS	238	242	260	11	4	7
	255343	TAX PREPARERS	32	33	37	2	1	1
	255353	GROUP RECREATION WORKERS	234	241	269	11	7	4
	255383	SPEECH PATHOLOGISTS/AUDIOLOGISTS	88	90	102	5	3	2
	255423	RESPIRATORY THERAPISTS	65	68	76	4	2	2
	255483	UNDERWRITERS	87	91	100	4	3	1
	255513	CONTRACT ADMINISTRATOR	139	142	162	7	5	2
	29000	ALL OTHER PROFESSIONALS	2,030	2,065	2,227	63	38	25
		PROFESSIONALS SUBTOTAL	32,476	33,167	36,462	1,653	798	855
	1	TECHNICIANS						
	310003	COMPUTER PROGRAMERS	255	260	281	6	5	1
	310013	COMPUTER PROGRAMMERS--BUSINESS	71	74	82	2	2	0
	310023	COMPUTER PROGRAMMERS--SCIENTFC/TECH	21	22	24	1	1	0
	315213	TEACHER AIDES--PARAPROFESSIONAL	1,465	1,495	1,707	67	48	19
	320033	DRAFTERS	751	768	839	29	18	11



ALASKA STATE LEGISLATURE
HOUSE OF REPRESENTATIVES
RESEARCH AGENCY

Pouch Y, State Capitol
Juneau, Alaska 99811
(907) 465-3991

January 30, 1986

MEMORANDUM

TO:

FROM: Nancy Pease
Legislative Analyst

RE: Percent for Art in Public Places
Research Request 86-071

In response to your questions on Alaska's Percent for Art in Public Places Programs, this memorandum provides the following information:

- background on Alaska's Percent for Art Program;
- a list of Percent for Art projects statewide, including the type of art purchased, the artist's name, artist's state of residence, location of display and cost;
- the composition of art selection committees under the Percent for Art programs for the state, Juneau and Anchorage;
- the provisions for public review and comment concerning potential public art acquisitions;
- information on the acquisition and removal of Nimbus, including the costs; and
- an account of the repeal of Tacoma's Percent for Art Program.

BACKGROUND ON ALASKA'S PERCENT FOR ART PROGRAM

As you may know, Alaska's Percent for Art in Public Places program originated in 1975 with the requirement that a percent of State capital expenditures for public buildings and facilities be set aside to acquire works of art for display in those facilities (AS 35.27). Generally, at least one percent of the cost of a facility's construction or renovation, as approved by the legislature, must be set aside to purchase art. If the facility to be constructed is a rural school, one-half of one percent is set aside. If the facility will cost less than \$250,000 or will not receive substantial public use, the amount

January 30, 1986
Page Two

for art is deposited in the Art in Public Places Fund, and may be spent at the discretion of the Alaska State Council on the Arts to acquire art for public places or to cover cost overruns on artworks commissioned through the Percent for Arts Program (AS 44.27.060).

The money appropriated for public art may be spent only for the actual cost of design, production and mounting of the artwork, and the artist's direct administrative costs. Art-related costs to the Department of Transportation and Public Facilities (DOT/PF), the Alaska State Council on the Arts (ASCA), the architect or the client agency may not be charged to the Percent for Art appropriation.¹

ART ACQUISITIONS IN THE PERCENT FOR ARTS PROGRAM

Art acquisitions in the Percent for Art Program are difficult to categorize by fiscal year because the selection, commissioning and fabrication process often take more than a year to complete. Attached are lists provided by the Alaska State Council on the Arts showing projects completed in fiscal years 1983, 1984 and 1985. The lists include location, title, type and cost of each artwork, as well as the artist's name and residence.

As you may know, Anchorage and Juneau have established municipal Percent for Art programs similar to the State's.² The State's program still funds public art acquisition in Anchorage and Juneau facilities which remain in the control of a State agency, such as a jail or fish hatchery. The municipal programs provide a funding and acquisition process for art in libraries, schools and other municipal facilities. Anchorage's Percent for Art Program funded approximately \$750,000 of public art projects in its first six years (February 1978 to August 1984). Juneau's Percent for Art program was established in July 1, 1985, and has not as yet funded any public artwork.

ART SELECTION COMMITTEES AND PUBLIC PARTICIPATION

State Selection Committees. The Artwork Selection Committee for the State's Percent for Art projects consists of four to six individuals: the project manager from the Department of Transportation and Public

¹DOT/PF Design Standards Manual - Buildings, Section 13.6.3 (C). See attachment.

²The City of Fairbanks does not have a municipal Percent for Art program.

Facilities (DOT/PF); a designee of the Alaska State Council for the Arts, (usually a person professionally involved in the arts); a designee from the client agency; and sometimes a representative from the architecture firm.³ If the amount for the public artwork exceeds \$50,000, the commissioner of DOT/PF may appoint one additional member to the selection committee and those five members may elect to add one representative from the community (See Attachment A).

State provision for public participation. According to Neil Atkinson, a project manager for DOT/PF's Southeast Region, the selection process does not provide for a period of public review or comment on proposed art acquisitions. The Art Selection Committee sometimes receives advice from facility users, community representatives, or technical assistance from the ASCA Visual Arts Center. In addition, the Alaska State Arts Council helps to identify the best art display sites for large facilities with no obvious exhibit area; and aids the selection committee in the design competition by preparing and mailing a project prospectus and collecting the results. According to Lauren Rasmusson, Chief of Design and Construction Maintenance Standards for DOT/PF, DOT/PF became less active in Percent for Art selection when Regional Education Administrative Areas (REAs) were established and took over construction for rural schools; art for most schools is now selected by regional or local panels rather than a DOT/PF committee.

Juneau Selection and Participation Process. In Juneau, a six-member jury will be named to select works of art for each construction project costing over \$250,000. Two jurists will be appointed by the Juneau Arts and Humanities Council; two by the city assembly; one by the city manager; and the final jurist will represent the users of the facility under construction. The project architect will act as consultant to the jury, and the city assembly will give final approval of the jury's decision. According to the Director of the Juneau Arts and Humanities Council, the council will publicly seek nominations for art jurists and will advertise all art jury meetings to the public.

Anchorage Selection and Participation Process. In Anchorage, art for smaller construction projects (those budgeted at \$250,000 to \$1 million) is selected by the mayorally appointed Art Selection Advisory Committee. This standing committee currently has seven voting members, including five community representatives who are active in the arts, one representative from the mayor's Urban Design Committee and one member of the mayor's Arts Advisory Commission. (The two non-voting selection advisers are a representative of the Historical and Fine Arts Museum, and the municipal Director of the Arts.)

³According to Neil Atkinson, a Project Manager for DOT/PF's Southeast Region, at the architect's choice, the architecture firm does not always participate in the art selection for small construction projects.

If an Anchorage construction project will cost over \$1 million and the accompanying artwork will thus cost more than \$10,000, the mayor appoints an art jury for that particular project. The art jury includes 5 to 11 members: the project architect, representatives from the Urban Design Committee and the Anchorage Art Selection Advisory Committee, a representative of the user group for the facility, a person involved professionally in the arts, and representatives from the community at-large.

NIMBUS

Nimbus, a metal sculpture by Robert Murray, was installed in the Court Building plaza in Juneau in 1978 at a cost of \$10,000. Nimbus was commissioned with funds from the National Endowment for the Arts, with matching funds from the Alaska State Council on the Arts (ASCA) and the Alaska Court System. The selection committee was named by the National Endowment for the Arts, and included national arts experts as well as local representatives.

Nimbus was removed from the Court plaza in early 1985 and stored in the Department of Transportation and Public Facilities storage yard in Juneau. The \$5,000 removal cost was paid from DOT/PF's Southeast Region's maintenance budget.

Chris D'Arcy, Executive Director of ASCA, calls the decree to remove Nimbus "very mysterious". According to D'Arcy, Nimbus' removal was unrelated to HCR 9, introduced by Bob Bettisworth in May of 1984 to replace Nimbus with a veterans' memorial. The State Council on the Arts was not consulted on the decision. Barbara Dale, head of Boards and Commissions in the Governor's Office could not offer any information about whether the Governor himself decided that Nimbus should be relocated; however, the Governor appointed a Nimbus Advisory Committee to choose a site for the relocation of Nimbus. After the initial uncredited decision to remove Nimbus, the Nimbus Advisory Committee held a public meeting on January 22, 1985 to discuss a replacement for Nimbus; 70 people participated. No replacement was selected.

REPEAL OF THE TACOMA PERCENT FOR ARTS PROGRAM

Tacoma voters repealed the City of Tacoma's Percent for Arts Program in November of 1985. The repeal was the final battle in a four-year struggle over public art policy that began in 1982 with the commissioning of a massive neon display for Tacoma's new convention and civic center.

January 30, 1986

Page Five

Both Zia Gipson, Arts Director for the City of Tacoma, and Carolyn Bondy, leader of the "No Neon" Committee, attribute the repeal of the program to poor allowance public participation. According to Ms. Gipson, Tacoma's Percent for Art program functioned smoothly for its first five years. During that time, few large public works were constructed. In 1985, Percent for Arts produced only \$6,500 worth of art; and the largest single art purchase in five years was \$50,000 of portable artworks for the city hall.

Controversy over the Percent for Art program first arose in 1982 when the City of Tacoma built a new convention and civic center, called "the Dome", and, in accordance with the Percent for Art program, dedicated approximately \$240,000 to the acquisition of art for the site. The art selection committee, appointed by the city's Arts Commission, chose a massive neon display (called "Neon") for the roof of the Dome. Potential roof leakage required that Neon be scaled down from its original 20,000 square foot design. The final 2,000 square foot work was installed inside the Dome in August 1984 at a cost of \$272,000.

Ms. Gipson cited numerous factors which she feels contributed to immediate public opposition to Neon. She stated that some residents:

- generally oppose any expenditure of public money for art;
- oppose the large amount of money spent for Neon, especially in times of high unemployment for Tacoma;
- feel that Neon is unsuited for the Dome because it's aesthetic appeal is not widespread enough for a building which ought to be a symbol of civic pride;
- reject neon as a bona fide art medium;
- unconditionally disapprove of abstract rather than representational art; and
- protest that the selection process does not adequately consider public opinion.

Ms. Bondy reiterated that many residents objected to the enormous cost of purchasing and maintaining Neon, and objected also to the artwork's "inappropriateness" with the function and symbolism of the Dome. Mostly, Ms. Bondy felt that citizens objected to the selection process which seemed to ignore public opinion and thwart public participation. Ms. Bondy stated that:

- Northwest artists were not given a fair chance in the design competition;
- the art jury did not include lay members of the public;
- the citizens' advisory committee (to the art jury) had no vote; and
- public hearings on the art selection were not held until after the art jury had selected Neon.

Ms. Bondy stated that, when the roof problems prevented the fabrication of the original Neon artwork, the Tacoma Arts Commission, the art jury and the builders of the Dome worked "behind the scenes" to produce nine alternatives. Although some of the alternatives called for new competition, design competition was not opened to Northwest artists who had been passed over for the roof-top project because of their lack of experience with large scale projects. According to Ms. Bondy, the final choice was sudden and was not a previously considered alternative: after two months of inactivity, the Arts Commission and the Dome manager toured the Dome once and announced their selection of scaled down, indoor neon panels by the same artist originally commissioned. According to Ms. Bondy, the first public hearing, held after the selection, showed seventy percent disapproval of Neon.

Critics of Neon petitioned successfully to place an initiative to remove Neon on the ballot in September 1984. Seventy-five percent of Tacoma voters agreed that Neon should be removed. However, after three months of deliberation, the Tacoma City Council decided not to follow the non-binding voter initiative. According to Ms. Gipson, the Council felt bound by its contract to the artist; felt that the cost of removal (\$75,000) was too high; and felt that removal constituted art censorship and was not appropriate.

To redress public grievances about Neon and the Percent for Art program, Tacoma's mayor and two council members appointed a Public Art Task Force. The Task Force included five supporters of the art program, five critics and five neutralists. After six months of studying all Percent for Art projects, the task force recommended that the City Council limit the amount of money spent on any single artwork and henceforth install art only in places with free, unrestricted public access during all operational hours. According to Ms. Bondy, this recommendation did not address major program shortcomings such as inadequate provision for design competition and public comment.

Neon's critics responded by placing a second initiative on the ballot, this time, to repeal Tacoma's Percent for Art Program. The City Council drafted an alternate ballot measure, based on the Task Force's

January 30, 1986
Page Seven

recommendations to limit the amount of money spent on any single project and to assure accessibility to public arts. By a 60 percent majority, Tacoma voters chose to repeal the Percent for Arts requirement.

The resolution repealing the Percent for Art program is binding for two years; however, the City Council may in the meantime fund public art through other means. Other art funding programs are still operating in Washington: the State of Washington's One-half Percent for Art program, King County and Spokane's Percent for Art programs, and Kent's \$2 per capita arts appropriation. Washington State's One-Half Percent for Art program stirred up controversy several years ago when the Washington Legislature objected to the style of a mural commissioned for the Statehouse and ordered the work to be covered over before its completion.

I hope this information is helpful. If you have further questions, please let us know.

NP

Attachments

SECTION 13 - ARTWORK FOR PUBLIC BUILDINGS AND FACILITIES

NOTE: The following section is based on DOT/PF Policy and Procedure #28-8002 entitled "Procurement of Artwork for Public Buildings and Facilities". Copies of this Policy and Procedure are available upon request.

13.0 PURPOSE

13.0.1 To promulgate standard departmental procedures for the selection of Artists and Artwork for public buildings and facilities.

13.2 POLICY

13.2.1 To select Artists and Artwork for public buildings and facilities in an objective manner resulting in the acquisition of Artwork consistent with A.S. 35.27, and 44.27.

13.3 DISTRIBUTION

13.3.1 All holders of the Policy and Procedures Manual and the Alaska State Council on the Arts (ASCA).

13.4 DEFINITIONS

13.4.1 Artwork - All original forms of visual art objects created by an Artist which may include paintings, drawings, ceramics, fiberwork, sculpture, graphics (not signage), murals, photographs, metalwork, mixed media work, limited edition original prints (not reproductions) and Native crafts objects.

13.4.2 Artist - A practitioner in the visual arts, generally recognized by critics and peers. A project Architect or member of the Architect's firm will not be considered an eligible artist.

13.4.3 Agreement - A legal document that prescribes legal, regulatory and administrative provisions affecting the rights and obligations of the parties and the work or services (eg Artwork) to be provided.

13.4.4 Architect - The project designer engaged by DOT/PF.

13.4.5 Project Manager - DOT/PF representative and Artist's primary point of contact with DOT/PF.

13.4.6 Client Agency - The Department, Division, School District, Municipality, etc., that generated the project for which funds are designated for Artwork.

13.4.7 Construction Cost - The cost of building or facility construction approved by the State legislature, exclusive of the cost of land acquisition, site investigation, design services, administration, equipment and any other costs not specifically incurred within

Letters to the Editor

FAIRBANKS NEWS MINER

The Daily News-Miner encourages
Because of space limitations,
letter must carry the original;
will not be withheld. Letters
written from one party to another
limited to no more than one
column. "The Daily News-Min.

Role of art

3/31/86

March 4, 1986
P.O. Box 74272
Fairbanks, AK 99707

To the Editor:

I have been associated with the state's One Percent for Art Program since 1979, when I was commissioned to weave a large tapestry for the Fairbanks International Airport. I am usually impressed at the large variety of viewpoints and attempt at balanced judgment by the participants on the selection committees. Individuals directly involved with a particular building including planners and occupants as well as community representatives make up the committees, and an arts council staff member serves to inform and advise. The final selections may not have 100 percent of the vote, but members agree that the selections are the best from artwork submitted.

The current crisis of dwindling oil revenues are also influencing the art community. Capital building projects have represented actual employment for artists. Since many are self-employed, they are usually ineligible for unemployment benefits. If Rep. Alyce Hanley has her way, the Legislature may reduce the One Percent for Art by half. Perhaps she can be persuaded to introduce a work-subsidy program for artists such as the WPA program during the great Depression, so artists can continue to feed their families and pay their bills like everyone else.

As for Rep. Hanley's other bill, to restrict the program to Alaskans only, I can see both sides. However, art is not demarcated by state and national boundaries; its limitations are only those we impose. Admiring our own reflection blinds us to other original viewpoints which could enrich our lives. Many Outside artists are former Alaskans who moved south in order to be able to continue financially as artists. Few get rich off the One Percent program.

I agree that the pie would go further if the slices were smaller. However, there are many Alaskans who are capable of working in the large scale required for some buildings. The monumental outdoor sculptures which are the usual objects of comment can also bring employment to the community if

the artist is from Outside. As much as one-third of the commission costs can remain in the state for fabrication, transportation, and installation. Several Fairbanks firms have been employed in recent sculpture projects.

Competitions for commissions are a challenge for artists to do their best work. Public interest in the selection process challenges the individual critic to become informed and make thoughtful decisions about the role of art in our lives.

Sincerely,
Charlotte M. Van Zant

Keep photography

March 21, 1986
449 Taurus Drive
Fairbanks, AK 99712

To the Editor:

Over the weekend preceding the school board budget cut meetings I read in the Daily News-Miner that the senior high photography program was in danger of being cut from the '86-87 school district budget. Many students began calling parents, adult friends, local businessmen, and even school board members in an effort to save a program that we dearly value and support. Many of those that we contacted gave us their support.

At the meeting I testified before the board, along with two other students in support of the photography program. Stewart Rothman, a professional photographer in the community, gave a rousing testimony as to the importance of photography in nearly every aspect of life. In addition, there were many citizens who testified in support of the art program who mentioned photography as a valid and necessary program. There was no one that testified against the program.

Now I may be wrong, but I thought the reason for public comment and testimony at the school board meetings was to notify our elected officials of the constituents' wishes concerning different issues.

I realize that the board is faced with the decision of cutting something out of the budget in order to meet monetary demands, and I am not criticizing them for doing what had to be done. However, even if there was not enough public support or reasonable arguments to justify keeping the program I cannot see how they are saving money

by cutting it. Lathrop High School has a \$250,000 photo lab that has already been paid for. The majority of the \$109,000 photo budget goes to teacher salary. The teacher at Lathrop has been tenured, and if she does not continue as a photo teacher they will have to give her another position in a different subject. Also, each student in the photo program pays a \$60 fee to take the class. With 84 students each semester this nearly covers the department budget. Without photography, what is the administration going to do with the 84 students previously enrolled in photography? New classes are going to have to be created for these students.

In closing I ask that anyone who supports the photography program write to or call school board members. I also ask that you write to me at the above address voicing your support. The other students and I are going to follow whatever legal channels necessary to appeal the decision of the board.

Sincerely,
Greg Loudon

Art objects

March 21, 1986
P.O. Box 80661
Fairbanks, AK 99708

To the Editor:

Next to Watergate the liberal establishment's favorite target is those \$600 Air Force toilet seats.

But in my humble opinion those much-discussed examples of fiscal excess are a real bargain compared to our own objets d'art such as that technicolored rose trellis at the airport or that whatever-the-heck-it-is on the university carapace.

It is not that our own efforts at art appreciation are in any way inferior to those of the Air Force, it's just the gross difference in price. Do you realize that for the \$100,000 price of our art objects we could get about 160 of those super-expensive Air Force toilet seats.

Also even the Air Force's severest critics have to admit to the toilet seats functionality. And indeed that very aspect of functionality demands that the Air Force's objets d'art are placed in a somewhat concealed position away from exposure to our critical sensibilities.

Yours sincerely,
Stanley Brovarney

Compete

To the Editor

I've read s editor regard competency, etc. ment and our

NC Machin ended a theft in excess of \$:

The city Po on the case p sionally. Their impressed me

Even with tl child abuse, et epidemic, they vestigate any l concerns.

I would also J.B. Carnahan Our case was the radio seven newspaper. Th the identity of t While the loc property was efforts of one o tip enabled t ogether and c of suspects. Th being sought fr

We have recc ment except pe and a small ge dent that fro pects, we wil mainder.

So again, th man F. Colletta and others who on this crime. work.

Crimestoppe donations, so I' to contribute sc this worthwhile

Sincerely,
James T
Branch M
NC Mach

Lives at st

379 Div
F

To the Editor:
Your article c cited in dealing

SECTION J

Sunday, March 16, 1986
The Seattle Times
Seattle Post-Intelligencer

Travel

TIMES SPECIAL REPORT

Alaska's Arts

by Stanton H. Patty
Times assistant travel editor

First, perhaps more than 2,000 years ago, a nomadic Eskimo was shaping creamy pieces of walrus ivory at his Arctic hunting camp. A cold wind howled and a oil lamp's flame flickered as he fashioned a spear point to hunt seals for food, then carved a little ivory doll for his daughter.

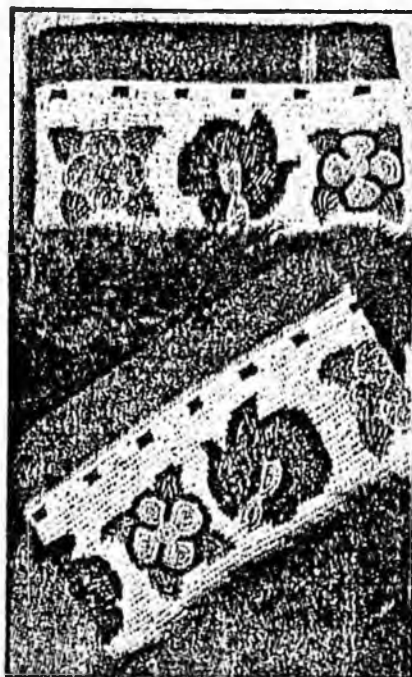
He didn't call himself an artist or those objects art. In his language there was no such word as art.

Centuries later — a couple hundred years ago — in the tall forests of Southeastern Alaska, a Tlingit Indian was carving a cedar totem to record his clan's history. Later, a missionary would order it destroyed as a pagan symbol.

Out in the stormy Aleutian Islands in the 18th century, as fur hunters brawled and Russian priests hung golden icons in whitewashed clapboard churches, Aleut women were crafting tiny, tightly woven baskets from beach grasses.

Then there was gold.

A few painters came, bitten by the gold bug. And writers came, such as Robert W. Service, Jack London, and Rex Beach.



Jimi Lott / Seattle Times

Elaborate Athabascan beadwork decorates moosehide mukluks.

bored with holes to become cribbage boards.

And white families, in towns that were sprouting from the Alaskan wilderness, began to buy paintings and ivory carvings that reminded them of their favorite northland scenes: rugged mountains, log cabins huddled in winter snowbanks, sled-dog teams on the trail, big-game animals, the strong faces of the native peoples. The artists were encouraged to do more.

Alaska became a state in 1959, after 40 years of campaigning. Then came discovery of the Prudhoe Bay oil field in the Arctic. State and city governments set aside a share of the oil revenues to sponsor fine art. Talented artists, from painters to actors, migrated to Alaska. And suddenly, there was what sophisticates would call an "arts scene": symphonies, repertory theater, ballet, galleries, music festivals.

Along the way, it became clear that certain distinctive forms and themes had developed to make the art instantly recognizable as Alaskan.

And that art — whether a painting of a mountain landscape or an elaborate native ceremonial mask — is a cohesive force in a state where regional rivalries can almost become bitter blood sports.



Travelers explore the vast artistic terrain of Alaska

ARTS

continued from J 1

way "lower 48" residents might buy rhododendrons and roses for their yards.

And now tides of visitors make Alaska's arts part of their own experiences as they tour the state.

Travelers stroll through the totem parks of Ketchikan, Sitka, Wrangell and other Southeastern Alaska communities, marveling at the lofty wooden sentinels with carvings of ravens, eagles, killer whales and other figures from Indian legends.

They browse shops stocked with Eskimo ivory carvings from Arctic villages: They admire tightly woven grass baskets fashioned by the Aleuts and birch-bark baskets shaped by Athabascan Indians of the interior. They buy tiny totems and ceremonial masks carved from cedar by Tlingit, Haida and Tsimshian artists.

For a granddaughter, they buy a pair of doll-size moccasins trimmed with bright Athabascan beadwork. They purchase a moderately priced print — perhaps a scene showing Mount McKinley — of an original oil that sells to collectors for \$15,000 or more. The well-heeled tourist might go home with a watchband studded with Alaskan gold nuggets and Alaskan jade, or a delicately carved ivory bracelet.

The traveler will be surrounded by art wherever he goes in Alaska. The newest cruise ships have incorporated Alaskan motifs, mainly from native arts, in their decor. Hotel and bank lobbies and are hung with Alaskan art.

An Alaska special-events schedule will point travelers to world-class arts festivals, from chamber music to jazz, in Fairbanks and Sitka and Anchorage.

There are museums to tour, usually for free, in just about every community. Jewels of fine art harmonize, somehow, with exhibits featuring Russian musket balls and rusted gold pans.

In art galleries in cities from the fiords of Southeastern Alaska to the Far North, the curious visitor soon learns the names of Alaska's best-known painters and printmakers, past and present.

On a summer night in Anchorage, travelers arrange tickets through hotel desks for performances by the Alaska Repertory Theater or a stage show featuring the rousing rhymes of Robert W. Service.

Eskimo and Indian dance troupes entertain in Kotzebue and Haines. And Sitka's New Archangel Dancers greet cruise-ship passengers with folk dances that came from Russia by way of early-day Alaska.

Meanwhile, way out on St. Lawrence Island in the Bering Sea, an Eskimo carver is designing an ivory masterpiece — but not for his daughter: This one has been ordered by a museum in Europe.

The ancient art forms of Alaska's Indians, Eskimos and Aleuts still exist, threading surely into contemporary art. It doesn't matter that the artists sometimes use power tools for cutting, or dental tools for etching. Their forebears would have, too, had the technology been available.

Alaska's newer artists, seeing Alaska through fresh eyes, move boldly toward new horizons, trying different materials and adventuring into sometimes startling techniques in metal sculptures and collages.

But as old and new blend, the brand on the arts is distinctly Alaskan: sweeping compositions, in many mediums, with themes from the wild Alaska that Alaskans love.

Some visitors are surprised to learn that government in Alaska spends more per capita on the arts than any other state. Alaskans think that's just fine.

...following a double

...stopping at the... Anchorage police said... Andrew Andrew, 43, of Perryville, both received wounds.

...decided how much state funding schools will get, Davis noted.

the 7th day, Augustine rested

...of two federal geolo-
...ayed awake to moni-
...cano's nighttime be-
...smicity is down.
...know if I like these
...," he said. "They

Weather Service sat-
...ographs showed a
...ash plume blowing
...Kenai Peninsula's
...meteorologist Jim
...today. Any other ash
...the volcano was ex-
...e carried over open

...aven't been any erup-
...re not really all that

worried about it now," meteorol-
...ogist Bob Hopkins said late Wed-
...nesday. "It looks like the wind
...flow, if we did have an ash cloud,
...would push it to the south and the
...southeast tonight and tomorrow.

"The fact is, this is the last
...statement we plan to issue on the
...thing, unless it gets active
...again," he said. "Of course, it
...may change any time if she
...blows."

Doukas and federal aviation
...officials said a commercial air-
...line crew reported encountering
...ash and a strong sulfur smell
...shortly after leaving Anchorage
...International Airport this morn-

ing, but apparently experienced
...no difficulties with the material.

Federal Aviation Administra-
...tion spokeswoman Gloria Moody
...said the pilot of a Western Air-
...lines McDonnell-Douglas DC-10
...leaving Anchorage for Honolulu
...radioed that he found the ash at
...9,000 feet, between five and 20
...miles south of the airport.

Today's quiet came a week
...after Augustine roared to life
...after a 10-year hiatus, spewing
...gray, talcum-fine ash from
...Dillingham to Valdez and tempo-
...rarily crippling air travel be-
...tween Alaska and Outside cities.

Last week's weather condi-

tions pushed large clouds of the
...gritty, irritating ash over An-
...chorage and the Kenai Penin-
...sula. Although Alaska's largest
...city escaped most volcano-re-
...lated troubles, cities such as
...Kenai, Soldotna and Homer —
...only 70 miles from the spouting
...crater — received up to a quar-
...ter-inch blanket of ash.

USGS officials said Tuesday
...that Augustine will probably re-
...lease ash plumes for weeks or
...months to come as the volcano
...builds a new lava dome to cap its
...magma-filled throat.

s to clear air tank car leak

...ation discussed.
...everyone is tired of
...g game," he said.
...ply going to shut our
...d rent a home in Se-
...near future."

...sidents who attended
...also expressed frus-
...at a lack of updated

...p asking the same
...nd continue to get no
...aid Crown Point resi-

...Glaser. Glaser is
...his pregnant and re-
...turn to her home until
...g fumes have dissi-

...eed to develop some
...tralizing agent to rid
...of that terrible

...Richard Herren, a
...Lodge employee. "I
...bloody nose and hea-
...the fumes," he said.
...a very big problem

...mical experts — Dr.
...vis of Environmental
...of Oakland, Calif. and
...lock of International
...Corp. of Cerritos,
...will conduct several
...n air and water in af-

...fected areas.
..."We need to find a way to get
...peoples' homes cleaned up and
...things back to normal," said Dr.
...Richard Lewis. "I've only been
...in the state for about 24 hours, so
...I'm going to need some time to
...study the situation."

He also noted that weather
...has been an adverse factor.

"Rain and sun would help the
...whole process of removing lin-
...gering fumes," he said.

In addition to studies by the
...two California chemical experts,
...Alaska Department of Environ-
...mental Conservation officials
...Wednesday said the state has
...begun a detailed study of possi-
...ble health effects from the
...leaked chemicals.

Bill Lamoreaux, DEC re-
...gional supervisor, said the chemi-
...cals identified were not thought
...to be very dangerous in low con-
...centrations.

But he said the final word on
...possible long-term or acute
...health effects would be left to
...Dr. John Middaugh, the state epi-
...demilogist. Middaugh was ex-
...pected to write a report on the
...health effects once all data is col-
...lected.

ANCHORAGE TIMES 4/3/86

Percent for art hearings planned Bill would slash funding

by James D. Wasserman
Times Journal Bureau

JUNEAU — An Anchorage legislator's plan to cut in half the amount spent on art for public buildings is set for its first hearing April 11 before the House State Affairs Committee.

A two-bill package, sponsored by Rep. Alyce Hanley, R-Anchorage, and 14 co-sponsors, would change the state's 10-year-old One Percent For Art policy of requiring that 1 percent of a building's construction fund be spent on art for the building.

The Hanley plan would cut it to half of 1 percent and require that the artwork be done by Alaskans. A companion bill would give school boards a bigger say in approving artwork done for new schools. It would also add three community members to committees charged with picking the artwork for other public buildings.

Hanley said her frustration with the current system started between 1981 and 1984, when she was an Anchorage school board member.

She said the board was only allowed to consider the safety and maintenance aspects of the art picked by the district's art selection committee.

A piece called "Trisected Circle," at Gruening Junior High School, caused her and other board members to worry about students hitting it with hockey sticks or swinging from it.

"We were accused then of being biased and critical," she said.

Hanley said in the history of the One Percent for Art program, the state has paid more for two pieces done by Outside ar-

See Public, page B-5

Public art funds

Continued from page B-1

tists than for all the Alaskan artists combined.

Those were a \$130,000 untitled prismatic sculpture, done by a New York City man for the Anchorage International Airport, and a \$107,000 fabricated steel structure, done by a St. Louis man, for the Fairbanks International Airport.

"I think we've got enough artists in the state. To say this will restrict it to one or two artists is erroneous," Hanley said.

The Anchorage legislator said cutting the one percent in half will create smaller works of painted art for the buildings. "We say it will cut out the big, welded sculptures that many of my constituents don't think have that much appeal anyway," she said.

Among her co-sponsors are Rep. Al Adams, D-Kotzebue, chairman of the House Finance Committee.

UA focus of audio conference

A statewide audio conference on the University of Alaska's six-year plan will be held Friday according to university officials.

In Anchorage, the conference will be held from 12:30-3:30 p.m. and from 4-7 p.m. in room 204 of the UAA administration building.

In Palmer, the hearing will be from 12:30-3:30 p.m. in the Mat-Su Community College Library Building, room 211.

Donald Behrend, provost of the university system, will be conference chairman.

La in the Pacific, discharge in 1948. 1 in the Navy Re-35.

was the son of Janet Walsh; the nieve and the late and brother of Sun- and John Walsh.

Kemper

Kemper, who bookkeeper in An- 1958 to 1978, died of h 15 at Florida Hos- a, Fla. She was 74.

per was born Aug. ichfield Park, N.J., Alaska with her son his family. She H.E. Mayo and for Ward Co. After her she lived in Lake- r four years before outh, Fla.

per liked the chal- ssword puzzles and ueting and cooking. years, Lucky, her was her constant

per leaves two sons, osche and Charles of Anchorage; a atricia Smithers of Fla.; a brother, ine of Venice, Fla.; lren, and five great- n.

rapp
napp, 43, owner/o-

perator of C and G Janitorial Ser- vice, died March 31 in Anchor- age. A memorial service will begin at 2 p.m. Friday at the Trinity Presbyterian Church with the Rev. Ralph Weeks offi- ciating.

Born Oct. 5, 1942, in Marion, Iowa, Mr. Knapp had lived in Alaska for 5½ years.

He leaves his wife, Caroll of Anchorage; a daughter, Joanne Robinson of Seattle; two sons, Michael Robinson of Seattle and Eric Knapp of Washington state; two stepsons, David and Albert Bachelier of Willmington, Calif.; stepdaughter and husband, Anne Marie and Dan Benton of An- chorage; his mother, Virginia Knapp of Seattle; a brother, Gregg Knapp of Bothell, Wash.; his grandmother, Elsie Sproston of Marion, and three grandchild- ren.

remation arrangements are by Evergreen Memorial Chapel.

Benjamin McKinney


Funeral arrangements for Benjamin W. McKinney, 68, are pending at Evergreen Memorial Chapel. He died April 2 in Our Lady of Compassion Care Cen- ter.

Guillermo Zamura

Funeral arrangements for Guillermo Zamura, 82, are pend- ing at Evergreen Memorial Chapel. Mr. Zamura died March 29 at his Anchorage residence.

is Pawlowski is making application for a new restaurant/Eating Place (AS .11.100) liquor license, d/b/a "Polish Eagle" restaurant located at 7550 Old Seward Highway.

sted persons should submit written comment to il governing body, the applicant and to the Al- everage Control Board at 550 West Seventh Anchorage, Alaska, 99501.



To the friends of Cheri Parent. I would like to thank all the friends of Cheri Parent for their sympathy, Flowers & support shown to me in time of need!

*Sincerely,
Gerald Parent*

HARBIR S. MAKIN, M.D.

wishes to announce the opening of his practice of **INTERNAL MEDICINE** at **ANCHORAGE MEDICAL & SURGICAL CLINIC**

718 K Street Anchorage, Alaska 99501 Hours by Appointment Phone 272-2571

7 April 1986

Representative Katie Hurley
Chairperson, State Affairs Committee
Alaska State Legislature
Pouch V
Juneau, Alaska 99811

Dear Representative Hurley:

I strongly support HB 607 pertaining to "1% for Public Art". HB 607 is a revenue neutral bill. No travel or per diem funding is required for the bill's required inclusion of three lay members from that community in which the art is being proposed. All other aspects of the bill that effect the running of the "1% for Public Art" program, such as, dedication plaques, would come out of the funding for the individual projects.

This bill makes some important contributions to the existing legislation which would positively effect the degree and quality of public participation in that program's art selection process:

1. Paragraph (b), which stipulates that no less than three of the seven members of the Art Selection Committee be lay members of the public, is not presently required. The other members of the art selection committee would be: an Alaska State Council on the Arts (ASC/A) representative, which has always been present on committees as well as the facility architect, a facility project manager and a designee by the principle user of the public building, most of whom presently serve.

This paragraph further stipulates that the lay members will be selected by lottery from a list of volunteers from the general public. This mechanism would maximize the representation of the public without unduly encumbering the art selection process. This structure would also inhibit "stacking" of a committee for any purpose whatever.

Another feature of this paragraph is that it would mandate public hearings concerning art projects. While it would be required to hear the public out, the Art Selection Committee would not be bound by it, thus freeing it to select art which may be very good but not generally favored. This freedom is commendable as long as the committee publicly accepts responsibility for its selection.

The direct impact of such a policy would be the selection of art more relevant to each individual community; however, the equally important indirect impact would be the clarification of Legislative intent pertaining to the expenditure of public funds for public art.

2. Paragraph (e) requires that a plaque or permanent label be installed at each artwork giving the name of the artist, the title of the work of art (some pieces are in sore need of that) and the names of those on the Art Selection Committee.

This important later information would do much to focus responsibility for art selection to where it most needs to be placed. The town's square is an inappropriate location for publically financed Art which outrages that public.

I would like to make a few suggestions which your Legislative Committee might consider as either an amendment of the present bill or as "policy suggestions" to the ASC/A:

1. The public at large looks upon "Art" with some trepidation and the broader participation of the lay public will be difficult to accomplish at best. It would be constructive if the ASC/A were to create a booklet for all interested and prospective committee members concerning the detailed procedures and responsibilities of its art selection committees. This booklet would also outline the options to which each member has recourse. This would be a constructive effort to help the lay public become more comfortably involved in that process as well as prevent it from becoming something other than a "rubber stamp", useful only for committee legitimization.

2. Recently I talked to an Art Selection Committee member on one of the local "1% for Art" projects who was quite disgruntled about the quality of a particular site selected for art. His relevant professional advice was ignored and he was left with no option for objecting other than resigning from the committee which, of course, would influence nothing.

It seems to me that it would be better to have a mechanism in the committee process not unlike that which the Supreme Court uses, in that it would document not only the "justification" of a selection - a useful communication of the committee's ideas not done in the present committee process - as well as provide a procedure for giving a "statement of dissent" to that selection for those who feel the need. The person or persons dissenting would also have the option of having their names excluded from the dedication plaque - required if HB 607 were passed - rather than having to resign in order to avoid being the butt of public indignation.

3. If a piece of public art is vociferously objected to by the community in which it is placed, a moratorium of, say five years, should be observed concerning the matter. After that period, the sentiments of the community should again be gauged by any mechanism within that community concerning that particular piece of art work. If it is found to remain unacceptable by, say 60%, of those openly polled or voting, the piece should be removed. At the discretion of the community, it would either be given to the ASC/A for their disposal or sold directly to a private art collector or institution in an effort to recover as much of their 1% money as possible.

Cordially yours,



Ed Way, Sculptor
214A West 8th Street
Juneau, Alaska 99801

ph: (907) 586-3335

HB 606 BRIEFING AND BACKGROUND

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Introduced: 2/14/86
Referred: State Affairs
and Finance

BY HANLEY, ADAMS, RINGSTAD,
PETTYJOHN, LARSON, PEARCE,
COLLINS, JENKINS, PHILLIPS,
MARROU AND TAYLOR

1 IN THE HOUSE

2 HOUSE BILL NO. 606

3 IN THE LEGISLATURE OF THE STATE OF ALASKA

4 FOURTEENTH LEGISLATURE - SECOND SESSION

5 A BILL

6 For an Act entitled: "An Act relating to art in public places."

7 BE IT ENACTED BY THE LEGISLATURE OF THE STATE OF ALASKA:

8 * Section 1. AS 35.27.020(c) is amended to read:

9 (c) At [LEAST ONE PERCENT OR, IN THE CASE OF A RURAL SCHOOL
10 FACILITY, AT] least one-half of one percent of the construction cost
11 of a building or facility approved for construction by the legislature
12 after September 1, 1977, will be reserved for the following purposes:
13 the design, construction, mounting and administration of works of art
14 in a school, office building, court building, vessel of the marine
15 highway system, or other building or facility which is subject to
16 substantial public use.

17 * Sec. 2. AS 35.27.020(g) is amended to read:

18 (g) The architect, superintendent, department, and the Alaska
19 State Council on the Arts shall encourage the use of state cultural
20 resources in [THESE ART] works of art under this section and shall
21 select [THE SELECTION OF] Alaska resident artists for the commission
22 of these art works.

23 * Sec. 3. AS 44.27.060(b) is amended to read:

24 (b) The commissioner of a department responsible for the design
25 and construction of a building or facility shall deposit into the art
26 in public places fund one-half of one percent of the construction cost
27 of a building or facility if the building or facility is exempt from
28 the requirements of AS 35.27 and the exemption is because

29 (1) the estimated construction cost of the building or

1 facility is less than \$250,000; or
2 (2) the building or facility is not designed for substan-
3 tial public use.

MEMORANDUM

TO: Representative Alyce Hanley
FROM: Scott Sutherland, Staff
DATE: February 12, 1986

RE: Sectional Analysis- HB 606, "An Act relating to Art in public places."

Pursuant to your request I have prepared this sectional analysis of HB 606, referenced above.

SECTION 1

Section 1 of this bill amends AS 35.27.020(c):

Sec. 35.27.020(c) ART REQUIREMENTS FOR PUBLIC BUILDINGS AND FACILITIES-- This change brings all publicly funded art projects required by this section to the funding level now required in the case of a rural school facility, at least one half of one percent of the construction cost. Currently, construction of state buildings and facilities other than rural schools are required to spend at least one percent of total construction cost on public art projects.

SECTION 2

Section 2 of the bill amends AS 35.27.020(g):

Sec. 35.27.020(g) ART REQUIREMENTS FOR PUBLIC BUILDINGS AND FACILITIES-- This change would require the selection of Alaskan resident artists for commission of art works covered in the Alaska % for Art program. Currently the selection of Alaskan artists is only encouraged in statute.

SECTION 3

Section 3 of the bill amends AS 44.27.060(b):

Sec. 44.27.060(b) ART IN PUBLIC PLACES FUND-- This change instructs deposit into the art in public places fund one half of one percent of the construction cost of a building or facility exempt from the requirements of the provisions of the Art Works in Public Buildings chapter (AS.35.27), because construction cost is less than \$250,000 or the facility is not designed for substantial public use. Currently one percent of construction cost is deposited in this account.

**STATE OF ALASKA 1986 LEGISLATIVE SESSION
FISCAL NOTE**

Revision Date : _____

REQUEST

Bill/Resolution No. : HB 606
 Title : ...art in public places...

 Sponsor : Hanley, et.al.
 Requestor : State Affairs
 Date of Request : April 7, 1986

FISCAL DETAIL

Agency Affected : Department of Education
 BRU : Boards and Commissions

 Components : State Council on the Arts

EXPENDITURES. VENUES : (Thousands of Dollars)

OPERATING	FY 86	FY 87	FY 88	FY 89	FY 90	FY 91
PERSONAL SERVICES						
TRAVEL						
CONTRACTUAL						
SUPPLIES						
EQUIPMENT						
LAND & STRUCTURES						
GRANTS, CLAIMS						
MISCELLANEOUS						
TOTAL OPERATING		0	0	0	0	0
CAPITAL						
REVENUE						

FUNDING : (Thousands of Dollars)

GENERAL FUND						
FEDERAL FUNDS						
OTHER						
TOTAL		0	0	0	0	0

POSITIONS :

FULL-TIME						
PART-TIME						
TEMPORARY						

ANALYSIS : Attach a separate page if necessary

This bill has no fiscal impact on this department.

Prepared by : Steve Hole Phone : 465-2800
 Division : Commissioner's Office Date : April 7, 1986

Approved by Commissioner Marshall E. Lindo Date : April 7, 1986
 Agency : Department of Education

Distribution (by Agency preparing fiscal note) :

- Legislative Finance
- Legislative Sponsor
- Requestor
- Office of Management and Budget
- Impacted Agency(ies)

**STATE OF ALASKA 1986 LEGISLATIVE SESSION
FISCAL NOTE**

Revision Date : _____

REQUEST

Bill/Resolution No. : House Bill 606
 Title : An Act Relating to Art
in Public Places

 Sponsor : Hanley
 Requestor : Hanley
 Date of Request : 3-11-86

FISCAL DETAIL

Agency Affected : DOT&PF and D.O.F.
 BRU : Design and Construction
and the Alaska State Council
on the Arts
 Components : _____

EXPENDITURES/REVENUES : (Thousands of Dollars)

OPERATING	FY 86	FY 87	FY 88	FY 89	FY 90	FY 91
PERSONAL SERVICES						
TRAVEL						
CONTRACTUAL						
SUPPLIES						
EQUIPMENT						
LAND & STRUCTURES						
GRANTS, CLAIMS						
MISCELLANEOUS						
TOTAL OPERATING	0	0	0	0	0	0

CAPITAL						
----------------	--	--	--	--	--	--

REVENUE						
----------------	--	--	--	--	--	--

FUNDING : (Thousands of Dollars)

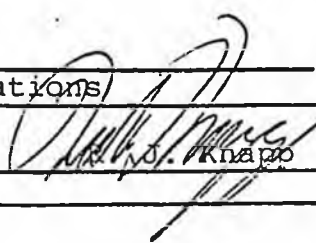
GENERAL FUND	0	0	0	0	0	0
FEDERAL FUNDS						
OTHER						
TOTAL	0	0	0	0	0	0

POSITIONS :

FULL-TIME	0	0	0	0	0	0
PART-TIME						
TEMPORARY						

ANALYSIS : Attach a separate page if necessary

The passage of this bill would provide additional funds to the construction budget. See further comments on the attached Statement of Analysis.

Prepared by : Rod Wilson Phone : 465-2960
 Division : Engineering & Operations Date : 3-17-86
 Approved by Commissioner :  Date : 3/25
 Agency : DOT&PF

Distribution (by Agency preparing fiscal note) :

- Legislative Finance
- Legislative Sponsor
- Requestor
- Office of Management and Budget
- Impacted Agency(ies)

STATEMENT OF ANALYSIS RE:
An Act Relating to Art in
Public Places

FISCAL NOTE PREPARATION FOR:
House Bill 606

Specific monetary impacts associated with this bill:

Based on an assumption that eligible facility construction within the Department was to remain at its present \$35 million level the bill would shift \$175,000 from the Artworks program back to the facility construction funds. Similarly, if eligible construction funding was to drop to say \$20 million dollars the shift would be reduced to \$100,000.

On a statewide basis, and assuming that all other eligible construction costs (including "non-rural" school construction) total \$150 million; the anticipated shift from Artwork funding to construction funding would yield \$750,000.

The bill will not reduce administrative costs as associated with the program. These costs are fixed costs (representing media advertising, accounting, inspection, selection costs, management, etc.) and remain fairly constant irregardless of the value of the Artwork. As a percentage of the value of the artwork, administrative costs will actually increase.



Dept. of Transportation & Public Facilities

Position Paper

BILL NO: House Bill 606

APPROVED: *R. J. Knapp*
Commissioner

TITLE: An Act Relating to Art in Public Places

DATE: 3/24/86

The reduction of artwork funds would provide additional funds to be expended on upgrading other elements within buildings or facilities. The provision stating "shall select Alaska resident artists" would substantially benefit Alaska artists.

Associated Students University of Alaska



(907) 474-7355

UNIVERSITY OF ALASKA-FAIRBANKS
Fairbanks, Alaska 99775-0220

March 18, 1985

Representative Alyce Hanley
4007 Bentwood Circle
Anchorage, AK 99502

Dear Representative Hanley:

We applaud you and other co-sponsors in your attempt to provide for increased public involvement.

Attached is a copy of our ASUA Position statement that was passed by the Senate.

Thank you very much, we wholeheartedly support your efforts.

Sincerely,

A handwritten signature in black ink that reads "Karl E. Johannes III". The signature is written in a cursive style with a long horizontal line extending to the right.

Karl Johannes III
Student Association President

ph

Enclosure



UNIVERSITY OF ALASKA-FAIRBANKS
Fairbanks, Alaska 99775-0220

POSITION STATEMENT - 1% for Art Amendments

State Representative Alyce Hanley has sponsored two bills (H.B. 606, 607) in the State Legislature which would amend the "1% for Art" program in the following ways:

1. Art selection would be restricted to works done by Alaskan Artists.
2. "1% for Art" would become "0.5% for Art" - in other words, the appropriations would be reduced from 1% of the total construction budget to 0.5%.
3. Public hearings to review items selected by the selection committees would be required before the art is paid for or installed.
4. Plaques indicating who selected the art shall be installed on or near the work.

WHEREAS, a great deal of concern has been expressed among students regarding the lack of public input in the selection of major art installation on campus,

AND WHEREAS, expenditures of over one hundred thousand dollars are made with comparatively little public involvement,

AND WHEREAS, Representative Hanley's bills would provide for extensive public input and review of proposed art purchases,

AND Representative Hanley's bill would give preference to Alaskan artists in the selection process,

THEREFORE BE IT RESOLVED that the student association on the University of Alaska-Fairbanks campus strongly supports H.B. 606 and 607 as legislation long past due, and applauds Representative Hanley and the other co-sponsors in their attempt to provide for increased public involvement.

A handwritten signature in black ink, appearing to read "Karl E. Thoennes III".

Karl Thoennes III
Student Association President
March 4, 1985

April 7, 1955

Dear Representative Hanley,

You have my wholehearted support in your efforts to curb the State's "One Percent for Art" policy. It should be abolished completely. This policy has been responsible for more pieces of trash shoved down the public's throat in the name of "art" than I care to count.

I don't believe that pandering to artists or would-be artists is the job of government. Believe me, you have immense support for your efforts. Keep on fighting the good fight and don't be discouraged by the squawking that will emanate from the elitist snobs who will proclaim that they and they alone are fit to judge what is "art".

Sincerely,

Mel Hedum

Mel Hedum

Mel Hedum
SRD Box 9073
Palmer, AK.
99645



Representative Alvin Hanley R-Anchorage

Larry R Leap
3310 Douglas Hwy.
Juneau Ak 99801
586 8385

Representative Hanley, HB 606 & 607

Dear Alyce:

I strongly support and favor your ideas concerning HB 606 & 607.

For many years I have maintained that such legislation is and has been long overdue.

The long standing idea that the public is excluded from selecting the type of commemoratives, monuments, and any items of artistic nature simply does not get it with most of us.

To be quite blunt, it sucks.

Public input is absolutely essential in this respect particularly to curb the poor quality of "art" which we have been made to purchase and been subjected to experience in the past.

Perhaps the minimum amount of construction funds set aside for this purpose has largely contributed to the acquisition of various outstanding peices of junk such as our now retired "nimbus"

I think that an adjustment in the funds favoring an increase in this area is absolutely in order.

Here is a state where we have some of the finest artists, period.

Some I know personally, most I do not. However I am very sympathetic of their efforts particularly where a ridiculous price of junk is purchased from outside of the state of Alaska and the general public is summonsed to acknowledge it.

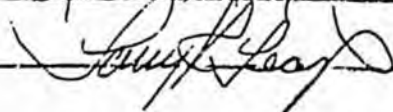
Much of the public's attitude on several of these previous so called "masterpieces" has been wonder, pity, or just plain rejection. That should tell us something.

Our artists deserves all of the attention and chance in the world to outclass the results of this poor practice.

I also like the idea of lending information of the acquisition of art projects which in my opinion would not only be interesting but also be very useful if a controversy did develop.

I am all for your efforts and I hope that you get the two House Bills through. Thanks for reading my letter.

Respectfully



ROBERT F. WILLIAMS

4-4-86
APR 1986
RECEIVED

DEAR ALYCE,

I WAS PLEASED TO SEE THE ACTIONS
YOU ARE PROPOSING WITH YOUR BILL
ON THE ONE % FOR ARTS.

SINCE I GOT ON THE BOARD OF
REGENTS IT HAS BEEN AN ISSUE WITH
ME TO SEE THAT THE ART FUNDS IF
THEY MUST BE SPENT BE DONE IN A
WAY THAT ADDS VALUE TO OUR STATE.
MUCH OF WHAT HAS BEEN DONE SEEMS TO
HAVE MISSED THAT MARK.

I HAVE ENCLOSED A FEW THINGS
I HAVE WRITTEN ON THIS SUBJECT. THE
ARTISTS HAVE ALL BEEN AFTER MY IDEAS ON
THIS - I'M SURE YOU HAVE GOTTEN SOME
INPUT AS WELL.

HANG IN THERE AND LET ME
KNOW IF I CAN HELP.

Bob Williams



Chevron U.S.A. Inc.
 P. O. Drawer F, Kenai, AK 99611

Robert F. Williams
 Manager, Alaskan Refinery
 Manufacturing Department

*cc - ~~William Castle~~ Interview
 FPC office
 file. 1/11
 qc*

Statewide Office
 of Facilities
 Planning and Construction

APR 26 1985 Time

DIST. _____

~~Mr. Christopher-K. Ahoy~~ ✓ *1/2/85*
 Director Facilities Planning and Construction
 3356 College Road
 Fairbanks, Alaska 99701

Dear Chris,

I reviewed the April 5, 1985 memo regarding Art in Public Places - Student Residents. I am not an art critic and not qualified to comment on the piece selected. However, as a regent responsible for the use of State Funds, there are some comments I would like to present.

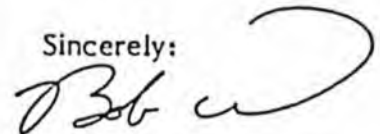
I believe that state funding, as much as possible, should be targeted toward multi-use projects. This becomes even more important in an atmosphere of declining revenues. With this concept in mind, I feel state-funded public art should also be targeted to enhance our tourism economy. We need to offer Alaska visitors a unique look at our history and culture. I believe our state funded, public-art is one way to make that happen.

The average visitor is not likely to be excited about (nor remember) "a contemporary design reflecting the progressiveness of the State of Alaska". However, a visit to the Egan Center in Anchorage opens the mind to things like the Northern Lights and the Aleut and Eskimo cultures as crafted by Hoover and Olanna. This art (to me) is contemporary in a traditional Alaskan way. I believe the Egan Center art offers an experience of great value to both our residents and to our visitors.

Art lovers may question my position because it overlooks the opportunity to enhance our minds through exposure to contemporary, modern art. They also may feel limitations on public art will suppress creativity in our artists. I am sensitive to those concerns. My visit to New York in late September, 1980 to visit the Picasso Exhibit showed me the value of new expressions in art. However, if Picasso were here today to design an Alaskan public-art item, I would request that he use an Alaskan theme or native materials, or not submit a design. We have been overlooking the opportunity to invest our public art funds in the revenue-generating tourism economy. Until we fulfill that priority, I feel people will have to be satisfied with The Last Nimbus, traveling Judy Chicago shows and private art funding to meet their modern art needs.

I apologize for using this specific opportunity to voice these broad concerns. Other citizens and legislators have expressed similar views, however no action has been taken. I believe that Regents, Administrators and Employees of the University system can demonstrate their sensitivity to declining revenues and maximum use of existing funds in many ways. Strategic planning for the multi-use of public art is a good place to start. I hope we will consider policy modifications that will help this new direction occur in the University.

Sincerely:

A handwritten signature in black ink, appearing to read 'R. F. Williams', written in a cursive style.

R. F. Williams

RFW:sa

cc: Dr. O'Dowd
Fellow Regents

5/2/85

Dear Governor:

I am sure you are aware of the enclosed statement by Mr. Heinze. I would simply like to say that I feel he hit the nail right on the head with the page three comment about reducing spending instead of seeking ways to increase revenue to support what the State government now views as "necessities"!!

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continue
"want
make

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adjust

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expenditures

* Equestrian trails-These serve a purpose for at best 1% of the population for perhaps 6 months out of the year! They can not be well used for any other purpose such as skiing, jogging, or biking because of hoof print holes in the snow in winter, and the "fertilizer" present yeararound!

* "Artwork" in public buildings--I see no need for forcing ourselves to spend 1% (or whatever set amount it may be) of the capital cost of a public building on unnecessary "artwork". Some such decorative art is justified to provide a reasonable pleasant working environment, but we now spend a fixed percentage whether it is "needed" or not. Worse yet, we usually commission a special piece when for less cost, there already exists on the market artwork that would be at least as fitting(and often more fitting) than what is specially made for the project. Supporting the arts is fine. I attend and thoroughly enjoy the Alaska Rep. BUT I DO it by choice. Save a slice of the capital budget right off the top-Eliminate, or at least reduce, the forced expenditure on alleged "artwork"

Construction information signs. (This is aimed particularly at Anchorage, but the State pays a substantial portion of the costs through its distribution of revenue.) There is no need for the "Tony Knowles" signs at the various improvement projects done in the city. If people read the paper, they will know what is going on. If they don't read the paper and see some work taking place, and want to know what it is all about, they can call one of the many city or state offices and ask!

Other key areas for savings are:

*Concessions- State of Alaska and municipal employee compensation packages are out of sight. The pay is unjustifiably high to begin with. On top of that, the benefits are unbelievable! Large vacation packages; Personal days off; Sick days; Use of government

... is analogous to the worker who
2/21/86
and has failed
temporary. He has
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hanged so that
ends, he has to

"BRAVO" FOR YOU
REP. HANLEY!! KEEP AT IT.

M. Sully

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om the State's
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a needed public
ack on frivalous

vehicles (Troopers and police use is justified I believe-but I see many "for official use only" vehicles doing things that are obviously not for public service purposes). Sick days make me sick in that they are cumulative and really just "time off". Be like industry-have a sick day policy that recognizes that people will be sick and miss work at times, but most real workplaces do not allow the days to accumulate. You are not allowed a certain number of sick days-if you're sick too often, disciplinary action can be taken; if you are a dependable employee, your good attendance will be rewarded come merit raise time. In general, State and municipal wages are overly inflated. This probably goes back to the days when it was hard to get people to this "uncivilized" place, and the cost of living was very high compared to the "outside". Alaska is a very attractive place now. This is evidenced by the population growth, the State's efforts to discourage outsiders by State hire laws, and preferential treatment for in-state contractors. The strongest indication of the way that State and municipal jobs are viewed by the workers is the fact that there is such a huge backlog of applications on waiting lists for the government jobs.

Doesn't that tell you that you may be a bit too generous?? Again, take a lesson from industry. Cut back on the fringe benefits; freeze salaries until they are caught up to by inflation; Do like the airlines-scale back the pay rates and benefits to a more realistic level for all future hires. Get rid of free tuition at the state university for relatives of people who work for the school. They are well compensated, and can afford the tuition better than many people who do have to pay!

*Forget about the Knik Arm crossing. The State's "extra" money has gone away for one thing. In addition, if such a bridge is really a sound idea, I believe the private sector (namely the ones who would benefit greatly due to land value increase) would either build a bridge at their expense and charge tolls, or offer a reasonable amount of private financial support to the project.

*Forget about the Susitna dam project also. Very simply, it's too much to spend for too little benefit.

*Run more of the State (and in many cases, municipal) services as "break even" propositions. The railroad is profitable, and those who use it, pay for it. Ferries and busses should fall into the same category--let those who benefit by their use foot the bill for this type of service. State campgrounds--another service that deserves to have a reasonable fee. I use the facilities, and am more than willing to support their upkeep by having to pay for the privilege of using the excellent park areas.

Enough said, I believe. The simple point, of course, is that the government must change it's outlook by cutting down on spending instead of trying to support the type of spending to which it has become accustomed by increasing revenues.

Thank you for your time.

Matthew J. Scully
6121 Austria Drive
Anchorage, Ak. 99516

ANOTHER QUICK MILLION TO SAVE - ELIMINATE THE REIMBURSEMENT
= POLITICAL CONTRIBUTIONS BY THE STATE. THAT IS ONE OF THE
DUMBEST WASTES OF PUBLIC MONEY I HAVE EVER SEEN OR HEARD OF!

PUBLIC OPINION MESSAGE

TO: REPRESENTATIVE ALYCE HANLEY

FROM: TERRY QUARTON
SR, BOX 5079J
WASILLA, AK
N/A

99687

BILL NO: HB 606

SUBJECT: ART IN PUBLIC PLACES

MESSAGE:

I STRONGLY SUPPORT BOTH HB 606 AND HB 607.

MAR 1986
RECEIVED

* DELIVER TO: JFOM *
* * * * *
* ORIGINAL *
* SENT: 03/19/86 TIME: 17:21 *
* FROM: BARB HASTY *
* SUBJECT: POM *
* PRINT DATE: 03/19/86 TIME: 15:21 *
* * * * *

9

TO: HOUSE STATE AFFAIRS:
REPS. HURLEY, NAVARRE, CATO, BOUCHER, M.M. MILLER, COLLINS,
JENKINS

TO: REP. HANLEY

FROM: DALE DE ARMOND
422 CALHOUN AVENUE
JUNEAU, AK 99801
586-3165

RE: HB 606 - ART IN PUBLIC PLACES

I'M A WORKING ARTIST AND I'VE PARTICIPATED IN AN "ART IN PUBLIC PLACES" PROJECT. I AGREE THAT IN THE PRESENT SITUATION ART IN PUBLIC PLACES SHOULD BE CUT BACK TO ONE-HALF PERCENT, LEST WE LOSE THE WHOLE THING. I DO NOT AGREE THAT ONLY ALASKAN ARTISTS SHOULD PARTICIPATE. WE NEED TO SEE WHAT IS GOING ON IN THE REST OF THE WORLD.

PUBLIC OPINION MESSAGE

TO: REPRESENTATIVE ALYCE HANLEY

FROM: RALPH TOU
6330 ARCTIC
ANCHORAGE
N/A

99502

BILL NO:

SUBJECT: HB 606 AND 607

MESSAGE:

I LIKE WHAT I READ ABOUT REP. HANLEY'S 1 PERCENT FOR ART
BILLS. WE CAN SAVE SOME MONEY AND SUPPORT SOME ALASKANS.
I URGE YOU TO SUPPORT HB 606 AND HB 607.

DATE: 04/04/86 TIME: 15:27:34 SENT BY: ANCHORAGE LIO

COPIES TO: HOUSE MEMBERS

PUBLIC OPINION MESSAGE

TO: REPRESENTATIVE ALYCE HANLEY
FROM: JAMES H. & MILDRED FRAZIER
BOX 520386
BIG LAKE
892-6923 99652

BILL NO: HB 606

SUBJECT: ART IN PUBLIC PLACES

MESSAGE:

HB 607 - LESS STATE ART BUT MORE QUALITY ART BY ALASKAN
ARTISTS WITH A PROPER SELECTION BY QUALIFIED COMMITTEE ARE
OUR CONCERNS URGE SUPPORT OF HB 606 AND 607.

DATE: 04/07/86 TIME: 10:19:21 SENT BY: ANCHORAGE LIO

COPIES TO: HOUSE STATE AFFAIRS

*
* DELIVER TO: JFOM *
* *
* *
* ORIGINAL *
* SENT: 03/14/86 TIME: 14:23 *
* FROM: JEAN MILLER *
* SUBJECT: FOM *
* PRINT DATE: 03/14/86 TIME: 14:23 *
* *

9

TO: HOUSE STATE AFFAIRS

REPRESENTATIVES HURLEY, NAVARRE, CATO, BOUCHER, MILLER, COLLINS,
JENKINS AND REPRESENTATIVE HANLEY

FROM: JAMES HILL
8111 FAIRWOOD CIRCLE
ANCHORAGE, AK 99518 PHONE: 349-6701

Art

SUBJECT: HB 606 AND 607 - ART IN PUBLIC PLACES

THESE DIFFICULT FINANCIAL TIMES, STRONGLY URGE PASSAGE OF HB 606
AND 607.

* DELIVER TO: JFOM *
* * * * *
* ORIGINAL *
* SENT: 03/12/86 TIME: 11:06 4 *
* FROM: SUSAN CULLUFSEN *
* SUBJECT: POM *
* PRINT DATE: 03/12/86 TIME: 11:08 *
* * * * *

TO: REP. HANLEY, DUNCAN, MR MILLER AND SEN. RAY

FROM: ROBERT CROTEAU
PO BOX 2825
JUNEAU, ALASKA 99803
789-3475

RE: HB 606 AND HB 607-ART IN PUBLIC PLACES

I SUPPORT THESE BILLS AS INTRODUCED BY REP. HANLEY.

END*****

* DELIVER TO: JFOM *
* ORIGINAL *
* SENT: 03/03/86 TIME: 14:38 17 *
* FROM: BARB HASTY *
* SUBJECT: POM *
* PRINT DATE: 03/03/86 TIME: 14:39 *

TO: HOUSE STATE AFFAIRS -- REPS. HURLEY, NAVARRE, CATO, BOUCHER,
M.M. MILLER, COLLINS, JENKINS

AND REPS. HANLEY, ADAMS, RINGSTAD, PETTYJOHN, LARSON, PEARCE,
PHILLIPS, MARROU, TAYLOR

FROM: BETTY BERGSTON
9449 PATRICIA PLACE
JUNEAU, AK 99801
789-5195

RE: HB 606 AND HB 607 - ART IN PUBLIC PLACES

I REQUEST THAT A HEARING BE SCHEDULED FOR THESE BILLS. IN MY
OPINION, WITH DECLINING REVENUES, THESE BILLS SHOW FISCAL
RESPONSIBILITY AND THEY ALSO SUPPORT LOCAL HIRE. I WOULD LIKE TO
BE NOTIFIED WHEN THE HEARING IS SCHEDULED.

Art P.O.M.

*
* DELIVER TO: JPOM *
* *
* ORIGINAL *
* SENT: 02/18/86 TIME: 14:43 *
* FROM: LTCF *
* SUBJECT: POM/FAIRBANKS AN *
* PRINT DATE: 02/18/86 TIME: 14:44 *
* *

4

TO: REPS. HANLEY, PETTY, JOHN, AND RINGSTAD
FROM: DAVID CUDDY, 5922 AIRPORT WAY, FAIRBANKS 99709
PHONE: HOME 479-7204 WORK 452-1871
RE: HB606 AND HB607 ART IN PUBLIC PLACES

PLEASE CONTINUE SUPPORTING THESE BILLS AS WE ARE SPENDING TOO MUCH IN THE PUBLIC ARTS AREA CONSIDERING DECREASE IN STATE'S REVENUES.

 *
 * DELIVER TO: JFOM
 *
 * ORIGINAL
 * SENT: 02/20/86 TIME: 16:39
 * FROM: PAULA GRAY
 * SUBJECT: FOM-FAIRBANKS
 * PRINT DATE: 02/20/86 TIME: 16:39
 *

16

TO: HOUSE STATE AFFAIRS COMMITTEE

REPS: HURLEY, NAVARRE, CATO, BOUCHER, M.M. MILLER, COLLINS,
 JENKINS

ALSO: REPS FRANK, M.W. MILLER, KOPONEN, RINGSTAD, DAVIS
 SENS FAHRENKAMP, COGHILL, BENNETT

FROM: LESIE BARBER
 1535 MARY ANN
 FAIRBANKS, AK, 99701

PHONE: 452-8374-H 456-3422-W

RE: ART IN PUBLIC PLACES

MSG: I SUPPORT CHANGING THIS ACT TO LIMIT MONEYS TO ALASKAN
 ARTISTS AND TO INCLUDE THE PUBLIC IN THE SELECTION PROCESS.
 HOPEFULLY, THIS WILL ELIMINATE SUCH ERRORS IN JUDGEMENT AS
 "NIMBUS" - THE "DOGS" AT THE FAIRBANKS FEDERAL BUILDING.

* ..
* ORIGINAL *
* SENT: 03/13/86 TIME: 16:37 *
* FROM: JEAN MILLER *
* SUBJECT: FOM *
* PRINT DATE: 03/13/86 TIME: 16:37 *
* *

TO: ALL LEGISLATORS

FROM: NANCY HIATT
4440 EDINBURGH
ANCHORAGE, AK 99515 PHONE: 243-0010

Art

SUBJECT: HB 606 AND 607 - ART IN PUBLIC PLACES

I THINK ART MONEY SHOULD BE CUT IN HALF BEFORE ANY SERVICES ARE CUT. ALASKAN ARTISTS SHOULD BE RECOGNIZED BEFORE ANYONE FROM OUTSIDE.

1
2
3

*****:*****

TO: ALL LEGISLATORS

FROM: MICHAEL SCOTT
4007 BRENTWOOD CIRCLE
ANCHORAGE, AK 99502 PHONE: 243-2538

Art

SUBJECT: HB 606 AND 607 - ART IN PUBLIC PLACES

WITH THE CUTS TAKING PLACE. I BELIEVE ART SHOULD BE CUT BEFORE SERVICES. I ALSO BELIEVE THAT IF WE ARE GOING TO SPEND MONEY ON ART, IT SHOULD BE SPENT ON ALASKAN ARTISTS TO SUPPORT THE ECONOMY HERE. HB 607 - I WOULD LIKE TO SEE PEOPLE TAKE RESPONSIBILITY FOR THE ART. ADD A PLACQUE WITH THE NAMES OF THE ARTISTS AND 3 MEMBERS OF THE PUBLIC RESPONSIBLE FOR WHAT ART GETS A COMMISSION.

1
2
3



1
MAR 20 1986

*
* DELIVER TO: JPOM *
* *
* ORIGINAL *
* SENT: 03/19/86 TIME: 11:50 *
* FROM: JEAN MILLER *
* SUBJECT: POM *
* PRINT DATE: 03/19/86 TIME: 11:50 *
* *

3

TO: REPRESENTATIVES HANLEY AND BOUCHER

FROM: GEORGE H. OLSON
1824 BOWDOIN CIRCLE
ANCHORAGE, AK 99508 PHONE: 543-6593

SUBJECT: HB 606 AND HB 607 - ART IN PUBLIC PLACES

DUE TO THE ABUSES WE HAVE OBSERVED IN ARTS IN PUBLIC BUILDINGS, I
SUPPORT HB 606 AND HB 607.

*
* DELIVER TO: JPOM
*
*
* ORIGINAL
* SENT: 03/13/86 TIME: 16:26
* FROM: JEAN MILLER
* SUBJECT: FOM
* PRINT DATE: 03/13/86 TIME: 16:31
*

41

Amelaine
Art

TO: ALL HOUSE MEMBERS

FROM: ELMER ELLER
7801 LOTUS DRIVE
ANCHORAGE, AK 99502 PHONE: 243-6677

SUBJECT: HB 606 AND HB 607- CUTTING ALLOCATION FOR ART

(HB 606) I AM FOR CUTTING THE 1 PERCENT TO 1/2 PERCENT AND
REQUIRING THAT ALASKA RESIDENTS BE THE ARTISTS. I AM FOR (HB
607) THE FACT THAT WE HAVE 3 MEMBER PANEL FROM THE PUBLIC TO
SELECT THE ART. I AGREE WITH THE FACT THAT WE SHOULD REQUIRE A
PLACQUE WITH THE ARTISTS' NAME, THE NAME OF THE ART AND THE NAME
OF THE SELECTION COMMITTEE ON ALL ART IN PUBLIC BUILDING.

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*
* DELIVER TO: JFOM
*
* ORIGINAL
* SENT: 03/12/86 TIME: 15:10
* FROM: JEAN MILLER
* SUBJECT: POM
* PRINT DATE: 03/12/86 TIME: 15:10
*

2

TO: REPRESENTATIVE HANLEY

FROM: DON FRASER
13726 CAPSTAN DRIVE
ANCHORAGE, AK 99516 PHONE: 345-1829

SUBJECT: HB 406 AND 407 - REDUCTION OF PERCENTAGE OF ART IN STATE BUILDINGS

I AM IN FAVOR OF REDUCTION OF THE PERCENTAGE UTILIZED FOR ART IN PUBLIC BUILDINGS TO 1/2 PERCENT.

A
MAR 1986
RECEIVED

TO: ALL REPRESENTATIVES

FROM: RONALD K. TARRINGTON
9825 LONE TREE DRIVE
ANCHORAGE, AK 99516

PHONE: 346-3896

SUBJECT: HB 606 AND 607 - ART IN PUBLIC PLACES

I SUPPORT THE PASSAGE OF HB 606 AND 607, ESPECIALLY DUE TO THE
FISCAL CONSTRAINTS WE ARE WORKING UNDER NOW.

9

TO: REPRESENTATIVE HANLEY, HURLEY, NAVARRE, BOUCHER, CATO,
COLLINS, JENKINS, AND M. MIKE MILLER
FR: JOHN F. JANSEN
P.O. BOX 770395
EAGLE RIVER AK 99577 694-2963

RE: HB606 AND 607 ART BILLS

I URGE YOUR SUPPORT OF HB606 AND 607. WE TAXPAYERS ARE PAYING TOO
MUCH MONEY FOR JUNK ART TO PEOPLE RESIDING OUTSIDE OF ALASKA.

TO: HOUSE STATE AFFAIRS
REPS. HURLEY; NAVARE; CATO; DOUCHER; MILLER, M.M.; COLLINS;
JENKINS; HANLEY.

FROM: BILLY ANDREWS (H) 346-1963
9850 MAINTREE (W) 276-4441
ANCHORAGE, AK 99516

RE: HB 606, 607-ART IN PUBLIC PLACES -
I WANT TO SUPPORT HB 606 AND 607 IN AN EFFORT TO CUT SPENDING AND
FURTHER TO KEEP WHAT MONEY IS SPENT ON ART WITHIN THE STATE OF
ALASKA.

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3



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* DELIVER TO: JFOM *
* *
* *
* ORIGINAL *
* SENT: 03/12/86 TIME: 10:35 *
* FROM: JEAN MILLER *
* SUBJECT: POM *
* PRINT DATE: 03/12/86 TIME: 10:35 *
* *

TO: ALL LEGISLATORS

FROM: GEORGE KING
321 VILLA CIRCLE
ANCHORAGE, AK 99504 PHONE: 276-7803

SUBJECT: HD 606 AND HB 697 - PUBLIC ART

I URGE ALL LEGISLATORS TO SUPPORT HB 606 AND HB 697.

PUBLIC OPINION MESSAGE

TO: REPRESENTATIVE JOHN RINGSTAD

FROM: ALEX ANUCSA
7800 DEBARR
ANCHORAGE, AK
N/A

99504

BILL NO: HB 606

SUBJECT: ART IN PUBLIC PLACES

MESSAGE:

AND 607. I AM AN ARTIST AND LIVE IN ALASKA. I WANT
TO HAVE A BETTER CHANCE TO HAVE MY ART SELECTED. THE STATE
IS RUNNING SHORT OF MONEY AND WE SHOULD CUT HOW MUCH WE
SPEND BUT WE CAN DO THAT AND STILL HAVE ENOUGH FOR ART. PLEASE GET
HB 606 AND 607 MOVING.

DATE: 03/25/86 TIME: 15:50:29 SENT BY: ANCHORAGE LIO

COPIES TO: HOUSE MEMBERS

Chart from USA TODAY
February 19, 1986

Among the 50 state governments, Alaska ranks first in per capita spending on the arts. The Alaska Legislature indirectly and directly appropriated over \$8.00 per Alaskan for art in FY'86 through the 1% for Art program and other arts programs. This is 280% more than Massachusetts, the #2 ranked state spent. Alaska spent more than ten times the 50 state average of 79.6¢ per capita.

State arts grants up 25.2% in fiscal 1986

State legislative appropriations for the arts for fiscal year 1986 were up 25.2% over fiscal year 1985 — the highest increase since 1981 — a recent survey shows. Grants are used for research, awards and competitions, instruction, workshops and developing artists. Alaska ranked first in per capita support of the arts. Arts funding for fiscal year 1985, spending per capita and rank based on state legislative appropriations:

State	Appropriation	Per capita
Alabama	\$1,100,000	27.6c
Alaska	\$4,000,700	800.1c
Arizona	\$1,010,200	33.1c
Arkansas	\$970,694	41.3c
California	\$11,692,000	45.6c
Colorado	\$940,622	29.6c
Connecticut	\$1,479,000	46.9c
Delaware	\$496,000	80.9c
D.C.	\$1,673,000	263.5c
Florida	\$9,761,077	88.9c
Georgia	\$2,200,588	37.7c
Hawaii	\$2,237,297	215.3c
Idaho	\$137,600	13.7c
Illinois	\$7,462,701	64.8c
Indiana	\$1,830,576	33.3c
Iowa	\$522,523	18.0c
Kansas	\$589,711	24.2c
Kentucky	\$1,554,400	42.0c
Louisiana	\$1,397,646	31.3c
Maine	\$420,292	35.4c
Maryland	\$1,627,527	43.6c
Massachusetts	\$16,379,056	282.5c
Michigan	\$10,291,500	113.4c
Minnesota	\$2,747,400	66.0c
Mississippi	\$490,354	16.9c
Missouri	\$6,904,051	137.9c
Montana	\$758,507	92.1c
Nebraska	\$599,844	37.4c
Nevada	\$174,270	19.1c
New Hampshire	\$323,000	33.1c
New Jersey	\$10,391,000	135.3c
New Mexico	\$713,500	50.1c
New York	\$44,078,900	248.5c
North Carolina	\$3,932,233	63.8c
North Dakota	\$248,195	36.2c
Ohio	\$7,509,753	69.8c
Oklahoma	\$1,821,462	55.2c
Oregon	\$445,965	16.7c
Pennsylvania	\$6,724,000	55.5c
Rhode Island	\$444,357	46.2c
South Carolina	\$2,602,010	76.8c
South Dakota	\$279,885	39.6c
Tennessee	\$3,615,800	76.7c
Texas	\$9,280,000	58.0c
Utah	\$1,558,200	95.1c
Vermont	\$245,500	46.3c
Virginia	\$1,947,855	34.6c
Washington	\$2,236,974	51.4c
West Virginia	\$2,117,238	103.5c
Wisconsin	\$1,154,200	24.2c
Wyoming	\$144,605	28.3c
Total ³	\$193,573,859	—

A list of the newest state funded art creations in the Anchorage airport shows that most the money spent there went to non-Alaskan artists.

JAN 24, 1986

Saturday Sundry

By William J. Tobin

THE NEXT TIME YOU'RE OUT at the Anchorage International Airport, take a minute to look at the art work the state's "1 percent for art" program has paid for with public dollars. The sculpture hanging from the ceiling at the end of the refurbished B Concourse is the work of a Miami, Fla., artist, John Henry, and cost a nifty \$80,000. Other artistic attractions in the domestic terminal and their price tags: An untitled prismatic sculpture by Charles Ross of New York City, \$130,000; an oil painting, "Welcome to My World," by Alvin Amason, of Kodiak and California, \$40,000; an untitled oil painting by Leon Anderson of Anchorage, \$19,265; and a functional steel sculpture, "Shoeshine Shop," by Frank McGuire of Warrensville, Ohio, \$27,000.

TOTAL \$ 296,265

AK Council of Arts



The Tacoma News Tribune

1884 · Tacoma's Centennial Year · 1984

Final
Tacoma, Washington
Wednesday, October 31, 1984
102nd Year, No. 208
25*

Lid clamped on public art; Dome neon may go

By JOSEPH TURNER
The News Tribune

Tacoma won't spend any large sums of money on public art projects until a special citizen committee reviews the city's 1 Percent for Art program, the City Council has decided.

And for the first time, the council formally indicated it would heed the results of the Sept. 18 advisory ballot, in which nearly 75 percent of some 25,000 voters said they didn't want the neon artwork displayed in the Tacoma Dome.

The council voted 5-1 last night to suspend funding for public art projects in which the city's share would be more than \$5,000. The moratorium is to remain in effect until June 30 unless a yet-to-be-appointed citizen committee recommends changes to the city's public art program before that date.

On a 7-2 vote, the council also approved a policy statement in which council members said they intend to comply with voters' wishes, but they added that the final disposition of the artwork

would depend on the cost of removing, covering, storing or moving the neon sculpture.

Both council actions were initiated by Councilman Steve Kirby, although Deputy Mayor Tim Strege urged that the applicability of the funding moratorium be expanded to include all projects over \$5,000. Kirby's original proposal sought to stop only the selection of an artwork for police headquarters, which is being remodeled and is eligible for artwork funding.

Kirby said the council had an obligation to acknowledge the re-

sults of the advisory ballot and to take some action which indicated the council didn't plan to let the artwork remain permanently on display in the Dome.

"We've put this off long enough," he said. "It's time to take at least this step."

Earlier yesterday, the council agreed to solicit volunteers to serve on a 15-member task force that will examine the way the city now selects and pays for public art projects as part of its 1 Percent for Art program. The council also adopted guidelines that are

supposed to ensure that the task force represents diverse viewpoints and is well balanced. A council committee consisting of Mayor Doug Sutherland and council members Jack Hyde, Barbara Bichsel and John Ladenburg will screen the applicants.

The council also ruled that the ultimate fate of the neon sculpture will not be decided by the same task force that will examine the city's public art program. Council members said the council

Continued on Page A-3

Neon Continued from Page One

itself probably will make that decision, although they held out the possibility that a separate citizen committee may be created to advise the council.

Although a 90-minute study session had been scheduled to deal with the public art controversy, the council barely discussed the Dome art. A presentation by the Economic Development Board, which originally was scheduled to follow the Dome art discussion, was moved to the top of the agenda by the mayor and lasted nearly an hour.

Kirby claimed it was no coincidence that the EDB presentation left little time to talk about the Dome art. He claimed proponents of the neon art were stalling. Sutherland said he had been assured that the EDB presentation would last only 20 to 25 minutes.

The council scheduled the Dome art issue for another study session Nov. 13.

The council, meanwhile, has received revised cost estimates associated with the artwork's re-

moval or storage, as well as the results of a review of the \$272,000 contract with New York artist Stephen Antonakos, who designed the Dome art.

City Engineer Fred Thompson said it would cost \$26,000 to remove the artwork and store it in a city building, \$57,000 to remove it and put it on display in another building, and up to \$73,000 to remove it and display it outdoors.

Thompson said the revised removal cost is higher than an original estimate of \$15,000 because the subcontractors who installed the artwork have advised the city that each of some 110 neon tubes would have to be removed, packaged and remounted. In addition, the two 12-by-96 foot panels on which the tubing is mounted would have to be cut into a total of eight sections before they could be moved from the Dome, he said.

Ladenburg said he wasn't convinced the panels couldn't be removed intact with the neon tubes mounted.

Thompson said if the council de-

cid to leave the artwork in place so it could be periodically displayed on a case-by-case basis, it would cost about \$18,000 to hang fire-resistant drapes on the artwork, plus another \$10,000 if the city installed a mechanism to open and close the drapes.

In a memo to the council, Assistant City Attorney Mike Smith said the council could move the artwork to another building or install it outside without running afoul of the contract with Antonakos. But he cautioned any alternate site would have to be suitable.

The council also appeared to be on solid legal ground if it decided to put the artwork in storage or to erect it on private property inside the city, he said. But the city would still be responsible for operating and maintaining the artwork, he added.

Smith also cautioned that the city probably couldn't move the artwork to a display site outside the city because it was paid for with city funds.



Giving Art a Bad Name

GEORGE F. WILL

The rising sun spreads a rug of light through St. Louis's Gateway Arch and across a less loved artifact 11 blocks away. That object is a "sculpture" called "Twain," named after a Missouri boy who became a master of realism. It covers most of a block and consists of eight panels of rusting steel placed in a formation that resembles a triangle drawn by a quivering hand. "Twain" was perpetrated by Richard Serra, a "postminimalist" entrepreneur who once exhibited, as art, a 97-pound pig in a cage. His arrogance is almost a work of art. He says: "I don't think it is the function of art to be pleasing." He thinks it is the function of the public to give people like him money and space and limitless license. In fine, the public is to pay up and shut up. "Twain" is, in part, your tax dollars at work. The federal government chipped in.

Today there is rising over St. Louis a dark cloud of insurrection, a cloud as impressive as the one that rose over Toledo (Spain, not Ohio) and stirred El Greco, an artist who did not work in rusty metal. Some St. Louisans have seen "Twain" steadily and seen it whole and have seen enough of it. Not since opposition to the Dred Scott decision—Scott's case was tried in a nearby courthouse—has there been such an admirable opposition movement. St. Louisans are hospitable, ready to scale the skies and pluck out stars and strew them at your feet. But when provoked they are as turbulent as the tornadoes that frequent the region. Serra also is finding New Yorkers tiresome. In Manhattan there is a move afoot to junk Serra's "Tilted Arc," 73 tons of rusty steel 12 feet high and stretching 120 feet across the plaza of a federal building. (Yes, more tax dollars.) It is not just an eyesore, it is a nuisance, impeding pedestrians.

Nowhere Is Safe: The natives are restless elsewhere, too. Chicagoans have never been considered among Nature's hamsters—tame—and some of them are up in arms about what they consider graffiti applied to the walls of a library and called a "fresco." In a world gone wonky, nowhere is safe. In Paris, the artist Christo is preparing to wrap the most beautiful Seine bridge, the 16th-century Pont Neuf, in shiny beige nylon, as a "sculpture." This treatment of the bridge is like the treatment of Michelangelo's Pietà at the 1964 World's Fair, where it was illu-

minated with flickering blue light, presumably to improve it.

Time was when artists wanted to shock the bourgeoisie. Today the bourgeoisie is running around with open wallets, trying to call forth art with cash. But art is not a commodity like pretzels. Strong monetary demand for pretzels increases the supply of pretzel makers. Their products are recognizably pretzels, and the best pretzel makers prosper. The market for art is different because the supply of good art is not similarly elastic. Unless, of course, you suspend all standards. There will be an abundance of fine art if you declare that fine art is anything that anyone calling himself an artist calls fine art. One way to expand the supply

People are trying to call forth art with cash. But art is not a commodity like pretzels.

of anything is to define it so permissively that limiting standards evaporate and almost anything can be included. But as a 19th-century politician from across the Mississippi River, up in Sangamon County, Ill., once said: If I call a tail a leg, how many legs has a dog got? Five? No, because calling a tail a leg doesn't make it a leg.

Such is the docility and gullibility of many city governments and corporations, it is almost dismaying when they decide to commission works of art. Of course, the disproportion between the large demand for art and the small supply of serious artists is not an argument against patronage. Pope Julius II did posterity a favor with his "jobs for the boys" program for artists. His boys included Michelangelo and Raphael. Today, patrons must have considerable prudence and self-confidence when the ratio of charlatans to serious artists is as high as it is.

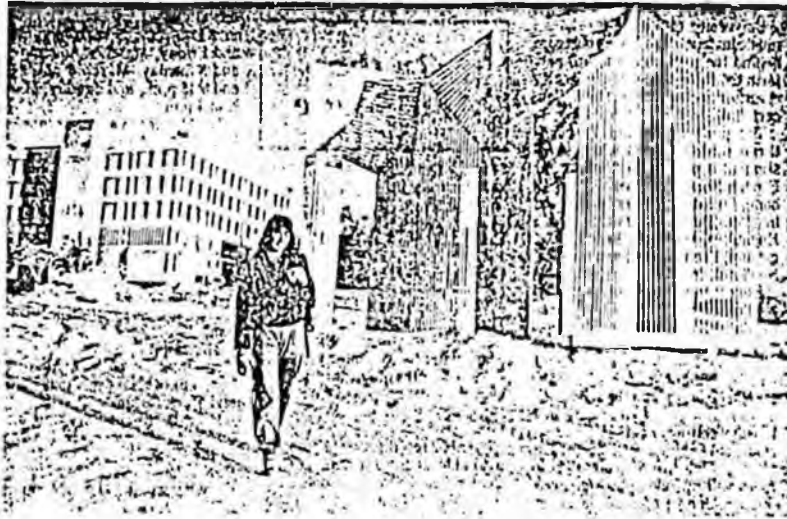
Some Serra defenders say his First Amendment rights are being trampled. But the issue is not a person's right to "express" his whims in rusty steel. The issue is the public's right not to be saddled with the

results forever. Even if the public's hostility were just a whim, so what? Artists who peddle their whims as art, counting on an absence of critical standards, cannot suddenly claim to have standards superior to the public's and incomprehensible to the public. And they cannot hide behind this crashing non sequitur: great innovations in art often have met hostility, therefore whatever provokes hostility must be a great innovation. Joan Mondale says the public should give "Tilted Arc" time to prove its "eternity." Sounds like a long wait.

Deliciously Ironic: Today Philistines often march under the banner of anti-Philistinism. Serra's defenders stigmatize his detractors as a backward mob slow to recognize genius. This is deliciously ironic, considering that abstract art once was defended as "democratic." It was supposed to be art purged of "academicism," art immediately and equally "accessible" to everyone, art "understood" by even the untaught eye. Actually, it is anti-intellectual "art" enveloped by ludicrous intellectualizing.

For example, this is how one critic "understands" Jackson Pollock's canvases covered with drips: "Pollock's strength lies in the emphatic surfaces of his pictures, which it is his concern to maintain and intensify in all that thick, fuliginous flatness..." One wishes that critic had reviewed Serra's movie that featured nothing but a hand holding a wad of cloth at arm's length until the arm was exhausted and the cloth dropped. One Serra fan brings his art-Babel to a rolling boil to praise the "savage elegance" of Serra's "resilient" and "insistent" stuff.

The emptiness of postminimalist and other fads of nonrepresentational art has elicited floods of theorizing from a clerisy of critics. They have acquired importance as the assigners of importance to substanceless "art." Theirs is not tiring work. The assigning can be capricious because the critics are not inhibited by the presence of any content in the art they construe. The exegesis of effortless art is effortless. If human beings were dominoes, such critics and the artists they inflate would be double blanks. In their formative years they must have been spanked with rolled-up learned journals of fine arts. How else explain their contempt for mind, and their seeming attempt to give art a bad name?



"Cathedral Series VI, Elysian,"—Linda Howard, a Florida artist, designed this \$140,000 sculpture located on the University of Alaska-Fairbanks campus.

(News-Miner library photo)

Reaction mixed to changes in One Percent for Art law

By DIANA BRYSON
Staff Writer

Local reaction to a proposal amending the state's One Percent for Art program is as mixed as the public's response to artwork purchased through that agency.

State law requires that 1 percent of the construction cost of every public building built after June 1975, go to pay for artwork.

Rep. Alyce Hanley, R-Anchorage, is the primary sponsor of two bills that would change that. Hanley wants to cut commissions for art in public places in half, and increase public say in what art pieces are selected. She also wants to post a plaque near the artwork identifying the art and people who selected it, and restrict the program to Alaskan artists.

The selection process and the plaque proposals come in one package, House Bill 607. The other two proposals are listed in House Bill 606.

Dave Nicholls, the visual arts director for the Fairbanks Arts Association, said members of the association's visual arts committee met recently to discuss the bill. In general, he said members of the group support the One Percent for Art program.

"It's a good program. Looking at the bill there was a certain amount of support for using Alaskan artists and there was a certain amount of support for more public involvement in the selection process. Obviously they were dismayed at

the amount of money which would be cut."

Nicholls said when it comes down to it, the pair of bills probably would not meet the approval of many local artists. He said while members of the visual arts committee are all for the idea of opening the selection process to the public, they tend not to give blanket support to restricting the program to Alaskans.

Personally, Nicholls would like to see less drastic modifications made in the program so more statewide artists can qualify for commissions. Fairbanks painter Jim Behlke, who testified about the two bills during a statewide teleconference last week, is of the same mind.

According to Behlke, if more commissions were available for artwork done on a small scale, more Alaskan artists could participate in the One Percent program.

"Local artists cannot make proposals frequently because the proposals requested require work which most of us don't do," he said. "And I'm not talking as much about style as I am about scale and format. When I get sent a proposal, it's for something that weighs a ton and goes in front of a building in welded steel."

The painter would like to see more artwork inside buildings instead of those outdoor sculptures which, over the years, have become the One Percent program's trademark. He used the University

of Alaska-Fairbanks' most recent art addition, as an example.

Money for the \$140,000 sculpture "Cathedral Series VI, Elysian," came from funding designated for three UAF buildings: Duckering, the new addition to the main campus library, and Signers Hall. Elysian was the work of a Florida woman.

"If you walk through these buildings, you'll notice a lot of blank walls. I think they could have spent \$60,000 on the sculpture and the rest in the buildings," said Behlke, who donated his large, \$3,000 two-paneled oil painting to the Duckering Building at the request of a dean.

A constituent initially prompted Hanley to introduce the two bills. What started with a request that a plaque identify "One Percent" artwork, developed into the proposals on hand.

"I thought 'That almost seems like a frivolous piece of legislation,' and proceeded from there," said Hanley.

Hanley is aware that her bills likely will gain support from local hire advocates, and that's just fine with her.

"I'm also hearing that instead of a big \$100,000 job, the public can enjoy some of the smaller projects Alaskan artists can provide," she said.

"I guess it's been my perception that there are several projects that have been purchased recently with art money that is not creative and



"Student Greeting"—Alaskan artist Karen Olanna sculpted this figure from marble.

(News-Miner library photo)

kind of appreciation, but are beginning to cause anger among residents," she said.

"I recognize that we're spending millions of dollars on this without much input from the public."

The executive director of the Alaska State Council on the Arts in Anchorage, Christine D'Arcy, thinks that if the proposals become law, they would be harmful, particularly the clause restricting the program to Alaskans.

"I think it's important to have a variety of artwork and I do not favor government dictating cultural values," she said.

D'Arcy estimates 60 percent of the commissions already are given to Alaskan artists.

Public art projects

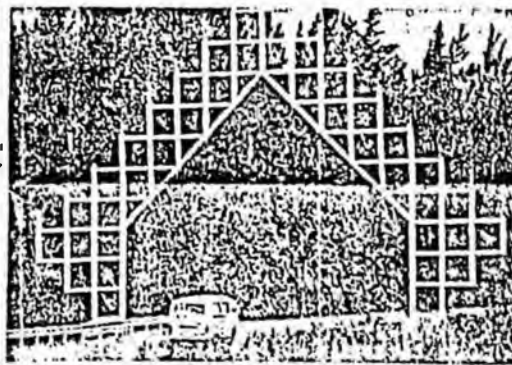


"Denali"—Christiane Martens' sculpture stands in front of the University of Alaska Museum. Marten is not from Alaska.

(News-Miner library photo)

"I think it's important to have a variety of artwork and I do not favor government dictating cultural values."

—Christine D'Arcy



"Solar Borealis"—This \$107,000 welded steel sculpture straddles the exit ramp at the Fairbanks International Airport. It was designed by San Francisco artist Robert Behrens.

(News-Miner library photo)

"My feeling is that the state of Alaska has funds set aside for different programs and no matter what the program is, the state should be trying to make the best investment of its funds, and buying the best that its money can buy," D'Arcy said.

"I think it would be a shame if Alaska took such a parochial view in terms of its public art program," Hanley disagrees.

"We've had time to absorb and appreciate pieces done by Outside artists," she said. "It's time for Alaskans first time to start assigning it to Alaskan artists because when we say 'Alaskan artist,' that doesn't mean everybody will be painting a picture of Mount McKinley."

JUNEAU EM

"The Voice of Alaska's Capital City"

VOL. 78 NO. 249

JUNEAU, ALASKA, TUESDAY, DECEMBER 18, 1984

Nimbus gets the boot

Statue put in storage

The Juneau Empire
Now you see it, now you don't.
State employees today peered out their Capitol and Alaska Court Building windows to watch a crew begin the job of removing Nimbus, a green sculpture placed in the plaza in 1978.

The \$40,000 sculpture was ordered replaced by the 13th Alaska Legislature, which passed a resolution saying a war memorial or other piece of art should take its place.

Once uprooted from its cement base, Nimbus will be taken to the Department of Transportation's Switzer Creek area building and stored until a state panel decides where it should be relocated. The cost of removing it is expected to be about \$6,000.

The governor-appointed committee met last week to discuss possible replacements for the statue and will have a public meeting in Juneau on Jan. 8 to take testimony.

Among the new pieces of art suggested for the site are a memorial to late Gov. Bill Egan, a war commemorative, a sculpture of a bear by local artist Skip Wallen or a monument to the state's 25th anniversary of statehood.

Other options will be considered at the public meeting in January.

Where to put Nimbus is another question. Among the suggested sites are the downtown or Auke Bay ferry terminals, in front of the Alaska State Museum and at Cope Park along Gold Creek.



Nimbus no more: Eviction started this morning.

Photo by Mark Kelley