

ALASKA LEGISLATURE COMMITTEE FILES 1985-1988 00/2

3714 HSTA HB 606/607 - HB 609

## Nimbus shows weak selection

Dear Editor:

As the lonely dissenting member of the Alaska State Council on the Arts during the Nimbus days, I want to compliment you on your editorial of Dec. 21st.

My protest was against the method and the manner in which the artist was chosen and the elimination of ALL Alaskan artists by the clever phrase "an artist of national reputation." Although Alaska Indian Arts, Inc. has done many fine works of art, we were shut out as "we don't want totem poles" even though the door to the governor's office and the door to the IBM Building in Anchorage showed we could do more than fine totemic art.

The National Endowment convinced the council executive director that it would supply \$20,000 if the state would match it. The Art Council was then conned into putting up \$10,000 and the Public Works (the Court) the remaining \$10,000. Three "nationally known" artists submitted slides of their works, all, almost the same kind of "hard to understand" stuff. Artists like Joe

Prinzioppe (sp) and Joan Bugbee of Cordova have done great works.

Even when the 17 tons of steel were shipped, it was somehow lost in a Seattle warehouse, rather than have it arrive while the Legislature was still in session.

My last two years on the Council was one which placed Alaska Indian Arts, Inc. on the blacklist and we were written off as a principal grantee. Regulations, most of which didn't exist, were adjusted so that such things as "in-kind" assistance could not be used, although it was plainly documented that Alaska Indian Arts, Inc. was being supplied facilities worth over \$30,000 a year. Over 5,000 square feet of building, equipment, heat, light, etc. were supplied by this "in-kind" was disallowed.

As long as the elitist concept dominates the Arts Council and the present set-up for selecting the 1 percent public art recipient remains, you and the rest of us are not going to have truly Alaskan artworks.

Sincerely,  
Carl W. Heinmiller  
Box 271  
Haines, 99827

Mr. Heinmiller, a former member of the State Council on the Arts is a respected magistrate and founder of Southeast Alaska Inc. a non-profit art organization set up to promote traditional Southeast Alaska Indian art forms and teach young Tlingit and Haida Indians the art techniques of their cultural past. The totem poles in the Governor's office and in the lobby of the Court Bldg. were carved by this group.

Rie Munoz, a longtime Alaskan artist indicated in a Letter to the Editor that she would prefer something more of a representational replacement done by an Alaskan artist to replace the abstract, NIMBUS, crafted in the Lower 48 by outside artist Robert Murray.

### Bear statue gets a vote

Dear Editor:

Munoz is gone. The governor's committee appointed to do so on a replacement has three proposals: (1) a statue of Governor Egan, (2) a war memorial, (3) a life-size bronze sculpture of an Alaska brown bear by Danish artist R.T. Welfen.

I'm for the brown bear and here's why: The Court Plaza (where Nimbus stood) is an active location year-round. Summers it blooms with the national band, guitar player or impromptu speaker. Now and again bands or exercise groups perform at

the small plaza.

The bear sculpture, to be mounted on a wind-topped spruce, will fit in perfectly with the up-beat spirit of the plaza. People will be able to sit on the sidewalk alongside the reposing bear. Children will be able to pet the animal and touch the salmon held by the bear. In addition, the bronze bear will add to the lively spirit of the plaza, and indeed, bring it even more life.

Wennington has numerous magnificent, heroic statues honoring royalty and statesmen as well as war memorials, but the only statue there that is known worldwide is the "Little Mermaid" statue surmounted on a rock near the harbor. It has captured the imagination of everyone. I think the Welfen bronze bear will also capture the imagination of Juneauites and visitors alike.

We have the opportunity to express our preferences as a meeting to be held early in January. If you can't attend please write a letter with your opinion to Carol Derigne, Board of Commissioners, in care of the Office of the Governor, P.O. Box 13091.

Rie Munoz  
322 Courthouse  
Juneau

#### TELEPHONE

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WELFEN  
WELFEN

The following letters to the Editor of the Juneau Empire demonstrate a history of dissatisfaction with the Public Art program.

# Letters *Juneau Empire* December 1984

## Nimbus should be a monument

Dear Editor:

The weighty problems described in your Dec. 11 article, "Panel Ponders Nimbus Future," may be easily solved.

For all of the controversy generated over Nimbus, he, she or it may be exactly right and in the exact right place to serve a very useful purpose. After a little thought it becomes more clear.

Nimbus is an ideal monument to bureaucratic bumbling.

The monument should stand adjacent to State Capitol and office buildings to remind both legislators and administrative regulators to re-examine each action for at least a small content of practical common sense. With that objective in mind the general public will gain from the presence of Nimbus.

The saving in capital can be appreciable. We not only save the expense of removal and replacement, but we may also save by avoiding potential future paper Nimbuses from legislative and administrative activities.

The idea seems worth serious consideration. What do you think?

E.O. Bracken  
Box 1098  
Juneau, 99801

## What to do with Nimbus

Editor's Note: The following letter

to the editor was written before the state Department of Transportation began work to remove Nimbus.  
Dear Editor:

Another year has passed and Nimbus still assumes it's vigilant posture of resembling the likeness of nothing. It seems like about a year ago or so there was some discussion in circulation concerning the removal and disposal of this repulsive piece of junk. If one must assume that such discussion will ultimately be conducted and concluded within the building of which this structure remains a feature, then it becomes quite easy to realize why nothing in this respect has developed.

I may be a dreamer but I guess that what I would most dearly love to see concerning this particular item is a well-insured, full dressed 18-wheeler maxed out with a load of steel and for some reason or the other, finding itself on the upper block of Main Street where it would unfortunately experience a total failure of brakes. The driver would of course jump to safety and receive only minor injuries or abrasions and bruises, God bless him, but not before steering the vehicle into a path of perfect alignment and certain collision with Nimbus.

Naturally, the driver's logical intention would be to prevent the occurrence of a much larger catastrophe. In order to achieve desirable results the rig would reach an optimum speed of 40 mph before crashing into the structure and completely shearing it from the premises of its foundation.

An early Sunday morning would be perfect timing, as no one would be in the area to sustain injury due to such an accident. This would no doubt waste a

## Doonesbury

BY GARRY TRUDEAU



good Kenworth but the long overdue job of proper landscaping would finally become accomplished and who knows, the public may accept the

wreckage as a monument.

Larry R. L.  
3310 Douglas High  
Juneau, 9

## An 'art' museum in Juneau's future?

**Dear Editor:**

I can just see it - many years from now the city of Juneau opens its own world class "art" museum and proudly displays a collection featuring some of the most bizarre examples ever crafted by man. Ardent connoisseurs rush from Paris, Frankfurt and Rome. No? How about Wrangell, Ketchikan or Petersburg?

Seriously though, which lapse of sanity was it that inspired our assembly members to entertain the illusion that any normal traveler who visits the Juneau Airport would ever be intoxicated anywhere near a level sufficient for sharing even their slightest amount of delirious amusement for this most recently acquired "magnum opus?"

**Left speechless  
Bob Crotoau, Jr.  
P.O. Box 2825  
Juneau, 99803**

P.S. A note to pilots: Don't let your prospective passengers catch you staring at this thing or you'll be departing Juneau for the friendly skies alone.

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March 3, 1986

**JUNEAU  
EMPIRE**

Mr. Metcalfe is a former Democratic member of the State Legislature from Juneau.

### Why not a 'Wall of Fame' for airport?

Dear Editor:

In re Mr. Steve Smith's letter of 5 February 1986, his comments about what he terms "non-representational art" fits conclusively with my earlier expressed comment about pseudo-intellectuals getting their jollies by terming such atrocities as our airport fiasco "art." It ain't.

Now I have a suggestion which will calm the storm and it would be a "Wall of Fame" featuring aircraft representing the history of aviation in Alaska. No place under the flag owes more to Orville and Wilbur than Alaska and I would also urge our city and borough assembly to commission Douglas-born Herb Bonnett to do the honors. Anyone who has seen his paintings of Grumman Gooses and PBVs will get my point here.

Then we should also have, on an adjoining wall, pictures of such early day luminaries in the Southeast Alaska aviation world as Shell Simmons, Alex Holden, Bob Ellis and Bud Bodding. All but Mr. Holden are still, blessedly, with us and as founders of what is now Alaska Airlines (although not responsible for current management) and deserve to be honored. Bodding, incidentally, is one of that long line of airline captains to have graduated from Juneau High School.

There is nothing new about this suggestion. Anchorage International Airport has paintings of famed Alaskan bush pilots (including Simmons and Ellis) hung on the walls of its terminal building. They have also had the good taste to not have "non-representational art" displayed unless one can count graffiti as same.

And, Mr. Smith, I moved to Alaska 44 years ago "to live in a place where everything is real and understandable" and that does not include eating "franchised burgers." Meet me at Taguchi's Tea House, where they display a painting by John Cameron Asp, another local boy who made good in the real world - of art that is.

Sincerely,  
Vern Metcalfe  
3333 Nowell Ave.  
No. 208  
Juneau. 99801

JUNEAU EMPIRE

FEBRUARY

10, 1986

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## LETTERS

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### Name offered for airport's artwork

Editor,

I notice by the story that Betsy Longenbaugh authored under the title "Nimbus" with airport artwork that the piece was "untitled." As the one who felt Nimbus was misnamed and should have been entitled, "Bow off of Ferry Grounded at Prince Rupert." I have figured out nomenclature for our latest trauma.

It should be entitled "Sunrise at Sheep Creek," since so newhere in the collage I note what appears to be faint sunlight plus any number of fingerlings. I'm checking with the proprietor of the Sheep Creek hatchery, Ladd Macaulay, to see if he might have lost some prior to turning them loose to fend for themselves.

I'm moved to paraphrase a Supreme Court justice and will by adding that "I can't define art but I know it when I see it." If some of our pseudo intellectuals would please resist getting their jollies by picking such pieces I will promise not to support a bill to repeal the 1 percent for art bit in public buildings.

Like the Nimbus creator, Mr. Gardinier also needs a plumb bob for his iron work. If we must keep this latest artistic folly on the airport premises might I suggest it be placed in the older part of the terminal. My visit on Jan. 18 showed no one but one passenger waiting. Sunrise on Sheep Creek might cut down on the boredom for the air taxi operators as well.

Sincerely,  
Vern Matcalf  
3333 Nowell, No. 208  
Juneau, 99801

JUNEAU  
EMPIRE  
1-24-86



# Annual Report

Bulletin No. 50 October 1985

Fiscal Year 1985

Alaska State Council on the Arts



*Metallic Kelp, gelatin silver print by Sam Kimura*

## Percent for Art Technical Assistance

Legislation passed in 1975 created Alaska's Percent for Art program and provides that at least one percent of all construction costs for public buildings be allocated to the acquisition of artwork for the building. The Alaska State Council on the Arts provides technical assistance for the program to state agencies, the University of Alaska system of higher education and school districts throughout the state. In addition, the Arts Council produces project announcements and oversees the artwork selection process in cooperation with the Department of Transportation and Public Facilities.

In FY85 the State Arts Council funded technical assistance and support activities for the program which included ASCA staff facilitation of all meetings of Percent for Art selection committees; assigning of a public art panelist or panelists to selection committees; and advertising and promoting available projects to artists. ASCA staff advises committees regarding site selection and project feasibility.

In FY85 the following projects, totaling \$848,000 in available commissions, were advertised to artists by the State Arts Council: Sackett Hall student housing at Kuskokwim Community College, Bethel; new student housing and the Duckering Engineering Building, University of Alaska-Fairbanks; Juneau Airport Expansion Renovation; Statewide Forensic Laboratory, Anchorage; Kodiak Auditorium; Southeast Correctional Institute, Juneau; Yukon-Kuskokwim Correctional Facility, Bethel; Skagway School; Vocational Education Center, Mountain Village; Walker Northway School, Northway; Anchorage International Airport, Domestic Terminal; and the Badger Creek and Rosamond Weller elementary schools in Fairbanks.

The State Arts Council maintains records and photographic documentation of artwork purchased and commissioned through the Percent for Art program. Slides and background material on completed works are available for use by schools and other agencies planning art in public places projects. Model contracts and other program material is available to artists and the public. Technical assistance in the form of staff assistance or site visits was provided to the following schools and school districts: Fairbanks North Star Borough Schools, Yukon Flats School District, Juneau-Douglas School District, Aleutian Regional School District, Copper

River School District, Lower Yukon School District, the Southwest Region School District and the Skagway City Schools.

Projects in the Percent for Art Program are difficult to categorize by fiscal year since the selection, commissioning and fabrication process often take more than a year to complete. The following projects were completed in FY85:

Harborview Developmental Center,  
Valdez

Untitled, site specific earthwork \$34,000  
Lloyd Hamrol, Venice, California

Wrangell Ferry Terminal, Wrangell  
*Shake's Bear Screen*, carved cedar  
bas relief 3,500  
Wayne Price & Steve Brown,  
Wrangell

Fairbanks Airport, Fairbanks  
*Solar Borealis*, fabricated steel  
sculpture 107,000  
Robert Behrens, St. Louis, Missouri

Yukon Kuskokwim Correctional Facility,  
Bethel  
carved & painted Yupik dance stick 900  
Kay Hendrickson, Bethel

Three panoramic photographs of  
Kuskokwim River villages 3,893  
Myron Wright, Anchorage

Anchorage International Airport,  
Domestic Terminal,  
Anchorage, hanging sculpture 80,000  
John Henry, Miami, Florida

Chiniak School, Kodiak Island Borough  
*Like Father, Like Son*, copper/brass  
sculpture 12,500  
Ken Speiring, Spokane, Washington

Two Rivers School, Fairbanks North Star  
Borough  
*Alpine Fantasy*, soft sculpture 9,000  
Ken Speiring, Spokane, Washington

Nikolai School, Iditarod District  
Untitled mural 2,500  
Arthur Higgins, Wasilla

Rasmuson Library, University of Alaska-  
Fairbanks  
*Polar Projections*, unique artist's book  
Timothy Ely, New York 5,000

Dillingham Middle School  
*Color Flux Festival*, nylon mobile 5,000  
Louise Kodis, Spokane, Washington

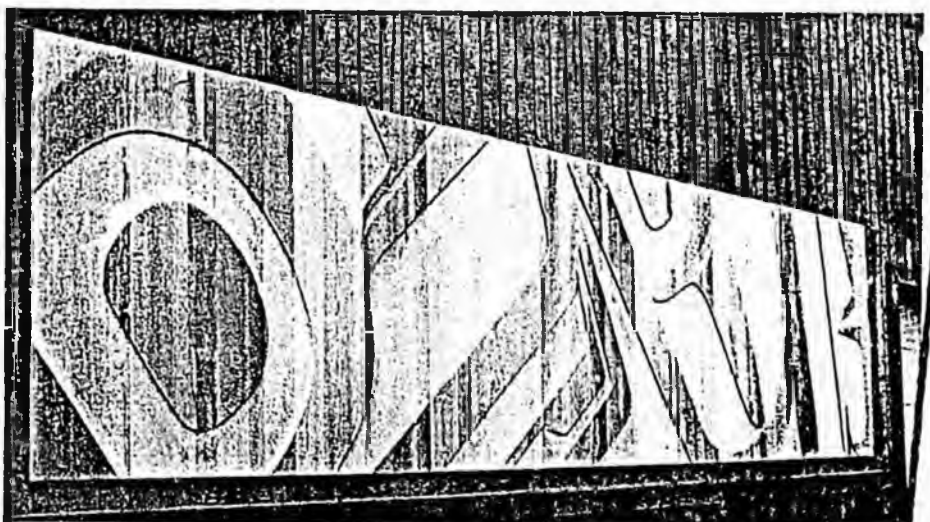
Andreafski High School, St. Mary's  
*St. Mary's Portraits*, acrylic on linen  
Moses Wassilie, Bethel 24,300

Southeast Regional Correctional Institute,  
Juneau  
Nine portable works: \$7,000

*Fireplane*, watercolor  
Dyann Alkire, Portland, Oregon

*Shadows, Spetsai, Greece*, black and  
white photo  
Michael Besh, Anchorage

*The Raven's Soliloquy*, intaglio prints  
(suite of 6)  
Susan G. Bremner, Anchorage



*Big Sky Salmon*, a 32-foot carved relief by Tlingit artist Jim Schoppert, was commissioned for the Fort Richardson Fish Hatchery through the Percent for Art program. The hatchery has an active visitors center and is the site of another interior work by Anchorage artist, Keith Appel. Schoppert's piece was installed in September 1984.

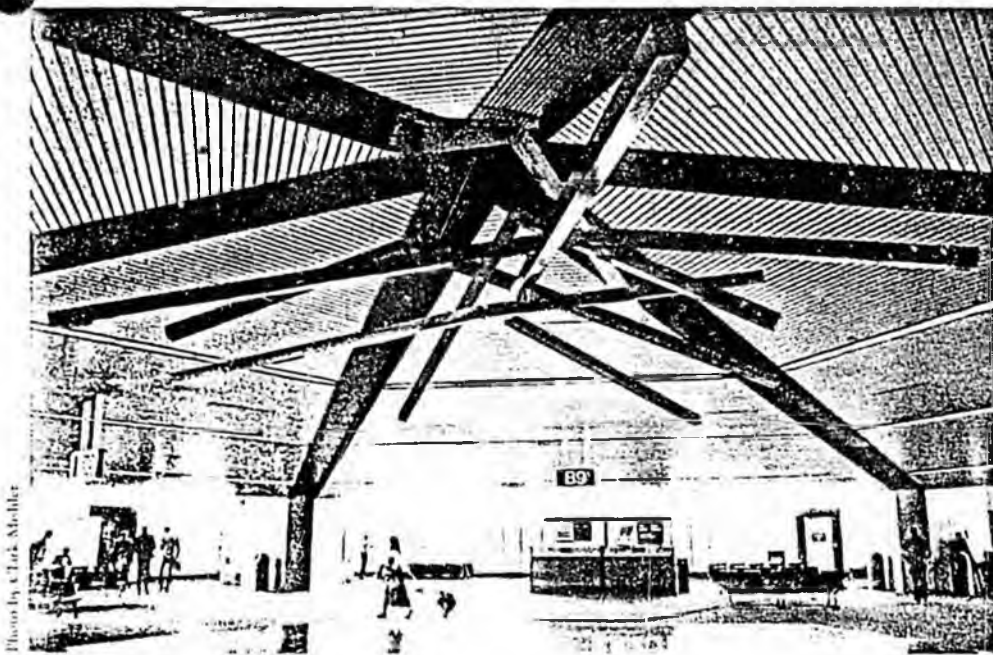


Photo by Chuck Mehlter

Anchorage, a suspended painted aluminum sculpture by Florida artist John Henry, was installed in the Anchorage International Airport in June. Henry stated that its divergent shapes are a reference to Anchorage's position as an air crossroads of the world. Also commissioned for the terminal were major works by Alaskan artists, Alvin Amason of Kodiak and Leon Anderson of Anchorage. Both painters will install their pieces in 1986.

*Abstraction*, pastel  
Guitta Corey, Anchorage

Untitled, watercolor  
Diana Hobson, Venice, California

*Tumagain Arm Light*, black and white photograph  
Sam Kimura, Anchorage

*First and Pine, Portland, Oregon*, oil on canvas  
Bill Kicha, Depoe Bay, Oregon

*Russian Mission*, oil on canvas  
Marvin Mangus, Anchorage

*Salt Marsh II*, mixed fiber  
Alice Van Leunen, Lake Oswego, Oregon

Works of art for the following facilities have been commissioned and will be installed:

Anchorage International Airport, Domestic Terminal  
*Welcome to My World*, oil painting 40,000  
Alvin Amason, Kodiak/California

Untitled, oil painting 19,265  
Leon Anderson, Anchorage

*Shoeshine Shop*, functional steel sculpture 27,000  
Frank McGuire, Warrensville, Ohio

Untitled, prismatic sculpture 130,000  
Charles Ross, New York, New York

Yukon Kuskokwim Correctional Facility, Bethel

Untitled, tapestry 20,000  
Charlotte Van Zant, Fairbanks

*Woven Pleats*, tapestry 1,500  
Gail Van Slyke, Anchorage

Untitled, oil painting 1,853  
Leon Anderson, Anchorage

Southeast Regional Correctional Institute, Juneau

Untitled, wood relief 17,000  
Nathan Jackson, Ketchikan

Untitled, wood relief 17,000  
James Schoppert, Carriation, Washington

Statewide Forensic Laboratory, Anchorage

*A Friend*, cast bronze figure 27,000  
Charles Parks, Wilmington, Delaware

Juneau Airport Expansion

Untitled, acrylic on canvas 17,000  
Bill Ray, Juneau

Untitled, metal/wood/canvas construction 17,000  
Paul Gardinier, Juneau

Tanana Valley Community College, Fairbanks

*Metal Block*, constructed steel sculpture 27,000  
Frank McGuire, Warrensville, Ohio

Student Housing, University of Alaska-Fairbanks

Integrated stained glass windows by the following artists:  
Garth Edwards, Spokane, Washington 11,000  
Lyn Hovey, Cambridge, Massachusetts 11,000  
Peter Mollica, Oakland, California 11,000  
Ray King, Philadelphia, Pennsylvania 11,000  
Kenneth vonRoenn, Louisville, Kentucky 11,000

Forged iron exterior sculpture 24,000  
Bernard Hosey, Redmond, Washington

Nelson Lagoon School, Aleutian Region

Untitled carpet mural 9,800  
Nancy Taylor, Stonington, Anchorage/Idaho

Walter Northway School, Northway

Untitled mural 7,500  
Robert Parrish, Juneau

Dillingham Middle School/High School

Untitled, tapestry 10,180  
Judv Branfman, Pomfret Center, Connecticut

Untitled, fused glass tile 5,000  
Kathy and Doug Bayer, Spruce Creek Glass, Seward



# Annual Report

Bulletin No. 41

October, 1984

July 1, 1983-June 30, 1984

Alaska State Council on the Arts



*Brower's Cafe, black and white photograph by Karen Michel McPherson*

## Percent for Art Technical Assistance

Alaska's Percent for Art Program, initiated by the passage of legislation in 1975, places works of art in public buildings throughout the state. The Alaska State Council on the Arts provides technical assistance for the program to state agencies, the University of Alaska system of higher education and rural school districts. In addition, the State Arts Council manages and oversees portions of the program in cooperation with the state Department of Transportation and Public Facilities.

Because no administrative costs have been subtracted from percent for art allocations for projects, the State Arts Council, in an advocacy position, has set aside within its annual budget a minimal amount of money for technical assistance. The activities undertaken with those funds during FY84 have included: ASCA staff facilitation of all meetings of Percent for Art selection committees throughout the state; assigning of a public art panelist to each selection committee to provide professional expertise, and promoting available projects to artists.

The State Arts Council writes, designs and distributes individual project announcements for Percent for Art projects. In FY84 the following projects totaling \$446,572 in available commissions were advertised directly to artists by ASCA: Maurant Building, Waterfront Dock area, Core Building, Novatnev Building, Anderson Building and Bill Ray Center, all at the University of Alaska in Juneau; additions to the Rasmuson Library at the University in Fairbanks; the new Bookstore and Administration/Classroom Building at the University of Alaska in Anchorage; the Anchorage International Airport Terminal; the Kenai Court Facility; student housing at the Kuskokwim Community College in Bethel; Naknek School; Alaska State Troopers' Headquarters in Anchorage; Tok Firefighting Facility; Tanana Valley Community College in Fairbanks and the Dillingham High School.

The State Arts Council also has the responsibility for photographing and documenting the program throughout the state and making slides, photographs, model contracts and other material available to rural school districts. Technical assistance in the form of staff site visits or other direct involvement in the program was provided to the following districts: Dillingham City Schools, Southwest Region Schools, Fairbanks North Star Borough Schools, Chatham School District, Bristol Bay Borough School District, Chugach School District and the Yukon Flats School District.

Percent for Art projects are difficult to categorize by fiscal year since capital appropriations, selection of an artist and execution of a work of art generally take up to two years. The following works funded through Alaska's Percent for Art program were completed and installed during FY84:

Constitution Park, University of Alaska, Fairbanks	
Harold Balazs, Mead, Washington	
<i>Trappers Cache</i> , copper sculpture	\$21,800
Fairbanks Correctional Center	
Kay Slusarenko, Lake Oswego, Oregon	
<i>Past, Present, Future</i> , painted wall panels	15,000
Tok Visitor's Center, Tok	
Wanda W. Chin, Fairbanks	
<i>The Trading Way</i> , wool felt banners	8,250
Mat-Su Community College Library, Palmer	
Charlotte Van Zant, Fairbanks	
<i>Chugach</i> , wool/linen/mixed fibers tapestry	25,000
Juneau Data Center	
Paul Sisko, New Jersey	
<i>Computer Chip</i> , aluminum wall relief	4,200
Anchorage Pioneer Home Nursing Wing	
Tony Rubev, Anchorage	
<i>Camera Obscura</i> , lithograph series	15,000
Palmer Correctional Center	
Nancy Stonington, Anchorage	
<i>Knik River View</i> , carpet collage	14,400

Palmer Correctional Center	
Harold Balazs, Mead, Washington	
<i>Conflict and Resolution</i> , porcelain enamel on copper wall piece	4,500
Palmer Correctional Cen:	
Harold Balazs, Mead, Washington	
Untitled copper sculpture	20,000
Palmer Correctional Center, Barracks Building	
Kay Slusarenko, Lake Oswego, Oregon	
Untitled enamel wall painting	4,475
Fort Yukon Rural Education Center	
Michael Kennedy, Seattle, Washington	
Untitled stained glass window	4,000
Bristol Bay Rural Education Center, Dillingham	
Michael Kennedy, Seattle, Washington	
<i>Bountiful Harvest</i> , stained glass	4,200
Adult Learning Center, Kediak Community College	
Don Ecklund, Kirkland, Washington	
<i>Earth-riff</i> , cast bronze wall relief	6,000
Kenai Peninsula Community College	
James Schoppert, Carnation, Washington	
<i>Ravens Descent</i> , painted and carved wood relief	13,000
Hiland Mountain Correctional Facility, Eagle River	
Ike Hav, Lancaster, Pennsylvania	
<i>Sunrise Four</i> , fabricated aluminum wall relief	12,400

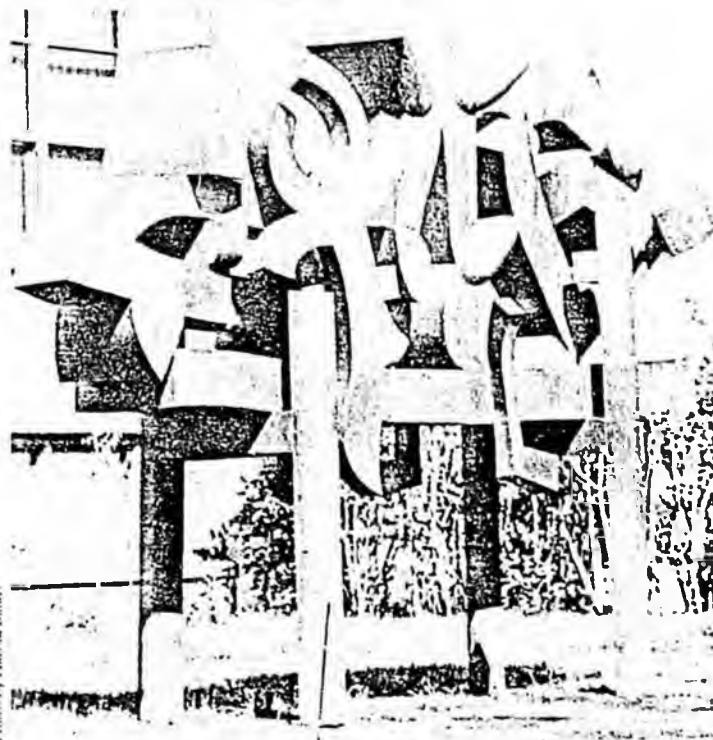


Photo by Harold Balazs

Harold Balazs, Mead, Washington, Trapper's Cache, welded copper sculpture, 16' long, installed June 1984 at Constitution Park, University of Alaska, Fairbanks. Commissioned through Alaska's Percent for Art program.

Reginald Peterson Rural Education Center  
Denzier, Seattle, Washington  
Painted, life-size woodcut portrait  
of women in leaders 1,500

Eagle River Mountain Correctional Facility,  
Eagle River  
Keith Appel, Anchorage  
Strata-G, Strata-G, porcelain  
enamel on steel wall panels 7,500

Kenai Peninsula Community College  
Jane Meyer, Girdwood; Deborah Nore,  
Eagle River  
Night Sky, titanium ceiling piece 15,000

Fairbanks International Airport  
John Klein, Juneau  
Painted panoramic photo mural 28,000

Kenai Peninsula Community College  
Keith Appel, Anchorage  
Manson River Strata, porcelain enamel  
on steel wall relief 10,000

The following collection of portable works  
was acquired at a total cost of \$9,500 for  
display in the Anchorage  
headquarters of the Alaska State Troopers:

*Painting the Waters*, ceramic relief  
Arne Halvorsen, Seattle

*Mount Hope Dogyard*, cibachrome print  
*Trapper's Cafe*, cibachrome print  
Karen Michel McPherson, Fairbanks

*Leaf Dancer*, oil on canvas  
Jay Kohn, Langley, Washington

*Race Day*, ink/acrylic on paper  
Gail Neibrugge, Glennallen

*Of Wolves That Travel*, painted and carved  
alder mask  
James Schoppert, Carnation, Washington

*Canada Geese*, batik  
Jennifer Bellinger, Ketchum, Idaho

*Alaska Pinks*, stone lithograph  
*Silent Passage*, stone lithograph  
Nancy Taylor Stonington, Ketchum, Idaho

*Reflections at the Lake*, watercolor on paper  
Pat Fridley, Anchorage

*On The Docks*, watercolor on paper  
Michael Schlichting, Neskowin, Oregon

Commissions were awarded for the  
following projects during FY84 and works  
for the facilities are in progress:

Sitka Ferry Terminal, Sitka  
Reginald Peterson, Sitka  
exterior wood panel 54,500

Bill Ray Center, University of Alaska,  
Juneau  
Louise Kodis, Spokane, Washington  
Suspended fiber piece 13,276

Mourant Building, University of Alaska,  
Juneau  
Gail Van Slyke, Anchorage  
Painted and woven banners 10,000

Core Building, University of Alaska,  
Juneau  
Bill C. Ray, Juneau  
Exterior wall painting 33,339

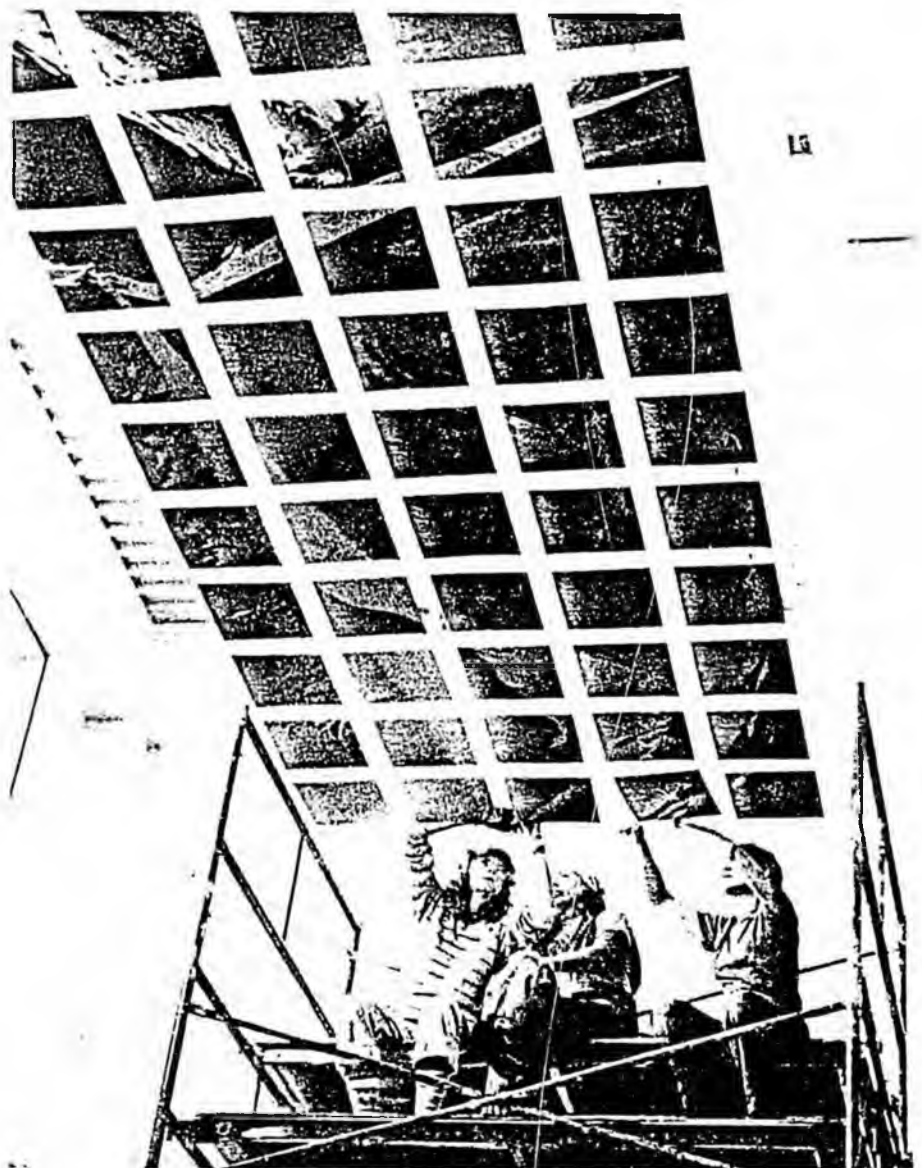
Rasmuson Library Addition, University of  
Alaska, Fairbanks  
Timothy Ely, New York City  
Unique artist's book 5,000

Combined projects, University of Alaska,  
Fairbanks  
Linda Howard, New York City  
Exterior sculpture unnegotiated

Kenai Court Facility, Kenai  
Gail Van Slyke, Anchorage  
Direct purchase of fiber 3,407

Tok Firefighting Facility, Tok  
Dot Bardarsen, Seward  
Watercolor series 2,850

Governor's Mansion Renovations, Juneau  
Spence Guerin, Anchorage  
Direct purchase of painting 3,500  
Michelle Corder, Anchorage  
Direct purchase of painting 2,000



Eagle River artist Debbie Nore (left) and Girdwood metalsmith Jane Meyer (right) work on the final installation of their suspended titanium work with the assistance of Georgia Blue. The work, *Night Sky*, was commissioned for the classroom building of the Kenai Peninsula Community College in Soldotna through Alaska's Percent for Art program and installed in June 1984.

Photo courtesy Jane Meyer

## Percent for Art Technical Assistance

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Because no administrative costs have been subtracted from percent for art allocations for projects, the State Arts Council, in an advocacy position, has set aside within its annual budget a minimal amount of money for technical assistance. The activities undertaken with those funds during FY83 have included: ASCA staff facilitation of all meetings of Percent for Art selection committees throughout the state; assigning of a public art panelist to each selection committee to provide professional expertise, and paying travel and per diem costs for the panelists.

The State Arts Council also writes, designs and distributes individual project announcements for Percent for Art projects. In FY83 the following projects totaling \$51,275 in available commissions were advertised to artists directly by ASCA: University of Alaska Marine Education Center, Seward; Juneau Data Center; Lepquinum Activity Center, Metlakatla; Sirka Ferry Terminal; Dillingham Elementary School; Adult Learning Center, Kodiak Community College; Karluk School, Kodiak; Bristol Bay Rural Education Center, Dillingham; Palmer Correctional Facility; Craig Elementary School; Kenai Peninsula Community College, Soldotna; Constitution Park, University of Alaska, Fairbanks; Alaska Vocational/Technical Center, Seward; Hiland Mountain Correctional Facility, Eagle River; Chiniak School, Kodiak; North Pole High School; Fort Yukon Rural Education Center; Fairbanks International Airport; Ketchikan Pioneer Home and the Gustavus School.

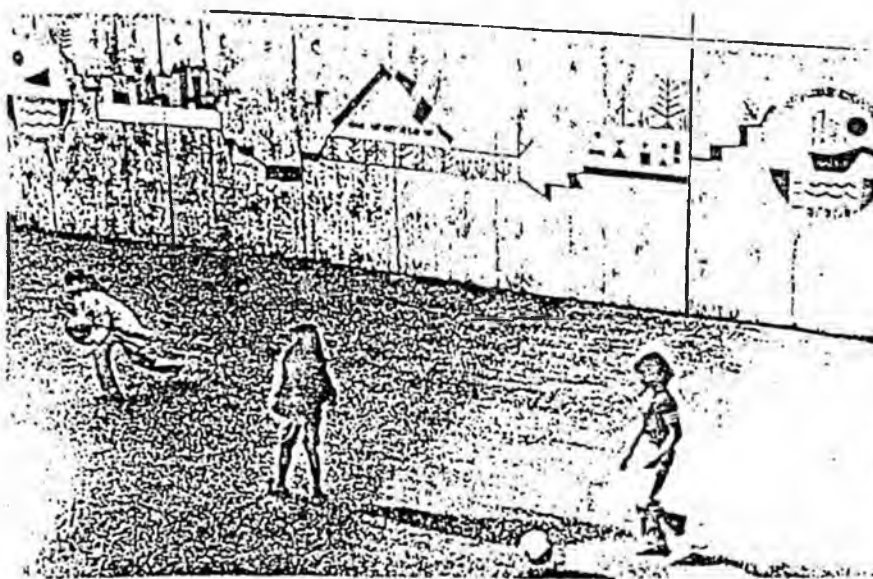
The State Arts Council also has the responsibility for photographically documenting the program throughout the state and making slides, photographs, model contracts and other material on the program available to rural school districts. Technical assistance, in the form of staff site visits or other direct involvement in the program, was provided to the following districts: Dillingham City Schools, Kodiak Island Borough School District, Chatham School District, Annette Island Schools, Fairbanks

North Star Borough Schools, Bristol Bay Borough School District, Bering Strait School District and Chugach School District.

In addition, ASCA's Visual Arts Director lectures and presents slide shows on the Percent for Art program to communities throughout the state, speaking to groups in Anchorage, Fairbanks, Ketchikan and Juneau in FY83.

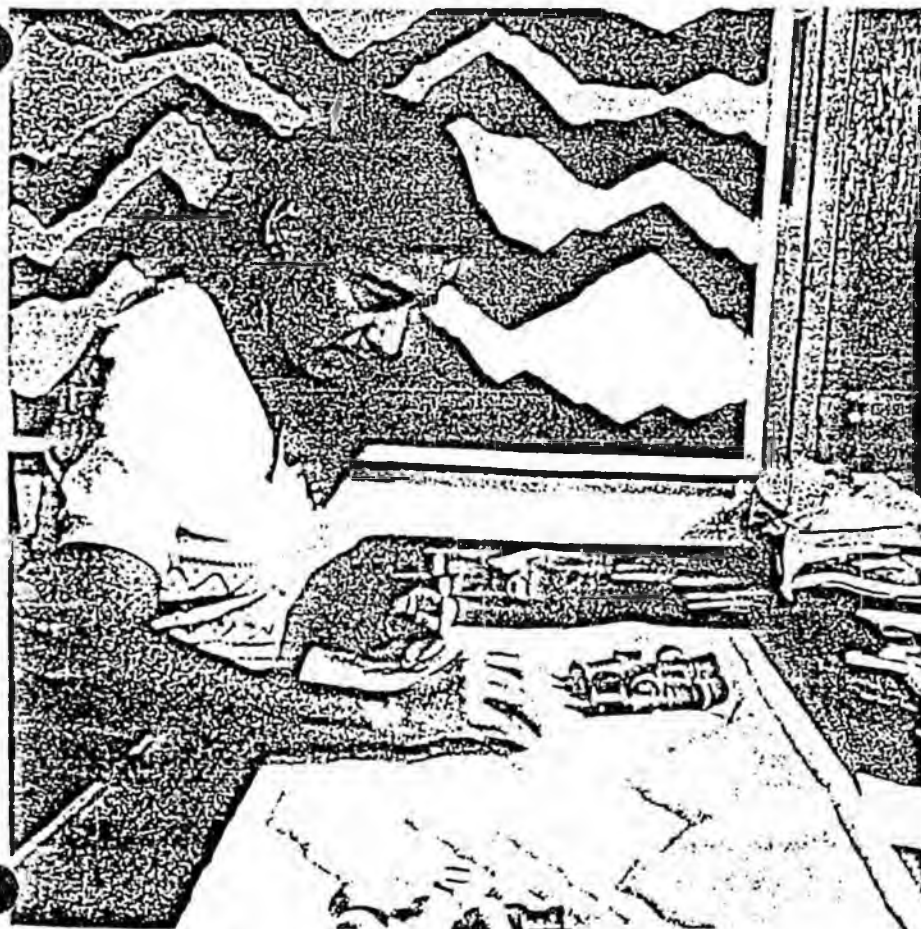
Percent for Art projects are difficult to categorize by fiscal year since selection of an artist and execution of work generally take up to two years. The following works funded through the Percent for Art program were completed and installed during FY83.

Alaska Vocational/Technical Center, Seward Kay Slusarenko, Lake Oswego, Oregon Untitled, wall graphics	\$ 5,000	Collection of portable works by the following artists:  Susan Ogle, Anchorage Marjorie Leavens, Anchorage Nancy Taylor Stonington, Ketchum, Idaho Arthur Higgins, Wasilla Clark Mishler, Anchorage Ed Nolde, Anchorage Janis Carty Neill, Eagle River Marvin Mangus, Anchorage Lynn Saupe, Kodiak M.A. Mullins, Anchorage Gary Lyon, Homer (total)	7,700
Anchorage Pioneer Home Nursing Wing Victor Hiles, Homer Bore Tide, painted wood	10,000	Aviation Complex, Anchorage Community College O.B. Simonis, Cambridge, Massachusetts Celestial Accord, stainless steel	30,000
Gail Parson, Homer Wildflowers, acrylic on canvas	15,000	Cook Inlet Pre-Trial Facility Alex Duff Combs, Halibut Cove Untitled, ceramic sculptures	55,000
Michael Kennedy, Seattle Untitled, stained glass	10,000	Clark Mishler, Anchorage/ Mark Hoffman, Seattle Untitled, wall graphics	30,000
Charlotte Van Zant, Fairbanks Untitled, mixed fibers	10,000	Michael Sheppard, Homer/ Michelle Corder, Anchorage Chugach Theme, ceramic	30,000
Jeanne Leffingwell, Anchorage Fireweed, fiber assemblage	15,000	Eagle River Women's Facility Arthur Higgins, Wasilla Mountain Pod, welded aluminum	10,000
		Fort Richardson Fish Hatchery Keith Appel, Anchorage Quiet Home Reunion, dolomite limestone	18,000



Kay Slusarenko's untitled outdoor wall painting was commissioned for the Main Elementary School in Kodiak. The work, painted in May 1983, uses primitive symbols to express the cyclical and interrelated nature of life.

Devil's Thumb Fish Hatchery Keith Appel, Anchorage Crooked Creek Allegory, dolomite limestone	22,000	Skagway Ferry Terminal Carson Boysen, Petersburg Chilkoot Trail, tig welded silicon bronze	6,000	Constitution Park, University of Alaska, Fairbanks Harold Balazs, Mead, Washington copper sculpture	21,300
Ketchikan Regional Jail Judith Aiello, Portland, Oregon Untitled, wall graphics	10,000	Trail Lake Fish Hatchery Harold Balazs, Mead, Washington Untitled, porcelain enamel on steel	30,000	Fairbanks Airport Expansion Ron Klein, Juneau panoramic photomural	27,000
Petersburg Polly Lee, Petersburg Sun Rising, ceramic tile	4,000	Commissions were awarded for the follow- ing projects in FY83 and works for the facilities are in progress:		Fairbanks Correctional Center Expansion Melvin Olanna, Shishmaref cast bronze sculpture	30,000
Kodiak Community College Charles Smith, Bellevue, Washington Untitled, painted steel	6,000	Adult Learning Center, Kodiak Community College Ken Speiring, Spokane, Washington suspended soft sculpture	\$10,000	Carolyn Strand, Anchorage tufted fiber work	10,000
Lepquim Activity Center, Metlakatla Debra Frasier, Minneapolis Untitled banners	7,100	Don Eckland, Bellingham, Washington bronze exterior panel	6,000	Kay Slusarenko, Lake Oswego Oregon painted wall panels	15,000
David Boxley, Metlakatla Exterior sculpture	13,900	Bristol Bay Rural Education Center, Dillingham Michael Kennedy, Seattle stained glass	4,200	Fort Yukon Rural Education Center Michael Kennedy, Seattle stained glass window	4,000
Palmer Correctional Center Kay Slusarenko, Lake Oswego, Oregon Untitled, wall graphics	4,475			Harborview Developmental Center, Valdez Lloyd Hamrol, Venice, California environmental work	34,000
Petersburg Ferry Terminal Polly Lee, Petersburg Devil's Thumb, ceramic tile	1,700			Hiland Mountain Correctional Center, Eagle River Celia Carl Anderson, Eagle River batik assemblage	17,500



Anchorage artist Lorraine Alba works on a series of assembled fiber panels commissioned through the percent for art program. The panels will be installed in the visitors' lounge of the Hiland Mountain Correctional Facility in Eagle River.

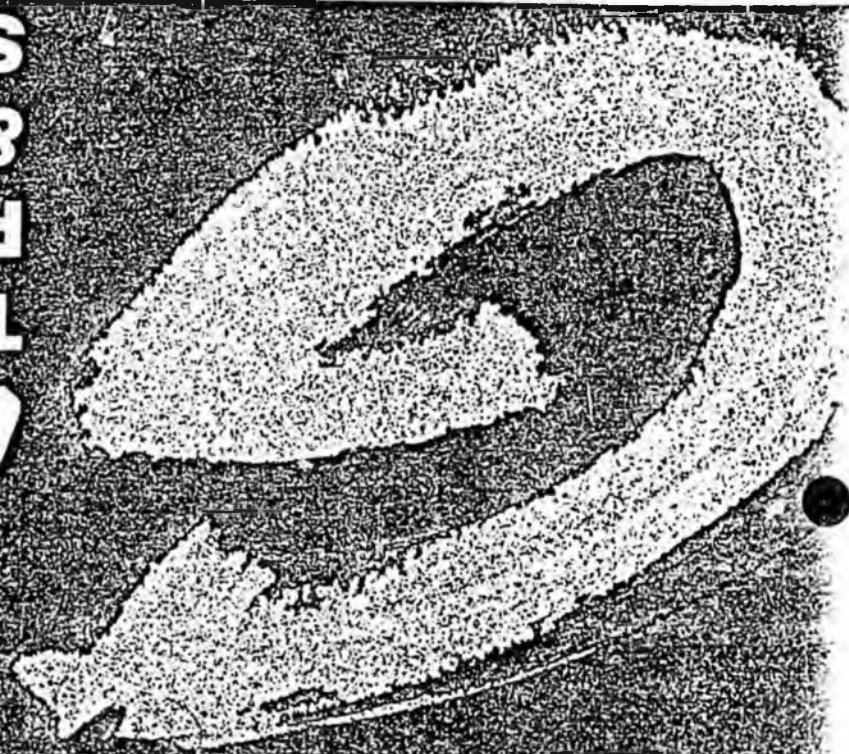
Juneau Data Center Paul Sisko, New Jersey aluminum panels	4,200
Kenai Peninsula Community Center, Soldotna Jane Meyer, Girdwood/Deborah Nore, Eagle River anodized titanium suspended work	15,000
Keith Appel, Anchorage porcelain enamel on steel panels	10,000
James Schoppert, Carnation, Washington carved/painted wood panels	13,000
Mat-Su Community College Library, Palmer Charlotte Van Zant, Fairbanks tapestry	25,000
Palmer Correctional Center Nancy Taylor Stonington, Ketchikan, Idaho carpet collage	14,400
Harold Balazs, Mead, Washington copper sculpture	20,000
porcelain enamel on steel panel	4,500

Photo by Jimmie Freeblich

O N T H E A V A R T S  
S T A T E U N I V E R S I T Y  
A L L A S K A

**SERVICES  
&  
PROGRAMS  
TO**

*WIDE*



## **Percent for Art in Public Buildings and Rural Schools**

Since 1978, when the first commission to comply with Alaska's Percent for Art law was completed, over \$1,000,000 has been spent on almost 100 works of art in public buildings and schools throughout the state. The law, passed in 1975 and amended twice, in 1976 and 1980, requires that a percentage of the construction cost of State buildings be spent to commission or purchase art works for the buildings. The Council provides technical assistance to State agencies, school districts and the University of Alaska system in complying with the Percent for Art law. Because of the differing requirements of the law, the Percent for Art program is divided into two categories: rural school construction and other State projects.

In 1976 amendment to the legislation authorized school superintendents, with the approval of the local school board, to set up selection processes for art work in small rural schools. The amendment also set the required percentage at one-half of one percent of the new school's construction budget.

### **Technical Assistance**

The Council, if asked, will provide technical assistance for these projects in the form of a site visit to meet with school personnel and board members, a slide show tailored to meet the needs and desires of the particular community, a meeting with the project architect and copies of sample contracts. The Council has published a handbook, *Percent for Art Compliance in Rural Schools*, which is available at no charge.

The Council is directly involved with Percent for Art compliance on other State construction projects ranging from airport terminals to jails to fish hatcheries. For these projects, the law requires that one percent of the construction cost be spent for art to be permanently placed in those buildings.

### **Public Art Fund**

Some buildings are exempt from the law because of ~~lack~~ of substantial public use or because of a construction budget of less than \$250,000, but the one percent requirement still applies. Those funds are deposited in the Art in Public Places Fund managed by the Council and are used to commission or purchase art for existing buildings owned or leased by the State or to meet expenses for art in new buildings.

### **Selection Process**

With the Department of Transportation and Public Facilities, the agency responsible for all State construction management, the Council has developed an open, democratic selection process. Representatives from the agency that will use the building, the project architect, the architect for the State and one or two Alaskan artists appointed by the Council meet to determine what types of work will be most appropriate for the space. The Council then publishes and distributes a prospectus describing the site and soliciting proposals. The selection committee makes its choices from these proposals. Contracts are managed by the Department of Transportation and Public Facilities.

Artists interested in receiving prospectuses for Percent for Art projects should contact the State Arts Council office and ask to have their names placed on the Percent for Art mailing list.

### **Resources**

The Council maintains a file of color slides showing all completed Percent for Art work. In addition, several slide/tape presentations are available for loan to school districts and arts groups.

The Council has also published *Percent for Art in Alaska: A Guide for Artists*, a 20-page handbook outlining the program and how artists can become involved in it. The booklet, available free upon request, contains information on the selection procedure, submitting a proposal and contracting procedures. It is the second in a series of publications on the program.

For further information about the Percent for Art program, contact

Jim Kuiper  
Visual Arts Director  
Alaska State Council on the Arts  
619 Warehouse Avenue, Suite 220  
Anchorage, Alaska 99501  
907/279-1558

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### **Alaska Contemporary Art Bank**

The Contemporary Art Bank began as a Council-initiated program in 1975. It was established to accomplish two purposes: to place high quality work by living Alaskan artists on view in public spaces other than museums, and to support the State's artists through the purchase of their work. The Art Bank collection now numbers over 500 works including paintings, sculpture, works on paper, fiber, ceramics, photographs and Native Alaskan craft objects.

#### **How are works acquired?**

Work for the Art Bank is acquired through a variety of processes. Jurors of statewide juried exhibitions may recommend works for purchase from open shows which charge no entry fee. Members of the State Arts Council's visual arts and traditional Native arts panels may recommend the purchase of works they have viewed. Their recommendations are reviewed by the Council at quarterly meetings for final approval. In recent years the Council has conducted an Art Bank slide review, a process where artists may submit slides of work available for purchase. All slides are reviewed by a panel whose selections are forwarded to the Council for approval. It is likely that a slide review will be scheduled in the fall of 1985.

#### **Who uses the Art Bank?**

The Art Bank collection is available for loan to state offices throughout Alaska and to the offices of Alaska's congressional delegation here and in Washington, D.C. Works are available for up to one year at a time and may be checked out to offices of the executive, legislative and judicial branches of government. (Works are not available to offices of the University of Alaska or to local school districts.)

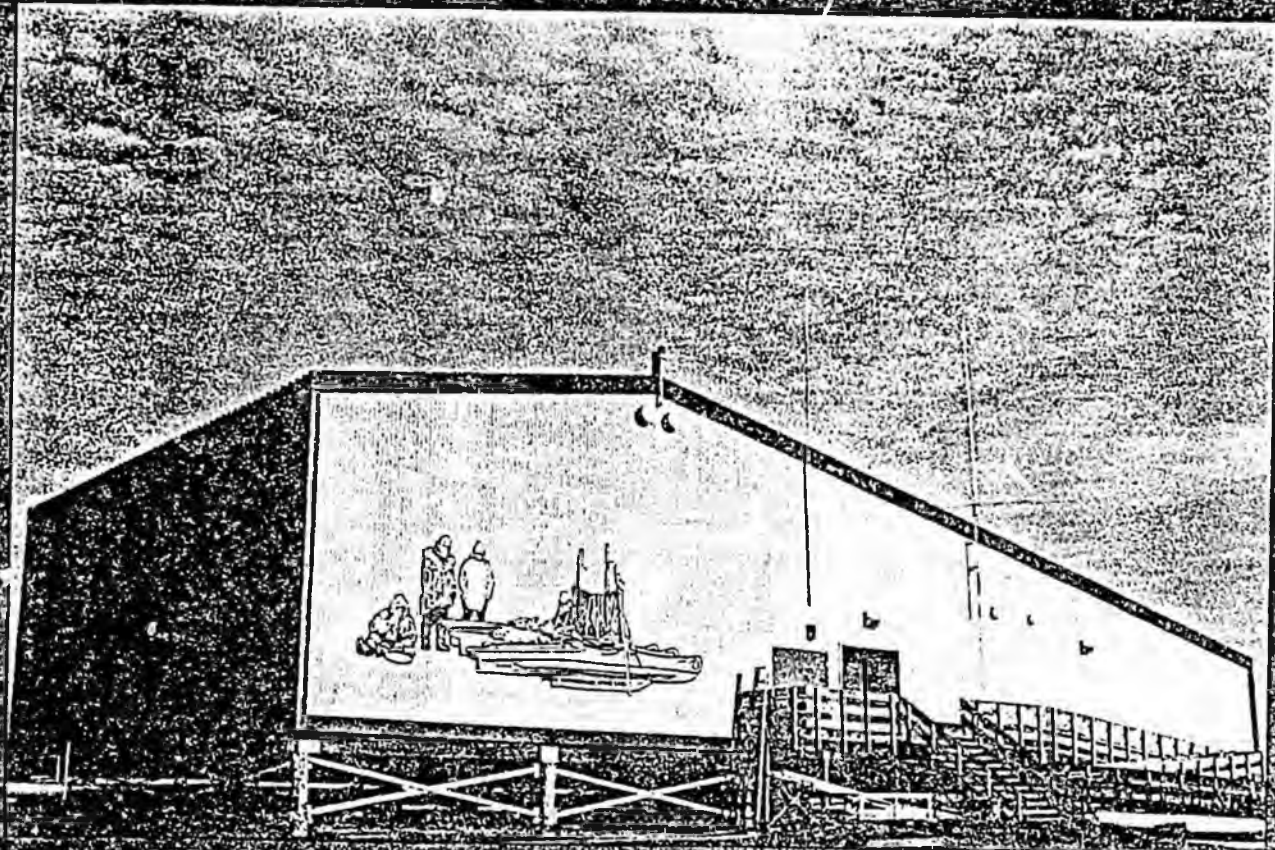
#### **How are loans arranged?**

State office personnel may visit the Council office in Anchorage to select work or may request that Council staff provide them with color slides of available work. A catalog documenting all works purchased from 1975 to 1980 is available, and the Council plans to issue a new up-to-date catalog of the collection in 1985. There is no charge to the borrowing agency. The Council pays all costs of framing, crating and shipping, and all works are insured by the Council.

#### **For more information contact:**

Jim Kuiper  
Visual Arts Director  
Alaska State Council on the Arts  
619 Warehouse Avenue, Suite 220  
Anchorage, Alaska 99501

# PERCENT FOR ART COMPLIANCE IN RURAL SCHOOLS





Drawings by Juneau artist, Bill Ray, Jr., were commissioned for the Nome Youth Facility, a correctional institution, by the State of Alaska, Division of Corrections.

## ALASKA STATUTES

### CHAPTER 27. ART WORKS in PUBLIC BUILDINGS and FACILITIES

Sec. 35.27.010. PURPOSE. The state recognizes its responsibility to foster culture and the arts and the necessity for the viable development of its artists and craftsmen. The legislature declares it to be a state policy that a portion of appropriations for capital expenditures be set aside for the acquisition of works of art to be used for state buildings and other public facilities. (§1 ch 54 SLA 1975)

Sec. 35.27.020. ART REQUIREMENTS FOR PUBLIC BUILDINGS AND FACILITIES. (a) A building or facility constructed after June 30, 1975, or remodeled or renovated after June 30, 1975, shall include works of art, including but not limited to sculptures, paintings, murals or objects relating to Native art.

(b) The department, before preparing plans and specifications for *buildings* and facilities, shall consult with the Alaska State Council on the Arts regarding the desirability of inclusion of works of art.

(c) At least one percent or, in the case of a rural school facility, at least one-half of one percent of the construction cost of a building or facility approved for construction by the legislature after *September 1, 1977*, will be reserved for the following purposes: the design, construction, mounting and administration of works of art in a *school, office building, court building, vessel of the marine highway system, or other building or facility which is subject to substantial public use.*

(d) A building or facility with an estimated construction cost of less than \$250,000 is exempt from the requirements of this chapter unless inclusion of works of art in the design and construction of the building or facility is specifically authorized by the department.



(e) The artist who executes these works of art shall be selected by the architect for the department with the approval of the department, after consultation with the Alaska State Council on the Arts and the principal user of the public buildings or facilities. (§ ch 54 SLA 1975)

(f) The artist who executes these works of art in the public schools shall be selected by the superintendent of a school district in which a public school is to be built, with the approval of the school board. Should the department find in the best interest of the state that the selection of the artist who executes these works of art by the superintendent may result in a cost overrun to the state or delay of construction, the department shall make the selection of the artist in consultation with the superintendent.

(g) The architect, superintendent, department, and the Alaska State Council on the Arts shall encourage the use of state cultural resources in these art works and the selection of Alaska resident artists for the commission of these art works. (am §§, 2 ch 96 SLA 1977)

Sec. 35.27.030. DEFINITIONS. In this chapter

- (1) "department" means the Department of Public Works;
- (2) "building" or "facility" means a permanent improvement constructed by the department; the term
  - (A) includes, but is not limited to,
    - (i) schools, office buildings, and court buildings;
    - (ii) other buildings which the commissioner determines are designed for substantial public use;
  - (B) excludes other transportation facilities.
- (3) "construction cost" is that cost expended for the actual construction of the facility, exclusive of the costs of land acquisition, site investigation, design services, administrative costs, equipment purchases and any other costs not specifically incurred within the construction contract or contracts awarded for the construction of the facility. (§ 1 ch 54 SLA 1975; am §§ 3, 4 ch 96 SLA 1977)
- (4) "commissioner" means the commissioner of transportation and public facilities.

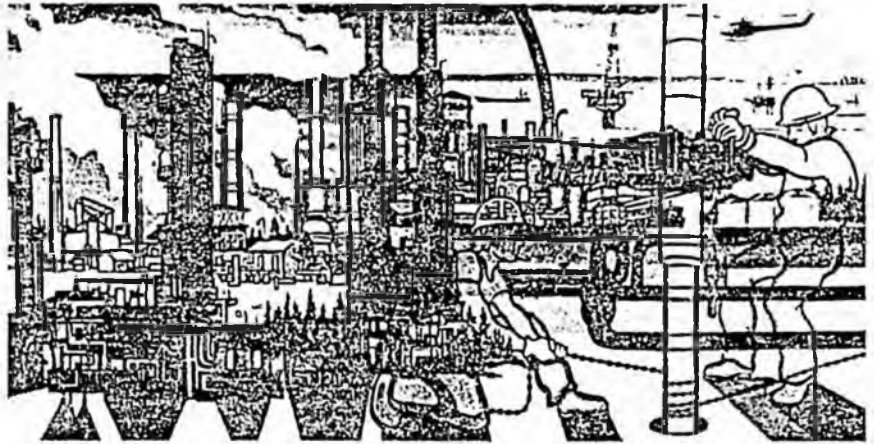
## RESPONSIBILITIES

The percent for art legislation places responsibility for compliance with the law in the hands of the superintendent of the school district. The superintendent, with the approval of the school board, may decide how the artist or artwork is selected and where that artwork will ultimately be installed within the school building. In order to make these projects at rural schools most meaningful to the students, staff and community, the State Arts Council encourages the use of the following methods of complying with the law:

- Commissioning an artist for a major artwork for the building
- Establishing an artist-in-residence program for the school through which an artwork for permanent installation is created
- Purchasing a collection of portable works directly from artists as a result of a "call for entries" or "request for proposals" system
- Any combination of the above options

Since the legislation specifically states that the school superintendent will initiate the selection process for the artwork, it is his or her responsibility to take the first steps toward compliance. Many schools and school districts have organized local community school committees which have provided positive suggestions. Some schools have worked closely with project architects so that a work of art can be integrated directly into the building design. Other districts have hired full-time coordinators to handle art projects on a district-wide basis with a district-wide advisory group. The State Arts Council can provide specific technical assistance which may help you determine what will work well for your area.

James Evenson's painting of the petrochemical industry of the Kenai Peninsula was commissioned for the Kenai Peninsula Community College. Evenson, a Kenai artist, has executed several large commissions for paintings with historical themes for the Kodiak Island Borough School District.



**Sharing and delegating responsibilities:**

In some districts, superintendents have delegated responsibility for the coordination of art projects to facility coordinators or special projects staff people. Certain approvals may only be granted by the superintendent, however, so responsibilities may be assigned in the following way:

*Superintendent*

- is responsible for appointing an art selection committee. This committee should be made up of people who are interested in becoming involved with the art project and who have some knowledge of the arts or local crafts. People who might be appropriate choices are local CSC members, local artists or art teachers
- is responsible for calling meetings of the art selection committee or appointing a committee chairman who will organize meetings
- is responsible for approving recommendations made by the art committee and for making all information available to the school board for approval
- is responsible for providing final documentation of the artwork purchased to the Department of Transportation and Public Facilities and the Alaska State Council on the Arts

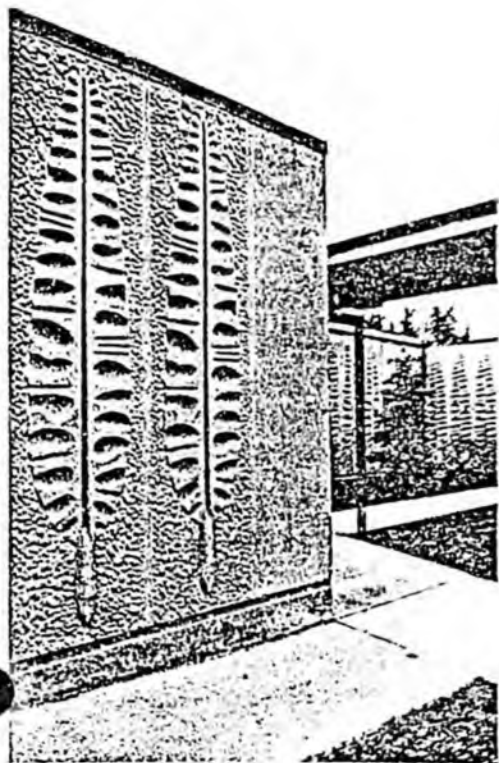
#### *Art Selection Committee*

- is responsible for reviewing all options available to the school in terms of compliance. Options (which will be explained in more depth) include the direct purchase of existing work, the organization of an artist in residence program or the commissioning of a totally new work designed specifically for the school
- may also decide to work with Alaska State Council on the Arts staff to request proposals from artists. Advertisements for works of art have been compiled by local committees, printed and distributed by the State Arts Council and proposals sent directly to schools for review. The selection committee should also be prepared to establish criteria by which works will be selected, and for the review of all submitted material
- should also be available to meet and/or work with the project architect or designer of the school to determine where appropriate spaces for artwork might be
- is encouraged to make use of all the resources that exist within the state for technical assistance

#### *School Board*

- makes final approval of all works selected

## OPTIONS FOR COMPLIANCE



Cast concrete ptarmigan feather decorative and functional element on school designed by architect Earl Fullingim. Anchorage sculptor Keith Appel.

Many districts and local selection committees have requested information on the kinds of projects that can appropriately be carried out with one-half of one percent funds. Listed below are the options that the State Arts Council recommends:

### *Architecturally Integrated Commissioned Works*

Works of art that are directly integrated within a building often become symbols of those buildings. Architecturally integrated works are those pieces which are not only pieces of artwork, but are often functional building parts as well. The frieze work on the Anchorage Museum serves as a structural element of the building, and also as an aesthetic or decorative element. Alex Combs, an Anchorage artist, and architect Ken Maynard worked closely to develop the concrete forms which have since become a symbol of the museum. Such an ambitious project may be too expensive or unfeasible for a small school, but the concept can be reduced in scope. A carved balustrade or railing by a local carver may be one way to integrate the artwork into a smaller project.

The cast concrete wall panels by Anchorage artist, Keith Appel, were used as decorative elements on Anchorage's Ptarmigan School by architect Earl Fullingim. The ptarmigan feather pattern could have been translated into graphics for interior wall panels.

Early planning and budgeting is essential for an architecturally integrated work. It is important to consult with project architects for their ideas and suggestions. Collaboration between the architect and the artist at an early stage will help insure the best results within the building.



Anchorage artist, Susan Ogle, who has worked as an artist in schools participant, works on a series of paintings for the Allakaket School.

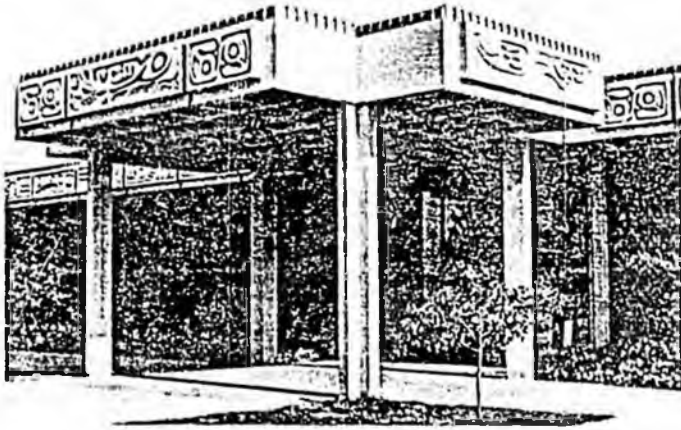
Painter and photographer Jimmie Froehlich finishes work on painting for the Allakaket School.

#### *Other Commissioned Works*

Works that are designed for specific interior spaces may be more practical for environmental reasons. A project architect may design an attractive entry space for your school, and that entry area may become a focal point for the school with the addition of a work of art. Library and meeting areas are also good locations for artwork. Some districts with larger facilities have used playground or gym lobbies as sites for works.

School districts may elect to select an artist and commission that artist to execute a work for a specific site within a building and request the State Arts Council to solicit artists' proposals for works for that space. The Arts Council will, with the assistance of the school, prepare a prospectus outlining the space and money available, print that prospectus and distribute it to artists interested in working on a commission basis. Interested artists then respond to the school or district with a specific proposal. A local committee and the superintendent review the submitted material, select a proposal and contract with the artist for the work.

Some schools have requested that the artist do a certain percentage of the artwork on site — or at the school. Depending on what stage the new school construction is at the time of the art compliance, this option is feasible or unfeasible. We have found that



Cast concrete frieze by Alex Combs is an architecturally integrated work on the Anchorage Historical and Fine Arts Museum. In this event, the artist worked closely with architect Ken Maynard to work the design into the overall building scheme.

children at the schools most often identify with the commissioned works if they have had some say in the selection of artwork or if some portion of the work has been done at the school. Most artists who have contracted with districts for commissioned works have, at the very least, visited the site to install the work and have given slide presentations on themselves and their work to the school and the community. Situations will vary depending on the artist, school, location, etc., and local school people will have to determine what works best for them.

Many local committees have asked for works which deal with a specific theme or locale, and in turn, many artists have responded with interesting and innovative works. The pieces illustrated here are a result of good interaction between school district personnel and participating artists. In many cases, however, it is important to remember that the artist is a creative person, and the school has retained him or her for that creativity. Very often a local committee can identify only a space within a facility, and request proposals from a group of artists. They will respond with a variety of options, and a committee can select from a body of work.

Sample project prospectuses, model contracts and technical assistance are available from the State Arts Council for commissioned works.

### *Artist-in-Residence Programs*



Susan Ogle, "Elizabeth Bergman," oil on canvas, one of a series of paintings commissioned for the Allakaket School, Yukon-Koyukuk School District.

Some districts have decided that it is important for an artist to execute the work of art in the village and preferably at the school. Students identify more with a work of art if they have been able to watch some or all of the creation of that piece. Several artists who have participated in the State Arts Council's Artist-in-Schools program have done commissioned work for schools in which they have worked. Artist-in-Schools is a program through which professional artists work in a school setting for periods of time ranging in length from two to sixteen weeks. The school provides a certain amount of housing, food and cash match for dollars granted by the Alaska State Council on the Arts and the National Endowment for the Arts, a federal agency. The program has an annual deadline date for applications, and offers opportunities for residencies in mime, performing arts, visual arts and folk arts. It is possible to use a school's one-half of one percent monies to match a State Arts Council AIS grant. (Districts and schools interested in applying to the program should note it is available for a pre-determined fee.) Additional costs may be incurred for additional work on the part of the artist — or additional materials required by the artist for the commissioned work. Information on the Artist-in-Schools program is available from the State Arts Council, and schools are encouraged to learn more about the program.

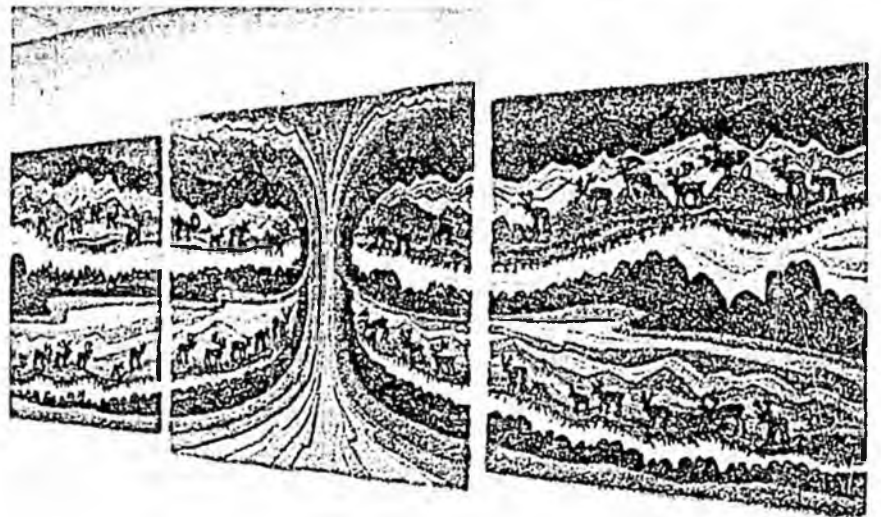
It is possible to arrange for a shorter residency than those outlined in the more formal AIS program. Technical assistance for different and more flexible residencies is available from both the State Arts Council and Arts Alaska, Inc., a nonprofit arts service organization. These shorter residencies have been successful in some districts where a number of works have been commissioned and installed. In the Iditarod Area School District, a local mask maker, Eluska John, Sr., did a two-week residency in carving at the new Shageluk School. The masks he created while working at the school became their percent for art works and have been permanently installed in the school.

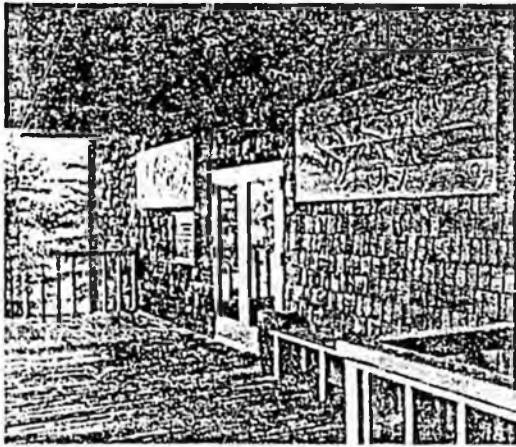
Once again, early planning for a residency is essential, and it is important to prepare the students and the staff for the arrival of the artist.

This painting by Eagle River artist, Jon Van Zyle, was another Lower Kuskokwim commission for the Quinhagak School.



Ree Nancarrow "Caribou Migration," tufted tapestry, commissioned for the Tri-Valley School in Healy by the Railbelt School District (1979).





Two carved and inlaid panels by Ketchikan carver, Nathan Jackson, have been successfully integrated into this entry area at the University of Alaska, Auk Lake. This is the kind of project that could successfully make use of local talent.

### *Purchase of Existing Works*

The purchase of a collection of portable works of art which can be hung throughout a new facility is also an option for percent for art funds. Many districts have expressed concern as to how to acquire a collection of works. Often times, works are available locally, and these works may be displayed prominently in a well-designed case — or hung individually. Some school personnel have elected to fly into urban areas to patronize galleries in those cities. It is often more rewarding, however, to purchase works directly from an artist; newer and more innovative work may never reach a gallery. The State Arts Council has assisted some districts in locating available works for sale. A "request for proposals" can be circulated to artists throughout the state, and either slides or actual works can be submitted for consideration. For schools in remote areas where shipping is a problem, it is more feasible to request that artists submit slides or photographs of works for sale. A local committee or district-wide group can review the submitted material and select those pieces in which there is the most interest. The chosen works are then shipped to the school.

This method for complying with the percent for art law is probably the most convenient for school administrators, but offers the least in terms of an artistic experience for students. It has been our experience that in schools where there is no regular art curriculum, a commissioned work where some aspect of the piece is done on site, or a residency has been arranged, it is a more stimulating and interesting experience for students — and more in line with the intent of the legislation.

## TECHNICAL ASSISTANCE

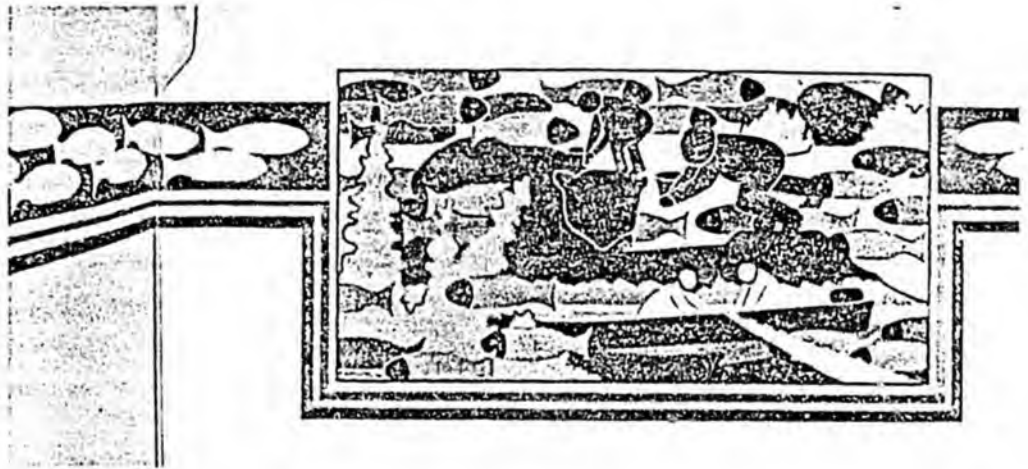


This acrylic on canvas and panel mixed media piece by Aleut artist Alvin Amason was commissioned for the Akiak School by the Lower Kuskokwim School District. Amason visited the village, learned that dog mushing was an important aspect of life there and executed this larger than life-size piece for the school. Suzanne Fenn coordinated the project for the district.

The Alaska State Council on the Arts provides technical assistance on the percent for art program to the Department of Transportation and Public Facilities, other State agencies facing compliance with the law and school districts throughout the state. Technical assistance is available normally at no charge to the school districts, although schools should realize that other State projects do have priority for staff time due to the heavier involvement of the State Arts Council in the DOT/PF selection process.

The technical assistance that is available can take a variety of forms:

- a site visit to the school or village for a meeting with an art selection committee, school board, architect
- in-office meetings at our Anchorage office with school personnel, facility coordinators, principals, etc.
- use of the Arts Council's extensive slide files documenting the work of Alaskan artists. Almost 200 artists working in the areas of sculpture, painting, fiber, photography, ceramics and crafts maintain slide portfolios at our office. While these are permanent files and cannot be mailed out, it may be useful to look through them for potential artists.



Wasilla artist, Arthur Higgins, painted this oil on canvas painting of local activities (fishing, berry gathering and bears) for the new school in Kwethluk. He painted the work at his studio in Wasilla, installed it in Kwethluk and added the graphic fish border while at the school. Suzanne Fenn, coordinator, Lower Kuskokwim School District.

- assembling project notices and requests for proposals from artists. The Arts Council has prepared a number of advertisements for districts and has collected artists proposals and slides for them. The Council's monthly *Bulletin*, with a circulation of 5,000, is another vehicle available for you for soliciting proposals.
- mailing lists for Alaskan artists and arts organizations.
- sample model contracts and artist's agreements.
- assistance in putting together artist-in-residency programs.

The Arts Council has worked with the Department of Transportation and Public Facilities to adopt a statewide set of program procedures for the percent for art program. These procedures are used for all state construction projects other than rural schools; they are not binding for school districts. Several districts have found them useful, however, and they are available upon request from the Arts Council office.

## DOCUMENTING COMPLETED PROJECTS

8-100000  
 SOURCE: 8-100000

**CATALOGUE WORKSHEET 1/2% FOR ART IN RURAL SCHOOLS**

1. Title of work \_\_\_\_\_
2. Artist \_\_\_\_\_
3. Artist's address \_\_\_\_\_
4. Nationality \_\_\_\_\_
5. Date of acquisition \_\_\_\_\_
6. Date work completed \_\_\_\_\_
7. Place of execution \_\_\_\_\_
8. Medium \_\_\_\_\_
9. Description of work \_\_\_\_\_
10. Price paid \_\_\_\_\_
11. Place of installation \_\_\_\_\_
12. Previous exhibition? \_\_\_\_\_
13. Part of exhibition? \_\_\_\_\_
14. Attach notes and photographs  
Take four 35mm slides of the completed and installed work plus one glossy black and white #110 print (please give photographer's name if credit is to be given in future publications)

Worksheet completed by \_\_\_\_\_ Date \_\_\_\_\_

Return this completed form to the Alaska State Council on the Arts, 819 Warehouse Avenue, Suite 220 Anchorage, Alaska 99501.

The Alaska State Council on the Arts is the agency charged with the responsibility for collecting all documentary material on purchases made through the percent for art program. Fiscal accountability will be required by the Department of Transportation and Public Facilities. The State Arts Council has drawn up a short one-page form called a "catalogue worksheet" which will help you provide us with the information and photographs we require.

The catalogue worksheet should be completed for each work or craft item purchased or commissioned with percent for art funds. There are spaces on the form for the title, medium and dimensions of the work, as well as pertinent information on the artist.

The accompanying photographs are an important part of the documenting process, and it is important to provide us with the best photographs possible. Not only will the photographs clearly demonstrate that you have complied with the percent for art law, they will be useful as examples of successful projects. Many districts have asked to see completed and installed percent for art works, and it has been difficult to provide them with material since little has been available from the districts. The use of a professional photographer is encouraged, especially where the photographer can be used on a district-wide basis. Many towns and villages have competent local photographers, and their use is encouraged. Local newspapers may also be willing and able to provide photography assistance.

All documentary material — both the catalogue worksheets and photographs — should be submitted to the DOT/PF and the State Arts Council as soon after the project completion as possible.

## RESOURCES:

A number of institutions and individuals throughout the state have become involved with the percent for art program and are available for some form of technical assistance. The Alaska State Council on the Arts is a State agency with information about many arts organizations throughout Alaska. In addition, the following organizations have indicated a willingness to work with rural school districts on percent for art compliance:

*Arts Alaska, Inc.*, a statewide arts service group has managed the Artist-in-Schools program for the State Arts Council since 1977. Can provide technical assistance for artist-in-residence programs; maintains resource list of artists who have been screened for the Artist-in-Schools program.

Contact:  
Jocelyn Young, Artist-in-Schools  
Coordinator  
430 West 7th Avenue, Suite 2  
Anchorage, Alaska 99501  
Telephone: 272-3428

*Visual Arts Center of Alaska*, a workshop and gallery space devoted to the contemporary arts. Has artist's slide registry documenting member artist's work in media of fibre, sculpture, metalwork and printmaking.

Contact:  
Eve Chung, Assistant Director  
619 Warehouse Avenue  
Anchorage, Alaska 99501  
Telephone: 243-3137 or 243-3107

*Institute of Alaska Native Arts*, a nonprofit organization organized for the promotion and understanding of the Native arts of Alaska. Maintains a resource bank of both urban and village Native artists' work; has monthly newsletter through which available commissions might be advertised.

Contact:  
Richard Ussery/Jean Flanagan  
P.O. Box 80583  
Fairbanks, Alaska 99708  
Telephone: 479-8473

*Suzanne Fenn*, a free-lance arts program consultant, has managed both percent for art projects and the Artist-in-Schools program for the Lower Kuskokwim School District in Bethel; was formerly the Alaska State Council on the Arts' program director for the AIS program; has field experience in SW Alaska and is based in Bethel.

Contact:  
Suzanne Fenn  
P.O. Box 761  
Bethel, Alaska 99559  
Telephone: 543-3629

Cover photo:

Seal Hunters, acrylic on shaped  
plywood, 1981, Jimmie Froehlich.  
Commissioned for the Chefomak  
School by Lower Kuskokwim School  
District.

Photo Credits:

Chris Arend, pages 7 & 8

Patrick Dixon, page 5

Jimmie Froehlich, front cover, page 17

(Van Zyle painting), pages 13 & 14

Ron Klein, page 12

Bill Ray, Jr., pages 2 & 3

Tom Sadowski, page 9, page 10

Erick Singer, page 11

(Ree Nancarrow, tapestry)

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Council on the Arts

For information on other programs of  
the Alaska State Council on the Arts,  
write or call:

Alaska State Council on the Arts  
1619 Warehouse Avenue, Suite 220  
Anchorage, Alaska 99501  
(907) 279-1558



Effect of amendment. — The 1977 "Department of Public Works" in amendment substituted "Department of Transportation and Public Facilities" for paragraphs (2) and (6).

## Chapter 27. Art Works in Public Buildings and Facilities.

### Section

- 10. Purpose
- 20. Art requirements for public buildings and facilities
- 30. Definitions

**Sec. 35.27.010. Purpose.** The state recognizes its responsibility to foster culture and the arts and the necessity for the viable development of its artists and craftsmen. The legislature declares it to be a state policy that a portion of appropriations for capital expenditures be set aside for the acquisition of works of art to be used for state buildings and other public facilities. (§ 1 ch 54 SLA 1975)

Legislative history report. — For [Finance], see 1975 Senate Journal, p. report on ch. 54, SLA 1975 (CSHB 133 939.

**Sec. 35.27.020. Art requirements for public buildings and facilities.**

(a) A building or facility constructed after June 30, 1975, or remodeled or renovated after June 30, 1975, shall include works of art, including but not limited to sculptures, paintings, murals or objects relating to Native art.

(b) The department, before preparing plans and specifications for buildings and facilities, shall consult with the Alaska State Council on the Arts regarding the desirability of inclusion of works of art.

(c) At least one percent or, in the case of a rural school facility, at least one-half of one percent of the construction cost of a building or facility approved for construction by the legislature after September 1, 1977, will be reserved for the following purposes: the design, construction, mounting and administration of works of art in a school, office building, court building, vessel of the marine highway system, or other building or facility which is subject to substantial public use.

(d) A building or facility with an estimated construction cost of less than \$250,000 is exempt from the requirements of this chapter unless inclusion of works of art in the design and construction of the building or facility is specifically authorized by the department.

(e) The artist who executes these works of art shall be selected by the architect for the department with the approval of the department, after consultation with the Alaska State Council on the Arts and the principal user of the public buildings or facilities.

(f) The artist who executes these works of art in the public schools shall be selected by the superintendent of a school district in which a public school is to be built with the approval of the school board. Should the department find in the best interest of the state that the selection of the artist who executes these works of art by the superintendent may result in a cost overrun to the state or delay of construction, the department shall make the selection of the artist in consultation with the superintendent.

(g) The architect, superintendent, department, and the Alaska State Council on the Arts shall encourage the use of state cultural resources in these art works and the selection of Alaska resident artists for the commission of these art works. (§ 1 ch 54 SLA 1975; am §§ 1, 2 ch 96 SLA 1977; am §§ 1 — 4 ch 176 SLA 1980)

**Cross reference.** — For the responsibilities of the Alaska State Council on the Arts in the management of the Art in Public Places Fund, see AS 44.27.060.

**Effect of amendments.** — The 1977 amendment substituted "or, in the case of a rural school facility, at least one-half of one percent of the construction cost" for "of the overall construction cost" in subsection (c) and added subsections (f) and (g).

The 1980 amendment rewrote

subsections (a) and (d), substituted "buildings" for "public works" in subsection (b), and in subsection (c), substituted "September 1, 1977" for "the enactment date of this chapter," "a school, office building, court building, vessel of the marine highway system, or other" for "the public," deleted "public" preceding "facility" near the end of the subsection, and added "which is subject to substantial public use" at the end of the subsection.

**Sec. 35.27.030. Definitions.** In this chapter

(1) "department" means the Department of Transportation and Public Facilities;

(2) "building" or "facility" means a permanent improvement constructed by the department; the term

(A) includes, but is not limited to,

(i) schools, office buildings, and court buildings;

(ii) other buildings which the commissioner determines are designed for substantial public use;

(iii) boats and vessels of the marine highway system;

(iv) transportation facilities which accommodate traveling passengers;

(B) excludes other transportation facilities.

(3) "construction cost" is that cost expended for the actual construction of the facility, exclusive of the costs of land acquisition, site investigation, design services, administrative costs, equipment purchases and any other costs not specifically incurred within the construction contract or contracts awarded for the construction of the facility.

(4) "commissioner" means the commissioner of transportation and public facilities. (§ 1 ch 54 SLA 1975; am §§ 3, 4 ch 96 SLA 1977; am Executive Order No. 39, § 11 (1977); am §§ 5, 6 ch 176 SLA 1980)

§ 35.30.010

PUBLIC BUILDINGS AND WORKS

§ 35.30.010

Effect of amendments. — The first 1977 amendment inserted "schools, office buildings, court buildings and other facilities which are designed for substantial public use" in paragraph (2) and added paragraph (3).

The second 1977 amendment

substituted "Department of Transportation and Public Facilities" for "Department of Public Works" in paragraph (1).

The 1980 amendment rewrote paragraph (2), and added paragraph (4).

**Sec. 44.27.060. Art in public places fund.** (a) The art in public places fund is established. The council shall manage the fund.

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

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

(2) the building or facility is not designed for substantial public use.

(c) The council may use the money in the art in public places fund

(1) to commission or purchase a work of art which is to be made a permanent part of, or placed on loan in, a building or facility owned or leased by the state which has substantial public use; and

(2) to meet expenses for a commissioned work of art for a building or facility which has substantial public use if the cost of the work of art exceeds the amount reserved under AS 35.27.020(c).

(d) In (c) of this section, "building" or "facility" means

(1) a building or facility of the state, as defined by AS 35.27.030(2), which is designed for and which is subject to substantial public use; and

(2) a building or facility which is leased by the state and subject to substantial public use. (§ 8 ch 176 SLA 1980; am § 97 ch 59 SLA 1982)

**Revisor's notes.** — Enacted as AS 44.19.942. Renumbered in 1980.

**Effect of amendments.** — The 1982 amendment substituted "if the building or facility" for "which" in the introductory language of subsection (b).

STATE OF ALASKA  
THE LEGISLATURE

LEGISLATIVE AFFAIRS AGENCY

LEGISLATIVE REFERENCE LIBRARY

POUCH Y - STATE CAPITOL  
JUNEAU, ALASKA 99811  
907-465-3800

May, 1986

Copies of minutes listed below were originally included in this file. The minutes are available on the STAIRS date base CM 14. In order to save space copies of minutes have not been left in the files.

Jeanie Henry

House State Affairs Committee 4/11/1986 3:00 pm



# RECORDS CERTIFICATION

I, the undersigned, an employee of the State of Alaska, do hereby certify that the microfilm images on this microform are accurate reproductions of the original records of the State of Alaska as accumulated during the regular course of business, and that it is the established policy and practice of this State to microfilm its records and to dispose of the original records after microfilm reproductions have been made.

  
Signature of Camera Operator

  
Date

HPB

609

HB 609



# Alaska State Legislature

## House of Representatives

### Committee on State Affairs

Pouch V  
State Capitol  
Juneau, Alaska 99811

(907) 465-4963

Official Business

April 10, 1986

Commissioner John Pugh  
Department of Health & Social Services  
Pouch H-01  
Juneau, AK 99811

Dear Commissioner *John* Pugh:

I want to express my appreciation for the information and cooperation that House State Affairs Committee recently received from Matt Felix, Director of the Office of Alcoholism and Drug Abuse while considering HB 609 "An Act relating to increasing the alcoholic beverage tax."

As you are aware, this bill was very controversial. Mr. Felix provided materials and testimony which were of great assistance to committee members during their review of the legislation.

The work of our committee is always made easier when we are able to obtain the cooperation of people who are knowledgeable about the issue before us.

Sincerely,

*Katie*

Rep. Katie Hurley  
Chair

cc: Matt Felix

165-4644

APR

TELECOPY COVER SHEET  
 \*\*FAIRBANKS\*\* INFORMATION OFFICE

TO: TWO

1 copy to each member of House State Affairs Comm.

FOR: \_\_\_\_\_  
~~Reps Hurd, Wauvarre, Cato, Boucher, M.M. Miller, Collins, Jenkins~~  
 PHONE: \_\_\_\_\_

FROM: Ben Fitzgerald PHONE: 152-2332

Testimony for 4/3 H STA. T/C on Liquor Tax  
 6:30 PM

\* INSTRUCTIONS: Please give to comm members

DATE/TIME SENT: 4/3 SENT BY: PS

PLEASE ACK. RECEIPT: X HOLD FOR PICK-UP: \_\_\_\_\_

NUMBER OF PAGES: 1 (NOT COUNTING COVER SHEET)

To: all Representatives

Please...

I stron'ly urge all of you  
to oppose H.B. 16079. The Hospitality industry  
is vital to Alaska's economy and  
already we carry a disproportionate share  
of the taxes with the 1876 bed tax.  
If we increase the alcohol tax any  
more <sup>we</sup> will surely hurt our industry  
locally and possibly discourage future  
tourists with totally unreasonable prices.  
People can't afford to pay <sup>for</sup> any more  
~~sub~~ increases in the price of a  
cold beer!

Thank you very much

Ben Fitzgerald  
Business Rep. / Local 879

1591 Fools Gold  
452-2332

APR 18 1986

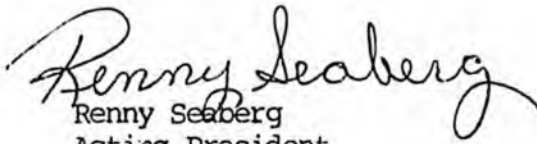
Seward, Alaska  
April 14, 1986

Dear Member of the Legislature  
of the State of Alaska:

Re: House Bill no. 609

We, the Members of SCHARE (Sewards Cabaret, Hotel and Restaurant Establishments) take this means to notify you that, after due consideration, our organization objects to House Bill no. 609 in its entirety and strongly urge you to defeat this measure.  
Thank you.

Sincerely,

  
Renny Seaberg  
Acting President

cc: Senator Edna B. DeVries  
Senator Jalmar Kerttula  
Representative Bette Cats  
Representative Don Clocksin  
Representative Mike Navarre  
Representative Adams  
Representative H.A. "Red" Boucher  
Representative Koponen  
Representative Mike Miller  
Representative M.W. Miller  
Representative Katie Hurley



# Yukon-Kuskokwim Health Corporation

"Fostering Native Self-Determination in Primary Care, Prevention and Health Promotion"

April 07, 1986

APR 10 1986

House State Affairs Committee  
Pouch V  
Juneau, AK 99811

To Whom It May Concern:

Recently, a State teleconference was held on House Bill 609. Our office had scheduled four Village Counselors to participate in the teleconference. We understand the Legislative Information Office here in Bethel went through a lot of trouble making arrangements for our Village Counselors to participate on the hearing.

But, unfortunately, none of our Counselors called in. They had different reasons for not participating.

I hope you accept my apologies on behalf of them for not plugging into the teleconference.

We hope this doesn't happen again in the future. Thank you.

Sincerely,

Raymond Atchak, Data-Coordinator  
Regional Alcoholism & Drug Abuse Program

cc: Carl Berger, Health Director, YKHC  
Bethel Legislative Information Office



# Alcohol Certification Training Program

## St. Herman's Seminary

414 Mission Road Pouch 7

Kodiak, Alaska 99615

(907) 486-3726

April 3, 1986

APR 7 1986

Chairman Katie Hurley  
House Standing Committee  
on State Affairs  
Room 102, Capitol Building  
Alaska State Legislature  
P.O. Box V (MS 3100)  
Juneau, Alaska 99811

RE: HB 609

Dear Chairman Hurley:

The Alcohol Certification Training Program at St. Herman's Theological Seminary fully supports House Bill 609, which would apply an increased tax on alcoholic beverages toward programs to counter alcohol abuse in the State of Alaska. This bill is a responsible step toward resolution of our state's alcohol problems.

Sincerely,

Archpriest Joseph P. Kreta  
Dean, St. Herman's Theological Seminary

Rachel Mason  
Acting Program Coordinator, ACT

# Rural Alaska Community Action Program, Inc.

April 3, 1986

Honorable Katie Hurley, Chair  
House State Affairs Committee  
Room 102 Capitol Building  
Juneau, Alaska 99801

Dear Katie:

This letter is in strong support of HB 609.

I work with very young children in the Yukon-Kuskokwim Delta, Seward, and Kodiak. Young children of alcoholics face unique and often terrifying events in their homes and communities when the adults they love and trust abuse alcohol.

I suggest that part of the alcohol tax money be spent in a way which would help young and very young children in Alaska cope with and not own the addictions of their adults.

It is said that living with an alcoholic is like living in a war zone... with at least one bomb a day. We owe our children some empowerment. HB 609 is a good start.

Respectfully,

  
Mary Mullen  
Family Services Coordinator

MM/mk

## REVEALING THE FACTS ABOUT "ALCOHOL EQUIVALENCE"

Early in 1985, the House of Seagram initiated a self-proclaimed public information campaign to convince consumers and legislators of Seagram's theory of "alcohol equivalence." In reality, however, their campaign is a dangerous distortion of the facts that could put unsuspecting consumers at serious risk.

Seagram is promoting a deceptively simple and enticing claim. All they want people to believe is that "a drink is a drink," and that therefore "beer = wine = spirits." Edgar Bronfman, Jr., the 30 year old president of Seagram, recently wrote: "It is important to understand that a drink-is a drink-is a drink. It doesn't make any difference whether you are consuming beer, wine or spirits."

No difference? Ask any martini drinker.

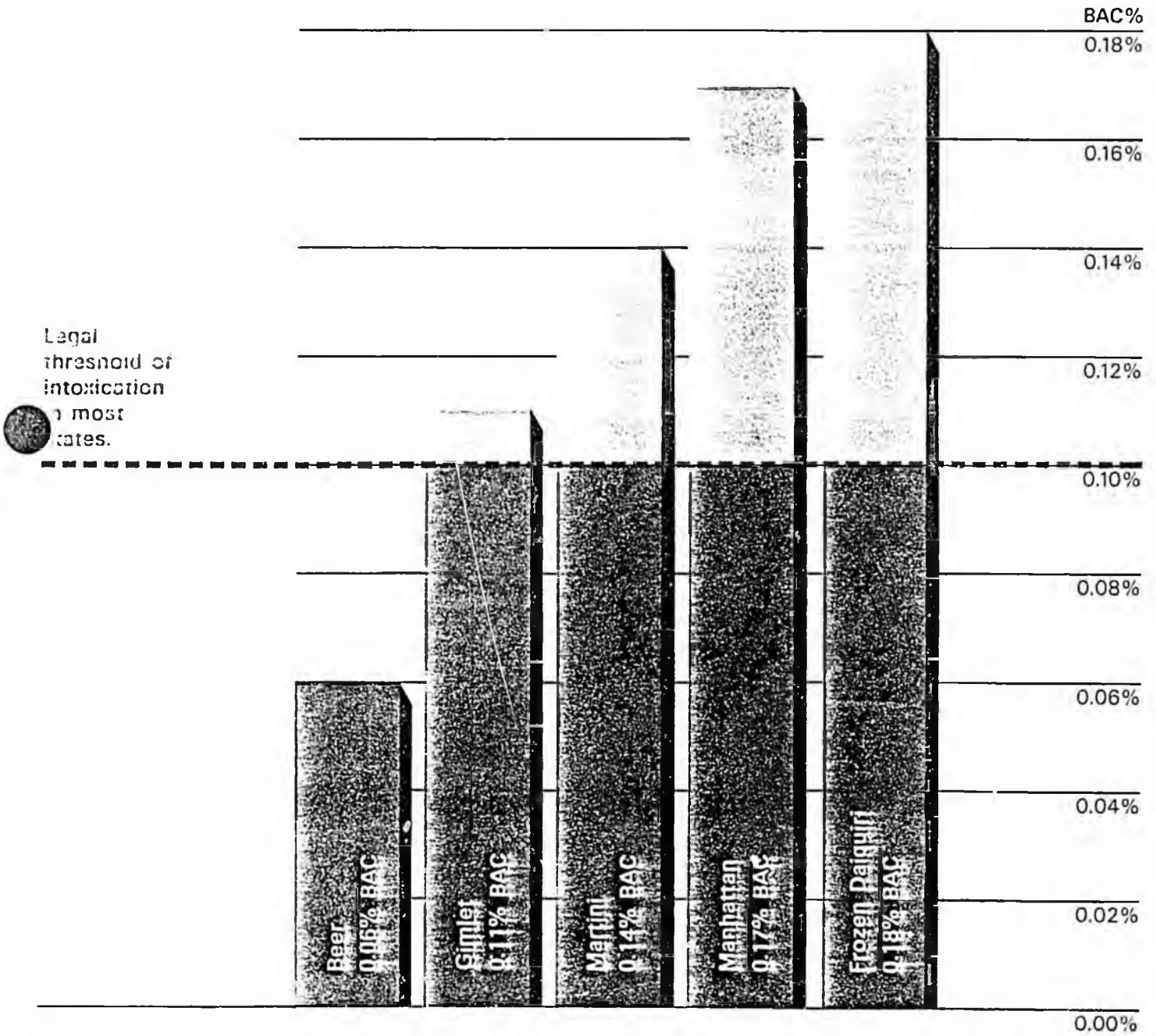
According to Seagram's own drink recipes (see the Appendix) and their blood alcohol content (BAC) charts:

- A 160 pound individual who drinks four beers in two hours will have a BAC of 0.06% -- well under the legal threshold of intoxication.
- If that same individual drinks four vodka gimlets instead, his BAC will be 0.11% -- just over the intoxication threshold.
- Or, if he drinks four frozen daiquiries, his BAC will be 0.18% -- almost twice the intoxication threshold and three times the BAC from drinking beer.

Certainly, it is possible to abuse beer, just as it is possible to abuse wine or hard liquor. But to even imply that the amount of alcohol contained in one beer is in any way equivalent to that contained in many popular mixed drinks is not only wrong . . . it is dangerous.

And yet, that's just the kind of misinformation which is being spread through the Seagram "a drink is a drink" campaign.

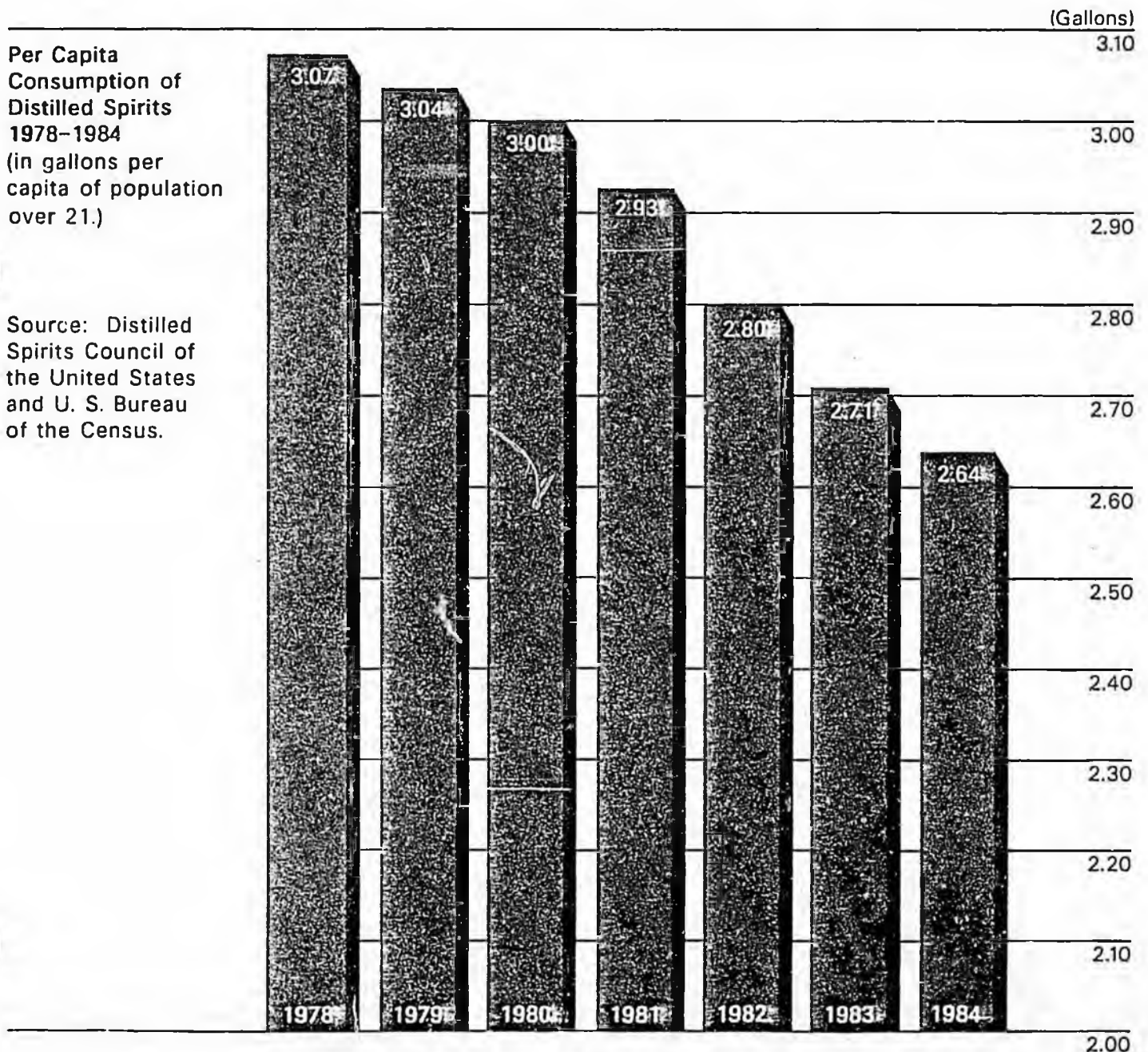
**IN THE REAL WORLD, LIQUOR DRINKS ARE STRONGER** -- Telling a consumer that he can safely drink martinis and other cocktails the same way he drinks beer isn't simply wrong, it's dangerous. The chart below projects the BAC level of a typical 160 pound individual who consumes four drinks in two hours. Obviously, four beers are not the same as four cocktails. And anyone who thinks they are may be headed for serious trouble.



Sources: Cocktail Recipes from the Barman, Professional and Amateur; Source: BAC chart from What to Do When You Drink Too Much; Customers are Drinking Less, a procedure of beverage retailers published by Joseph E. Seagram & Sons, Inc.

## WHY IS SEAGRAM UNDERTAKING THIS CAMPAIGN?

The Seagram "a drink is a drink" campaign is not a public education effort. It is an attempt to change the political and regulatory environment in order to reverse declining hard liquor sales and improve the marketing position of liquor relative to beer and wine. This is apparent from the public statements made by Edgar Bronfman, Jr., the president of Seagram . . . and from the media's coverage of the campaign.



Seagram has claimed that its effort to sell the idea that "a drink is a drink" is based on a desire to educate consumers. In reality, it is a marketing campaign with strong political overtones, intended to boost lagging hard liquor sales at the expense of beer, wine . . . and an unsuspecting public.

In a February, 1985, article on the "equivalence" campaign, The Wall Street Journal noted that Seagram hoped "to lure consumers back to spirits and persuade the government to treat the (spirits) industry better." That one sentence gives the true motivation of the campaign, and the real reason for Seagram's contention that beer, wine and liquor are all one and the same.

But it is not necessary to rely solely on the news media to gain an understanding of the true motivation behind this effort. In a January, 1985, speech to the Distilled Spirits Council of the United States (DISCUS), Mr. Bronfman justified the massive "a drink is a drink" campaign by asserting that:

"We are subject to inequitable tax laws and rules and codes that inhibit our marketing ability and give unfair and unreasonable advantage to our beer and wine competitors." (Emphasis added.)

He promised that the campaign would address Seagram's marketing concerns, becoming:

. . . the cornerstone of a broad and vigorous strategic effort to end discriminatory treatment at the hands of the regulators, the tax assessors and in the marketplace."

Elsewhere in this key presentation, Bronfman provided detailed descriptions of several areas in which competition between liquor, wine and beer -- not "public education" -- was his real concern. Areas like:

- Raising federal excise taxes on beer and wine to drastically increase their price relative to liquor, giving hard liquor a greater sales advantage.
- Increasing the number of sales outlets for hard liquor, and relaxing state regulations on hard liquor sales.

- Giving liquor the same access to television advertising as beer and wine.
- And loosening federal and state regulations on labeling for hard liquor.

No one can blame Mr. Bronfman for attempting to improve the performance of his company, although as a relative newcomer to industry leadership, his tactics appear grossly inconsistent with traditional standards. It should be remembered that, according to the June 14 issue of the Alcoholic Beverage Executive Newsletter, Seagram's earnings fell 73% during the first quarter of 1985 "(b)ecause of a profit drop in its spirits and wine business and a sharp decline in the contribution from its 22.5% interest in DuPont Co."

But misinforming the public and legislators is no way to set about improving sales.

The fact is that differences in government regulation . . . and in public attitudes . . . reflect important differences between hard liquor and beer observed in real life experience over hundreds of years. And that experience boils down to one central fact -- beer, wine and hard liquor are not the same.

## IN THE REAL WORLD . . . BEER DOESN'T EQUAL LIQUOR

Treating hard liquor, wine and beer as if they were all equal can create big problems for the drinker. Spirits can contain ten times as much alcohol per ounce as does beer, and a whiskey drinker can consume as much alcohol in one swallow as a beer drinker consumes in an entire can or bottle.

That's because the alcohol content in beer is set at the brewery, but it's up to the consumer or the bartender to decide how much alcohol will be in a mixed drink. In fact, most standard cocktails have more alcohol than a bottle of beer -- and many of them contain more than twice as much.

### Alcohol Content and Relative Potency of Beer and Typical Cocktails

Prepared according to recipes in the Seagram Professional Bartender's Course.

Beer 12 oz Beer ⇒ 0.54 oz Alcohol	= 1.0 Beer
Seven & Seven 1.5 oz Whiskey ⇒ 0.60 oz Alcohol	= 1.11 Beers
Gimlet 2.0 oz Vodka ⇒ 0.80 oz Alcohol	= 1.48 Beers
Dry Martini 2.25 oz Gin, 0.5 oz Vermouth ⇒ 0.99 oz Alcohol	= 1.83 Beers
Black Russian 2.0 oz Vodka, 1.0 oz Coffee L. ⇒ 1.00 oz Alcohol	= 1.85 Beers
Manhattan 2.5 oz Whiskey, 0.75 oz Verm. ⇒ 1.14 oz Alcohol	= 2.11 Beers
Frozen Daiquiri 3.0 oz Rum ⇒ 1.20 oz Alcohol	= 2.22 Beers
French 75 6.0 oz Champagne, 1.5 oz Gin ⇒ 1.26 oz Alcohol	= 2.33 Beers

Seagram's "a drink is a drink" campaign focuses its attention solely on the chemical content of imaginary "standard servings" of beer, wine and hard liquor. Yet these "standard servings" completely ignore how each beverage type is perceived and consumed in the real world. This is like saying that a pickup truck and a limousine are "equivalent" . . . simply because they share such common features as engines, rubber tires and transmissions.

The narrow approach taken by Seagram oversimplifies a complex subject to the point of distortion . . . encouraging consumers to treat beer, wine and liquor as if they were identical. And that's a good recipe for trouble.

It is a telling point that the Seagram campaign relies on a different -- and smaller -- "standard" serving size for hard liquor than is considered normal. Virtually every mixology book, including Seagram's own Professional Bartender's Course, defines a standard jigger as one-and-one-half ounces. Yet in their "drink is a drink" ads, Seagram asserts that a "standard" serving of liquor is only one and one-fourth ounces.

Thus, all cocktail recipes which call for a jigger of 80-proof (or higher) liquor contain more alcohol than 12 ounces of beer. And, as the preceding charts illustrate, the effect of this difference, over the course of an evening, can be very great indeed.

In the real world, the differences between beer and hard liquor are simple and obvious. After all, spirits can contain ten times as much alcohol per ounce as does beer -- and a spirits drinker can consume as much alcohol in one swallow as a beer drinker consumes in an entire can or bottle.

The alcohol content in beer is set at the brewery; but it's up to the consumer or bartender to decide how much alcohol will be in a mixed drink. Many cocktail recipes recommended by Seagram and other distillers mix liquor with liquor . . . and several of their drinks contain more than twice as much alcohol per serving as a bottle of beer.

Given these basic facts concerning the relative potency of beer and hard liquor, it's not hard to understand why:

- A person who drinks four cocktails may have consumed the alcohol equivalent of almost nine bottles of beer.
- Perhaps that is why, in a 1982 study, Mendelson found that more than 80% of 3,411 alcoholics surveyed described themselves as daily drinkers who preferred hard liquor.
- And, according to the Associated Press, beer production in the Soviet Union is expected to increase over the next five years as part of a general effort to combat vodka-induced drunkenness. A Soviet food ministry official said that people needed to be offered a lighter alternative to vodka.
- Finally, these basic facts help explain why -- in a public opinion survey conducted by DISCUS (Distilled Spirits Council of the United States) -- fewer than one-third of those polled accepted the concept that beer, wine and liquor have equal potency. In fact, more than half of the people in the survey refused to believe Seagram's equivalence theory even after it was explained to them in detail.

It appears that the American people understand the real world differences among beer, wine and liquor -- a basic understanding which the Seagram campaign seeks to undermine.

The "drink is a drink" theory poses a special threat to young people. Parents, schools, community organizations and responsible members of the beverage industry go to great lengths to help young Americans develop healthy, safe and informed attitudes toward alcohol as they approach legal age. The misinformation of the Seagram "drink is a drink" theory subverts those efforts.

An experienced drinker knows the relative potency of beer and liquor. An inexperienced, new drinker doesn't . . . and can get in

serious trouble if he or she is convinced that there is no difference.

Neither beer nor liquor is intrinsically superior to the other. But they are different. And to claim that drinking three beers is the same as drinking three Manhattans is simply wrong.

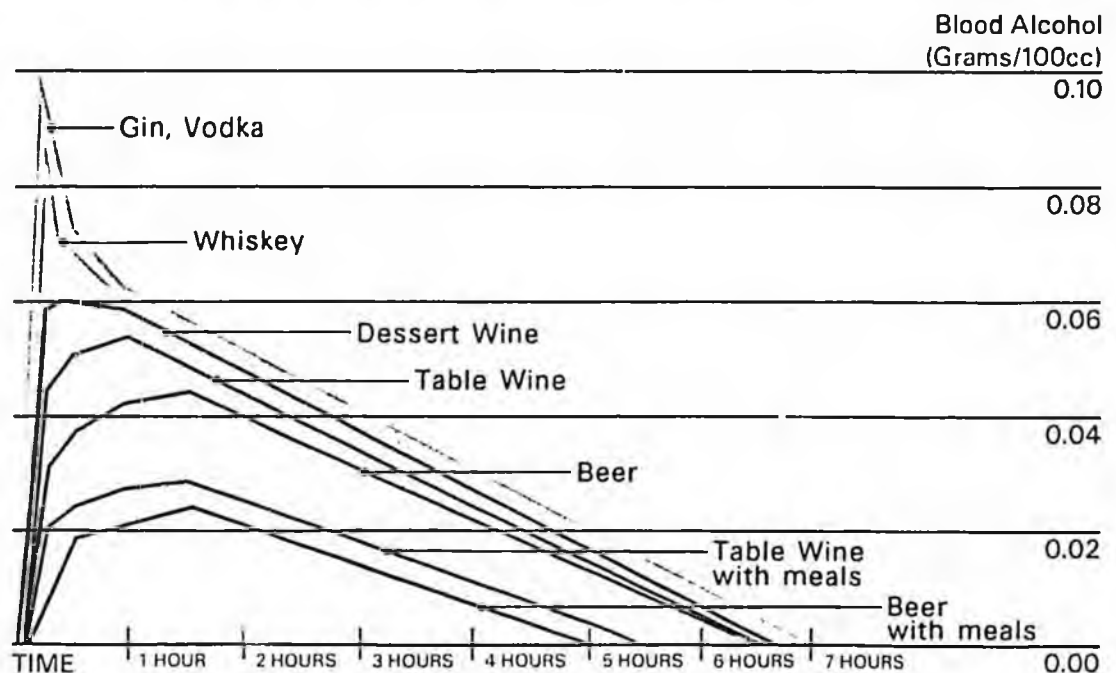
## IN THE HUMAN BODY . . . BEER DOESN'T EQUAL LIQUOR

BAC charts distributed by Seagram assume that alcohol in beer, wine and liquor is absorbed by the body at the same rate. In fact, medical evidence indicates that this is not the case.

Beer acts as a "buffer" in the stomach. The alcohol from beer is absorbed more slowly, peaks in the blood at a lower level, and is flushed from the body more quickly than the same amount of alcohol consumed in gin, whiskey or other hard liquor.

Studies have also found that there are important cardiovascular benefits from moderate consumption of alcohol. And, according to research reported by Dr. Harvey Brenner before the Advisory Council on Social Security, this is especially so for beer. Beer also has measurable nutritional value, while hard liquor has practically none.

Blood Alcohol  
Levels Produced  
by Different  
Beverages of  
Equal Alcohol  
Content



Typical blood alcohol curves resulting from ingestion of various spirits, wines and beer, each at amounts equivalent to 0.6 gm of alcohol per kilogram of body weight.

Source: Alcoholic Beverages in Clinical Medicine, by Chauncey D. Leake and Milton Silverman, Year Book Medical Publ., Inc., Chicago, 1966.

STATE OF ALASKA 1986 LEGISLATIVE SESSION  
FISCAL NOTE

Revision Date: \_\_\_\_\_

REQUEST

Bill/Resolution No: HB 609  
Title: An Act relating to increasing alcoholic beverage tax

Sponsor: Clocksinn et. al.  
Requestor: State Affairs/Finance  
Date of Request: 3/22/86

FISCAL DETAIL

Agency Affected: Revenue  
BRU: \_\_\_\_\_

Components: \_\_\_\_\_

EXPENDITURES/REVENUES: (Thousands of Dollars)

	FY 86	FY 87	FY 88	FY 89	FY 90	FY 91
<b>OPERATING</b>						
PERSONAL SERVICES	-	-	-	-	-	-
TRAVEL	-	-	-	-	-	-
CONTRACTUAL	-	-	-	-	-	-
SUPPLIES	-	-	-	-	-	-
EQUIPMENT	-	-	-	-	-	-
LANDS & STRUCTURES	-	-	-	-	-	-
GRANTS, CLAIMS	-	-	-	-	-	-
MISCELLANEOUS	-	-	-	-	-	-
<b>TOTAL OPERATING</b>	-	-	-	-	-	-
<b>CAPITAL</b>	-	-	-	-	-	-
<b>REVENUE</b>	-	5294.2	5294.2	5294.2	5294.2	5294.2

FUNDING: (Thousands of Dollars)

GENERAL FUND	-	-	-	-	-	-
FEDERAL FUNDS	-	-	-	-	-	-
OTHER	-	-	-	-	-	-
<b>TOTAL</b>	-	-	-	-	-	-

POSITIONS:

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

ANALYSIS: Attach a separate page if necessary

- The bill has no effective date; analysis assumes new rates begin July 1, 1986 (FY 87).
- Analysis assumes that consumption of alcoholic beverages will be constant over the fiscal period at these levels (in gallons): Liquor (1,333,288); Wine (1,519,188) and Beer (13,788,402).

Prepared By: David R. Tonkovich  
Division: Research

Phone: 465-2173

Date: March 25, 1986

Approved by Commissioner: [Signature]  
Agency: Department of Revenue

Date: March 25, 1986

Distribution (by Agency preparing fiscal note):

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

**POSITION PAPER**

**HOUSE BILL NO. 609**

"An Act relating to increasing the alcoholic beverage tax."

Discussion

Section 1 of this bill indicates the intent of the Legislature to use revenue gained from this tax increase for alcohol abuse programs, and to provide assistance for victims of those persons who abuse alcohol. Presently, seventeen states have a similar mechanism for funding alcohol abuse services through use of alcohol beverage taxes. Persons who consume the most alcohol will be paying a larger share of the tax. National (Gallup) and state surveys have confirmed that the heavy drinkers and alcoholics constitute 15-20% of the population, but drink 60-75% of all alcohol sold. These same people are also the most at risk to eventually receive alcohol abuse services.

Section 2 of this bill will increase the tax on beer from .35 to .64 a gallon; on wine from .85 to \$1.56 a gallon; and on liquor from \$5.60 to \$5.00 a gallon. The greater percentage increase on beer and wine would nearly equalize beverage excise taxes by alcohol content. The small federal tax increase in 1985 only taxed liquor. The last federal tax increase on beer and wine was 1951.

It is estimated the State of Alaska would realize approximately \$5.7 million of additional revenue if HB 609 were enacted. The chart below compares what revenue would have been in FY 86 assuming consumption remained the same. These figures were obtained with information from the Department of Revenue on taxable gallons.

	<u>Alcohol Revenue FY 85</u>	
	<u>Existing Rates</u>	<u>HB 609 Rates</u>
Beer	\$ 4,865,069.	\$ 8,896,127.
Wine	1,396,303.	2,562,626.
Liquor	7,546,818.	8,085,876.
Revenue Total	<u>\$13,808,190.</u>	<u>\$19,544,629.</u>

Difference: \$5,736,439.

The tax rates contained in HB 609 would bring near equity to all three beverages when measured in terms of alcohol content. This is consistent with a developing national trend. In part, this has been brought on by an increasing awareness that beer and wine can be as detrimental towards public health and safety as spirits. Under the present tax rates in Alaska, liquor pays more than its share while wine and beer pay less of the total alcohol tax.

This could have a long-term impact on alcohol revenue in Alaska since consumers' beverage preference appears to be changing. Between 1976 and 1985 in Alaska, per capita consumption of liquor decreased 19.6% while wine increased 43.9% and beer increased 18.2%. As this trend continues, Alaska will derive less revenue from the sale of alcohol as long as wine

and beer are taxed at relatively lower rates than liquor. The following table shows this trend clearly.

Alaska Per Capita Alcohol Consumption By Beverage

	1970	1979	1984
Beer	1.18	1.50	1.73
Wine	.37	.47	.52
Spirits	<u>2.08</u>	<u>1.65</u>	<u>1.56</u>
Total	3.63	3.62	3.81

The higher taxes established by HB 609 could result in lower rates of consumption. To the extent alcohol costs more, less may be sold. Research indicates the array of alcohol related problems a jurisdiction experiences is directly related to its per capita consumption of beverage alcohol. The lowering of per capita consumption thus becomes a health promotion strategy, not just for alcohol abuse and alcoholism problems. There are a variety of costs associated with high consumption including, but not limited to, alcohol and drug abuse treatment, medical care, and compensation for victims of violence and property damages. Dennis Kelso, Ph.D., documented major expenses in Alaska directly attributable to alcohol abuse in his 1977 comprehensive study. The State Office of Alcoholism and Drug Abuse conducted a brief cost estimate of alcohol abuse early in 1986 which confirmed Dr. Kelso's study. In summary, the State spends \$12.00 on alcohol abuse problems for every \$1.00 collected in alcohol taxes under the present tax schedule. In total dollar amounts, the State must spend \$185,294,061 and collects \$14,868,433 for a net loss of \$170,425,628 to alcohol abuse and alcoholism. These costs to society should be a strong consideration for levying a new tax on alcohol.

Position

The Department of Health and Social Services is supportive of HB 609. Recent estimates peg the economic benefit from the sale of alcohol to over \$19 million. This certainly appears to be in the public interest in an era of overall declining revenues. This legislation also would assist the prevention strategy of influencing per capita consumption through pricing and regulation of availability.

RECOMMENDED BY:

*Matthew Felix by Leo M...*  
Matthew C. Felix, Coordinator  
Office of Alcoholism &  
Drug Abuse

DATE:

3/26/86

APPROVED BY:

*John R. Pugh*  
John R. Pugh, Commissioner  
Department of Health &  
Social Services

DATE:

3/26/86

# STATE OF ALASKA 1986 LEGISLATIVE SESSION FISCAL NOTE

Revision Date : \_\_\_\_\_

**REQUEST**

Bill/Resolution No. : HB 609  
 Title : "An Act relating to increasing the alcoholic beverage tax."

Sponsor : Clocksie, Navarre, Adams, Boucher  
 Requestor : M.M. Miller, M.W. Miller, Hurley  
 Date of Request : \_\_\_\_\_

**FISCAL DETAIL**

Agency Affected : Health & Social Services  
 BRU : Alcoholism/Drug Abuse

Components : Alcohol Abuse Grant

oponen,

**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						
<b>TOTAL OPERATING</b>	-0-	-0-	-0-	-0-	-0-	-0-
<b>CAPITAL</b>	-0-	-0-	-0-	-0-	-0-	-0-
<b>REVENUE</b>	-0-	-0-	-0-	-0-	-0-	-0-

**FUNDING : (Thousands of Dollars)**

GENERAL FUND						
FEDERAL FUNDS						
OTHER						
<b>TOTAL</b>						

**POSITIONS :**

FULL-TIME						
PART-TIME						
TEMPORARY						

**ANALYSIS :** Attach a separate page if necessary

Prepared by : Matthew C. Felix  
 Division : Alcoholism and Drug Abuse

Phone : 586-6201  
 Date : 3/11/86

4cc

Approved by Commissioner : [Signature]  
 Agency : HEALTH & Soc SERVICES

Date : 3/26/86

Distribution (by Agency preparing fiscal note) :

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

PUBLIC OPINION MESSAGE

TO: REPRESENTATIVE KATIE HURLEY

FROM: GEORGIA BRITT  
2418 OAK DRIVE  
ANCHORAGE  
274-8452

99508

BILL NO: HB 609

SUBJECT: INCREASING ALCOHOLIC BEVERAGE TAX

MESSAGE:

PLEASE VOTE IN FAVOR OF HB 609 AS IT HAS BEEN DOCUMENTED  
THAT ALCOHOLISM IS THE NUMBER 1 HEALTH PROBLEM IN THE STATE.

DATE: 04/04/86 TIME: 14:02:00 SENT BY: ANCHORAGE LIO

COPIES TO: HOUSE STATE AFFAIRS

PUBLIC OPINION MESSAGE

TO: REPRESENTATIVE KATIE HURLEY  
FROM: BEVERLEY L. OFFMAN  
PO BOX 307  
BETHEL, ALASKA 99559  
543-3239

BILL NO: HB 609

SUBJECT: INCREASING ALCOHOLIC BEVERAGE TAX

MESSAGE:

I AM IN FAVOR OF THE ALCOHOL TAX INCREASE. I WOULD LIKE TO SEE THIS MONEY BE USED FOR ALCOHOL EDUCATION PROGRAMS FOR OUR SCHOOL CHILDREN AS A FIRST PRIORITY. ABUSE PROGRAMS FOR VICTIMS WOULD BE LESS NEEDED IF KNOWLEDGE AND TOOLS WERE LEARNED AT AN EARLY AGE. PLEASE SUPPORT THIS BILL.

DATE: 04/04/86 TIME: 11:38:27 SENT BY: BETHEL LIO

COPIES TO: REPRESENTATIVE: DON CLOCKSIN  
REPRESENTATIVE: MIKE NAVARRE  
REPRESENTATIVE: ALBERT P. ADAMS  
REPRESENTATIVE: H. A. "RED" BOUCHER  
REPRESENTATIVE: NILO KOPONEN  
REPRESENTATIVE: M. MIKE MILLER  
REPRESENTATIVE: MIKE W. MILLER  
REPRESENTATIVE: JOHNE BINKLEY

PUBLIC OPINION MESSAGE

TO: REPRESENTATIVE KATIE HURLEY  
FROM: PAT BRANSON  
P. O. BOX 3888  
KODIAK, 99615  
486-3535

BILL NO: HB 609

SUBJECT: INCREASING ALCOHOLIC BEVERAGE TAX

MESSAGE:

WITH 20 PERCENT OF ALASKA'S POPULATION CONSUMING 70 PERCENT OF ALCOHOL CONSUMPTION, AND WITH ALCOHOLISM RATE FOR ALASKA BEING CONSIDERABLY HIGHER THAN NATIONAL AVERAGES AND STATE TREATMENT PROGRAMS LOOKING AT BUDGET CUTS, I HEARTILY SUPPORT HB 609. THE STATE SHOULD RECOGNIZE THE SERIOUS PROBLEMS OF ALCOHOL ABUSE AND TAX THESE WHO ABUSE IT.

DATE: 04/04/86 TIME: 11:32:54 SENT BY: KODIAK LIO

COPIES TO: REPRESENTATIVE: DAVE THOMPSON  
HOUSE STATE AFFAIRS

PUBLIC OPINION MESSAGE

TO: REPRESENTATIVE KATIE HURLEY  
FROM: GERENE SUMPTER  
PO BOX 1422  
BETHEL, ALASKA 99559  
543-3341

BILL NO: HB 609

SUBJECT: INCREASING ALCOHOLIC BEVERAGE TAX

MESSAGE:

I WANT YOU TO RAISE THE TAX ON ALCOHOL. IT MAY NOT KEEP A DRUNK SOBER BUT AT LEAST THE MONEY CAN BE USED FOR PREVENTION PROGRAMS TO KEEP THE DRUNKS CHILDREN SOBER. ALCOHOL HAS HURT MORE PEOPLE PHYSICALLY AND MENTALLY HERE IN ALASKA THAN COCAINE AND MARIJUANA.

DATE: 04/04/86 TIME: 10:53:30 SENT BY: BETHEL LIO

COPIES TO: REPRESENTATIVE: DON CLOCKSIN  
REPRESENTATIVE: MIKE NAVARRE  
REPRESENTATIVE: M. MIKE MILLER  
REPRESENTATIVE: MIKE W. MILLER  
REPRESENTATIVE: NILO KOPONEN  
REPRESENTATIVE: ALBERT P. ADAMS  
REPRESENTATIVE: H. A. "RED" BOUCHER  
REPRESENTATIVE: JOHNE BINKLEY

SELECTED COMPUTATIONS ON  
ALCOHOL/DRUG RELATED COSTS

Tables

1,2,3	PUBLIC ASSISTANCE PAYMENTS:	5,828,210
4	MEDICAL ASSISTANCE PAYMENTS:	5,650,892
6	SOCIAL SERVICES: Foster Care, Institutional care for children, Daycare, Protective Services, Homemakers *(Some drug costs included)	3,718,444
8	MOTOR VEHICLE: Accidents, Fatalities, Injuries, Property Damage	31,903,460
13,14	CRIMINAL JUSTICE SYSTEM: Prosecution, Enforcement, Courts, Corrections	78,644,355
	SOADA:	15,109,700
15,16,17,18,19	COSTS OF LOST PRODUCTION:	19,870,000
20	ESTIMATED INSTITUTIONAL EXCESS COSTS, HEALTH AND MEDICAL CARE:	19,569,000
21	COUNCIL ON DOMESTIC VIOLENCE:	3,510,360
	<u>TOTAL COSTS</u>	<u>138,804,421</u>
.....		
12	Net Revenue to State from Licensure Fees and Taxation	
	<u>TOTAL REVENUE</u>	14,868,433
.....		
10,11,12	Estimated Loss of Income to Alaska Families	54,900,000
	Cost	185,294,061
	Revenue	(14,868,433)
	<u>NET COST</u>	<u>170,425,628</u>

The State Spends \$12.69 on Services for Each \$1 of Revenue Collected for Alcohol Products.

\*\*\*Supporting calculations on following pages.

TABLE 1

AID TO FAMILIES WITH DEPENDENT  
CHILDREN--ASSISTANCE PAYMENTS  
FY 84

TOTAL Average # of AFDC Cases per Month	Percent Estimated Alcohol- Related	Average # of Alcohol- Related Cases per Month	Average Cost per Case per Month	Cost of all Alcohol-Related Cases	
				Per Month	Per Year
2297	15%	345	\$564	\$194,326	\$2,331,914

Source: Division of Public Assistance, Dept. of Health and Social Services

TABLE 2

AID TO THE DISABLED--ASSISTANCE  
PAYMENTS, FY 84

TOTAL Average # of AD Cases Per Month	Percent Estimated Alcohol- Related	Average # of Alcohol- Related Cases Per Month	Average Cost Per Case Per Month	Cost of All Alcohol-Related Cases	
				Per Month	Per Year
2578	20%	516	\$202	\$104,151	\$1,249,814

Source: Division of Public Assistance, Dept. of Health and Social Services

TABLE 3

AID TO ADULT ASSISTANCE  
PAYMENTS, FY 84

TOTAL Average # of Adult cases per Month	Percent Estimated Alcohol- Related	Average # of Alcohol- Related Cases Per Month	Average Cost Per Case Per Month	Cost of All Alcohol-Related Cases	
				Per Month	Per Year
6,534	11.1%	725	\$189	\$137,076	\$1,644,912

Source: Division of Public Assistance, Dept. of Health and Social Services

TABLE 4  
 MEDICAID PAYMENTS RELATED  
 TO ALCOHOL, FY 84

Medicaid Cost for AD's Per Year	Estimated Percent Alcohol-Related AD Cases	Medicaid Alcohol-Related Costs for AD's Per Year	Medicaid Cost for AFDC & Under 21 Per Year	Estimated Percent Alcohol-Related AFDC & Under 21	Medicaid Alcohol-Related Costs for AFDC & Under 21 Cases Year	Total Medicaid Costs for Alcohol-Related AFDC, 21 AD Cases Per Year
16,117,431	20%	\$3,233,486	16,182,708	15%	2,427,406	\$5,650,892

Source: Division of Medical Assistance, Dept. of Health and Social Services

TABLE 5  
 MEDICAL AND PUBLIC ASSISTANCE AGGREGATED DIRECT COSTS ATTRIBUTABLE  
 TO ALCOHOLISM AND ALCOHOL ABUSE, FY 84

Category	Cost of All Alcohol-Related Cases Per Year
AFDC	\$2,331,914
AD	1,249,814
Adult Programs	1,644,912
Medicaid	5,650,892
Total Alcohol-Related Assistance Costs	10,877,532

Total of Tables 1, 2, 3, 4,

TABLE 6

PROGRAM SERVICES AND SOCIAL SERVICES COSTS  
FOR ALCOHOL/DRUG RELATED CASES, FY '84

Program	Foster Care	Institutional Care for Children	Day Care	Protective Services	Homemakers	Total
Total State Cost	\$5,303,100	\$10,836,300	\$357,500	\$244,200	\$3,826,000	
% Attributable to Alcohol/Drug Relatedness & Cost	44% <sup>b</sup> 2,333,364	44% 4,767,972	44% 157,300	44% 1,077,208	10% 382,600	8,718,444

The percent attributable to alcohol/drug related problems is based upon a weighted average, determined by a survey of actual cases reported by social workers which showed child neglect to be 47% alcohol-related and child abuse to be 32% alcohol-related. The resultant is 44%.

Source: Division of Family and Youth Service, DHSS

TABLE 7

SUMMARY  
ECONOMIC COST OF SOCIAL SERVICES AND TRANSFER PAYMENTS  
ATTRIBUTABLE TO ALCOHOLISM AND ALCOHOL AND DRUG ABUSE  
ALASKA, FY 84

Category	Amount (\$Millions)
Social Services	\$8,718,444
Assistance Programs	\$10,877,532
Total	\$19,595,976

Total of Tables 1 to 5

TABLE 8  
 ECONOMIC COSTS OF EXCESS MOTOR VEHICLE ACCIDENTS  
 ATTRIBUTABLE TO ALCOHOLISM AND ALCOHOL ABUSE  
 ALASKA, FY 84

Accident Type	1 Number	2 Unit Cost (dollars)	3 Total Cost (dollars)	4 EAA	5 Excess Cost (dollars)
Fatalities	137	\$306,000	\$44,662,000	51.1%	\$22,822,282
Injuries	6,840	5,000	34,200,000	15.5%	5,301,000
Property Damage	14,499	Actual Reported Damages	40,210,258	9.4%	3,779,764
Total Excess Cost Attri- butable to Alcohol Abuse					\$31,903,046

Source:

- Column 1. Provided by Alaska Department of Public Safety and the Department of Highways.
- Column 2. Unit Costs for Alaska provided by Mr. Mike Lewis, Alaska Highway Safety Planning Agency
- Column 3. Product of Columns 1 and 2. Total Cost for Property damage accidents provided by actual reported damages.
- Column 4. Excess proportion due to alcohol abuse.
- Column 5. Product of Columns 3 and 4.

TABLE 9

MEDIAN INCOME DIFFERENTIAL BY AGE GROUPINGS  
FOR ALCOHOL ABUSERS AND NON-ABUSERS  
IN ALASKA, 1984

Age	1	2	3
	Family Median Income	% Decrease in Income Due to Alcohol Abuse	Decrease in Income Due to Alcohol Abuse
20-29	\$21,736	11.25	\$2,445
30-39	32,159	17.35	5,580
40-49	38,961	22.85	8,903
50-59	41,101	15.48	6,362

Column 1. Computed from Table 209, Alaska, U.S. Department of Commerce, Bureau of Census 1980.

Column 2. Results are from National Probability Samples of Social Research Group, School of Public Health, University of California, Berkeley, 1974 (unpublished paper), cited in Economic Cost, p. 47.

TABLE 10

NUMBER OF FAMILIES WITH AN ALCOHOL ABUSING MALE AS HEAD,  
ADJUSTED FOR 1984

Age of Head	1	2	3	4
	Estimated Number of Families	Percent of Families with Male Head	Percent of Families with Alcohol-Abusing Male	Estimated Number of Families with Alcohol-Abusing Male (1 x 2 x 3)
20-29	20,490	93.9	21	4,040
30-39	26,964	93.9	13	3,291
40-49	18,974	93.9	12	2,138
50-59	11,640	93.9	11	1,202

Column 1. From Table 239 in correlation with Table 174, Alaska, U.S. Department of Commerce, Bureau of Census, 1980. A determination was made as to the number of families per age group by graphing the information provided in the tables and readjusting the data for difference in age groupings, and population projections between 1980 and 1984.

Column 2. From Table 209, Alaska, Census 1980.

Column 3. Economic Cost, p. 47.

TABLE 11

LOST PRODUCTION COSTS AMONG FAMILIES WITH ALCOHOL ABUSING MALE HEADS  
BY AGE GROUPS AND TOTAL POPULATION

Age Income Group	1 Decrease in Median Income Due to Alcohol Abuse of Male Head of Household	2 Estimated Number of Families With Alcohol-Abusing Male Head	3 Estimate of Total Lost Income (millions)
20-29	\$2,445	4,040	9.8
30-39	5,580	3,291	18.4
40-49	8,903	2,138	19.1
50-59	6,362	1,202	7.6
Total		<u>10,671</u>	\$54.9

Column 1. From Table 1, Column 3.

Column 2. From Table 2, Column 4.

Column 3. Product of Column 1 multiplied by column 2.

TABLE 12

NET REVENUE OF STATE REGULATION OF SALE  
AND CONSUMPTION OF BEVERAGE ALCOHOL FY '84<sup>a</sup>

Source	Amount (Dollars)
Beverage Dispensary Fees	\$ 852,275
Wholesale Malt Fees	12,300
Pub Fees	---
Restaurant Dispensary Fees	91,850
Commercial Carrier Fees	36,675
Club Fees	44,900
Application Fees	101,850
Wholesale Licenses	139,100
Retail Licenses	373,300
Excise Tax	13,849,483
Wholesale Industry Income Tax <sup>b</sup>	100,000
Multi State Tax	<u>5,000</u>
GROSS STATE REVENUE	\$15,606,733
Administrative Costs:	
Alcohol Beverage Control Office	667,500
Auditan Collection Division	<u>70,800</u>
Total Administrative Costs	\$738,800
NET STATE REVENUE	<u>\$14,868,433</u>

<sup>a</sup>All figures provided by Department of Revenue, Division of Audit and Collections, except as noted.

<sup>b</sup>Review of the Wholesale Liquor Industry, State of Alaska Legislative Council, Subcommittee of Taxation and Revenue Report. Figure is an estimate; direct information is unavailable.

Source: Department of Revenue

TABLE 13  
 EXPENDITURES OF THE CRIMINAL  
 JUSTICE SYSTEM BY COMPONENT  
 ALASKA, FY 84

COMPONENT	AMOUNT
Enforcement	
State Troopers	\$ 33,786,800
Municipal Police	54,354,701
Prosecution	9,288,700
Judicial	35,932,700
Corrections	<u>56,617,100</u>
TOTAL	189,980,001

Source: Budget expenditures obtained from Division of Budget and Management reports. Municipal expenditures obtained from Department of Public Safety.

Table 14

ESTIMATED EXPENDITURES OF CRIMINAL JUSTICE SYSTEM ATTRIBUTABLE TO  
 ALCOHOLISM AND ALCOHOL ABUSE AS A PROPORTION OF EACH AND ALL SYSTEM  
 COMPONENTS, FY 84

Component	Total Component Expenditure	Alcohol Related Expenditures	Percent of Expenditure for each*	Percent of Total Expenditures
Enforcement	88,141,500	40,016,241	45.4%	23.8%
Courts	35,932,700	5,569,568	15.5%	3.2%
Corrections	56,617,100	33,058,546	28.5%	13.4%

\*Percent expenditures determined from survey of various agencies.

TABLE 15

## EXCESS DEATHS ATTRIBUTABLE TO ALCOHOLISM AND ALCOHOL ABUSE

	1	2	3
Age Group	Total Deaths	Percent Excess Deaths	Excess Deaths
20-24	109	19	21
25-34	194	20	39
35-44	155	40	62
45-54	232	19.5	45
55-64	327	12.3	40

## Sources:

Column 1. Alaska Bureau of Vital Statistics

Column 2. Economic Cost of Alcohol Abuse and Alcoholism, 1971,  
HMS 42-73-114, NIAAA

Column 3. Column 1 multiplied by column 2.

TABLE 16

## PERSON YEARS LOST DUE TO EXCESS DEATHS DUE TO ALCOHOLISM AND ALCOHOL ABUSE

Age Group of Death	AGE GROUP WHEN YEARS LOST				
	20-24	25-34	35-44	45-54	55-64
20-24	49.84	196.96	191.36	179.04	153.28
25-34		102.34	200.56	187.38	160.18
35-44			222.12	421.56	360.00
45-54				112.42	189.35
55-64					93.12

Source: Economic Cost of Alcohol Abuse and Alcoholism, 1971, Hms 42-73-114  
NIAAA

TABLE 17

MEDIAN TOTAL INCOME BY  
AGE FOR 1980

AGE GROUP	MEDIAN TOTAL INCOME
20-24	10,601
25-34	14,662
35-44	18,252
45-54	17,029
55-64	13,743

Source: Department of Labor, 1980 Census report.

TABLE 18

UNDISCOUNTED COST OF LOST PRODUCTION DUE TO EXCESS MORTALITY ATTRIBUTABLE TO ALCOHOL ABUSE AND ALCOHOLISM (millions of dollars)

Age Group of Death	20-24	25-34	35-44	45-54	55-64
20-24	.528	2.887	3.492	3.048	2.106
25-34		1.5	3.66	3.19	2.201
35-44			4.054	7.178	4.847
45-54				1.914	2.602
55-64					1.279

Product of Table 18 Times Table 19

TABLE 19

THE FY 84 VALUE\* OF COSTS OF LOST PRODUCTION DUE TO EXCESS MORTALITY OF ALCOHOL ABUSERS (millions of dollars)

Age Group of Death	20-24	25-34	35-44	45-54	55-64	TOTAL
20-24	.45	1.79	1.12	.51	.17	4.04
25-34		1.11	1.39	.93	.22	3.65
35-44			2.99	2.65	.94	6.58
45-54				1.39	.99	2.38
55-64					.93	.93
Total**						<u>17.58</u>
Adjusted total***						<u>19.87</u>

\*Discount rate of 7%

\*\*1980 dollar value

\*\*\*Adjustment from 1980 to 1983 dollar value based on 13% increase in consumer price index.

TABLE 20

ESTIMATED INSTITUTIONAL COSTS OF HEALTH AND MEDICAL CARE ATTRIBUTABLE TO ALCOHOLISM AND ALCOHOL ABUSE\*

	Low Estimate	High Estimate	Average (millions \$)
.....			
itals - Acute Care			
Native-Private	2,364,553	3,715,807	3,041
ic Health	1,411,715	2,270,228	1,840
tary	437,939	700,131	.569
	<u>828,599</u>	<u>882,599</u>	<u>.383</u>
SUB-TOTAL	5,096,806	7,568,765	6,333
.....			
ician's Services			
Native and Military	5,341,125	15,435,000	10,388
ic Health Service	116,600	856,069	.487
SUB-TOTAL	5,457,725	16,291,069	10,375
.....			
and Drug Sundries	546,840	614,960	.581
.....			
ing Services	1,782,198	1,782,198	1.782
.....			
	<u>12,883,573</u>	<u>26,256,494</u>	<u>19,569</u>

ate of previous estimate completed by Denni J., Ph.D., the Economic Impact of Alcoholism and Alcohol Abuse in Alaska, 1975, Volume 1, pp. 63-99.

TABLE 21

ESTIMATED COST OF DOMESTIC VIOLENCE SERVICES ATTRIBUTABLE TO ALCOHOLISM AND ALCOHOL ABUSE

FY86 Budget Council Domestic Violence	% of Caseload Alcohol Related	Costs Due to Alcohol Abuse
\$ 4,875,500	72%	\$ 3,510,360

# Chapter Six

## A MATTER OF CHOICE

**Gallup Poll shows American drinking practices**



There is no such thing as an accurate counting of how many persons in our society use alcohol, but we do have several ways of making an educated estimate.

Since 1939, the American Institute of Public Opinion has polled American adults on their drinking habits by posing the question, "Do you have occasion to use alcoholic beverages such as liquor, wine or beer or are you a total abstainer?"

From the initial Gallup Poll in 1939 through the 1977 poll, here are the percentages of drinkers and abstainers:

Year	% Drinkers	% Abstainers
1939	58%	42%
1945	67%	33%
1946	67%	33%
1947	63%	37%
1949	58%	42%
1950	60%	40%
1951	59%	41%
1952	60%	40%
1956	60%	40%
1957	58%	42%
1958	55%	45%
1960	62%	38%
1964	63%	37%
1966	65%	35%
1969	64%	36%
1974	68%	32%
1977	71%	29%

Although the 1977 Gallup Poll showed that 71% of the American adult population would, on occasion, use alcohol, the percentage of drinkers and abstainers varied widely according to age, sex, education, geography and religious preference.

Category	% Drinkers	% Abstainers
<b>Sex</b>		
Men	77%	23%
Women	66%	34%
<b>Education</b>		
College	82%	18%
High School	71%	29%
Grade School	46%	54%
<b>Age Range</b>		
18-29 Years	78%	22%
30-49 Years	77%	33%
50 Years & Older	61%	39%
<b>Area of Residence</b>		
East	79%	21%
Midwest	74%	26%
South	57%	43%
West	77%	23%
<b>Religious Preference</b>		
Protestant	64%	36%
Catholic	81%	19%

Because the majority of American adults do, on some occasion, use alcohol, some have been quick to judge our society as a "drinking" one. Actually, the term "drinker" is not a term that can accurately describe the great range of behavior of the two-thirds of

the adult population to whom it is applied, except in a very legalistic sense.

Drinking behavior is often described as "normal" in the American society, implying that non-drinking behavior is somehow "abnormal." This is not an accurate picture when one considers that for the majority of Americans alcohol represents an insignificant role in their lives.

For most of the drinking age population (age 15 and older) abstinence is the rule, rather than the exception. The National Institute on Alcohol Abuse and Alcoholism (NIAAA), in their second report to the U.S. Congress in 1974, noted that the various surveys of American drinking practices showed that 42% of the drinking age population were abstainers and infrequent drinkers. That is, they drank less than once a month or not at all.

The NIAAA report showed further that 31% of the drinking age population could be classed as light drinkers. That is, they drank at least once a month, but consumed less than .22 ounces of absolute alcohol per day.

Moderate drinkers, or those who consumed at least .22 ounces of absolute alcohol per day, but less than 1 ounce of absolute alcohol per day, made up 18% of the drinking age population, according to the NIAAA report.

Heavy drinkers, a classification which included most alcoholics and problem drinkers, were defined by the NIAAA report as those who consumed 1 ounce or more of absolute alcohol per day. They represented 9% of the drinking age population.

If we were to apply the upper limits of alcohol consumption for the infrequent and light drinkers of .5 ounces of absolute alcohol per month for the infrequent drinkers and .22 ounces of absolute alcohol per day for the light drinkers, we would find that this represented 7% of the total alcohol consumption in the United States.

The moderate and heavy drinkers, who represent a mere 27% of the drinking age population, account for the consumption of 93% of all the beer, wine and distilled spirits sold in the U.S.

It is true that alcohol use does represent an important part of the lives of some Americans, the moderate and heavy drinkers. But for the other 73% of the drinking age population who use alcohol infrequently or not at all, alcohol plays a very minor role in their lives.

Abstinence or non-drinking behavior cannot be accurately classed as either "abnormal" or "unusual" in the American society. Even though liquor ads and the story lines of movies and television may give the impression that most people in our society are preoccupied with their drinking, abstinence is still the general rule for most Americans, most of the time.

Beverage	Gallons per Capita	% of Total
Water	45.90	25%
Soft Drinks	34.20	19%
Coffee	32.50	18%
Milk	24.50	14%
Beer	21.80	12%
Tea	7.80	4%
Juices	6.20	3%
Powdered Drinks	5.80	3%
Distilled Spirits	1.99	1%
Wine	1.73	1%
	<hr/> 182.50	<hr/> 100%

## Non-drinking behavior should not be considered abnormal

## Various levels of alcohol consumption

## Applying alcohol consumption patterns to the drinking population

## 27% of Drinking Age Population consumes 93% of all alcoholic drinks in the United States



U.S. Government records on beverage consumption show that alcoholic beverages play minor role in most people's everyday drinking habits

# **THE PUBLIC HEALTH APPROACH TO PROBLEMS ASSOCIATED WITH ALCOHOL CONSUMPTION**

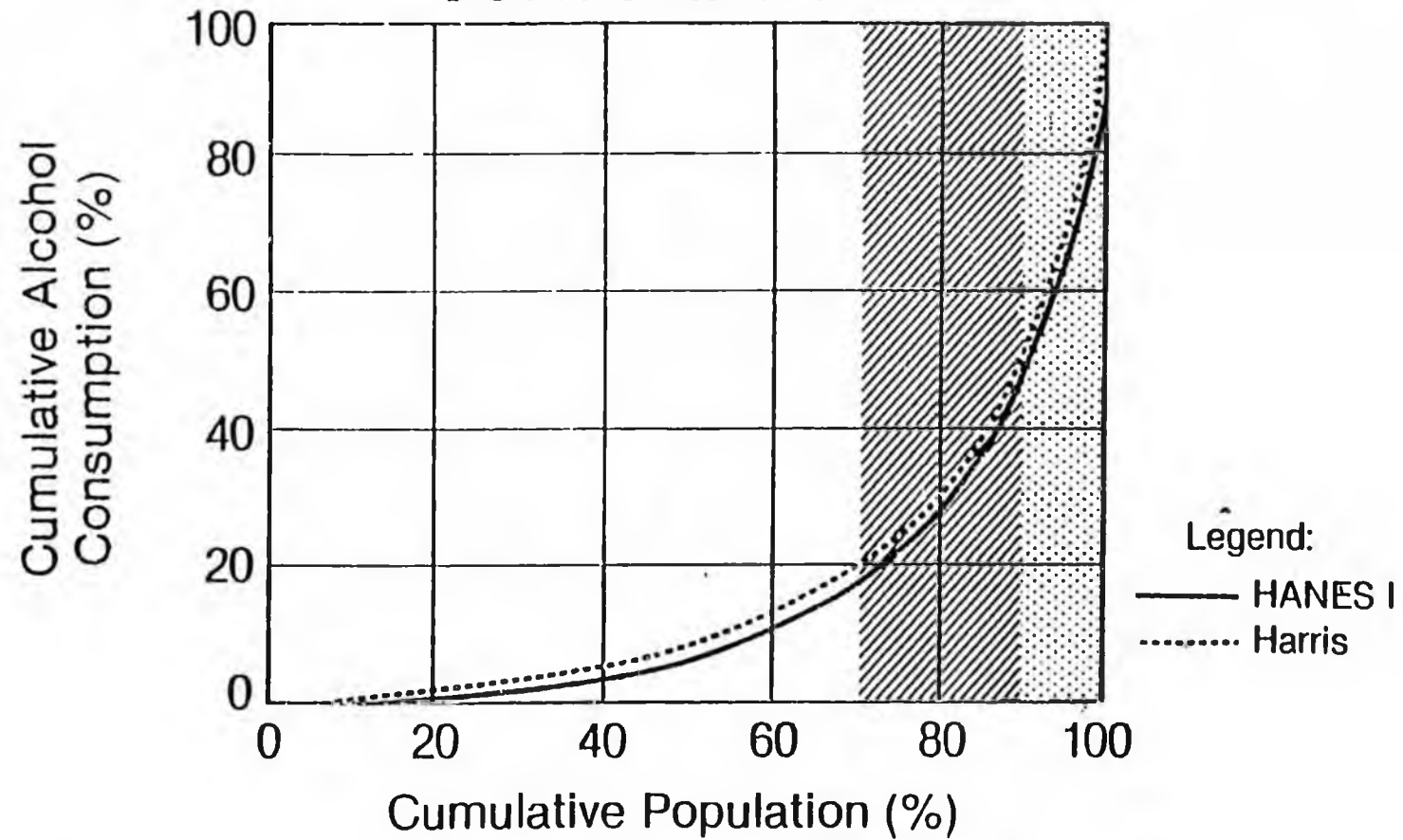
## **A BRIEFING**

Presented by the

National Institute on Alcohol Abuse and Alcoholism  
Alcohol, Drug Abuse, and Mental Health Administration

Chart I-13

# CUMULATIVE DISTRIBUTION OF ALCOHOL CONSUMPTION\*



\* Drinkers Only, Aggregated From Several U.S. National Surveys, 1971-1975

Source: HANES I, 1971 - 1974 Medical History Questionnaire Micro-data tape.  
Louis Harris and Associates, Inc., 1972-1974 (4 pooled surveys).