

ALASKA LEGISLATURE COMMITTEE FILES 1987-1988 8672

5075 HSTA HB 171 - HB 187

647

**Municipality  
of  
Anchorage**



121 WEST SEVENTH AVENUE  
P. O. BOX 196650  
ANCHORAGE, ALASKA 99519-6650  
(907) 264-4326

TONY KNOWLES,  
MAYOR

ANCHORAGE MUSEUM OF HISTORY AND ART

March 12, 1987

The Honorable Representative  
Fran Ulmer, Chair  
House State Affairs Committee  
Pouch V  
Juneau, Alaska 98111

Dear Representative Ulmer,

I am writing to express my support for House Bill 171. As a citizen of the State of Alaska and advocate for the arts in the state I would like to share my concern and support for the one percent for art program. The State of Alaska has been fortunate to have had the guidance of the legislature that initiated and passed the original art in public places legislation. This program has given the State not only works of art that enhance our environment but an enriched culture that has pride of place.

Last May the Anchorage Museum of History and Art sponsored an exhibition Art in Public Places that featured the percent for art programs of the Municipality, the State and the Federal government along with private art commissions. The exhibition explained the selection processes for each public program through a graphic display and public forums. The exhibition also included models, drawings and photographs of public art in Anchorage. This exhibition was very well received by the general public and generated enthusiasm and support for the programs.

I hope that the present legislature will demonstrate foresight and support House Bill 171 and strengthen our art in public places program. I am deeply concerned about and oppose House Bill 79 that was introduced by Representative Alyce Hanley. This bill would be a detrimental blow to the State of Alaska.

Thank you for your consideration.

Sincerely,

Ann FitzGibbons  
Guest Curator

R. Duncan Kerst  
Architects  
1127 "S" Street  
Suite B  
Anchorage  
Alaska  
99501  
907-272-5636

March 13, 1987

Representative Fran Ulmer  
Chair, House State Affairs Committee  
Alaska State Legislature  
PO Box V  
Juneau, Alaska 99811

Dear Representative Ulmer:

I am writing to ask your support of House Bill 171 introduced by Representative Davis which proposes positive changes for Alaska's Percent for Art program.

Alaska's public art law, mandated by legislation passed initially in 1975, has placed works of art in schools, office buildings, airports and other facilities throughout the state. House Bill 171, if passed, would place more programmatic responsibility for artwork with the Alaska State Council on the Arts - an appropriate place for such decisions to be made. While in the past the Alaska State Council on the Arts has had the budget flexibility to advocate for the program and be involved with it without the payment of administrative costs, this is no longer possible. The success of Alaska's Percent for Art depends on capable program management which is better provided by the State Arts Council than the Department of Transportation and Public Facilities.

Even in these trying times, one percent of a building's overall construction cost is a small allocation for artwork and the program automatically regulates itself since it relies on a fixed percentage of the overall building cost.

I ask your support in maintaining this model program and in making the positive changes to it proposed in House Bill 171. House Bill 79, introduced by Representative Hanley, would destroy what ten year's of public art in Alaska has created.

Sincerely,



R. Duncan Kerst AIA

RDK:cd 1295B

# Public Art in

By Brennan Rash

A new legislative trend is lending an artistic touch to the nation's public architecture. "% for Art" laws, which earmark a small portion (usually one percent) of a new building's cost for original art, are being enacted in cities, counties and states across America.

Public art in public places dates back to the Golden age of Greece, Renaissance Europe and the Holy Roman Empire. But the concept didn't catch fire in the U.S. until recently.

The first "% for Art" bills were passed by Philadelphia and Baltimore nearly 13 years ago. Since then, for example, Baltimore has spent well over \$1 million to incorporate art into its municipal architecture. Hawaii has equalled that

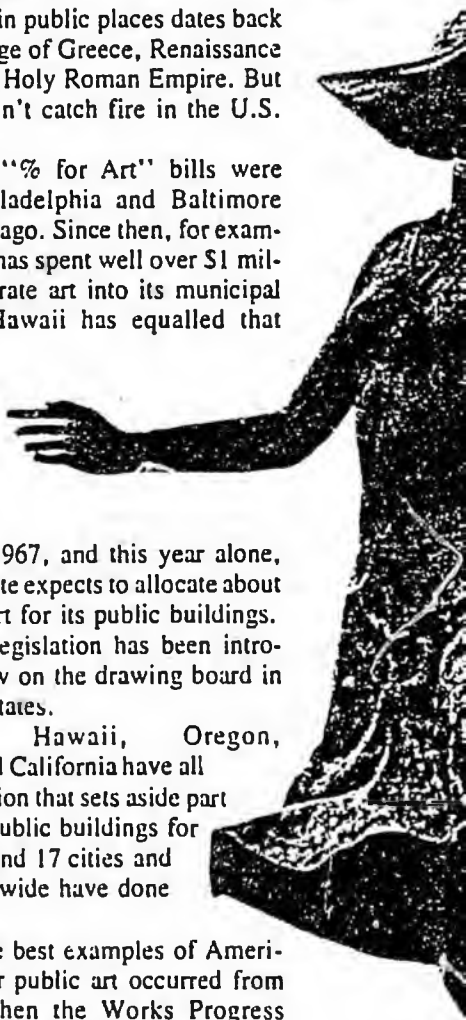
amount since 1967, and this year alone, Washington State expects to allocate about \$350,000 for art for its public buildings. "% for Art" legislation has been introduced or is now on the drawing board in more than 30 states.

Alaska, Hawaii, Oregon, Washington and California have all passed legislation that sets aside part of the cost of public buildings for works of art. And 17 cities and counties nationwide have done the same.

One of the best examples of American support for public art occurred from 1946-1953, when the Works Progress Administration (W.P.A.) spent nearly \$40 million over eight years and employed about 3,000 artists.

But according to Western State Arts Foundation President Richard Collins, "the WPA program was mainly an employment measure. '% for Art' legislation enacted nationwide would do what the WPA did and more. It would generate more support for more artists at the local, county and state levels, and, even better, would lead to buildings that the public can identify with and be proud of."

P  
The pri  
government  
recognition b  
cians that art  
vital to the h  
Several  
ducted by th



Woman Dan

# Public Places

8

## Support

reason for increasing  
ment seems to be the  
the public and politi-  
tural development are  
f a nation.

i, including one con-  
onal Research for the

Arts, Inc., in 1975, indicate that the public is willing to pay taxes to support the arts. On the national level, it was found that 58 percent of those surveyed would be willing to pay an additional \$5 a year to support arts and culture. Fifty-one percent would pay \$10, 46 percent would pay \$15, and an amazing 41 percent would agree to contribute \$25.

If legislation at the rate of 1% of annual public construction costs were enacted by every state legislature, an estimated minimum \$25 million per year would be earmarked for public art in this country. This, alone, would benefit visual artists more than all government programs for artists at any time in our history.

---

**“ ‘Percent for Art’ legislation has been introduced or is now on the drawing board in more than 30 states. The principal reason for increasing government involvement seems to be the recognition by both the public and politicians that art and cultural development are vital to the health of a nation.”**

---

“% for Art” legislation is an inexpensive route to add vitality to public spaces. Dollars set aside for works of art don’t necessarily add to the cost of construction, and they add enormously to creating humane public buildings. In addition, because visual arts like sculpture are material-intensive, actual cash outlays for materials, equipment, overhead and tools would return as much as 85% of commission and purchase dollars to the community.

John Rietta’s free-standing steel sculpture in the federal plaza in Roanoke, Virginia, a General Services Administration funded project, cost \$58,000. The work took eight months to complete and netted less than \$8,000 for Rietta. \$50,000 went back to the community.

lympia, Washington

State Legislatures

But the importance of public art goes beyond producing and paying for it. Winston Churchill described the importance of the physical environment in molding human values when he said, "We shape our buildings and our buildings shape us."

In 1972, Mayor William Donald Schaefer of Baltimore, after almost 10 years of working with that city's law, said, "The question of financing art in new construction is not a matter of can we afford the expense of art in our new buildings, but, rather can we afford not to finance art. I still opt for art. It is art in the form of sculpture, paintings, mosaics, fountains and the like, that turns sterile new buildings into living things that attract people. People, in turn, are what a city needs to live. . . . I believe the art in architecture approach can prevent our cities from becoming mausoleums."

### State Laws

The 1% law in the state of Oregon reflects the importance of art in improving the fabric of community life. It states, "The visual arts contribute to and provide experiences which are conducive to the enrichment of all societies to better understand their community and individual lives."

Although Oregon's law is restricted to construction in and around the State Capital Mall in Salem, \$89,000 has been set aside for art for the Capital Wings project now under construction.

In Nebraska \$475,000 is being spent for large sculptures to be placed at ten rest areas along Interstate 80.

In Washington State the ½% law will amount to over \$350,000 in state money for art ranging in scale from a \$20,000 outdoor sculpture for a community college to a \$75 silkscreen for a middle school. And, taking into account all other jurisdictions in the state that have "% for Art" laws on the books, more than \$800,000 will be spent in 1976 on public art.

There are many other examples of art resulting from "% for Art" programs, including the U.S. General Services Administration's Fine Arts Program which allows ½% for works of art. G.S.A.'s ½% program has generated six works that cost \$431,000. A total of 58 works were in varying stages of completion in December, 1975 and 30 additional contracts had been awarded by late spring, 1976. G.S.A. art works have been installed around public buildings in Illinois, Oregon, New Mexico, Texas, Washington and Delaware.

"% for Art" legislation has been written in a number of ways, incorporating language that meets the potentialities and

the limitations of each individual situation. The bills may be mandatory or permissive, may specify that art be placed in the building from which the funds were derived, or in other public spaces regardless of the source of the funds, or they can limit the "% for Art" law to new construction as opposed to renovation, construction of sidewalks, utilities or highways.

---

**"It is art in the form of sculpture, paintings, mosaics, fountains and the like, that turns sterile new buildings into living things that attract people. People, in turn, are what a city needs to live. . . . I believe the art in architecture approach can prevent our cities from becoming mausoleums."**

---

According to the Washington state law, ½% applies only to new construction and additions and not to renovation. It does not apply to such public construction as roads, since they are not "buildings." This law also intends that unexpended funds are not pooled with the unexpended funds of other agencies to be used to purchase additional works of art, a procedure that some laws, including Hawaii's, do allow.

Unlike the "% for Art" law in Texas, which states that state agencies "may request" art as part of construction costs, the Washington law is mandatory, requiring expenditure for art. Permissive bills that

do not specify an actual percentage sometimes lack impact because they depend on the goodwill of an individual or agency or because agencies could have requested funds without the bill, as is the case in Texas. Some permissive laws work well, while others do not.

The Washington law has produced a public art program that is probably the strongest in the country, not necessarily in terms of money generated, but because of the broad impact it has had statewide. In Washington, too, many cities and counties also have "% for Art" laws that enhance the concept behind the state law.

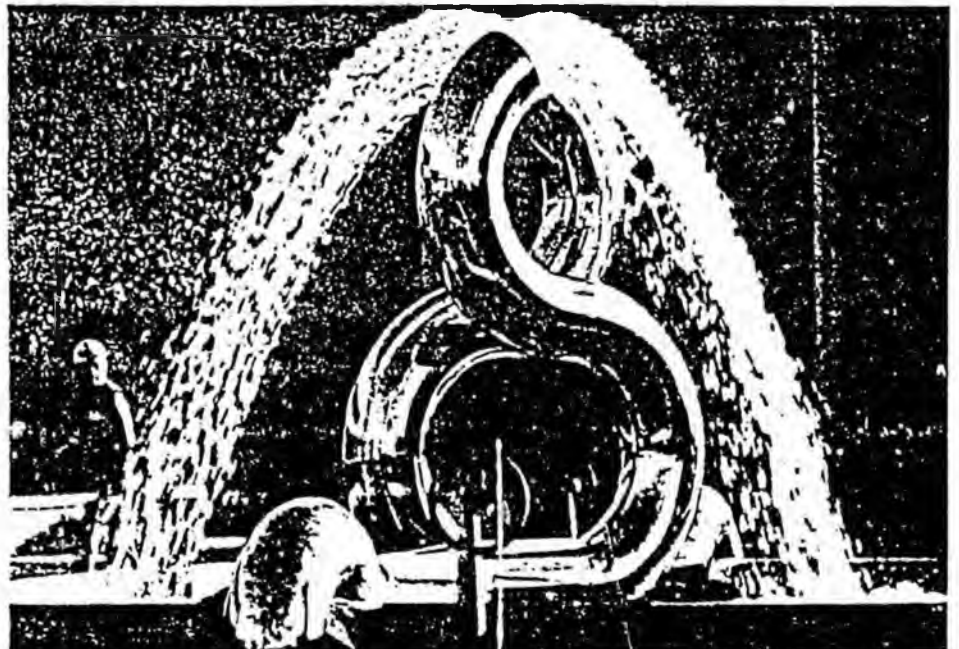
The variety in existing state, county and municipal legislation is enormous. Language, intent, scope, procedure, percent level and application can all be adapted to specific situations, with results that are also diverse and, in some cases, highly unpredictable.

James Haseltine, executive director of the Washington State Arts Commission, points out that Western Washington State College in Bellingham has had a 1% policy for years. The College's policy was spearheaded by a campus planner who became a state senator, which may indicate that supporting "% for Art" programs can also be a real political asset.

---

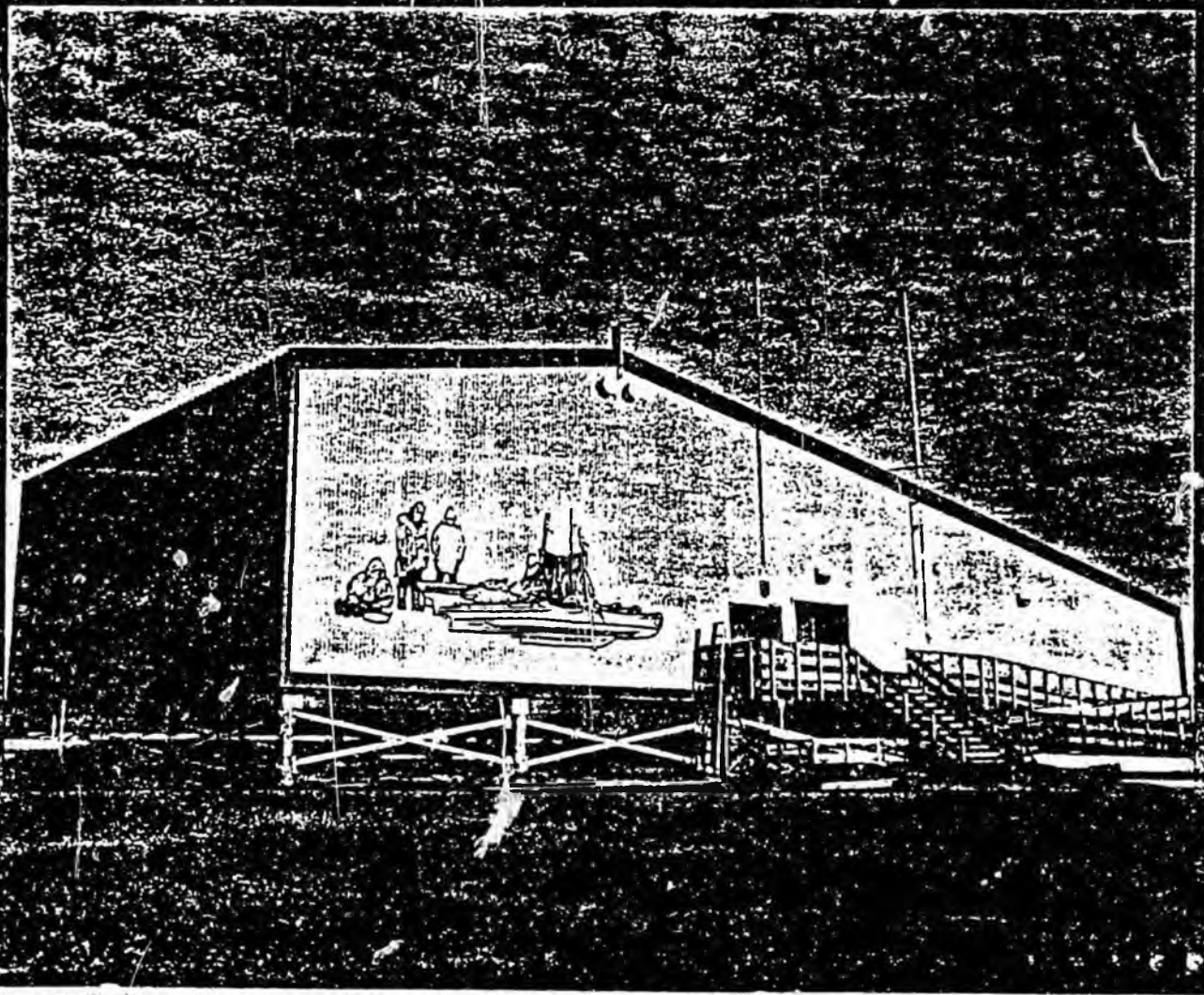
*Brennan Rash is Information Director for the Western States Art Foundation.*

*(Editor's note: % for Art: New Legislation can Integrate Art and Architecture, published by the Western States Arts Foundation in July, 1976, is available for \$4.95 per copy from Associated Councils of the Arts, ACA Publications, 570 Seventh Avenue, New York, NY 10018.)*



*Water Works - Seattle, Washington*

# PERCENT FOR ART COMPLIANCE IN RURAL SCHOOLS



## 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:

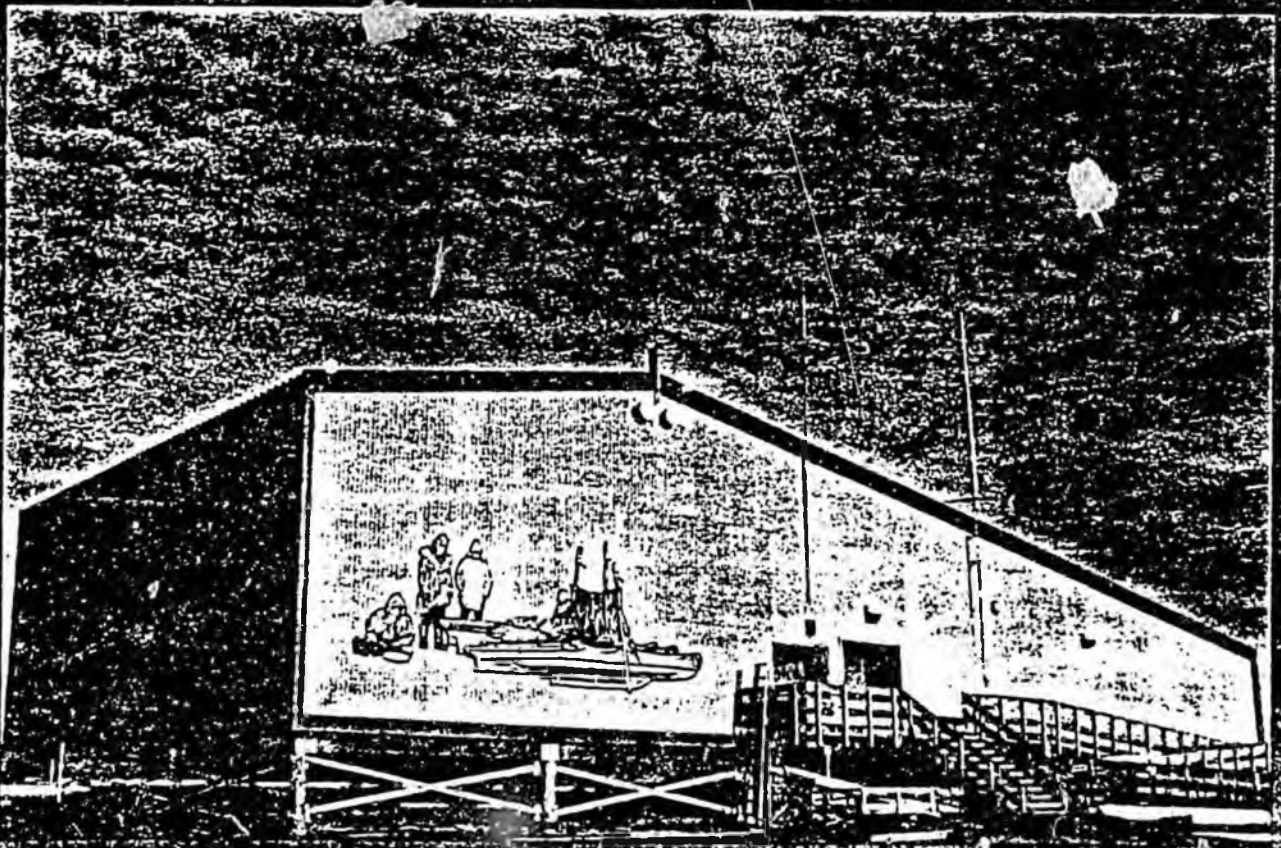
- Commissioning an artist for a major artwork for the building
- Establishing an artist-in-residence program for the school through which an artwork for permanent installation is created
- Purchasing a collection of portable works directly from artists as a result of a "call for entries" or "request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

# **CORRECTION**

**THIS DOCUMENT  
HAS BEEN REPHOTOGRAPHED  
TO ASSURE LEGIBILITY**

PERCENT FOR ART COMPLIANCE IN RURAL SCHOOLS



## PERCENT FOR ART COMPLIANCE IN RURAL SCHOOLS

In 1975, the Alaska State Legislature passed a bill which provided that at least one percent of the capital construction costs of a public building be used to commission or purchase works of art. That law was amended in 1976 and the percentage for art was reduced to one half of one percent for rural school construction projects. The 1976 amendment to the law also provides that the school district superintendent, with the approval of the school board, has the authority to establish a selection procedure for the acquisition of this artwork and the authority to select such artwork.

The Alaska State Council on the Arts provides technical assistance to the Department of Transportation and Public Facilities and other State agencies faced with compliance with the percent for art law. This technical assistance is available to school districts throughout the state. The purpose of this handbook is to outline some of the different forms that technical assistance can take, and to outline different approaches to complying with the one half percent for art law.

## 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.

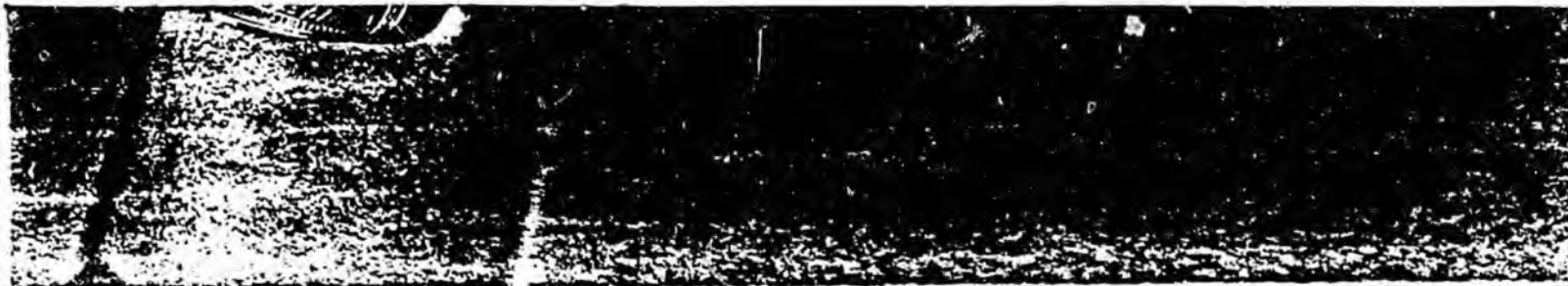


**Sharing and delegating responsibilities:**

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



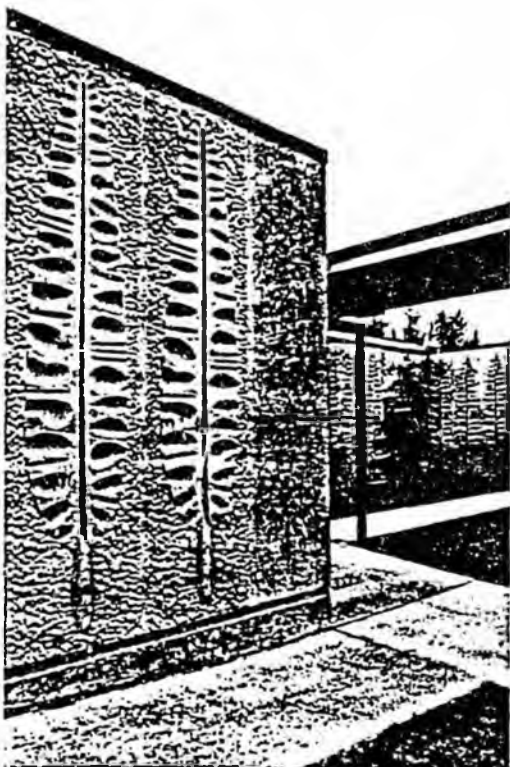
#### *Art Selection Committee*

- 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 panels by Anchorage sculptor Keith Appel are a decorative and functional element on this school designed by architect Earl Fullingim.

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.



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

### *Artist-in-Residence Programs*

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.

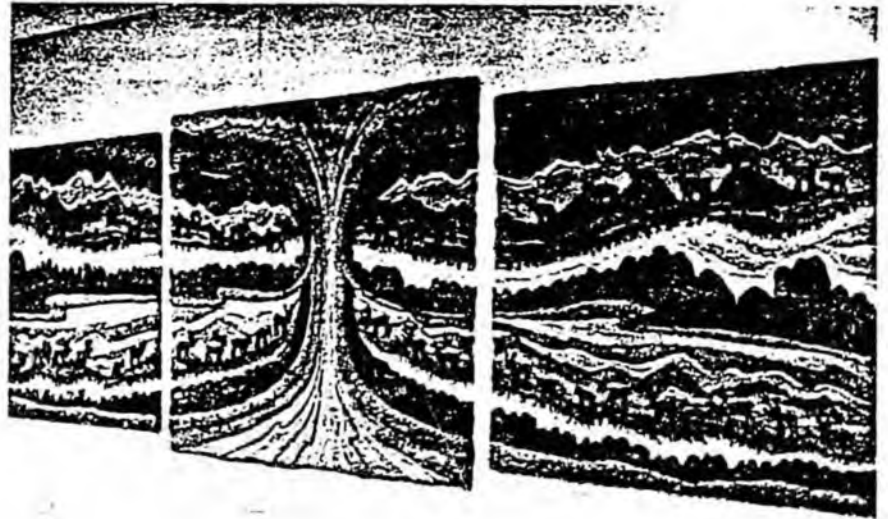
Once again, early planning for a residency is essential, and it is important to prepare the students and the staff for the arrival of the artist.



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).



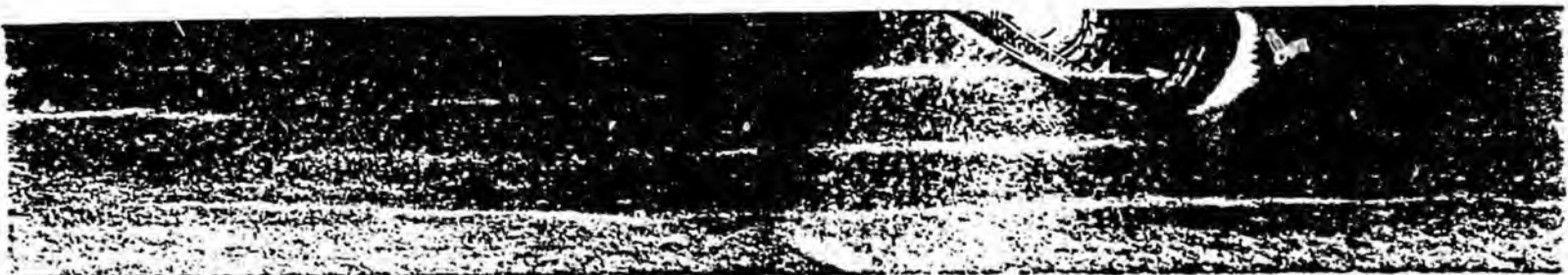


Two carved and inlaid panels by Ketchikan carver, Nathan Jackson, have been successfully integrated into this entry area at the University of Alaska, Auk Lake. This is the kind of project that could successfully make use of local talent.

### *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.





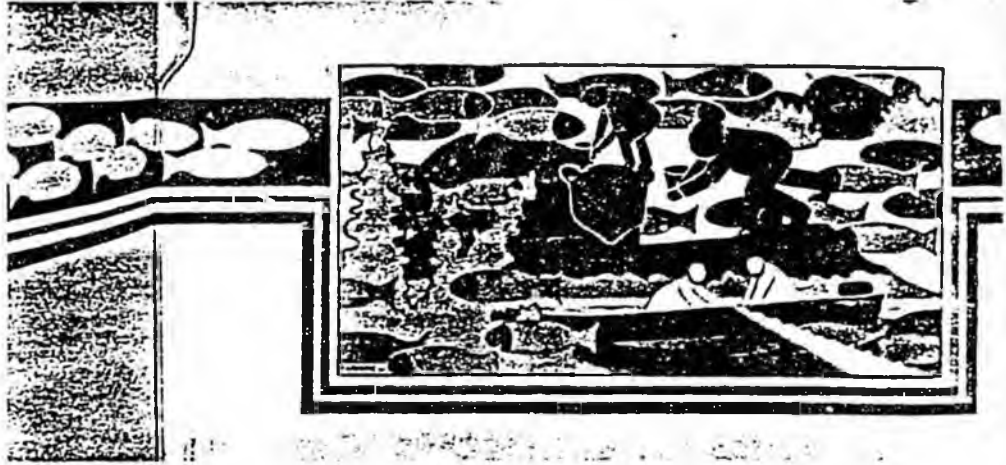
This acrylic on canvas and panel mixed media piece by Aleut artist Alvin Amason was commissioned for the Akiak School by the Lower Kuskokwim School District. Amason visited the village, learned that dog mushing was an important aspect of life there and executed this larger than life-size piece for the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

## TECHNICAL ASSISTANCE

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 10 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.



WORKSHEET  
 FOR ANCA USE ONLY

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

1. Title of work \_\_\_\_\_
2. Artist \_\_\_\_\_
3. Artist's date of birth \_\_\_\_\_ B. Residence \_\_\_\_\_
4. Place of acquisition for work \_\_\_\_\_
5. Date work commissioned \_\_\_\_\_
6. Medium \_\_\_\_\_
7. Dimensions of work \_\_\_\_\_
8. Description of work \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
9. Purchase price \_\_\_\_\_
10. Place of this installation \_\_\_\_\_
11. Installation conditions? \_\_\_\_\_
12. Part of installation? \_\_\_\_\_
13. Attach prints and photographs  
Take color 3 1/2x5 inch copies of the completed and installed work plus one print to track and other \$4.00 print special (see photographer's name if copy is to be given in future publications)

Commissioned by \_\_\_\_\_ Date \_\_\_\_\_

Return this completed form to the Alaska State Council on the Arts, 614 Government Center, Suite 225, Anchorage, Alaska 99501

## DOCUMENTING COMPLETED PROJECTS

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 of art 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 possible. Not only will the photographs clearly demonstrate that you have complied with the percent for art law, they will be used 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.



Cover photo:  
"Seal Hunters," acrylic on shaped  
plywood, 1981, Jimmie Froehlich  
Commissioned for the Chefornak  
School by Lower Kuskokwim School  
District

Photo Credits:

Chris Arend - pages 7 & 8

Patrick Dixon - page 5

Jimmie Froehlich - front cover, page 11

(Van Zyle painting); pages 13 & 14

Ron Klein - page 12

Bill Ray, Jr. - pages 2 & 3

Tom Sadowski - page 9; page 10

Eric Singer - page 11

(Ree Nancarrow tapestry)

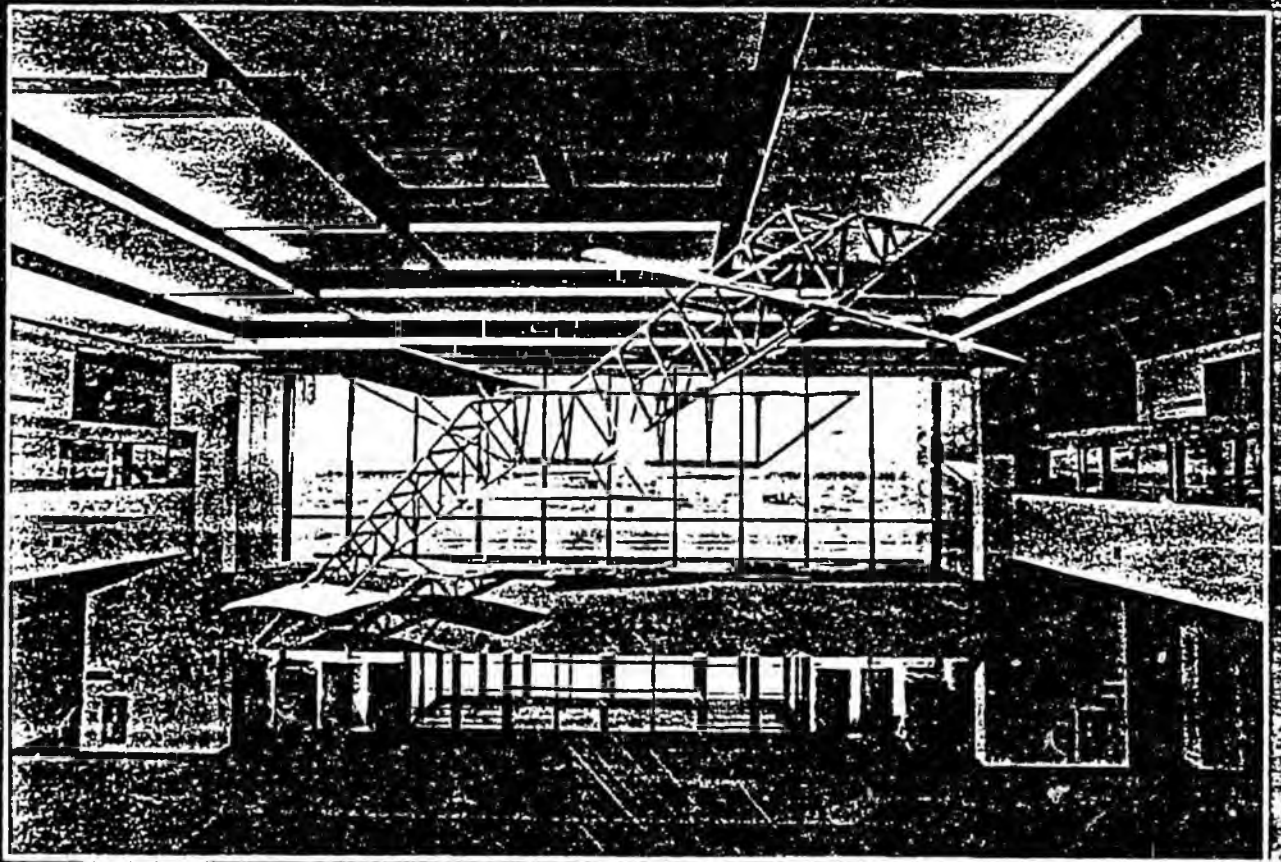
Copyright © 1981 by the Alaska State  
Council on the Arts

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

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



# PERCENT FOR ART IN ALASKA: A GUIDE FOR ARTISTS



## PERCENT FOR ART IN ALASKA: A GUIDE FOR ARTISTS

In 1975, the Alaska State Legislature passed a bill which provides that at least one percent of the capital construction costs of a public building be used to commission or purchase works of art for that facility. The law was amended in 1976 when the percentage was reduced to one-half of one percent for artwork to be installed in rural schools, and again in 1980 when a Percent for Art Fund was established.

The Alaska State Council on the Arts provides technical assistance to the State Department of Transportation and Public Facilities, the agency responsible for state construction, the University of Alaska system of urban campuses and rural community colleges and extension centers as well as to rural school districts throughout the state. The purpose of this artists' guide is to increase awareness of Alaska's percent for art program as well as to provide technical assistance to artists interested in actively participating in the program.



This series of four acrylic on canvas works was painted by Anchorage artist William Kimura for the lobby of the Fairbanks Public Safety Building.

## ALASKA STATUTES

Alaska's percent for art law, outlined below, states the major responsibilities and intent of the program. The legislation itself also restricts the selections are made and by whom as well as giving Alaskan artist preference within the program.

### 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)

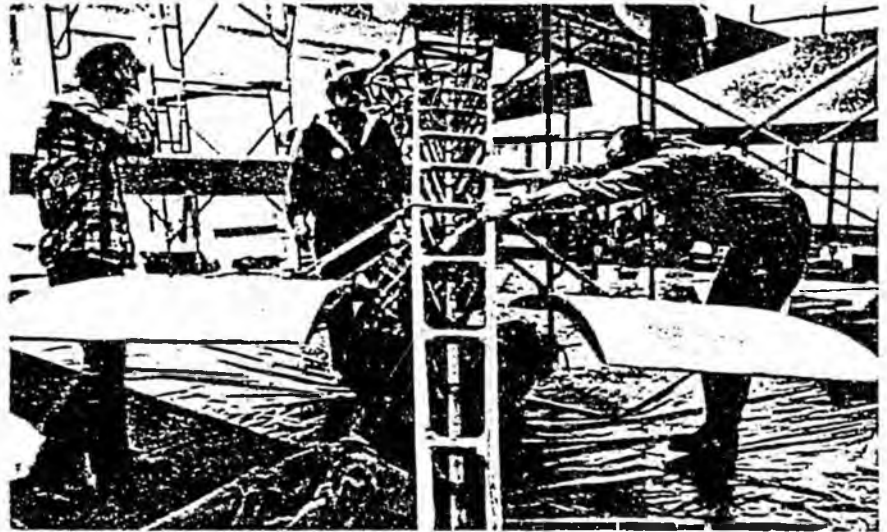
### Sec. 35.27.020. ART REQUIREMENTS FOR PUBLIC BUILDINGS AND FACILITIES.

(a) A building or facility constructed after June 30, 1975, or remodelled 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 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, the marine highway system, or other building or facility which is subject to substantial public use.

Dave Felker, Jon Bendz of Quadra Engineering, Boyd Wright and Gary Marx work on the final installation of Marx's "Descending Flight Plane", a hanging piece commissioned for the Anchorage International Terminal. The piece was installed in February, 1982.



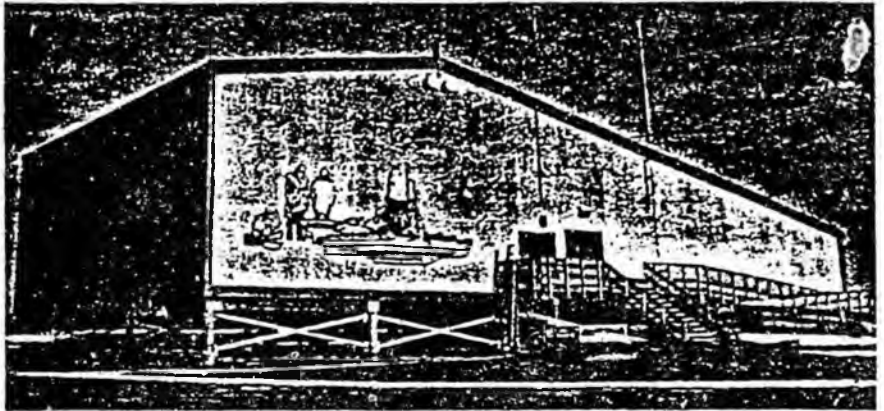
(d) A building or facility with an estimated construction cost of less than \$250,000 is exempt from the requirements of this chapter unless inclusion of works of art in the design and construction of the building or facility is specifically authorized by the department.

(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)

"Seal Hunters", an acrylic on shaped plywood work, was painted by Jimmie Froehlich in 1980 for the exterior of the Cheforak High School in the Lower Kuskokwim School District.



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;
  - boats and vessels of the marine highway system;
  - 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. (§ 1 ch 54 SLA 1975; am §§ 3, 4 ch 96 SLA 1977)
- (4) "commissioner" means the commissioner of transportation and public facilities.

As a result of the 1980 amendment to the legislation, the Alaska State Council on the Arts controls funds which are placed in a percent for art fund. The operation of that fund is explained in the excerpted legislation below:



Artist Jeanne Leffingwell, assisted by Dewey Salley and Rick Johnson, installed her hand-dyed and channel-quilted piece, "Parrotgrass", at the Eagle River Women's Facility in May 1982.

**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 which 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

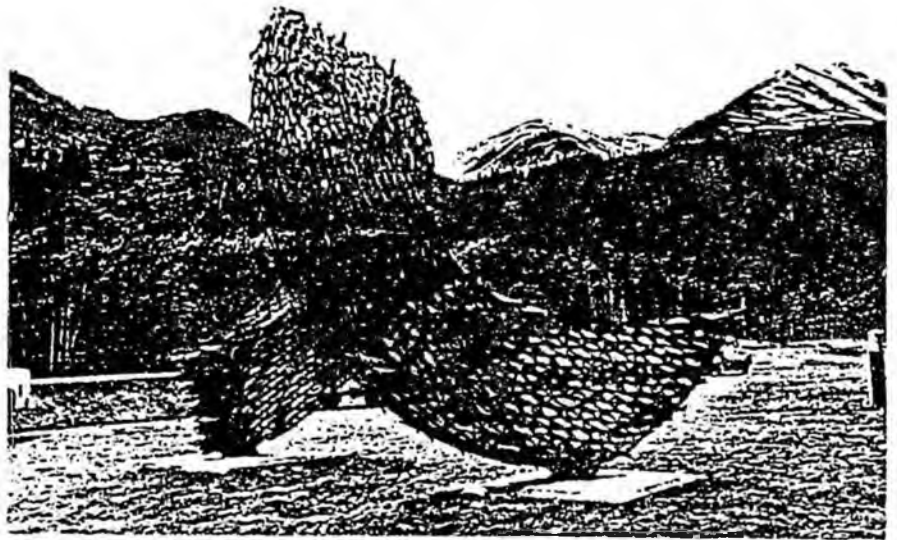
(1) a building or facility of the state, as defined by AS 35.27.030(2), which is designed for and which is subject to substantial public use; and

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

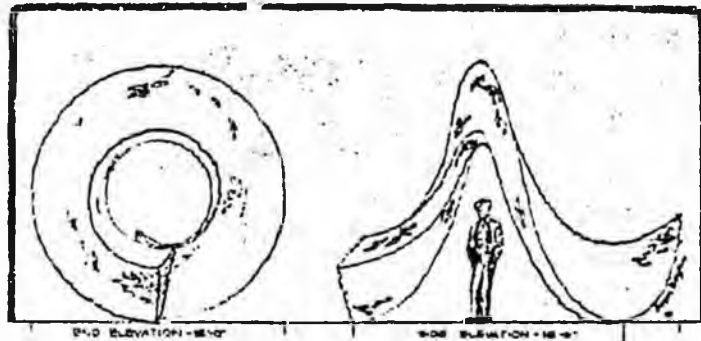
## AN OVERVIEW OF THE PROGRAM

As a result of the wording of Alaska's percent for art legislation, the Department of Transportation and Public Facilities is the state agency wholly responsible for the program. However, the legislation states that the Department (DOT/PF) must consult with the State Council on the Arts regarding artwork placed in state buildings. As a result, since 1975 the State Arts Council and DOT/PF have been involved in ongoing discussions regarding procedures for the program. Planning and management of it has been handled by both agencies resulting in roughly \$1 million of commissions since 1978. The State Arts Council works with a panel of fifteen artists and arts people throughout the state who act as public art panelists on percent for art selection committees. Once a decision regarding a work has been made, DOT/PF handles all contracting with the selected artist and acts as a go-between for the artist and client agency.

"C-Wave" by Carson Boyesen of Petersburg, shown here immediately after its installation at the Trail Lakes Fish Hatchery on the Seward Highway, relates to the fact that it is sited at a Fish and Game facility and adjacent to a lake.



Proposal drawing for "C Wave", a welded brass sculpture, installed at the Trail Lakes Fish Hatchery on the Seward Highway in June, 1982.



CONCEPTS:

RESULT IS SIMPLE, THE CIRCLE REPRESENTS  
 TRANSECTIONS OF TIME & THE CENTER OF LIFE.  
 THE SPIRAL SUGGESTS CONTINUATION &  
 THE WAVE OF FUTURE & NATURAL ELEMENT  
 OF FISH DESIGN. SUGGESTS THE BASIS  
 FOR THE LIVES OF THE PEOPLE.  
 WOULD COLOR OF THE METAL SUGGESTS  
 FISH. METAL BEING SCHEDULED PARTS  
 ROSS & FUTURE FISHING. SCHEDULED  
 PARTS WOULD BE SUBSIDED BY THE BRASS  
 IS A PLAY ON WORD "SEA-WAVE".

TECHNICAL DATA:

DIMENSIONS: 5' x 12' x 18"  
 MATERIAL: 1/4" CARBON STEEL BRASS  
 METHOD OF CONSTRUCTION: MIG WELDED  
 STRUCTURE: OPEN WORK, MOVED BY THE  
 INTERSECTION OF WELDED IN  
 LAYERS. RESISTOR BRONZE DURING  
 LIGHT WITH SCULPTURE VIA  
 LINES BRONZE  
 YELLOWISH, REFLECTIVE PAPER

"C-WAVE" BY SCULPTOR CARSON BOYSEN

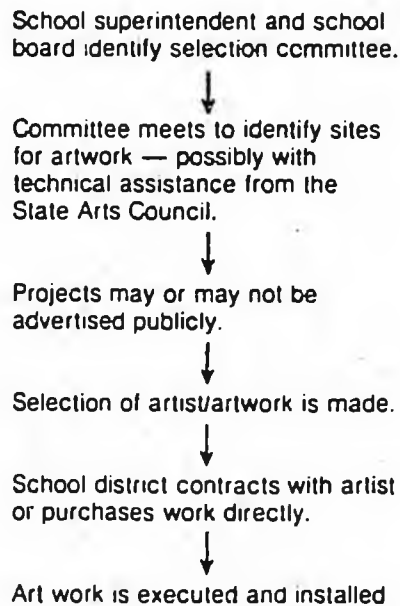


## CHART OF SELECTION PROCESS FOR PERCENT FOR ART

### DOT/PF MANAGED PROJECTS

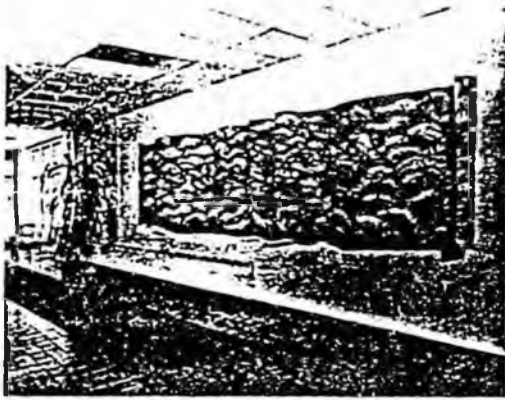


### RURAL SCHOOL PROJECTS



### UNIVERSITY OF ALASKA PROJECTS





"Choreography in Red and Green", a balik work by Celia Carl Anderson of Eagle River, was installed in the lobby area of the Alaska Vocational and Technical Center in Seward in 1981.

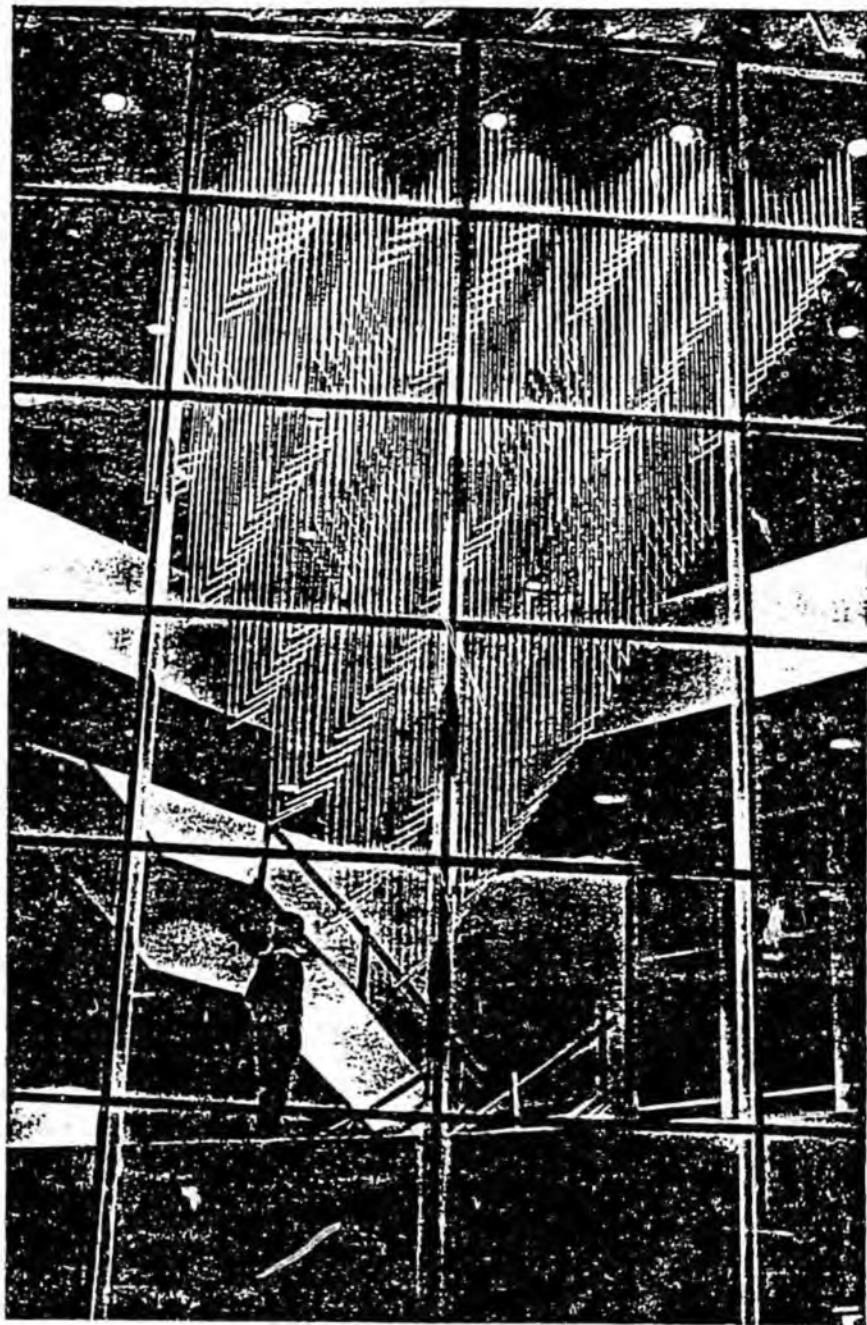
tourist information center/community museum and a health clinic, was redesigned by an artist/architect collaborative team. This summer, the 40-plus acres surrounding the Harborview Developmental Center in Valdez will be planned by a sculptor and landscape architecture firm. The State Arts Council advocates the retaining of an artist as a design team member, as a planner for other artists or his or her own work.

If a project prospectus is sent out requesting artists to respond with specific ideas for a site, it will contain all the pertinent details for the project: an explanation of the facility and its users, the amount of money available for a work, when proposals are due, plans and drawings of the site and a list of the people selecting the work.

Final decisions regarding works are made by the selection committee. In the case of University of Alaska structures, however, the final decision regarding percent for art commissions is made by the University of Alaska Board of Regents, an eleven-member board appointed by the governor. The regents, who meet throughout the state on a regular basis, try to deal with percent for art in a timely manner, although that does not always happen. Artists submitting proposals for University projects should realize that this extra step is something that will require additional time in the decision-making process and is beyond the control of the State Arts Council.

Decisions regarding most projects are made in a timely manner. After a selection committee decides to distribute a prospectus for a project, artists have a minimum of six weeks to respond with a proposal. A meeting of the selection committee is scheduled usually within ten days of the proposal deadline and a decision is reached as soon as possible. If possible, a final decision is announced within two weeks of the committee meeting.

As a result of the 1976 amendment to Alaska's percent for art law, all decisions regarding works of art commissioned for rural schools rest with school superintendents and their school boards. The State Arts Council provides technical assistance for the program at no charge to the district, and has worked successfully with many of them. The contracting for works of art is handled by the different districts, and details will vary from one to another. Project prospectuses may be distributed by the Council on behalf of a district; other districts may elect to contact artists directly. While the State Arts Council makes every effort to work with schools, their boards and artists who may work with them, it cannot become any more involved than the school district will allow. Technical assistance for artists is also available for this portion of the program.



"Serac", a hanging plexiglas tube work by Portland artist Larry Kirkland, was commissioned for the University of Alaska, Anchorage classroom/office building. It is suspended in a three-story glass stairway area.





Proposal drawing for a sixty foot porcelain enamel on steel wall relief for the Trail Lakes Fish Hatchery on the Seward Highway. Harold Balazs was awarded the commission for the work in 1980.

## SUBMITTING A PROPOSAL

Since a written or visual proposal is the primary way of making contact with a selection committee, it is important to make sure that your proposal or letter to a selection group is clear, concise and easily understood. Project announcements request artists to submit several items for review by selection committees:

- slides of recent work
- a resume indicating what has been done in the past
- some indication of what is being proposed for a given site or space within a building

Slides are the most critical thing submitted by an artist, and can be the most important material to be considered. The State Arts Council recommends that artists submit the best quality slides available, and has sponsored slide photography workshops throughout the state. (See page 20 for information on organizing a slide photography workshop in your community.) Remember that slides will represent you as an artist, and that care in putting together a package of slides should be taken. Most project announcements request that no more than ten 35mm color slides be sent for any one project. Three projectors are generally used simultaneously to screen a total of nine slides for a committee, so artists may want to take that into consideration when making a selection. It is important to submit recent work, to show how recent work may be part of a trend and to indicate how completely new work may relate to other work or techniques. Slides should be clearly labeled with the artist's name, title and dimensions of the work and other pertinent data. Because of the amount of photographic material handled by the State Arts Council staff, it cannot be responsible for the handling of unmarked material.



Jim Schoppert's "Bear Panel", four feet by four feet carved redwood, was commissioned for the Ketchikan Pioneer Home and installed in October, 1981.

Resumes, requested as part of an artist's proposal as a gauge of past work and training, should be typewritten and concisely written. A selection committee is interested in knowing if an artist has had special educational background, workshop exposure, other commissions and if works are part of museum and corporate collections. It is not necessary to submit color or black and white photographic prints or to submit photocopies of newspaper clippings. All material should be sent in a protective covering—preferably a folder with pockets for a resume, plastic sheet of slides, and a cover letter. Exhibition catalogues should be submitted only if the work shown relates directly to the project or proposal under consideration. Slides are the basis for the selection of most works.

Each project prospectus will ask the artist to give the selection committee "some indication of what is proposed for the site." This can range from a simple cover letter explaining that the proposed work will be similar to a specific slide in the artist's portfolio. It can be as elaborate as a detailed drawing or scale model. Three-dimensional models should not be submitted unless requested. The State Arts Council encourages client agencies to select several artists to prepare final design proposals. Artists will be paid for detailed design work and will be protected by a signed written agreement. Unless otherwise agreed to beforehand, models will be returned to the artist.

Proposal drawings should conform to the specifications outlined in the project prospectus. A size limit for drawings is imposed due to the fact that State Arts Council staff often transports material for selection committee meetings to rural sites throughout the state. Oversized material that does not fit within containers cannot be brought to those meetings and will not be shown to a selection committee. Unsolicited models will not be brought to those meetings. Artists who wish to have proposals returned to them should submit them with stamped self-addressed envelopes capable of holding the material submitted.



"Tanana Flight", a ten feet by sixteen feet tapestry by weaver Charlotte Van Zant, was installed in the Fairbanks International Airport in 1979.

## DEALING WITH A COMMISSION

Artists who receive a percent for art commission will work with one of DOT/PF's three regional offices. Offices are located in Juneau (Southeast Region), Anchorage (Southcentral Region) and Fairbanks (Interior Region). A project manager assigned to each construction project will handle percent for art contracting and will act as a go-between for the Department and the artist. DOT/PF usually takes four to six weeks to obtain official permission to contract with an artist once that artist has been chosen for a specific site or work. Sometimes that process takes longer. The contract used for artwork is a standard state architectural and engineering contract that has been modified into a "standard" artwork contract.

The contract for a percent for art commission is one of an artist's greatest tools. A contract outlines in writing the responsibilities of both parties involved in it, sets up a method of dealing with any dispute that arises from it and organizes information for both sides in a cooperative way. Artists should not begin work of any kind in the percent for art program without a signed written agreement. As mentioned earlier, a memorandum of agreement and/or a contract will be signed by DOT/PF and the artist for a detailed scaled model submitted for a final phase of the selection procedure. A longer and more detailed contract will be signed for work on a full-size piece. The State Arts Council has worked with DOT/PF on the preparation of the contract currently used, and while some rough spots still exist, we feel that it is fair to both the State and the artist.

"Niulan", a carved basswood wall relief colored with dilute oil paint, was created by Selawik artist Sandy Stolle for the Kotzebue Court Facility in 1982.



Several types of insurance are required in Alaska's standard artwork contract:

- worker's compensation
- comprehensive general liability for work done on the final artwork site
- comprehensive automobile liability
- an all risk floater policy in the amount of the commission

Artists may not be required to carry all of these policies if they are not applicable to the project, i.e., if use of a car is not required to execute the work, the artist may submit a signed statement to that affect to DOT/PF. Information regarding insurance and sales outlets is available from State Arts Council staff.



Fiber artist Charlotte Van Zant works on her tapestry, "Going Home", commissioned for the Soldotna Public Safety Building. This photograph shows the work in progress at the artist's Fairbanks studio.

## EXECUTING THE WORK

Each contract will spell out a schedule of payments based on completed phases of the work of art. Generally, a first payment is made after the presentation of a final design: a drawing or model approved by DOT/PF and the client agency. Timing of additional payments can be negotiated by individual artists. Many artists want and need money for initial materials purchase and studio costs. Others may wish to spread payments over several calendar years for tax advantages. Final payments will not be made until the work has been permanently installed at the selected site and the work has been approved by DOT/PF.

Persons interested in the percent for art program have indicated a need to see more works in progress. As a result, the State Arts Council is documenting selected commissions from beginning to final installation in a public building. These photographs, slides and interviews can be used as part of an archive of Alaska's percent for art program as well as for educational projects and exhibits relating to it. Artists should contact the State Arts Council office if they have interest in participating in this aspect of the program.

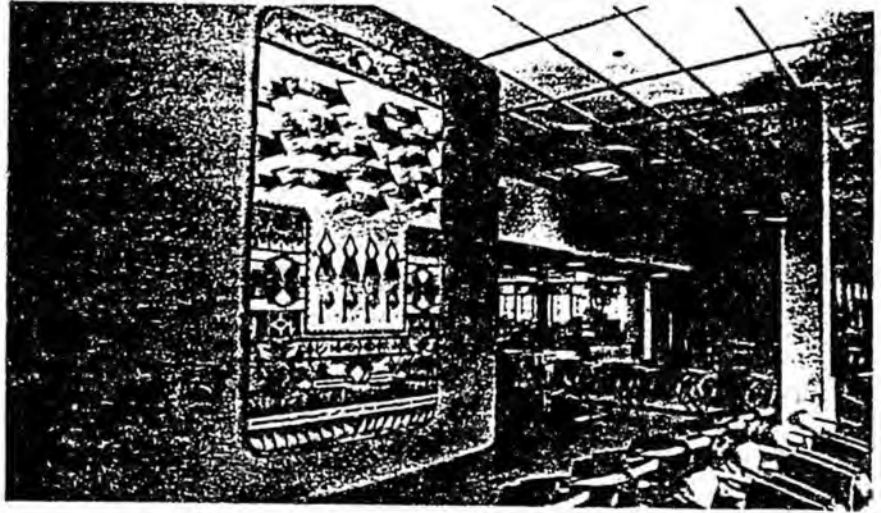


Anchorage printmaker Tony Rubey works on a series of photo-lithographs for permanent installation in the Skilled Nursing Wing of the Anchorage Pioneer Home.

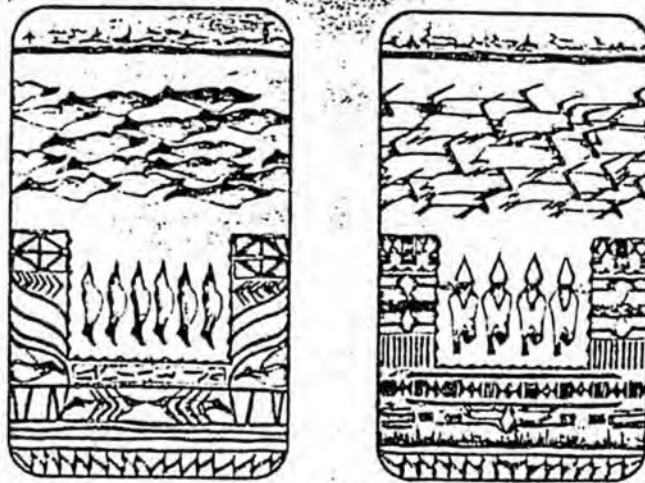




Untitled, fiber applique, ten feet by six feet, Dana Boussard, installed in May, 1982 at the Anchorage International Terminal. A series of fourteen panels of designs based on Alaskan animals was installed on the stair tower walls of the boarding gate level of the terminal.



Dana Boussard's proposal for her fourteen fiber applique works at the Anchorage International Terminal consisted of small colored pencil drawings as well as a fiber sample.





"RINGS OF TIME" AN OUTDOOR MURAL DESIGNED BY BETTY FRANKO  
PAINTED ON SUMNER BUILDING.  
PHOTO: SCOTT ROSSITER

“ Everyone can share in public art, not only because it becomes an integral part of a city . . . but also because they can become part of its creation. ”



Copied from: " % for Art  
New Legislation can  
Integrate Art &  
Architecture"

By Dennis Green  
Published by  
Western States Arts  
Foundation Inc. 1976

## THE % FOR ART CONCEPT

Public art is not entirely new to this country. Both government and corporate enterprise have had a record of placing artworks within view of the public. But the "% for Art" concept is, however, more than a stimulus for public artworks. It is an approach for integrating the artistic and utilitarian into one humane and responsive form of public architecture. The foundation of the movement rests on the belief that modern public architecture is often sterile, monotonous and inhuman; that the functional starkness can be softened with what architect Percival Goodman has called "works of the hand;" that buildings need to be brought closer to human experience and scale; and, finally, because art and architecture significantly affect the lives of people, art should become a normal, integrated part of everyday life, not isolated in city museums and art studios.

The belief that our public architecture is dull and monotonous is supported by both architects and building users. Many of the nation's best known architects have argued that public architecture is not what it could be. Although much current criticism focuses on the problems of badly functioning structures, much of the problem is also esthetic, argues architect Edward Durell Stone.

"In this period of prosperity and overabundance, the American people can afford everything but beauty. We simply have not taken the time to reflect on whether we are creating a beautiful environment or not."

In this century the emphasis in architecture, as in society as a whole, has been on functional utility. Attacking that value, Lewis Mumford claimed our nation has placed too much emphasis on utility for too long. He said,

"Western man has sought to live in a non-historic and impersonal world of matter and motion, a world with no values except the values of quantities. Precisely in those areas where modern man has seemed most prosperous and secure, most efficient in action, most adept in thought, we begin to realize that something has been

left out of the regimen, something essential to our organic balance and development."

Mumford believed that with all our boasted machine efficiency, with all our superabundance of energy food, materials and products, there has been no commensurate improvement in the quality of our daily existence. Without an integrated view of art and technology, he believed the great majority would live lives of emotional apathy—lives that belie the real personalities of modern culture.

According to Bennard Perlman in his *1% for Art in Civic Architecture* (1973), the chairman of one board of public instruction readily admitted, "I am afraid that most city schools I have seen are totally undistinguished architecturally and in fact are more akin to warehouses than to places of learning."

In 1962 the New York Chapter of the American Institute of Architects held a conference on esthetic responsibility. Its purpose was to inspire community activity to fight our country's ugliness. Conference chairman Richard W. Snibbe declared,

"We are fighting the pressure for cheapness in the midst of prosperity. We have never been richer and poorer at the same time."

And respected architect Victor Gruen admonished those in his profession who failed to support the idea of integrating art with our environment. At the same conference August Heckscher, former Special White House Consultant on the Arts, added,

"A civilization begins to manifest itself when men and women have begun to take thought about what it is they construct and how and to what end. It begins to be a living whole when the idea of beauty has found its place alongside the pressure of utility and the spur of need."

In the nineteenth century the movement toward functionalism in architecture went on in spite of the architects rather than through their efforts. The great new constructions of the 1800's were as often as not the work of engineers—The Crystal Palace of 1851, the Brooklyn Bridge of 1883, the Paris Hall of Machines in 1889, were all works of engineering. About these buildings Mumford says,

"All these works tended toward a certain starkness, a certain severity and simplicity...reinforced by a social desire to slough off symbolic excrescences, to avoid ornateness of any sort, to reduce speech to its simplest forms and to remain quiet when one has nothing to say... Democratic simplicity in dress and manners passed over into architecture."

He suggests that in rejecting antiquated symbols we have also rejected human needs, interests, sentiments and values, and that the time has come to balance off mechanical facilities with biological needs, social commitments and personal values.

Winston Churchill described the importance of the physical environment in molding human values when he said, "We shape our buildings and our buildings shape us." John Dewey agreed, "...the first great consideration is that life goes on in an environment and not merely in it, but because of it and through interaction with it..."

The importance of supportive, functional architecture cannot be overstated, but neither can esthetic values. In his book *Architectural Environment and Mental Health*, Clifford Moller says,

"Architecture exerts a *personality* made up of the dynamic relationship between its physical structural elements and its effect on the people who use it. ...In attempting to solve the problems of our cities, we cannot separate the behavior of men from the spaces in which they live."

“ We shape our buildings  
and our buildings shape us. ”

“ Improvement in the architecture  
of both public monuments and public  
housing projects would provide  
a sense of community and stability  
in today's violence oriented world. ”

A citizen writing a letter to the editor of a Baltimore newspaper in 1963 adds,

"If we improved our schools with art and the students were made aware of their beauty, they would take a pride in their schools and I believe this pride properly inculcated would lessen the vandalism in the schools. We can live without art, but not so well."

Agreeing that the shape of environment can affect the shape of people, Daniel P. Moynihan as Director of the Joint Center for Urban Studies at the Massachusetts Institute of Technology and Harvard pointed out that,

"Improvement in the architecture of both public monuments and public housing projects would provide a sense of community and stability in today's violence-oriented world."

From this evidence it seems highly probable that our built environment exerts a powerful personality force on our daily

behavior. The evidence likewise shows that this personality is defective. It lacks a sense of the artistic, the creative and the beautiful. One wonders why we allow such a deficient social condition to exist. In our interpersonal relationships we rarely tolerate an abrasive personality because we recognize the potential harm to ourselves. Still we continue to produce inadequate, unsatisfying public buildings.

Some believe we accept these inadequacies for economic reasons, claiming that the high cost of construction simply doesn't leave money for artistic expression. A more plausible reason appears to be that we place a higher value on functionalism and quantity than we do on the quality of experience.

“ . . . we rarely tolerate an abrasive personality because we recognize the potential harm to ourselves. Still we continue to produce inadequate, unsatisfying public buildings. ”



"SKYLINE PARK" PHASE I DENVER URBAN RENEWAL AUTHORITY  
LAWRENCE HALPRIN & ASSOC. (LANDSCAPE ARCHT.)

## THE SOCIAL ECONOMIC BENEFITS OF PUBLIC ART

So far, new "% for Art" legislation has been introduced or is currently on the drafting boards in more than 30 of the 50 states. And, as Portland's Beth Fagen wrote in the *Oregonian*, "Combined public and private funding is becoming a major spur to acquisition of public art—and to climate in which it can thrive."

The principal reason for increasing government involvement seems to be a deep recognition that art and cultural development are vital to the health of a nation and the vitality of its towns and cities.

In support of this, David Rockefeller of the Chase Manhattan Bank has stated, "Diminished cultural activity can bring economic chaos to a city, affecting not only businesses specifically dependent on tourism such as hotels, restaurants and stores, but all commercial enterprises."

In addition, facts show that the arts are a good public investment. They stimulate productive activity throughout the entire economic system, and bring important social benefits to the community. In 1961, Congressman Thompson of New Jersey reported, for example, that congressional studies showed how \$1 of federal money could generate \$8 more to be spent on the arts. According to the multiplier effect of Keynesian economic theory, money would tumble down into all sections of the

marketplace, benefiting everyone from the artist to building tradesman and material suppliers.

A special 1974 study conducted by the Greater Philadelphia Arts Alliance, stressed that culturally generated dollars are just as negotiable as those generated by the manufacture of steel. It also showed that beautiful architecture and public art attract visitor dollars, bolster tourism and make a significant contribution to income and employment in a number of support industries including printing, publishing, advertising, graphic arts, food services, insurance, security, construction, office supplies and many others.

While the impact of the arts is felt in all these areas of the economy, there are additional ancillary services that are rarely considered but should be. Healthy, beautiful cities draw people who use restaurants, trains, taxis, parking lots and babysitters. And interesting, quality public art and architecture have an effect on real estate development which increases tax revenues to the city, which in turn, entices more business and skilled labor to live there.

Cultural appreciation helps set high standards for a wide range of commercial activities, including product research, the design of books and other publications, advertising, promotion, and packaging. Because of this "feeder effect," the city enjoys a wealth of talent that brings vigor of imagination, color and design to what might otherwise be merely drab and functional necessities.

Since President Johnson signed the National Endowment for the Arts into law in 1965, chief executives have continued to support the arts. In the fall of 1975 on the 19th anniversary of the Endowment, President Ford said,

"It has been a wonderful experience for me to go from one who had little or no appreciation or support for the arts to one who has learned that the arts can be very important, very vital in a community and I think in the nation."

Research shows that a substantial number of Americans agree with Ford. According to a nationwide survey conducted by the National Research Center for the Arts, Inc., an overwhelming majority of the public feels that it is important to the quality of life in the community to have facilities like museums, and feels that such facilities are important to the business and economy of the community.

Specifically regarding public artworks, 87% of the public agreed that, "when businesses put up factories or office buildings they should be given incentives to spend a certain part of the cost on landscaping, attractive interiors, fountains, *art-works*, sculpture and things like that" Only 8% disagreed.

Public art in architecture can also act as a magnet—a meeting place where people can gather to experience the building or the artwork or merely eat their lunches.

Everyone can share in public art, not only because it becomes an integral part of a city, neighborhood park, schoolyard, post office or power sub-station, but also because they can become part of its creation. Public art offers the opportunity for participation and community involvement, and public involvement is the force which separates "public art" from artworks which are donated by patrons and placed on view for the public. Art forms have value for and impact on the community no matter who is involved. But those who participate in the process can gain a special sense of community. In Sumner, Washington, for example, a mural, *Rings of Time*, was designed by artist Betty Franko and actually painted by Ms. Franko and the citizens of Sumner. The effort was part of Pierce County's publicly-funded artists program, which is one of the

first in the country since the public art efforts of the 1930's.

A few years ago an artist was asked, "Why place art about public buildings?" And, answering more like an economist than a sculptor, he replied,

"At any given time within a society I suppose that it is possible to determine what percentage of the people are actively interested in watching ball games, going fishing, going hunting, reading books, etc. The state has in varying degrees helped in providing ball parks and arenas, buying access to lakes, and stocking pheasants and providing libraries, etc. I maintain that the state can therefore logically provide works of art for that percentage of the populace so interested. And just as some would rather fish for sting rays and others prefer trout, the state provides both."

President Ford, who was less than enthusiastic about federal funding for the arts when the idea was first conceived, has now come to believe in the value of public art. After seeing the effects of Calder's *La Grande Vitesse* in his home town of Grand Rapids, he admitted that the sculpture "really helped to regenerate the city."

There is also evidence to suggest that the public is willing to pay for this kind of regeneration. A 1975 study, *Americans and the Arts II* by National Research for the Arts, Inc., measured people's willingness to pay taxes to support the arts. On a national level it was discovered that 58% of those surveyed would be willing to pay an additional \$5 a year to support arts and culture. 51% would pay \$10, 46% would pay \$15, and an amazing 41% would agree to contribute \$25.

Nationally there are approximately 145 million taxpayers over the age of eighteen. With 58% of them contributing \$5 a year, the added amount going to the arts would be an astounding \$420 million per year. At \$25 each 41% of the people would be giving over \$1.4 billion. Current appropriations for the National Endowment for the Arts are set at about \$82 million, and although growing each year, they are still substantially lower than what the citizenry is willing to give.

# MEMORANDUM

# State of Alaska

9

TO: Steve Hole  
Deputy Commissioner  
Department of Education

DATE: 13 March 1987

FILE NO:

TELEPHONE NO: 279-1558

THRU:

SUBJECT: House Bill 171  
Art in Public Places

*CTD*

FROM: Christine D'Arcy, Executive Director  
Alaska State Council on the Arts

The Alaska State Council on the Arts supports the changes to the State's Percent for Art program proposed in House Bill 171 introduced by Representatives Davis, Boyer, Koponen, Ellis and Gruenberg.

Since Alaska's public art law was initially passed in 1975, the State Arts Council has worked with and provided technical assistance to state agencies, schools, portions of the University of Alaska and artists. From 1978 through 1986, the Council made available to those entities the services of a professional staff member who has made presentations to art selection committees, researched various options for compliance, prepared model artist contracts, arranged selection committee meetings, prepared and distributed technical handbooks on the program, made allowances for the involvement of professional Alaskan artists in the selection process and traveled throughout the state with regard to the program. The percent for art program is a priority for our agency and we are probably the only state agency for which that is the case.

The Council has worked in cooperation with the Department of Transportation and Public Facilities on percent for art compliance. During FY86, the State Arts Council entered into an agreement with DOT/PF for the payment of our administrative costs vis a vis the program. Under the terms of that agreement, the Council is to be paid an administrative percentage of the actual percent for art figure. This situation exists only for projects initiated in FY86, however.

Our support for House Bill 171 is based on the following:

- the Percent for Art needs strong statewide management to be successful and effective. The only agency within state government for which this is a priority is the State Arts Council. We are in a position to contract with professional staff to provide this leadership.
- the present Percent for Art law clearly allows for the payment of administrative costs. The details of this can be governed by regulation. Since the administrative percentage will be deducted from the percent for art allocation, no additional funds are required to transfer management.

Steve Hole  
Support for HB 171  
March 13, 1987  
Page 2.

- the proposed language of House Bill 171 clarifies many of the "gray" areas in the present percent for art law, ie, what buildings must have artwork in them, how construction funds must be appropriated, what the State Arts Council's role in the process is
- the State Arts Council has essentially run the Percent for Art program for ten years without payment of any administrative costs. This bill addresses the need for adequate professional management
- all of my comments are based on the assumption that Alaska's Percent for Art program is endorsed by the State Arts Council, that the program is self-regulating in terms of an expanding or shrinking capital budget and that it will adjust itself to leaner or fatter times.

The Council opposes House Bill 79 introduced by Alyce Hanley which proposes to reduce Alaska's Percent for Art program to a one half of one percent program. If you need further information from me on that, please let me know.

CD:wg 1300B

# MEMORANDUM

# State of Alaska

10

TO: House State Affairs Committee  
Alaska State Legislature

DATE: 16 March 1987

FILE NO:

TELEPHONE NO: 279-1558

THRU:

SUBJECT: Fiscal Notes  
HB 79, HB 171

CTD

FROM: Christine D'Arcy, Executive Director  
Alaska State Council on the Arts

Attached are separate fiscal notes indicating the estimate of the State Arts Council's participation in Alaska's Percent for Art program under the terms of both HB 79 and HB 171.

HB 171, which the State Arts Council supports, would transfer Percent for Art program management to the Council. Regulations to be adopted in early FY88 would stipulate that the Council's administrative costs for the program would be deducted from a project's actual percent for art allocation. Since DOT/PF currently deducts administrative costs from construction projects complying with Percent for Art, we feel that it is only appropriate that the Council do so if it assumes all program management. We do, however, estimate that the cost of drafting, publishing and adopting regulations governing the program will amount to \$1,500.

HB 79, which the State Arts Council does not support, proposes to reduce the State's Percent for Art program to one half of one percent. Furthermore, it establishes a cumbersome selection process and does not suggest how the additional costs of managing that process will be covered. The language of the bill assumes that the primary program responsibility will remain with the DOT/PF and that the State Arts Council will only be peripherally involved in the program. We estimate that the costs of traveling to selection committee meetings throughout the state would be incurred as would potential contractual expenses in making information about the program available to artists statewide. In addition, certain office supplies would be required to support what staff person would be involved.

I have enclosed a memo outlining the State Arts Council's position on HB 171. I plan to attend the House State Affairs Committee meeting on Wednesday, March 18. I will be available to answer any questions you might have.

cc: Steve Hole, Deputy Commissioner, Department of Education

Pressure

March 11, 1987

The Honorable Fran Ulmer  
House State Affairs Committee  
Pouch V  
Juneau, AK 99811

Re: HB171 & HB79

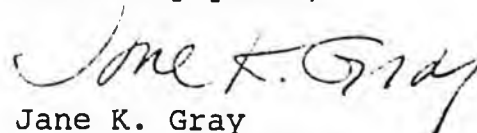
Dear Representative Ulmer:

I support interhouse bill 171, sponsored by Representative Davis, concerning the per cent for art program in the State. I oppose house bill 79, sponsored by Representative Hanley, that would, among other things, reduce the funding the 1/2 per cent and require that all art be by local artists.

I have been a member of art juries for the Municipality of Anchorage one per cent for art program. I know that these juries put in hundreds of hours of volunteer time selecting the best art for the Municipality of Anchorage. Two-thirds of the selections have been created by Alaskan artists.

I ask for your support of interhouse bill 171.

Sincerely yours,



Jane K. Gray  
10200 Hampton Dr.  
Anchorage, AK 99516

RECEIVED MAR 24 1987

**METALMORPHOSIS**

**ROBERT PFITZENMEIER**

701 WEST 41ST AVE. ANCHORAGE, ALASKA 99503

907-563-8079

Dear members of the House State Affairs Committee,

I strongly support HB 171.

I am vehemently opposed to HB 79.

I have been an Alaska resident for over 20 yrs.  
I think it would be a great disservice to  
the people of Alaska and the Alaskan Artist  
to make only Alaskan Artist eligible for our  
Public Art Projects.

Would you limit the books in our libraries and  
schools to books by Alaskan Authors?

Would you restrict the broadcast of "Outside"  
TV and Radio programs.

These are sources of "information" for our  
people to learn, grow, and enrich their lives.

Public Art serves the same purpose! To  
restrict Public Art to Alaskan Artist is likely to  
be a mistake that would be felt for generations!

# METALMORPHOSIS

ROBERT PFITZENMEIER

701 WEST 41ST AVE. ANCHORAGE, ALASKA 99503

907-563-8079

I would be very likely to benefit financial if HB 79 were enacted.

But I oppose it vehemently because I feel it is not in the best interest of the health and well being of the Alaskan people.

I also support HB 171 in that it puts the Alaska State Council on the Arts as facilitator of the program. They are the only agency that I feel has the integrity and resources to make estate selections.

Sincerely

Robert Pfitzenmeier

# ★ Fairbanks North Star Borough

809 Pioneer Road

P.O. Box 1267

Fairbanks, Alaska 99707

907/452-4761

Whereas; the Fairbanks North Star Borough Arts Committee supports state funding to the Alaska State Council on the Arts; and

Whereas; the Fairbanks North Star Borough Arts Committee opposes line item legislative appropriations to individual arts organizations;

Therefore, be it resolved:

The Fairbanks North Star Borough Arts Committee recognizes the Alaska State Council on the Arts to be the most efficient delivery system of State Arts funding to arts organizations and opposes any line item appropriations in lieu of direct funding to the Alaska State Council on the Arts.

Passed 3/18/87



Valerie Therrien, chair

Fairbanks North Star Borough Arts Committee

March 11, 1987

The Honorable Fran Ulmer  
House State Affairs Committee  
Pouch V  
Juneau, AK 99811

REPLIES

Re: HB171 & HB79

Dear Representative Ulmer:

I support interhouse bill 171, sponsored by Representative Davis, concerning the per cent for art program in the State. I oppose house bill 79, sponsored by Representative Hanley, that would, among other things, reduce the funding the 1/2 per cent and require that all art be by local artists.

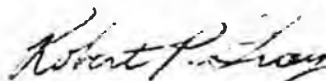
I personally chaired a forum held last year at the Anchorage Museum concerning this subject. The forum was held immediately after the session closed and before Governor Sheffield vetoed Representative Hanley's bill of last year. This forum was well publicized and Representative Hanley was one of the members of the panel. The forum was well attended and the opinions expressed by the audience were unanimously in favor of retaining the one per cent for art program. There were comments on ways that the program could be improved; however, no one spoke in favor of Representative Hanley's bill.

Other members of the panel included: John Kumin, a well-known Anchorage architect; Chris d'Arcy, the executive director of the Alaska State Council on the Arts; and Molly Jones, the administrator of the one per cent for art program of the Municipality of Anchorage.

Frankly, I am shocked that Representative Hanley would re-introduce her bill after her constituency, at a public meeting, unanimously opposed it.

I ask for your support of interhouse bill 171.

Sincerely yours,



Robert P. Gray  
10200 Hampton Dr.  
Anchorage, AK 99516

RECEIVED MAR 17 1987

March 13, 1987

Hon. Fran Ulmer, Chair  
House State Affairs Committee  
PO Box V  
Juneau, Alaska 99811

Dear Rep. Ulmer:

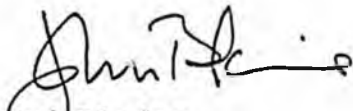
The board and staff of the Visual Arts Center of Alaska urge you to support HB 171, a bill that will not cost the State any more money, but that will ensure a better functioning Public Art Program for the State of Alaska.

One percent of the capital construction budget will be a very small amount of money for the foreseeable future, especially when you realize the Percent for Art Program doesn't cover anything but new and renovated buildings.

Some legislators want to cut the program to  $\frac{1}{2}$  of one percent and limit contracts to Alaskan artists. We hope you will see the wisdom of leaving the amount at one percent, and giving Alaskan artists the chance to compete with any interested artist, anywhere, for commissions.

Thank you for your consideration.

Sincerely yours,



John Blaine  
Executive Director

JB: ab

Visual Arts Center of Alaska

615 Warehouse Avenue • Anchorage, Alaska 99501 • 907 • 274-9641



Official Business

# Alaska State Legislature

## House

P.O. BOX V  
State Capitol  
Juneau, Alaska 99811

### COMMITTEE ON STATE AFFAIRS

April 1, 1987

John Blaine, Executive Director  
Visual Arts Center of Alaska  
615 Warehouse Avenue  
Anchorage, AK 99501

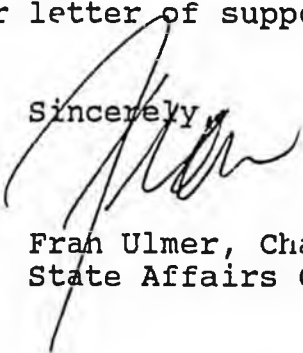
Dear Mr. Blaine:

Thank you for your letter concerning House Bill 79 and House Bill 171. These bills are still in committee waiting for more information.

One of the major areas of concern with House Bill 171 is the language which allows the Alaska Council on the Arts to meet its administrative costs from the art in public places fund. While no one would quarrel that this is a valid use for a portion of that money, the fact that the bill puts no limit on the amount to be used for administration causes some concern. Patti Macklin of the Council on the Arts has contacted the State of Washington and we are waiting for guidance on how administrative costs are handled in that state. If you would like to suggest some solutions to this concern, I would be happy to hear them.

Thank you, again, for your letter of support for the Council on the Arts.

Sincerely,

  
Fran Ulmer, Chair  
State Affairs Committee

HB 171

**Municipality  
of  
Anchorage**



121 WEST SEVENTH AVENUE  
P. O. BOX 196650  
ANCHORAGE, ALASKA 99519-6650  
(907) 264-4326

TONY KNOWLES,  
MAYOR

RECEIVED MAR 17 1987

ANCHORAGE MUSEUM OF HISTORY AND ART

March 11, 1987

Representative Irances Ullmer, Chair  
State Affairs Committee  
P.O. Box V  
Juneau, AK 99811

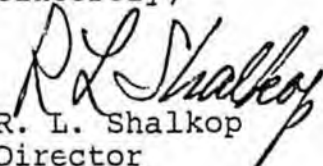
Dear Representative Ullmer:

I understand that on March 18 two bills will come before your committee concerning the State One Percent for Art program, H.B. 79, which would reduce the amount to 1/2% and eligibility to Alaskan artists, and H.B. 171, leaving the percentage as it stands and transferring administration of the program to the Alaska State Council on the Arts.

I am writing to urge your favorable consideration of the latter. The difference in dollars surely has little budgetary significance at a time when so little State construction is planned. Regarding Alaskan residency, Alaskan artists who are producing at a professional level are nearly unanimous in their opposition to any attempt to label them provincials incapable of competing on an equal footing with their peers outside. From my own point of view, I would not like to see here, or in any other state, public art produced exclusively by local residents.

Finally, the transfer of the One Percent program to the State Council on the Arts would be a definite step, in my opinion, in the direction of logical and efficient administration.

Sincerely,

  
R. L. Shalkop  
Director

a:RLSks34



Official Business

# Alaska State Legislature

## House

P.O. BOX V  
State Capitol  
Juneau, Alaska 99811

### COMMITTEE ON STATE AFFAIRS

April 2, 1987

R. L. Shalkop, Director  
Municipality of Anchorage  
Anchorage Museum of History and Art  
P.O. Box 196650  
Anchorage, AK 99519-6650

Dear Director Shalkop:

Thank you for your letter concerning House Bill 79 and House Bill 171. These bills are still in committee waiting for more information.

One of the major areas of concern with House Bill 171 is the language which allows the Alaska Council on the Arts to meet its administrative costs from the art in public places fund. While no one would quarrel that this is a valid use for a portion of that money, the fact that the bill puts no limit on the amount to be used for administration causes some concern. Patti Macklin of the Council on the Arts has contacted the State of Washington and we are waiting for guidance on how administrative costs are handled in that state. If you would like to suggest some solutions to this concern, I would be happy to hear them.

Thank you, again, for your letter of support for the Council on the Arts.

Sincerely,

A handwritten signature in cursive script, appearing to read "Fran".

Fran Ulmer, Chair  
State Affairs Committee

HB 171

**STATE OF ALASKA 1987 LEGISLATIVE SESSION  
FISCAL NOTE**

A

Bill Version: HB 171

Publish Date: \_\_\_\_\_

**REQUEST:** \_\_\_\_\_

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

Tide: An act relating to art in public places

Sponsor: \_\_\_\_\_

Requestor: \_\_\_\_\_

Agency Affected: Education

BRU: State Council on the Arts

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

**EXPENDITURES/REVENUES: (Thousands of Dollars)**

OPERATING	FY 87	FY 88	FY 89	FY 90	FY 91	FY 92
PERSONAL SERVICES						
TRAVEL						
CONTRACTUAL	-0-	1.5	-0-	-0-	-0-	
SUPPLIES						
EQUIPMENT						
LAND & STRUCTURES						
GRANTS, CLAIMS						
MISCELLANEOUS						
<b>TOTAL OPERATING</b>	-0-	1.5	-0-	-0-	-0-	
<b>CAPITAL</b>						
<b>REVENUE</b>						

**FUNDING: (Thousands of Dollars)**

GENERAL FUND		1.5				
FEDERAL FUNDS						
OTHER						
<b>TOTAL</b>		1.5				

**POSITIONS:**

FULL-TIME		0				
PART-TIME						
TEMPORARY						

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

The Alaska State Council on the Arts will assume full program responsibility Alaska's Percent for Art program as proposed by HB 171. Because administrative costs will be deducted from the actual percent for art allotment, no additional costs will be incurred. A small amount of contractual funding will be needed at the beginning of FY88 to draft and adopt regulations for program.

Prepared by: \_\_\_\_\_ Phone: \_\_\_\_\_  
 Division: Christine D'Arcy, State Arts Council *CTD* Date: 279-1557 3-16-87

Approved by Commissioner: \_\_\_\_\_ Date: \_\_\_\_\_  
 Agency: \_\_\_\_\_

- Distribution (by preparer):
- Legislative Finance
  - Legislative Sponsor
  - Requestor
  - Office of Management and Budget
  - Impacted Agency(ies)
  - Senate Secretary

**STATE OF ALASKA 1987 LEGISLATIVE SESSION  
FISCAL NOTE**

B

REQUEST: \_\_\_\_\_

Bill Version : HB 171  
Publish Date : 3/6/87

Revision Date: \_\_\_\_\_  
Title: An Act Relating to Art in Public Places  
Sponsor: Davis Kodonen/Ellis Gruenberg  
Requestor: \_\_\_\_\_

Agency Affected: DOT&PF and DCE  
BRU: Buildings Design and Construction  
and the Alaska State Council on the Arts  
Components: \_\_\_\_\_

**EXPENDITURES/REVENUES: (Thousands of Dollars)**

OPERATING	FY 87	FY 88	FY 89	FY 90	FY 91	FY 92
PERSONAL SERVICES	0	0	0	0	0	0
TRAVEL	0	0	0	0	0	0
CONTRACTUAL	0	0	0	0	0	0
SUPPLIES	0	0	0	0	0	0
EQUIPMENT	0	0	0	0	0	0
LAND & STRUCTURES	0	0	0	0	0	0
GRANTS, CLAIMS	0	0	0	0	0	0
MISCELLANEOUS	0	0	0	0	0	0
<b>TOTAL OPERATING</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

CAPITAL	(40)	(40)	(40)	(40)	(40)	(40)
---------	------	------	------	------	------	------

REVENUE	0	0	0	0	0	0
---------	---	---	---	---	---	---

**FUNDING: (Thousands of Dollars)**

GENERAL FUND	0	0	0	0	0	0
FEDERAL FUNDS	0	0	0	0	0	0
OTHER	0	0	0	0	0	0
<b>TOTAL</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

**POSITIONS:**

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

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

Passage of this bill could provide additional funds to the construction budget if the assumptions on the attached Statement of Analysis are correct.

*John Thompson, Director*

Prepared by: Rod Wilson, Design Manager II Phone: 465-2951  
Division: Engineering and Operations Standards Date: 3-12-87

Approved by Commissioner: M. L. S. III Date: 3-12-87  
Agency: Department of Transportation and

Public Facilities  
Distribution (by preparer):

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

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

FISCAL NOTE PREPARATION FOR:  
House Bill 171

Specific monetary impacts associated with this bill are based upon the following assumptions:

- (1) The terminology "or renovation" expressed on line 20, page 1, means major remodeling and is not meant to include work related to repairs, maintenance, code upgrade, or renovation of mechanical or electrical systems.
- (2) The "administrative percentage" indicated in line 28, page 1, shall be taken from the reserved amount indicated under AS 35.27.020(a).
- (3) The "mounting" of the work of art would include any modifications to the building or facility which are solely intended to support or enhance the artwork such as lighting, display cases, structural enhancement and so forth.
- (4) The proposed definition of "building or facility" under AS 35.27.030(1) no longer provides an exemption for highways, harbors and airports to the extent presently afforded under AS 35.27.030(2)(B). This analysis assumes that the current exemption will be dropped thus subjecting the "State Matching Funds" (required for federal grants) to the provisions of this bill.

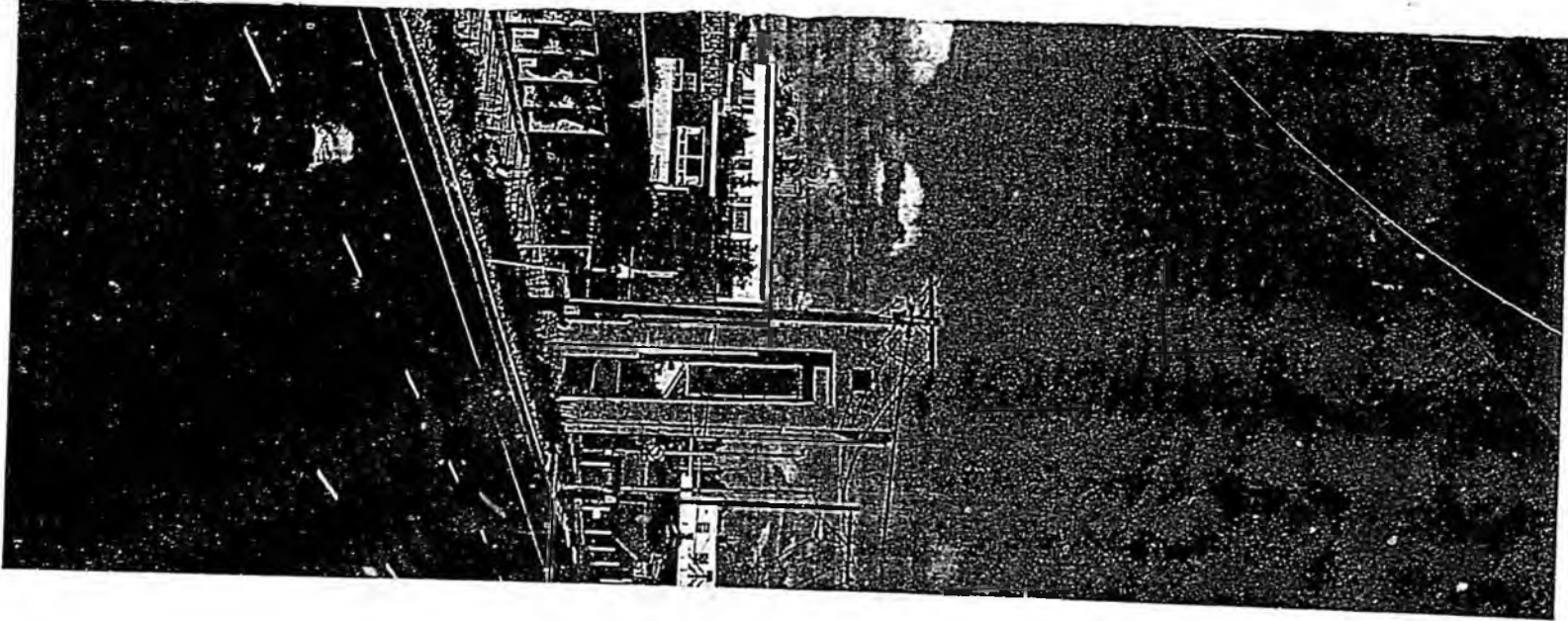
Monetary effects if assumptions are correct:

- |          |   |
|----------|---|
| Item (1) | No net change.  |
| Item (2) | A savings of approximately \$90,000 per year based on a buildings oriented CIP budget of \$30 million.* |
| Item (3) | No net change.  |
| Item (4) | An additional expense of \$50,000 per year based on a federal aid assistance budget of \$100 million.*  |

\*Represents an amount that is approximately equal to current year activities.

THE FOLLOWING DOCUMENT HAS  
NOT BEEN FILMED BUT IS  
AVAILABLE IN THE ORIGINAL  
FILE

NONPROFIT  
ORGANIZATION  
U S POSTAGE  
PAID  
Anchorage, AK.  
Permit No. 84



ANCHORAGE MUSEUM  
OF HISTORY AND ART  
121 WEST SEVENTH AVENUE  
ANCHORAGE, ALASKA 99501

HB

181

PUBLIC OPINION MESSAGE

DEAR: REPRESENTATIVE ULMER

NAME: GEHE ANNAS

TITLE:

ADDRESS: 424 N ALASKA ST

CITY: PALMER

ZIP: 99645

PHONE: 745-3440

BILL NO: HB 181

SUBJECT: HARMOT DAY

MESSAGE: I FEEL THAT HB 181 IS ACTUALLY A DO-NOTHING BILL. FUNDAMENTALLY  
HB 181 IS THE TYPE OF LEGISLATION WHICH SHOULD NEVER HAVE BEEN PUT IN  
PRINT. I DO HOPE THIS BILL WILL BE STOPPED IN THE HOUSE STATE AFFAIRS  
COMMITTEE.

PONID: 14160916

DATE: 03/23/87

TIME: 16:09:16

LIONAME: MAT-SU LIO

COPIES: REPRESENTATIVES

NEWARD

BOUCHER

DAVIDSON

DONLEY

HOFFMAN

MARTIN

PUBLIC OPINION MESSAGE

DEAR: REPRESENTATIVE ULMER

NAME: GENE ANNAS  
TITLE:  
ADDRESS: 424 N ALASKA ST  
CITY: PALMER ZIP: 99645  
PHONE: 745-3440  
BILL NO: HB 181  
SUBJECT: MARMOT DAY  
MESSAGE: I AM VERY MUCH OPPOSED TO HB 181 AS I FEEL IT IS AN EXTREMELY  
BAD PIECE OF LEGISLATION. HB 181 WAS INTRODUCED BY  
REPRESENTATIVE MENARD PRIMARILY TO GET PRESS COVERAGE.

POMID: 14154325  
DATE: 03/23/87  
TIME: 15:43:25  
LIONAME: MAT-SU LIO

COPIES: REPRESENTATIVES

BOUCHER  
DAVIDSON  
DONLEY  
HOFFMAN  
MARTIN  
MENARD

# HOUSE COMMITTEE REPORT

(7)

Date referred: 3/13/87

FURTHER REFERRALS:

Resources  
Judiciary  
Finance

DATE: 3-23-87

The State Affairs Committee has considered HB 181

"An Act establishing Marmot Day and designating the official state marmot."

**RECOMMENDS:**

- replace with \_\_\_\_\_  the same title
- attached amendment(s)  a new title
- do pass
- do not pass
- no recommendation
- individual recommendations
- additional referral to the \_\_\_\_\_ Committee

**ADOPTS:**  \_\_\_\_\_ letter of intent

**ATTACHES NEW FISCAL NOTE(s):**

- fiscal impact  same as previous fiscal note published \_\_\_\_\_
- zero fiscal note  same as previous zero fiscal note published \_\_\_\_\_
- zero with analysis

**SIGNING DO PASS:**

*[Handwritten signatures]*  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**SIGNING OTHER RECOMMENDATIONS:**

*[Handwritten signature]* Do Not Pass  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

*[Handwritten signature]*  
 \_\_\_\_\_  
 Chairman's signature



Official Business

# Alaska State Legislature

## House

STATE AFFAIRS COMMITTEE

HOUSE BILL 181

FILE CONTENTS

Pouch V  
State Capitol  
Juneau, Alaska 99811

1. HB 181: AN ACT ESTABLISHING MARMOT DAY AND DESIGNATING THE OFFICIAL STATE MARMOT
2. SPONSOR BACKUP

FISCAL NOTE

A. ALL AGENCIES: -0-

## Curt Menard

301 W. Swanson Ave.  
Wasilla, Alaska 99687

Or  
P.O. Box V  
Juneau, Alaska 99811

376-5315 Work  
745-8122 Work  
376-5855 Home  
465-2679 Juneau



2



### ALASKA MARMOT DAY

Through the long days of winter when thoughts turn to the coming of spring, let's say around February 2, Americans turn to the venerable weatherman, the groundhog, to share his insights on winter and spring.

And that means that here in the Great Land, Alaskans have long had to rely on Outsiders to forecast our climactic future.

Since we are different, since we are unique, for Alaskan winters we need our own local prognosticator -- ladies and gentlemen, we need our own Marmot Day.

Who could be better qualified to advise Alaskans on lengthy winters but our own native hoary marmot?

While it is true a few carpetbagging groundhogs have jumped the border and come in around Northway -- We should endorse our own Alaskan weatherman,

and for that, I respectfully suggest, the Hoary Marmot who ranges from Ketchikan to Anaktuvuk Pass, who with his cousin the Arctic Marmot, covers virtually the entire State of Alaska, is best suited.

In Alaska we should recognize February 2 as Marmot Day, not continue to go gawking at some Lower 48 Groundhogs; We need to promote our Alaska Hire Policy right down to the last Marmot!

Ladies and Gentlemen-- I propose that the senior hoary marmot housed at the Alaska Zoo be recognized as the official state marmot.

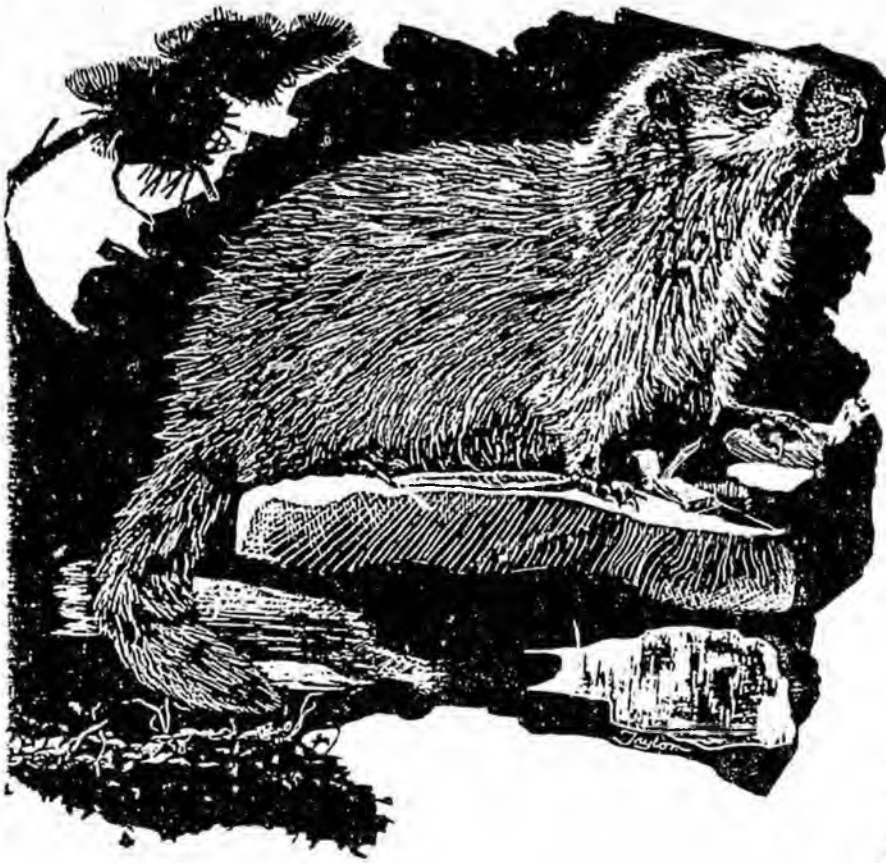
Just think of the publicity for our good Zoo, think of Alaskan schoolchildren honoring February 2 as Marmot Day, and think of the evening news as Alaskans everywhere wait on the judgement of our own venerable senior hoary marmot.

For all these reasons and more, I urge your support and swift consideration to establish Alaska Marmot Day. Thank you.

Warm Regards,

Curt Menard  
Representative

# The **MARMOT** in Alaska



Alaska Department of Fish and Game  
Wildlife Notebook Series

The hoary marmot (*Marmota caligata*), the Alaska marmot (*Marmota broweri*), and the woodchuck (*Marmota monax*) are the three species of marmots that live in Alaska. The hoary marmot can be found at the bases of active talus slopes in the mountains of central, southeastern, and southwestern Alaska. It also occurs down to sea level along some areas of the coast. The Alaska marmot lives in similar talus habitat throughout much of the Brooks Range, and the woodchuck digs its dens in loess (wind-deposited) soils along river valleys in the dry lowlands of eastcentral Alaska.

**General Description:** Large relatives of the squirrel, the hoary and closely related Alaska marmots occurring in the State weigh 10 pounds or more and may exceed 24 inches in total length. The woodchuck weighs between 2 and 6 pounds and can measure up to 20 inches long. The animals attain their maximum weight in late summer, when they accumulate thick layers of fat which will sustain them through winter hibernation. Body shape is similar in all three species: head short and broad, legs short, ears small, body thickset, tail densely furred, and front paws clawed for digging burrows. Hoary and Alaska marmots are predominantly gray, with a darker lower back and face and a dark, reddish tail. The hoary marmot has a white patch above its nose and usually has dark brown feet, giving it the Latin name *caligata*, meaning "booted." The Alaska marmot does not have a white face patch, its feet may be light or dark, and its fur is much softer than the stiff fur of the hoary marmot. A uniform reddish brown, the woodchuck has an unmarked brown face. The name woodchuck originated as "wuchuk," a Cree Indian word used to describe a number of similar-sized animals, and does not describe characteristics of the woodchuck's behavior or habitat preference.

**History:** In Alaska, all marmots mate in April or May. About a month later, two to six young are born hairless and blind. The young disperse 2 months after birth and may breed for the first time when they are 2 or 3 years old. Marmots may live to be 5 years old or more. They feed on grasses, flowering plants, berries, roots, mosses, and lichens.

Hoary and Alaska marmots make their summer homes on the bases of active talus slopes, where the rocks protect them from predators and provide lookout stations. Woodchuck dens may be up to 30 feet long, are dug in the loess soils of river valleys in Interior Alaska, and end with a chamber containing a large grass nest. Most marmot dens have a main entrance with a mound of dirt near the hole and a number of concealed entrances. Marmots are social animals. Although each family has a separate burrow, these burrows are located near each other, forming a colony.

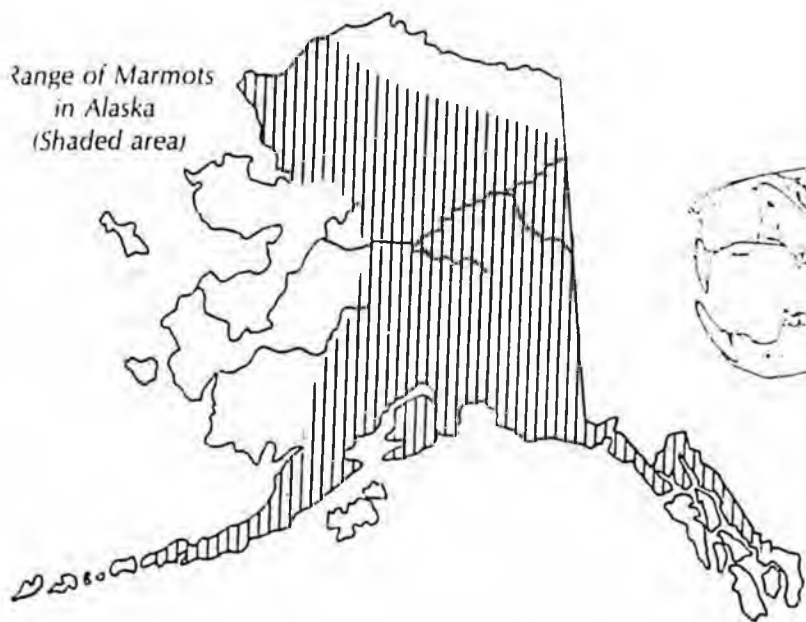
True hibernators, marmots enter a state of torpor in winter, all bodily functions are reduced. Hoary marmots and woodchucks hibernate alone in the same burrow in which they spend the summer. To protect themselves from the cold, they plug the tunnel leading to the nest chamber with a dirt, vegetation, and feces mixture. They emerge from their winter hibernation in April or early May to find food and mates. Adapted to the harsher winter climate of the Brooks Range, Alaska marmots create a special winter den, which has a single entrance and is characteristically located on an exposed ridge that becomes snow-free early in spring. The entrance is plugged after all colony members are inside, and no animals can leave until the plug thaws in early May. Consequently, Alaska marmots mate before they emerge from their winter den. These winter dens are relatively permanent for each colony, and some are used for more than 20 years. Because hibernation begins in September, most marmots in Alaska spend two-thirds of each year locked in their winter dens.

Marmots are most active in early morning and late afternoon, although they may leave their burrows during other daylight hours. Marmots need wind to control mosquito levels and rarely venture out on calm days. The Alaska marmot marks its territory by rubbing secretions from its face glands on rocks and along trails. The hoary marmot probably marks its territory in the same way.

The pelt colors of marmots help them blend with the lichen-covered rocks or rusty-brown soil of their surroundings. Nevertheless, marmots remain very wary and alert for predators including eagles, foxes, coyotes, wolves, and bears. When the Alaska marmot is alarmed, it produces a slurred, low-pitched warning call. The alarm call of both hoary marmot and the woodchuck is a loud whistle. They also hiss, squeal, growl, and yip. In areas where marmots are hunted by humans, they have learned to remain quiet when humans approach. Good climbers and swimmers, woodchucks may also take to trees or water to avoid predators.

Marmots often secondarily benefit other animals and plants. Abandoned marmot holes can become homes for small mammals. In moderation, their digging and defecation loosen, aerate, and improve the soil. Alaska Natives have long relished marmot meat and have used its thick coat for warm clothing. Although these wary animals are difficult to approach closely, persistent observers are rewarded by the fascinating sight of a marmot community.

Catherine Curby  
1982







I LIKE CURT



A

STATE OF ALASKA 1987 LEGISLATIVE SESSION  
FISCAL NOTE

Bill Version: HB 181  
Publish Date: \_\_\_\_\_

REQUEST \_\_\_\_\_

Revision Date: March 19, 1987  
Title: Marmot Day

Agency Affected: ALL  
BRU: \_\_\_\_\_

Sponsor: Menard  
Requestor: House State Affairs

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

EXPENDITURES/REVENUES: (Thousands of Dollars)

	FY 87	FY 88	FY 89	FY 90	FY 91	FY 92
<b>OPERATING</b>						
PERSONAL SERVICES	0	0	0	0	0	0
TRAVEL	0	0	0	0	0	0
CONTRACTUAL	0	0	0	0	0	0
SUPPLIES	0	0	0	0	0	0
EQUIPMENT	0	0	0	0	0	0
LAND & STRUCTURES	0	0	0	0	0	0
GRANTS, CLAIMS	0	0	0	0	0	0
MISCELLANEOUS	0	0	0	0	0	0
<b>TOTAL OPERATING</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>CAPITAL</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>REVENUE</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

FUNDING: (Thousands of Dollars)

GENERAL FUND	0	0	0	0	0	0
FEDERAL FUNDS	0	0	0	0	0	0
OTHER	0	0	0	0	0	0
<b>TOTAL</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

POSITIONS:

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

ANALYSIS: Attach a separate page if necessary

This bill will not cost the executive branch any additional money.

Prepared By: Michael P. McMullen *Michael P. McMullen* Phone: 465-2200  
Division: Commissioner's Office Date: 5/10/87  
Approved by Commissioner: Garrey Peska *Garrey Peska* Date: 3/20/87  
Agency: Department of Administration

Distribution (by preparer):

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

H B

187

# HOUSE COMMITTEE REPORT

(7)

Date referred: 3/18/87

FURTHER REFERRALS: Finance

DATE: 3-30-87

The State Affairs Committee has considered HB 187

"An Act relating to geographic pay differentials; and providing for an effective date."

**RECOMMENDS:**

- replace with \_\_\_\_\_  the same title
- attached amendment(s)  a new title
- do pass
- do not pass
- no recommendation
- individual recommendations
- additional referral to the \_\_\_\_\_ Committee

**ADOPTS:**  \_\_\_\_\_ letter of intent

**ATTACHES NEW FISCAL NOTE(s):**

- fiscal impact  same as previous fiscal note published \_\_\_\_\_
- zero fiscal note  same as previous zero fiscal note published 3/18/87
- zero with analysis

**SIGNING DO PASS:**

*W. B. Boush*  
 \_\_\_\_\_  
*Sam Williams*  
 \_\_\_\_\_  
*Tom Wilson*  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**SIGNING OTHER RECOMMENDATIONS:**

*Lynn Hoffman (No Rec)*  
 \_\_\_\_\_  
*Cliff Davidson (no rec)*  
 \_\_\_\_\_  
*Larry Martin (no rec)*  
 \_\_\_\_\_  
*Bob Dooly (no rec)*  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

*Tom Wilson*  
 \_\_\_\_\_  
 Chairman's signature



STATE OF ALASKA  
OFFICE OF THE GOVERNOR  
JUNEAU

March 16, 1987

The Honorable Ben Grussendorf  
Speaker of the House  
Alaska State Legislature  
P.O. Box V  
Juneau, AK 99811

Dear Representative Grussendorf:

Under the authority of art. III, sec. 18, of the Alaska Constitution, I am transmitting a bill that updates the geographic pay differentials provided under AS 39.27.020 to state employees whose pay is not established through the collective bargaining process.

Present law provides for geographic pay differentials that are no longer reflective of the cost of living in various areas of the state. Section 1 of the bill implements the same differentials as those in effect for members of the Alaska Public Employees Association's bargaining units, which were established by cost-of-living survey and arbitration. With the leveling of cost differentials in areas across the state, enactment of this legislation provides employees with fair compensation adjustments, but at a level that will ultimately lead to state savings.

Section 2 of the bill repeals and reenacts AS 39.27.030, providing a more realistic scope and schedule for future salary surveys. AS 39.27.030 presently requires an annual survey to address a multitude of considerations, many of which are not directly related to geographic cost differentials. This bill focuses the study on cost differentials, although the division of personnel would retain the authority to structure the study to address all relevant pay considerations.

Section 3 of this bill is a "grandfather" provision intended to ensure that current employees do not experience an actual reduction in pay upon enactment of updated geographic pay differentials. Under this provision, employees will receive their current pay until their salary would be increased through position changes or pay raises to a level above what they would be entitled to under the new geographic pay differential, or until they move to another geographic area.

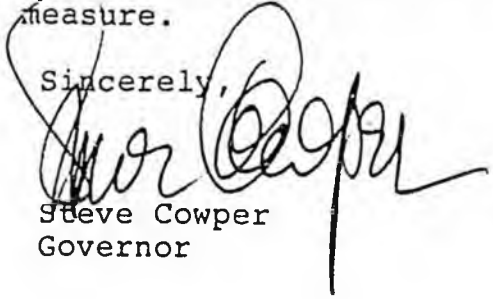
Hon. Ben Grussendorf

Page 2

The two statutes repealed by sec. 4 of the bill, AS 39.27.-035 and 39.27.040, generally relate to information that will be available in modified form through the survey conducted under sec. 2 of the bill.

I believe that this legislation affords state employees a geographic pay differential that properly reflects the varying costs of living in Alaska. I urge your prompt consideration and approval of this measure.

Sincerely,



Steve Cowper  
Governor



Official Business

# Alaska State Legislature

## House

P.O. BOX V  
State Capitol  
Juneau, Alaska 99811

STATE AFFAIRS COMMITTEE

HOUSE BILL 187

FILE CONTENTS

1. HB 187: AN ACT RELATING TO GEOGRAPHIC PAY DIFFERENTIALS; AND PROVIDING FOR AN EFFECTIVE DATE
2. TRANSMITTAL LETTER FROM GOVERNOR COWPER

FISCAL NOTE

- A. ALL AGENCIES: -\$3,000

STATE OF ALASKA 1987 LEGISLATIVE SESSION  
FISCAL NOTEBill Version: HB 187  
Publish Date: HOUSE 3/18/87REQUEST Law Log 773-87-0077Revision Date: \_\_\_\_\_  
Title: Relating to Geographic Pay  
Differentials Effective Date \_\_\_\_\_  
Sponsor: Governor Cowper  
Requestor: \_\_\_\_\_Agency Affected: A11  
BRU: \_\_\_\_\_  
Components: \_\_\_\_\_

## EXPENDITURES/REVENUES: (Thousands of Dollars)

	FY 87	FY 88	FY 89	FY 90	FY 91	FY 92
OPERATING						
PERSONAL SERVICES	0.0	(3.0)	(49.8)	(89.6)	(123.4)	(152.1)
TRAVEL	0.0	0.0	0.0	0.0	0.0	0.0
CONTRACTUAL	0.0	0.0	0.0	392.0	0.0	0.0
SUPPLIES	0.0	0.0	0.0	0.0	0.0	0.0
EQUIPMENT	0.0	0.0	0.0	0.0	0.0	0.0
LAND & STRUCTURES	0.0	0.0	0.0	0.0	0.0	0.0
GRANTS, CLAIMS	0.0	0.0	0.0	0.0	0.0	0.0
MISCELLANEOUS	0.0	0.0	0.0	0.0	0.0	0.0
TOTAL OPERATING	0.0	(3.0)	(49.8)	302.4	(123.4)	(152.1)
CAPITAL	0.0	0.0	0.0	0.0	0.0	0.0
REVENUE	0.0	0.0	0.0	0.0	0.0	0.0

## FUNDING: (Thousands of Dollars)

GENERAL FUND	0.0	(	(49.8)	302.4	(123.4)	(152.1)
FEDERAL FUNDS	0.0	0.0	0.0	0.0	0.0	0.0
OTHER	0.0	0.0	0.0	0.0	0.0	0.0
TOTAL	0.0	0.0	0.0	0.0	0.0	0.0

## POSITIONS:

FULL-TIME	0.0	0.0	0.0	0.0	0.0	0.0
PART-TIME	0.0	0.0	0.0	0.0	0.0	0.0
TEMPORARY	0.0	0.0	0.0	0.0	0.0	0.0

ANALYSIS: Attach a separate page if necessary See attached.

Prepared By: Diana DeSimone, Director  
Division: Personnel

Phone: 465-4430

Date: 2/17/87Approved by Commissioner: Garrey Peska  
Agency: Department of AdministrationDate: 3/11/87Distribution (by preparer):  
Legislative Finance  
Legislative Sponsor  
Requestor  
Office of Management and Budget  
Impacted Agency(ies)  
Senate Secretary

FISCAL NOTE ANALYSIS

For Law Log \_\_\_\_\_

SUBJECT OF PROPOSED BILL:

Relating to geographic pay differentials; effective date.

SUMMARY/EXPLANATION OF INTENT:

Section 1 of this bill amends the geographic pay differentials paid to State employees under AS 39.27 to match those in effect for members of the Alaska Public Employees Association (APEA) bargaining units. Only employees in the partially exempt service and employees in the classified service not covered by a collective bargaining agreement are subject to the proposed changes. This fiscal note is further limited to currently filled, full-time positions. The bill has a similar effect on hourly employees in the partially exempt service.

The proposed change in geographic pay differentials does not affect employees in Ketchikan, Juneau or Anchorage (1961 Election Districts 1, 4 and 8). There is no geographic pay differential currently provided to these employees, and none will be provided under this bill. There are currently 77 full-time, filled positions in the balance of the state which are affected by this bill. The geographic pay differential for 15 of these positions will increase. The geographic pay differential for the remaining 62 will decrease.

Section 3 of the bill provides that the pay rate of current employees will not be reduced by enactment of the new differentials. Savings are realized upon turnover. The salary of current employees is frozen until other personnel actions would cause an employee's salary to exceed the frozen level (increases in the pay table, merit increases, promotions, etc.).

This analysis assumes:

- ° No general pay increases during the period covered by this fiscal note.
- ° The overall turnover rate of 15% applies equally to this group.
- ° Average benefits are 30%.

ESTIMATED FISCAL IMPACT:

The current annual Personal Services cost for the 77 positions is \$6,141.6 thousand. The added first year (FY 88) cost of the 15 employees whose differential will be increased is \$52.0 thousand. When all employees are on the new differential schedule, the annual Personal Services cost will be \$5,826.8 thousand. Each year, beginning with FY 88, the cost of these positions will be reduced by 15% of the remaining difference between the first year cost and the long-term costs. First year savings are \$55.0 thousand. Second year savings are an additional \$46.8 thousand. Third year savings are an additional \$39.8 thousand, etc. These costs and savings are summarized below:

CONTINUATION OF FISCAL NOTE ANALYSIS

For Law Log \_\_\_\_\_

Current Annual Personal Services Costs	\$6,141.6
Added Costs FY 88	<u>52.0</u>
	6,193.6
Less Ultimate Long-Range Annual Personal Services Costs	(5,826.8)
Ultimate Annual Savings	<u><u>\$ ( 366.8)</u></u>

	<u>Additional Savings (15% of Remaining Annual Savings)</u>	<u>Cost</u>	<u>Net Annual Savings</u>
FY 88 (First Year)	\$55.0	\$52.0	\$ 3.0
FY 89 (Second Year)	46.8		49.8
FY 90 (Third Year)	39.8		89.6
FY 91 (Fourth Year)	33.8		123.4
FY 92 (Fifth Year)	28.7		152.1
o			o
o			o
o			o
(Thirty-third Year)			366.8

Section 2 of the bill provides that studies of the geographic differentials be conducted at five-year intervals, subject to funding. The most recent study was conducted in FY 85. The fiscal note shows \$392.0 in Contractual Services in FY 90 for the next study, which was the actual cost of the FY 85 study.

Because the proposed effective date is July 16, 1987, there is no need for an appropriation adjustment to Personal Services. The changes will be incorporated in future budget submissions.