

ENTRY TRACK	PAGE 1
NON-PROFIT ORGANIZATION OR FISCAL SPONSOR INFORMATION	
Please check one: Arts Organization <input checked="" type="checkbox"/> Arts Program <input type="checkbox"/>	
Please check one: 1st application <input type="checkbox"/> Year 2 Entry Track <input checked="" type="checkbox"/>	
Request from the PCA: \$ <u>4500</u> (not to exceed \$5,000)	
Organization Name: <u>Pennsylvania Rural Arts Alliance</u>	
Univ. Dept./Subsidiary Name:	Federal I.D. Number:
Address: <u>St. Francis Mall</u>	Date IRS Tax-Exemption Received:
<u>P.O. Box 9</u>	Reg. Date w/ PA Bureau of
City, State, Zip: <u>Loretto, PA 15940</u>	Charitable Org.:
Count: <u>Cambria</u>	Dates of Organization's Fiscal Year:
Artistic Director: <u>N/A</u>	State House Dist. No.:
Contact Name: <u>Jeanne Gleason</u>	State Senate Dist. No.:
Contact Title: <u>Executive Director</u>	Federal Congressional Dist. No.:
E-mail Address: <u>N/A</u>	
Fax Number: <u>N/A</u>	
Website: <u>(814) 472-3920</u>	
Telephone Number (O): <u>(814) 255-5120</u>	
(H):	
APPLICANT INFORMATION IF APPLYING THROUGH A FISCAL SPONSOR	
Organization Name: <u>AMD&ART</u>	
Address: <u>411 Third Avenue</u>	
City, State, Zip: <u>Johnstown, PA 15906</u>	
County: <u>Cambria</u>	
Artistic Director: <u>N/A</u>	
Contact Person: <u>T Allan Comp</u>	
Contact Title: <u>Project Director</u>	
Email Address: <u>Tcomp@osmre.gov</u>	
Social Security Number:	
Telephone Number (O): <u>(814) 539-5357</u>	
(H):	
CERTIFICATION AND STATEMENT OF ASSURANCES	
The applicant certifies, represents and warrants to the Council that it meets all eligibility requirements set forth by the Council, including its status as a nonprofit corporation, pursuant to IRS Section 501(c)3, and that:	
1. The information contained herein and in all attachments and supporting material is true and correct, the filing of the application has been duly authorized by the governing body of the applicant, and the undersigned have authority to execute this application on behalf of the applicant.	
2. The applicant accepts in advance any grant awarded by the Council, agreeing: a.) That any funds received as a result of the application will be expended solely for the described projects and programs, in accordance with the provisions of the "Additional Terms and Conditions Governing Grants-in-Aid" and "General Provisions." b.) To such other restrictions, conditions, and changes as the Council may impose, unless the applicant objects within 30 days of mailing of the award letter setting forth the terms of the grant in writing.	
3. Any organization that the applicant assists will also comply with the provisions of the "Additional Terms and Conditions Governing Grants-in-Aid" and "General Provisions," when conducting any activity for which the applicant receives financial assistance from the Council.	
By:	
_____ 3/15/99	_____ 3/15/99
Chairman, President or Board Member Date	Authorized Staff Member Date
Jeanne Gleason, Exec. Dir., PRAA	Shelbie Knox, AMD&ART Project Coord.
Typed Name & Title	Typed Name & Title

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Check ONLY ONE program to which you are applying.

<input type="checkbox"/> Art Museums	<input type="checkbox"/> Film & Electronic Media	<input type="checkbox"/> Music-Choral/Opera
<input type="checkbox"/> Arts In Education Organizations	<input type="checkbox"/> Folk & Traditional Arts	<input type="checkbox"/> Music-Instrumental/Jazz
<input type="checkbox"/> Arts Service Organizations	<input checked="" type="checkbox"/> Interdisciplinary Arts	<input type="checkbox"/> Presenting Organizations
<input type="checkbox"/> Crafts	<input type="checkbox"/> Literature	<input type="checkbox"/> Theatre
<input type="checkbox"/> Dance	<input type="checkbox"/> Local Arts	<input type="checkbox"/> Visual Arts

Zip Code Area	Area Name - Counties	# of People	Zip Code Area	Area Name - Counties	# of People
150-152	Pittsburgh - Allegheny, Beaver, Washington	_____	173-174	York - Adams, York	_____
153	Washington - Greene, Washington	_____	175-176	Lancaster - Lancaster	_____
154	Uniontown - Fayette	_____	177	Williamsport - Clinton, Lycoming	_____
155	Somerset - Bedford, Somerset,	X	178	Sunbury/ Shamokin -Columbia, Montour, Northumberland, Snyder, Union	_____
156	Greensburg - Armstrong, Westmoreland	_____	179	Pottsville - Schuylkill	_____
157	Indiana - Cambria, Clearfield, Indiana, Jefferson	_____	180-181	Allentown/ Bethlehem - Lehigh, Northampton	_____
158	DuBois - Cameron, Clarion, Clearfield, Elk, Jefferson	_____	182	Hazleton - Carbon, Luzerne, Schuylkill	_____
159	Johnstown - Cambria, Indiana, Somerset, Westmoreland	X	183	Stroudsburg - Monroe, Pike	_____
160	Butler - Butler	_____	184-185	Scranton - Lackawanna, Pike, Wayne	_____
161	New Castle/ Sharon - Crawford, Lawrence, Mercer	_____	186-187	Wilkes-Barre - Luzerne, Sullivan, Wyoming	_____
162	Kittanning - Armstrong, Clarion	_____	188	Montrose - Bedford, Susquehanna	_____
163	Oil City - Clarion, Crawford, Forest, Venango, Warren	_____	189	Doylestown - Bucks	_____
164-165	Erie - Crawford, Erie, Warren	_____	190-191	Philadelphia - Bucks, Delaware, Montgomery, Philadelphia	_____
166	Altoona - Bedford, Blair, Cambria, Clearfield, Huntingdon,	_____	193	West Chester - Chester	_____
167	Bradford - Elk, McKean, Potter	_____	194	Pottstown/ Norristown - Chester, Montgomery	_____
168	Clearfield/St. College - Centre, Clearfield	_____	195-196	Reading - Berks	_____
169	Wellsboro - Bradford, Potter, Tioga	_____		Other States	_____
170-171	Harrisburg - Dauphin, Lebanon, Perry, Juniata, Mifflin, Huntingdon, Cumberland	_____		Other Countries	_____
172	Chambersburg - Cumberland, Franklin, Fulton, Huntingdon	_____			_____
				Total # of People	_____

Applicant Name: AMDART

ENTRY TRACK

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INCOME for
LAST COMPLETED FISCAL YEAR 1997/1998 or CALENDAR YEAR 1998 and CURRENT FISCAL YEAR
Your Fiscal Year 1-98 to 1-99

Source (Earned, Contributed, etc.)	Last Complete FY 97/98 or 1998	Current Fiscal Year Date: _____
EARNED REVENUE		
1. Admissions, ticket sales.....	\$ 0	\$ 0
2. Subscriptions.....	\$ 0	\$ 0
3. Membership fees.....	\$ 0	\$ 0
4. Contracted services.....	\$ 0	\$ 0
5. Tuition/class & workshop fees.....	\$ 0	\$ 0
6. Space Rental.....	\$ 0	\$ 0
7. Advertising.....	\$ 0	\$ 0
8. Other (specify & itemize below).....	\$ 0	\$ 0
TOTAL EARNED REVENUE (add 1.-8.).....	a.) \$ 0	a.) \$ 0
CONTRIBUTED SUPPORT		
(Government)		
9. Federal.....	\$ 27,080	\$ 27,260
10. PCA Award FY 98.....	\$ 3,000	\$ 1,000
11. Other State (not PCA).....	\$ 0	\$ 0
12. County.....	\$ 0	\$ 0
13. Municipal.....	\$ 4,700	\$ 15,000
14. Mid Atlantic Arts Foundation.....	\$ 0	\$ 0
TOTAL GOVERNMENT (add 9.-14.).....	b.) \$ 34,780	b.) \$ 43,260
(Private)		
15. Foundation.....	\$ 2,500	_____ 0
16. Corporate.....	\$ 0	_____ 0
17. Individuals - Board members.....	\$ 0	_____ 0
18. Individuals -all others.....	\$ 0	_____ 0
19. Parent Organization.....	\$ 0	_____ 0
20. Special fundraising events.....	\$ 0	_____ 0
21. Other (specify & itemize).....	\$ 3,000	_____ 0
TOTAL PRIVATE (add 15.-21.).....	c.) \$ 5,500	c.) \$ 0
GRAND TOTAL INCOME (add a. + b. + c.).....	d.) \$ 40,280	d.) \$ 43,260

ENTRY TRACK

EXPENSES

(If you are not an arts organization only give those expenses pertaining to your arts programming)

Line Item Last Complete FY97/98 or FY98 Current Fiscal Year

Line Item	Last Complete FY97/98 or FY98	Current Fiscal Year
Rent	720	2,160
2 AmeriCorps Staff	7,000	8,000
Design Expenses		
Charettes	5,000	3,000
Artists Fees		
Julie Bargmann	5,000	0
Stacy Levy	5,000	0
Design Support	2,700	6,000
Community Outreach		
Community Meetings	60	100
Community Liaison Interns	6,000	2,500
Design Construction, Phase I		
Vintondale Plantings	4,000	5,000
Vintondale Land Acquisition	0	15,000
Vintondale Design Elements	700	5,000
Film/photo/printing	3,300	1,500
<i>From Rust to Renewal</i>	800	0

_____	\$ _____	\$ _____
_____	\$ _____	\$ _____
_____	\$ _____	\$ _____
_____	\$ _____	\$ _____
_____	\$ _____	\$ _____
_____	\$ _____	\$ _____

GRAND TOTAL EXPENSES e.)\$ 40,280 e.)\$ 48,260

ENTRY TRACK NARRATIVE

PAGE **(5) 6 7**
(Circle One)

1. **Mission:** To develop interdisciplinary, community processes that assists communities in the pursuit of their environmental, economic and social well-being through the collaborative, design and construction of environmental art parks that help heal the rivers of Appalachia from the blight of acid mine drainage, transforming environmental liabilities into public assets.

2. **History:** AMD&ART started in 1994, born of the idea that the orange-stained streams of acid mine drainage (AMD) present not only an environmental challenge, but the opportunity to mobilize affected populations and create town assets—environmental art parks—that *actually heal the waters and the communities*. To accomplish this goal is to mesh layers of art, science, and history with community action, so that the four components are no longer distinct and separate ingredients. Each discipline joins to become one—something more important than one alone—something that can positively impact the lives of people in many realms. To explore this idea, Project Director and founder T Allan Comp, Ph.D., an historian of technology with several design awards, worked with our fiscal sponsor, the Pennsylvania Rural Arts Alliance (PRAA) to gather and fund a team of nationally-recognized landscape artists, landscape architects, and AMD scientists. Since its inception, AMD&ART has garnered arts and humanities support, often with the support of PRAA, which has provided us with financial guidance, technical support and state-wide recognition within arts communities. With AMD&ART now firmly established as both process and project, we look forward to actual construction in Spring-Summer 1999.

3. **Artistic Statement:** "AMD&ART provides a new arena large enough for all involved to participate meaningfully while creating the delight that makes the effort fun for both creator and visitor. It transforms aerators into foundations, limestone ditches into brooks and settlement cells into wetlands of wondrous living complexity. It makes possible nature walks through treatment systems and wetlands that become a feast for the eye, a stimulus for the mind, and a balm for the soul. It is not art alone, as a piece hung on a wall and seen by a few, but rather art as inclusive process and participation that creates all this possibility, that can call forth projects large and diverse and refreshing enough to provide families and classes with hours of learning and leisure. It is those possibilities that energize this project, and we believe that they will energize both the peoples of this region and its visitors with a new and larger sense of the possible, a new sense of whole place."
—T Allan Comp, Ph.D., Project Director

4. **Highlights:** After years of design and public dialogue, AMD&ART has achieved the financial capacity to begin the construction of our pilot project this year. This financial success is closely mirrored by our design accomplishments, wherein we now have conceptual plans for two of our sites. Public meetings in Vintondale forged the path of our future progress at the Community Uplands and have fostered such commitment from townspeople that we were able to work with the Blacklick High School to edit the site landscape in the Spring and the Volunteer Fire Department to build park picnic tables *for a park that does not yet exist*. AMD&ART views these partnerships as proof that our artistic process—investing community members with design initiative—is working to broaden participation and redefine meaning at our sites. Secondly, our design team at the Hughes Bore Hole defined a conceptual plan for that site which marries historical significance to scientific excellence through art. Another highlight for AMD&ART in 1998 was our success with *From Rust To Renewal*, our installation exhibit which showed at the Bowman Gallery at Allegheny College in November, along with a panel discussion by AMD&ART team members in concert with the Art Department, and guest lectures by Philadelphia-based sculptor Virginia Maksymowicz. This exhibit also showed at the BOTTLEWORKS Ethnic Arts Center in Johnstown, through the month of February, 1999.

5. **Artistic Success:** We were able to make great strides in accomplishing our overriding artistic goal—bringing together the varied perspectives of professionals in several fields, and fusing them to create creative answers to a debilitating environmental problem. In Vintondale, we found through

ENTRY TRACK NARRATIVE

PAGE 5 (6) 7
(Circle One)

public meetings and personal interviews that history remains perhaps the deepest taproot within the community. Therefore, our design incorporates the footprints of the mine buildings that once towered over our site—creating a place where art begets historical tangibility in a space that would otherwise serve as a generic treatment wetland. Here, *art as process* serves us as deeply as our constructed site. The processes of resident-driven design meetings and oral history, as much as the information they yield, are an important step in the formation of this public art, in that they provide residents with a reawakened sense of their significance in our nation's growth—a feeling often forgotten in the wake of regional post-industrial decline. We have likewise met success at the Hughes Bore Hole, where a productive charette in March, 1998, drew together our multi-disciplinary team to deal with both the scientific realities of designing one of the largest passive AMD treatment systems ever built, and the challenge of visually describing man's hand in creating this canker of iron-encrusted soil and algae-ribboned water. This challenge was born of the fact that though the bore hole physically resembles the mud pots at Yellowstone, the site is entirely a result of human action. Still, except for the drilling of the hole, little human activity occurred at this specific *place*. Our solution: to weave throughout the site the pattern of the mine tunnels 350 feet below, lifting them to the surface as low boardwalks and shaped wetlands which will host school groups and visitors traveling along the Mainline Trail, inviting them to explore the natural wonder of the place and wander through the natural system which cleans this stream-killing pollution.

6. Audience: Crippled by the shifting fortunes of coal in a global economy and seemingly abandoned by the industries to whom they gave so much, many of the peoples of southwestern Pennsylvania and the rest of the Appalachian coal region slipped into a passive acceptance of fate. However, by agreeing to work in partnership with AMD&ART, Vintondale Borough, Portage and Jamestown (near the Hughes Bore Hole) and the communities of the Dark Shade Sub-basin pledge to fight this malaise, in addition to the acid mine drainage that has stained their waterways orange. The proposed Vintondale park borders the Ghost Town Rail Trail, which hosts over 75,000 visitors each year, the Hughes Bore Hole will be incorporated into the planned Mainline Rail-Trail, and the Dark Shade Project will be home to its own interpretive trails. These nationally significant environmental art parks will bolster tourism to these rural communities so that economic benefits will accompany the environmental and social benefits introduced to these towns by these parks.

Census Data on Municipalities in Proximity to Proposed Environmental Art Parks
From the Census of Population and Housing, 1990

	Population	Per Capita Income	Poverty Rate for Families with Children (%)	People over 25 with College Degree (%)
Vintondale	582	\$10,957	61.9	7.7
Portage Boro.	3,105	\$9,446	75.3	12.5
Portage Twp.	4,089	\$9,340	82.1	9.7
Shade Township	1,246	\$ 8,201	53.8	6.0
Central City	3,177	\$ 8,797	72.9	9.9

7. Outreach: AMD&ART sponsored several focus-meetings in Vintondale in 1998 to discuss Community Uplands design, and will host a large-scale public meeting in April, 1999 to present our final plans to residents before construction. In Central City (a population center in the Dark Shade Sub-Basin, our third site) we installed our traveling exhibit in a downtown storefront to publicize our pending project there; this summer, AMD&ART and Central City Borough are co-sponsoring an intern funded by the Office of Surface Mining to serve as a community liaison who will bolster the community design dialogue as treatment efforts grow in this basin. *Eco-Revelatory: Nature Constructed/Nature Revealed*, an installation exhibit which features AMD&ART design, is reaching a

ENTRY TRACK NARRATIVE

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(Circle One)

national audience on its two-year national tour, while *From Rust To Renewal* may next exhibit at the Department of the Interior in Washington D.C. Our educational component, The Stream Team, uses a public art component to explore with students why treatment systems need not be "ugly" to work well, and how different disciplines—art, history, literature—fit into environmental health. AMD&ART has also published "A New Partnerships Initiative for AMD Remediation and Community Enhancement: AMD&ART" which explains our mission, and "Enhancing Your AMD Remediation Project," a booklet which has been distributed to watershed groups throughout Appalachia to provide ideas on how small organizations can blend public art and public history together with science to create true community assets from their environmental liabilities.

8. Organization: AMD&ART recently incorporated within the Commonwealth of Pennsylvania, and is currently filing for 501(c)3 status. To our Board of Directors we welcome a diverse group of committed individuals, including chairwoman Jeanne Gleason, head of the Pennsylvania Rural Arts Alliance (PRAA) and a staunch supporter of AMD&ART since its inception. Project Director T Allan Comp, Ph.D., a public historian with numerous design awards, is now employed at the Office of Surface Mining, an agency under the Department of the Interior; Dr. Comp serves as our Vice-Chairman. William Daniels, former director of the PCA, also guides our artistic force as our secretary-treasurer. On our Board is Jack Foreman, a respected pioneer of AMD remediation; Dr. Mary Lavine, director of Environmental Studies and chair of the Geography Department at the University of Pittsburgh, Johnstown; and Tim Phillips, vice-president of PBS Coals, Inc., a mining company active in the Dark Shade Valley. PRAA will serve as our financial sponsor until we have received confirmation from the IRS of our non-profit status this spring; our Board Members serve as an advisory council for AMD&ART. We rely upon community volunteers to work with us during design and construction.

9. Planning: AMD&ART is a national demonstration project consisting of a sequence of three sites that become increasingly complex, both artistically and scientifically. These sites were selected by AMD&ART after extensive evaluation and public input: Vintondale, on the Ghost Town Trail; the Hughes Bore Hole, on the planned Mainline Trail; and the entire Dark Shade Creek watershed which includes several communities. With funding in hand, AMD&ART will begin construction at Vintondale, completing Phase I of the site by the end of the year. This will include components of interpretive design, supervised on-site by Team artists. Because of recent local efforts concentrating on Dark Shade, AMD&ART will also accelerate our design process in local communities there, so as to include community voice within the engineered site parameters. Currently we are testing the requisite science around which our design will be built at the Hughes Bore Hole. We also look to partner with the STUDIO for Creative Inquiry at Carnegie Mellon University this year to plan a national symposium exploring the role of public art in environmental remediation and how this role is redefining the term "public art." We feel that our experience in rural regions, combined with their role at Nine Mile Run, provides an excellent forum for this discussion.

10. Budget: AMD&ART is currently operating through a Sustainable Development grant from the US EPA. We also have funds from public and private sectors for construction of our treatment systems. Where our process is inclusive and interdisciplinary, however, our funding must be as well. Monies from the PCA will insure the artistic integrity of our efforts and establish the essential role of the arts in our process and in our final product.

ENTRY TRACK

DESCRIPTION OF WORK SAMPLE

Check which of the following you have enclosed with this application:

12 slides (Art Museum, Crafts, Visual Arts, Interdisciplinary)

Other (Arts Service Organizations, Literature, Local Arts, Presenting - please describe)

2 audiotapes (Music, Interdisciplinary - where applicable)

2 videotapes (Dance, Film & Electronic Media, Theatre)

USE ONLY THE SPACE BELOW

Description of the subject material on slides, audiotape or videotape (with timing information below).
No more than the required amount of material will be reviewed by the advisory panel.

Vintondale

Acid mine drainage will enter the system at the northeast corner of the site, into SAPS (acid-reducing) ponds and settlement ponds, "a chain of pools like beads on a string, the necklace changing from orange to green and then a reflective blue as it flows out of the system." These ponds will be sculpted to fit into the natural topography, and will neutralize much of the AMD. Surrounding the ponds, native trees and shrubs, with foliage infused with color, will visually reflect the cleansing of the water. After passing the final spillway, visitors will gaze upon acres of wetlands—cattails rustling in the wind—nature's own kinetic art that at the same time further filters the water. But this new habitat does more than restore the water: amidst the cattails and grasses, earthen plinths will represent the massive mine buildings that once stood on the site. The community uplands also respect the present topography, and are presently in the process of being designed by community residents and AMD&ART team members.

Hughes

From a man-made puncture in the earth's crust, AMD gurgles to the surface, then flows over a five-acre "iron shield," thick with orange sediment and devoid of any life except the flowing green filamentous algae that waves in the currents. The Hughes site plan will leave untouched this brilliant ecological reaction to this discharge, so that visitors may behold the visual power of nature. To connect the place with the human activity that caused it, the AMD&ART Team designed low boardwalks and wetland cells which reflect the mine tunnels 350' below the surface—evoking the history which is both responsible for this blight, and which gave rise to the culture which now defines this region. The polluted water will be treated with cutting edge bio-treatment before passing into wetlands which will be dotted with pedestrian berms and bird-watching stations.

Slides

1. Acid Mine Drainage—this stream runs along the Ghost Town Trail near Vintondale, but the dead orange waters are a familiar sight in southwestern Pennsylvania.
2. This is a generic AMD remediation pond, which is targeted solely at environmental remediation, missing opportunities for aesthetic design, site interpretation and community collaboration.
3. Job 14, an AMD remediation site in Somerset County, uses a fountain-like aerator to revitalize the water—and sparked the idea that AMD clean-up can be beautiful and fun.
4. Blacklick Creek as it runs orange past the foot of a boney pile next to the Vintondale AMD&ART site
5. Conceptual site plan for Vintondale
6. Young Vintondale residents at an AMD&ART public meeting, giving their thoughts about the future environmental art park.
7. Artist Julie Bargmann with students, working on site design atop a boney pile.
8. Vintondale partnerships realized: AMD&ART interns work together with Vintondale V.F.D. members to create tables for a park that has yet to be built.
9. The Hughes Bore Hole.
10. The Hughes Bore Hole Conceptual Design
11. The worst discharge of the third AMD&ART site, in Central City. Although this scene looks picturesque, the water quality is actually worse than that of the Hughes Bore Hole, and ranks it as one of the worst discharges in the state.
12. AMD&ART exhibits in a local storefront in Central City

T. Allan Comp

Date of Mailing: 7/26/99

Program: Interdisciplinary Arts

Pennsylvania Rural Arts Alliance

AMD & Art
411 3rd Avenue
Johnstown, PA 15906

I am pleased to inform you that the Pennsylvania Council on the Arts has reviewed your application and required supplemental information or interim report and has awarded a contract as referenced below:

Application Request \$4,500**Application #: 996970-ENT****Grant Amount: \$4,500****Summary of Funded Activity:*****For the support of AMD & ART.***

The contract is subject to all terms and conditions contained in this Award Agreement and the application that you submitted as well as the following restrictions, conditions, and changes:

1. Implementation and completion of the funded activities shall be within the period 9/1/99 to 8/31/00 and all funds must be expended within this period.
2. Award documents and other materials must be properly executed and received by the PCA within 30 days of the Date of Mailing of this contract. Failure to return the executed documents within 30 days may result in cancellation of your award.
3. Other restrictions, conditions or changes, if any, may apply as indicated below:

If you agree, sign as indicated in the enclosed instruction sheet, and return all the required documents to the PCA.

It is essential that you follow these procedures to receive your award:

1. Re-read all enclosures carefully, including the "Additional Terms and Conditions Governing Grants-in-Aid" and "General Provisions." These are an integral part of your contract, are incorporated by reference into this Award Agreement, and should be retained in your files.
2. Sign and return the appropriate materials in the envelope provided.

Following PCA's receipt, review, and execution of your complete and properly executed contract award package, provided all approvals are obtained, and upon a determination of the availability of funds, your award will be processed for payment. PCA shall not be liable for any payment hereunder unless and until the above-described conditions have been satisfied.

You are required to notify the PCA immediately, in writing, if there is a personnel change, a change in the scope of activities covered by the award or a change in the way the award is to be administered. You must receive written PCA approval before such changes can take place. Failure to receive advance approval may result in the reduction or cancellation of your award.

You are required to contact the PCA office if, at any time during the award period, it becomes evident that the project may not be completed. Please contact us quickly so we may redirect these funds before we are unable to use them.

NOTE: The PCA's funding comes primarily through an annual appropriation from the Commonwealth, so it is important that you keep your legislators informed of your activities and invite them and/or members of their staff to your programs.

If you have any questions about the procedures you must follow, please feel free to call our office.

Sincerely,



Philip Horn
Executive Director

Pennsylvania Rural Arts Alliance AMD & ArtAPP# 996970-ENT

MATCHING INCOME

EXPENSES

EARNED REVENUE	
1 Admissions, ticket sales	_____
2 Subscriptions	_____
3 Membership Fees	_____
4 Contracted Services	_____
5 Tuitions / class & workshop fees	_____
6 Sales (shop, souvenirs, programs)	_____
7 Food / beverage concessions	_____
8 Space rental	_____
9 Interest earnings	_____
10 Advertising	_____
11 Other (specify & itemize below)	_____
12 _____	_____
13 _____	_____
14 _____	_____
15 _____	_____
16 _____	_____
17 _____	_____
18 Total Earned Revenue a.)	_____
CONTRIBUTED SUPPORT	
Do not include PCA grant, see 49 below.	
19 Government	
20 NEA	_____
22 Other federal funds	_____
23 Other state (not PCA)	_____
24 County	_____
25 Municipal	_____
26 Mid Atlantic Arts Foundation	_____
27 <i>Sub-total Government Support i.)</i>	_____
28 Private	
29 Foundation	_____
30 Corporate	_____
31 Individuals - Board members	_____
32 Individuals - all others	_____
33 Parent Organization	_____
34 Special Fundraising Events	_____
35 Other (specify & itemize below)	_____
36 _____	_____
37 _____	_____
38 _____	_____
39 _____	_____
40 _____	_____
41 _____	_____
42 <i>Sub-total Private Support ii.)</i>	_____
43 TOTAL CONTRIB. SUPPORT(i+ii)b.)	_____
44 INCOME FROM ENDOWMENT	
45 Restricted	_____
46 Unrestricted	_____
47 OTAL ENDOWMENT INCOME c.)	_____
48 _____	_____
49 PCA Grant:	\$4,500
50 GRAND TOTAL CASH INCOME:	\$9,000

ADMINISTRATION	
1 Payroll - Administrative staff	_____
2 Taxes - Soc. Sec. Employer match	_____
3 Taxes - State Unemployment match	_____
4 Taxes - all other	_____
5 Administrative Contractual Fees	1000
6 Employee benefits	_____
7 *Loan Payments (excl. mortgages)	_____
8 *Office Equip. (purch., lease, maint.)	500
9 Insurance (other than pers. or exhib.)	_____
10 Telephone & postage	1500
11 Travel	1000
12 Misc. Office Expenses	500
13 Debt relief / cash reserve	_____
14 Other (specify & itemize below)	_____
15 _____	_____
16 _____	_____
17 _____	_____
18 TOTAL ORGANIZATION EXP. e.)	\$4500
Programming/Production	
19 Payroll - Artistic staff	_____
21 Mounting Prod. (excl. artist fees)	_____
22 Contractual artists' fees	2000
23 Guest Artists' Fees	500
24 Other Contractual Fees	_____
25 Mounting / renting exhibitions	500
26 Transportation / touring costs	_____
27 Insurance-exhibitions only	_____
28 *Equipment (purch., lease, maint.)	_____
29 Acquisitions / perm. arts collection	_____
30 Marketing, subscription, promotion	1000
31 *Special Fundraising Events	_____
32 Other (specify)	_____
33 <i>Printing</i>	500
34 _____	_____
35 _____	_____
36 TOTAL PROGRAM. EXP. f.)	\$4500
Facilities	
37 Space Rental	_____
39 *Purchase of Building, Real Estate, etc.	_____
40 *Mortgage payment	_____
41 Utilities	_____
42 *Building/Grounds Maintenance	_____
43 Other (specify & itemize below)	_____
44 _____	_____
45 _____	_____
46 _____	_____
47 TOTAL FACILITIES EXP. g.)	\$0
48 _____	_____
49 GRAND TOTAL CASH EXP. h.)	\$9,000
	<small>[e + f + g]</small>

NOTE: Expenses marked with an asterisk (*) may not total more than the amount of the match.

PCA Panel: Interdisciplinary Arts
PCA App#: 996970-ENT

To: Pennsylvania Rural Arts Alliance

Summary of Funded Activities: For the support of AMD & ART.

Dates of your current fiscal year: 1.99 to 1.00

Total Income for your current fiscal year: \$ 9000

Total Expenses for your current fiscal year: \$ 9000

("Current fiscal year" is the year in which this award will be recorded as "spent". The award must be spent within the period 9/1/99 to 8/31/00).

CHECK ONE OF THE FOLLOWING:

We decline the award.

We accept the award. We propose to use the PCA award for the activities described on the attached Proposed Activities Sheet (Page 4 of 4). We understand these proposed activities are subject to PCA review and approval.

Funded activities must fall within the PCA's guidelines and restrictions listed on page 1 of the General Provisions. A final budget based on the amount awarded is included on Page 2.

All activities must occur between 9/1/99 and 8/31/00.

CERTIFICATIONS AND STATEMENT OF ASSURANCES

- Upon execution of this Agreement where indicated below the applicant certifies, represents and warrants to the PCA that:
1. The information contained herein and in the original application and subsequent revisions and all attachments and supporting materials is true and correct, and the filing of the application has been duly authorized by the governing body of the applicant.
 2. The applicant accepts in advance any grant awarded by the PCA, agreeing:
 - a.) That any funds received as a result of the application will be expended solely for the described projects and programs, in accordance with the provisions of this Agreement, the application which you submitted, the "Additional Terms and Conditions Governing Grants-in-Aid" and "General Provisions."
 - b.) To other restrictions, conditions, and changes as the PCA may impose, unless the applicant objects, in writing within 30 days of mailing of the award letter setting forth the terms of the grant.
 3. Any organization that the applicant assists will also comply with the provisions of the "Additional Terms and Conditions Governing Grants-in-Aid" and "General Provisions," when conducting any activity for which the applicant receives financial assistance from the PCA.

SIGNATURES MUST BE ORIGINAL (IN BLUE INK) ON EACH COPY OF THIS AGREEMENT.

By: _____ Date _____ Project Director _____ Date _____
 Chairman, president or board member Jeanne Gleason T Allan Comp, Ph.D.

 Typed Name Typed Name

PROPOSED ACTIVITIES FOR 9/1/99 TO 8/31/00 (Activities must occur between dates)

The processes of community-driven creation and design will lead AMD&ART into an exciting new phase in the coming months. This fall we will begin the initial stages of construction at our first site, Vintondale, and will host a design charette to address the artistic vision for AMD&ART. Public involvement in design and interpretation at each of the three sites will be an ongoing process throughout the year. The highly acclaimed installation exhibit, *From Rust to Renewal*, will be displayed throughout the region, in addition to the smaller traveling exhibit, which will visit various events.

- *Vintondale*. This first site is a testing ground for interdisciplinary creation, as the integrated work of designers, artists, historians, and scientists is executed for the first time. We will begin construction of the treatment system in the coming months, and this work will continue throughout the year. Concurrent with the beginning stages of construction, we will further involve the local residents in the design process as the plan for Vintondale moves from concept to implementation. AMD&ART will hold public meetings to engage residents in designing the community recreational area and in developing on-site historical and artistic interpretation.
- *Hughes Bore Hole*. Initial plans for treatment and design are well underway at the Hughes site. As a discharge that is the first of this magnitude to be treated passively, Hughes is creating opportunities for interpretation through public art, innovative remediation techniques, and new educational applications. A conceptual design is in place, but as the system is further developed, the artistic design will evolve to incorporate the demands of treatment.
- *Dark Shade Sub-Basin*. At a charette planned for late autumn, nationally recognized public artists and historians will blend their design abilities with the insight of passive treatment experts and government environmental personnel. The charette will give new depth to the artistic process in Dark Shade. Community outreach has begun in the watershed, and will continue throughout the next year as we collaborate with watershed residents in taking a holistic approach to the healing of their streams. Working with the first EPA Brownfields grant awarded in the coalfields, AMD&ART will work with local officials to coordinate environmental assessments and craft preliminary designs for the watershed. During this year, residents throughout the basin will be drawn into the process and their input will be gathered through various public meetings and forums.
- *From Rust to Renewal*. Public outreach will remain a principal focus of our efforts over the next year, as we continue to generate and maintain community momentum for the planning and design of each site. The *From Rust to Renewal* exhibit will be reassembled this fall, allowing us to be back in public venues, gaining exposure. Our smaller, portable exhibit will visit festivals, storefronts and conferences in the area as we continue to engage new audiences in thinking about environmental liabilities in unusual ways.

Through the recently awarded grant, the Pennsylvania Council on the Arts will help fund these proposed activities primarily by creating office support for the AMD&ART staff and artistic support for a talented and dedicated team of artists and designers.