

SACRAMENTO METROPOLITAN ARTS COMMISSION
MINUTES

Meeting Date: April 21, 2004
1:00 p.m.-2:00 p.m.

2030 Del Paso Blvd.
Sacramento, CA 95815

For information, call (916) 566-3992

COMMISSIONERS:

JOHN WONG	JAN GEIGER
NAN MAHON	DAPHNE GAWTHROP, CHAIR
JOANNA DE LA CUESTA	MARTIN VALE
MARGI PARK	LINDA MERKSAMER
DONALD SRONCE	JENNIFER TACHERA
PATTI MILLER	

I. CALL TO ORDER at the hour of 1:12p.m. by Chair Gawthrop.

Present: de la Cuesta, Gawthrop, Geiger, Mahon, Merksamer, Park, Sronce, Vale, Excused: Miller, Tachera, Wong

APPROVE AGENDA OF APRIL 21, 2004:

Motion: Merksamer Seconded: Sronce Ayes: 8 Noes: 0 Absent: 3

II. APPROVE MINUTES OF MARCH 17, 2004:

Motion: Sronce Seconded: Vale Ayes: 8 Noes: 0 Absent: 3

III. COMMITTEE REPORTS (10 MINUTES): None.

IV. ACTION ITEMS

A. APPROVE COMMITTEE MEMBERS:

Nancy Gotthart, APP
Linda Panattoni-APP
John Nicolaus, APP

APPROVE NOMINATION OF COMMITTEE MEMBERS: Motion: Geiger Seconded: Mahon Ayes: 7, Noes: 0, Absent: 3
APPROVAL OF COMMITTEE MEMBERS: Motion: Geiger Seconded: Mahon Ayes: 7, Noes: 0, Absent: 3

Panattoni expressed she was interior designer of 20 plus years with focus on kitchen and bath designs. She mentioned she was interested in art and actively involved with the Sacramento Chamber of Commerce Ambassador program. Sronce mentioned Gotthart was a former member of the APP Committee and had extensive resume. He concluded Nicolaus was a landscape architect for HLA Group and has had several projects with the Commission in the past.

B. APPROVAL OF STABILIZATION 2004-05 MARKETING MINI GRANTS (ROSENBERG):

COMMISSION VOTE: VOTE FOR OPTION ONE AND DALE SCHOLL DANCE NOT BEING FUNDED FOR PROGRAMMING, EXCLUDING CROCKER ART MUSEUM AND BALLET VOTE: Moved: Sronce Seconded: Vale
Ayes: 7 Noes: 0 Absent: 3

COMMISSION VOTE FOR OPTION ONE FOR CROCKER ART MUSEUM: Moved: Vale Seconded: de la Cuesta
Ayes: 5 Noes: 0 Absent: 3 Abstention: 2

COMMISSION VOTE FOR OPTION ONE FOR SACRAMENTO BALLET: Moved: Merksamer Seconded: Geiger
Ayes: 6 Noes: 0 Absent: 3 Abstention: 1

Rosenberg stated that this was the second year of the grant. Instead of two cycles, as before, this time I'ts only doing one combined cycle for planning and implementing. She said there were 11 new applicants and 9 were recommended for funding with one organization retiring (Dale Scholl). Rosenberg named the panelists and said that they came from all kinds of arts organization backgrounds. She stated there were two funding scenarios but recommended funding option one to rank organizations from 1-10 with 10's receiving 100 percent of funding. Director Walker suggested that by choosing option one, arts organizations would go out and have partnerships to receive top funding. Rosenberg said the Opera, Philharmonic Orchestra and Ballet joined up as a group venture proposal to fund their marketing plans and got the highest score. She concluded that the Ballet's attendance is up by 6000 patrons and that many organizations were seeing positive results from the funding. Gawthrop and Merksamer both noted they were on the Crocker Art Board of Directors and that Gawthrop consulted for the Sacramento Ballet. They both would abstain from Crocker Art, and Gawthrop would abstain from the Ballet vote.

C. APPROVAL OF ARTS PROPOSALS FOR THE 911 DISPATCH AND TRAINING FACILITY (CITY) FROM ARTISTS PATRICK SHEILDS FOR THE LOBBY AND ARTIST LISA REINERTSON FOR THE COURTYARD (MOTTOLA):

COMMISSION VOTE: TO ACCEPT REINERTSON SCULPTURES AS PRESENTED: Ayes: Merksamer
Seconded: de la Cuesta Ayes: 7 Noes: 0 Absent: 3

Mottola said the sculptures would be in the interior courtyard with limited public access except staff. She explained the courtyard had a seating wall with some ambiance and soothing organic flow. Reinertson explained her pieces represented the nature of the dispatchers' work. She said her work was to give the dispatchers a mental reprieve from the stresses of their work. Reinertson told the Commission that the sculptures were of two children on tin can phones. She concluded the sculptures would be in terra cotta with a glazed base. Sronce commented that the APP Committee had questions about the liability of the cable from the cans. Geiger said that the ceramic look Reinertson suggested was a nice way to go for the sculptures and would blend in with the landscaping.

COMMISSION VOTE: TO ACCEPT SHEILDS PRESENTATION OF MURAL, SHEILDS TO COME BACK TO COMMISSION TO PRESENT FINAL DESIGN: Ayes: 7 Noes: 0 Absent: 3

Mottola said the Dispatch building is on the corner of San Joaquin Road and would replace the I-5 and Richards Blvd. Center. She told the Commission that the total budget dollar available would be \$250,000 but that the center does not have a lot of public access. Mottola made mention that half of the budget would go to an adjacent park for public art. Sheilds proposed a mural inside of the lobby called Unsung Heroes. He replied the dispatchers do not receive any recognition for what they do and the dispatchers never get to see the results of their help on the other end of a call. Sheilds suggested a 1940's look of ochres and olives for color so the mural would not look like an illustration. Vales wondered if the dispatchers might want something else than drawings of scenes from emergency related calls. Sheilds replied there would be changes to the mural once he observes what the dispatchers do. Mottola told the Commission that they would be approving the presentation today but Sheilds would come back and show the final product. Geiger asked if the mural was on panels and Sheilds said he was painting on wall in acrylics.

C. APPROVAL OF ARTS PLAN FOR KOKOMO PARK (BLOOM):

COMMISSION ACTION: Moved: Merksamer Seconded: Vale Ayes: 6 Noes: 0 Absent: 3

Bloom said the park is located in North Natomas and designed by HLA Landscape Architects. She mentioned possible arts opportunities with the signage, paving elements or a free standing sculpture. Bloom stated this was a fast track project with the budget at \$20,000. She asked the Commission for permission to use the slide bank from three counties, Sacramento, Placer and Yolo with \$300 for the proposals for three artists selected. Bloom concluded the park was to be completed in a year and artwork installed April of 2005. Sronce told the Commission that in the lower left hand corner of the park an RT line would run through, with more potential art dollars.

VI. PRESENTATIONS: None.

VII. DISCUSSION ITEM (S): Merksamer said Crocker Art Museum was having Art Auction on June 5th to raise money for the Crocker.
Bloom announced the City Hall Expansion Project Phase Two would be on May 19th and 20th with nine presentations on each day.
Geiger said the Arts and Business Council would have an Arts Business Renaissance event which was a fundraiser with art and music. She stated the event would be at Music Circus on May 14th and that tickets are \$50.00 which would showcase arts organizations.

VIII. PUBLIC TESTIMONY: None

IX. CHAIR'S REPORT: None.

X. DIRECTOR'S REPORT: Director Walker mentioned the Flor Y Canto event was successful and it was nice to see the diverse participation.
Director Walker announced the Power of Culture and Community Event on May 18th. She said she worked with a coalition of folks to bring awareness of the budget cuts from the CAC for our arts education program. She encouraged the Commissioners to come and invite friends to this event. Director Walker discussed that there would be lobbyists, legislators and entertainers talking about activism and advocacy and the event was sponsored by Marco Firebaugh's office. Director Walker told the Commissioners about a joint advertisement of the committees to bring in outside community members to be panelists for SMAC panels and/or committee members.

XI. OLD OR NEW BUSINESS: None.

XII. ADJOURNMENT: There being no further business, meeting adjourned at 2:50PM.

THE NEXT COMMISSION MEETING WILL BE HELD ON WEDNESDAY, MAY 26, 2004.

SACRAMENTO METROPOLITAN ARTS COMMISSION AGENDA

Meeting Date: May 26, 2004
1:00pm-2:00pm

Sacramento Metropolitan Arts Commission Conference Room
2030 Del Paso Blvd., Sacramento, CA 95815

For information, call (916) 566-3992

DISCLOSURE OF PUBLIC RECORDS

It is the policy of the City of Sacramento to fully cooperate with the public and honor our obligation under law to provide public access to documents which are public records, while protecting individuals' right to privacy. Information pertinent to the Commission Agenda is available to read at the Commission office.

BROWN ACT INFORMATION

For purposes of the Brown Act (Govt. Code Sect. 54954.2(a)), the numbered items listed on this agenda shall be the "... brief general description of each item of business to be transacted or discussed at the meeting." The recommendations of the staff and/or committees shown on this agenda do not prevent the Commission from taking other action.

PUBLIC PARTICIPATION IN MEETINGS

While the Commission welcomes and encourages participation in the meetings, you are requested to limit your comments to three minutes so that everyone may be heard. Public testimony will be permitted on each agenda item as it is called. Matters under the jurisdiction of the Commission, and not on the posted agenda, may be addressed by the general public following the completion of the regular agenda and any off-agenda matters before the Commission for consideration. The commission limits testimony on matters not on the agenda to three minutes per person and not more than fifteen minutes for a particular subject.

- I. CALL TO ORDER
- II. APPROVE AGENDA OF MAY 26, 2004
- III. APPROVE MINUTES OF APRIL 21, 2004
- IV. COMMITTEE REPORTS (10 MINUTES): Flor Y Canto Financial Report (Halpern)

V. ACTION ITEMS:

A. APPROVAL OF ARTIST MICHAEL BISHOP'S PROPOSAL FOR ALHAMBRA WATER TOWER (BLOOM):

COMMITTEE ACTION:

Ayes: Noes: 0 Absent: 0

COMMISSION ACTION: Moved: _____ Seconded: _____ Ayes: ___ Noes: ___ Absent: _____

VI. PRESENTATION(S):

VII. DISCUSSION ITEM(S): Procedure of Upcoming Events for Commissioners (de la Cuesta)

VIII. PUBLIC TESTIMONY:

IX. CHAIR'S REPORT:

X. DIRECTOR'S REPORT:

XI. OLD OR NEW BUSINESS:

XII. ADJOURNMENT:

NEXT MEETING: WEDNESDAY, JUNE 16, 2004 AT 1:00 P.M.

The Mission of the Poet Laureate Program is to encourage greater literary awareness by the general public.

Flor y Canto Mission

Flor y Canto, the project of Sacramento's 2002-03 Poet Laureate, José Montoya, is a festival that celebrates poetic voices, from the traditional to the fringe. The Festival includes poets from the full range of ages, ethnicities, genders, nationalities, perspectives, and beliefs. Through the sharing of songs, Flor y Canto strengthens community while bringing the art of poetry to center stage.

PL Committee Evaluation: Definitely achieved. Poet Laureate's vision fully realized. Committee members very happy with success of event.

Value Summary

- Community service
- Enriching community event
- Stellar Program
- Outreach PL Program
- Outreach SMAC
- Audience building for annual event
- Tradition starting

Flor y Canto Goals

1. To produce high quality **public presentations of poetry** representing the best of the many styles and communities in Sacramento, as well as internationally known poets.

PL Committee Evaluation: Achieved at highest level.

2. To foster and encourage **understanding** between the culturally diverse populations of Sacramento through the sharing of voices and viewpoints in poetry performances, as well as workshops, open mics and other relevant activities.

PL Committee Evaluation: Achieved at high level.

3. To **celebrate** and bring together emerging and established Sacramento poets.

PL Committee Evaluation: Definitely achieved.

4. To serve as a vehicle for poetry **audience development**, increasing cultural participation in the full range of poetic expression in order to
 - a. build support for Sacramento poets and performers;
 - b. increase the impact of their message and voice and
 - c. deepen the general community's appreciation and understanding of poetry.

PL Committee Evaluation: Achieved as a First Annual Festival event, setting the stage for more audience development to occur each year. Estimation of five years to fully achieve. Headliner John Trudell

commented to his manager upon his return from Sacramento that "this was the real deal". High satisfaction in audience surveys and other anecdotal feedback indicates promising future. Flor y Canto spent greater than 40% of its budget on publicity and marketing in order to encourage the greatest audience attendance. This commitment is recommended for future festivals.

5. To **cross-pollinate** diverse poetic voices and styles in order to
- encourage collaborative efforts and
 - stimulate growth of individual styles through exposure to different methods of expressing poetic impulses.

Staff/ PL Committee Evaluation- Definitely achieved.

Anecdotally, many attendants commented on the power of the slams, for instance, which they had never been to before.

6. To **challenge** stereotypes and limited perceptions of literature, poetry and spoken word.

PL Committee Evaluation- Achieved to some extent. Needs to be continually addressed over the years, as Festival and its audience develops.

7. To enrich the lives of **children and youth** by bringing them into contact with poetry as a mode of communicating vital cultural and personal experiences and information, including

- demystifying and enlivening the art form for school-aged children and youth and
- introducing new ways for children and youth to express themselves and relate their experiences through printed or spoken poetry.

Staff/Committee Evaluation- Achieved at high level, will continue to grow audience grows.

8. Recommendations

<i>Partners for next Poetry Festival</i>	<i>Planning has begun</i>
SPC lead	Lead Producer
CSUS	Natural fit, poised for growth
SMAC	Partner
CRC	Programmatic input, funding source
UCD	Programmatic input, funding source
SCC	
ARC	
CA Endowment	Francisco is interested
LRGP	
15 literary orgs in town	
Larry Brooks	possible funding source
	strong interest in helping to produce

9. Other Outcomes

Ramez Bartseh, of Crest Café, wants to host monthly poetry readings/open mics

The Observer would like to be involved from the outset.

KVIE has chosen SPOKEN WORD as one of its local art scenes for its CAA-funded one hour program on local arts.

Marketing Consultant evaluates at 100% successful as event and drawing in new population for first time festival (See attached report)

10. Quotes

Poets

It was the real deal... John Trudell

I had a great time... Wanda Coleman

Thank you from the bottom of my heart... Jose Montoya

Attendees

Best event I have attended here in ten years.

Please do it next year and every year.

Very well produced.

Poet Laureate Committee members

It was incredible, fabulous.

Beyond my expectations.

Well attended for first time.

I am very happy with the event.

La Raza event was powerful.

The Youth & Elder Slam on Sunday afternoon was the sleeper hit.

Expens
May 2004

Categories	Actual Expenses	Cost
Marketing, Printing, Merchandise		
	Flyers	2020
	Postcards- design, print, mail- 11000 pcs	2900
	Brochure	
	Poem Banners-4 @100- Be Herrera	400
	Table banners-2-Tatiana Reinoza	240
	Water bottles -2.78per x 250	756.7
	T-shirts-8.68 per +1\$xl x 150	1398.84
	Ad resizing	399
	Flyer to HTML	75
	Ad design, associated	377
	Clipping Service	55
	Ad bump ups Bee & final billing	2000
	Ca Lectures	
	Ads- See Marketing Report	13,003
	Subtotal	23624.35
Venue & Equipment Rentals		
	Crest venue	4,380
	Additional equipment, incl. Skip's	145
	Sales table- flat fee	0
	Permit	25
	Walkie talkies	129
	Subtotal	4,680
Poets Fees & Expenses		
	Raul Salinas	1,000
	Coleman	1,000
	John Trudell-& Band	2,500
	Eugene Redmond	
	Simon Ortiz	
	Hotel	866.66
	Air	2,064
	Ground	400
	Food for artists WC, JT+, RS	650
	Aztec Dancers	300
	Vietnamese Poetry Society	300
	Poetry Machine & Workshop	200
	Open Mic- Staajabu	100
	Alarcon	0
	Slam leaders	100

Revenue		Actual	Details
Ticket Sales	See 'Audience' Worksheet for details		
	Slam Ticket Sales-340 + 65	405	
	Workshop Ticket Sales	280	
	Passes	163	
	Sat 1pm	240	
	Sat pm	656	
	Sun aft	273	
	Subtotal	2017	
Fundraising	SMAC cash contribution	32,606	
	Anthology contribution	4000	
	Fundraising Events-La Raza	293	
	Fundraising Events-Slam, Terry Moore		
	Grantwriting-Rumsey Fund	2500	2,500 secured from Rumsey
	Underwriting/sponsorships (see in-kind)		listed out in inkind donations
	Concessions	442	tshirts, water bottles, anthologies
	Firebaugh/ Latino Legislative Caucus	4000	
	Rachel Hansen, The Book Collector	75	
	James Denboer, Paperwork	50	
	Luke Breit	100	
	Timothy McKee/Anne Blackshaw	50	
	Stanley Zumbiel	50	
	Luna's Café	50	
	Victoria Dalkey	50	
	Mary Mackey	50	
	Felicia McGee + Slam Committee	126	
	Contingency	0	
	TOTAL	\$46,459.00	
	Anticipated total revenue	46,459	
	Anticipated total expense	46,459	
	Return to SMAC's PL program	0	
In Kind	In Kind Donations		
	In-Kind -Staff	80,000	RH, ZLC, RM, HB, CM, MW, HG, MS, JP
	In-Kind- Committee	15,000	
	Gen. Fund- Office, Printing, Supplies	8,000	
	Lodging & Venues discounts	5,000	
	Printing discounts	6,000	
	CSUS funds for poets	6,000	2800, 2250, 100, 300, 500
	CSUS staff time & facilities	4,500	
	CSUS funds for program design & print	2,500	
	LRGP in kind- opening ceremony & wrkshp	4,500	
	SPC in kind-exhibit & workshops	1,000	
	SacMag, SNR, KXPR, El Hispano, Observer, El Heraldo	5,674	
	Vallejo's	2,500	
	Poets/Hosts- Castellano, Ramirez, Schmitz	300	
	Subtotal- Estimated value	140,974	estimate

Audie Attendance

Event	Location	Ttl Attend. (for whole event)	Ave. Attend. (in & out flow)	Purch. Price	Sales Ttl \$ (when applicable)	Tix Sold #	Comps (# released/distributed)
CSUS Thursday	Ballroom	130	80	Free	N/A		
CSUS Friday	Library	70	70	Free	N/A		
LRGP Friday	Gallery	500	350	Free	N/A		
All Festival Pass	Crest			\$8/10	\$163.00	8	625/550, 500 2 for 1 tix
Aztec Dance - Sat	K St	100	100		N/A		
Sat. aft. Crest	Main	100	80		\$240.00	29	375/300
Sat. Slam	Main	80	60	\$5	\$340.00	76	N/A
Slam Fee	-	-	-	\$5	\$65.00	15	
Sat. Open Mic	Crest Café	50	30	Free	N/A		
Sat. Trudell & Bad Dog	Main	250	180	\$10/12	\$656.00	63	375/300
Sunday Workshops:							
Coleman	SPC	8	8		\$70.00	7	N/A
Salinas/ Free for Kids	SPC	9	9		N/A		N/A
Redmond/Trudell	LRGP	20	20		\$210.00	18	N/A
Sun. Aft - 2-530	Main	120	90	\$8/10	\$273.00	37	375/300
Sun. Closing	Main	60	40	Free	N/A		
Totals		797	N/A		\$2,017.00	253	
	*						



FLOR Y CANTO
MARKETING AND PUBLIC RELATIONS OVERVIEW

Activities: In addition to the mailing of 10,000 postcards and over 100 news releases, a flyer/poster and advertising campaign was created for the final 6-week push prior to the festival. The FYC logo was used on all materials for image identification and consistency.

Approximately 7,500 four-color flyers (please see attachment) were distributed to galleries for Second Saturday in March, coffee houses, bookstores, poetry centers, arts groups, various retail outlets, Crest Theatre, La Raza, and more. The flyer was also enlarged to make an 11" x 17" poster and this was posted in many of the same locations. The flyer was converted into an html format and e-mailed to thousands of contacts and media on a weekly basis.

The advertising campaign (please see attachment) included both electronic and print media. The media buy was based on desired demographic reach and the need to create awareness in new markets. The budget was approximately \$15,000 (please see the attached budget for specifics) and over \$6,600 in media was donated for a total buy of \$21,600.

The public relations effort included both print and electronic media. Several news release versions were created to target various demographic groups. Two general news releases were distributed to all media, SMAC mailing list, and local schools, which included a mention of the Poet Laureate affiliation, Montoya bio and photo and the Festival schedule. Another release was created for the youth market, geared to schools and media with youth market, which included quotes from Jose Montoya and Rhyena Halpern highlighting the rap performances and slam with cash prizes.

Calendar announcements and public service announcements were also created and disseminated. News releases were mailed two months in advance, e-mailed and faxed. In the final four weeks, releases were e-mailed and faxed once a week with personal phone call follow-up. Advance articles were placed in the Sacramento Bee, Sacramento News and Review, Poetry Now, Outword Magazine, El Hispano and the Sacramento Observer. There were numerous calendar listings with all the previously mentioned media as well as all the Valley News publications, California Family Fun Guide, El Heraldo, Sacramento Magazine and all three network stations.

Additionally, Capitol Public Radio ran PSAs the week prior and the week of the Festival and Jose Montoya made a personal appearance on News 10 Afternoon Talk show promoting the festival. Weekend passes were also given away on air by KFBK, KSFM and KRRE (Radio Romantica) radio stations. Radio

Romantica also provided a live remote broadcast from the Friday night reception at La Raza.

Future Recommendation: From a marketing perspective the Flor y Canto festival was very successful. On Friday, April 2, 2004 hundreds of people were exposed to a poetry scene they had never before experienced. The festival also brought widespread media attention to the Poet Laureate program and drew a devoted core of poetry lovers to the seminars on Saturday and Sunday. For a first time event, audience development was apparent into new and diverse populations. Flor y Canto was a wonderful gift to the Sacramento community.

In planning for the next festival, it is suggested there be one free reception on Friday evening with Saturday and Sunday activities as scheduled. The opening reception should take place in a venue large enough to handle 500-to-800 people. It should be free with a no-host beverage/bar and food. The music and performances will draw the masses. Tickets for the weekend seminars and other events should be sold in a highly visible location at the reception and it should be announced repeatedly throughout the evening. Additionally, a stage manager should oversee the entire evening's performances and weekend slam sessions with one or two production support persons. They would handle all lighting, sound and general stage needs for each performer. This will ensure a professional product. Greater emphasis should also be placed on getting information to schools throughout the Sacramento county. This effort requires a four-to-five month lead time as many school process information very slowly. Information dissemination could be in the form of newsletter announcements, student discount flyers, and reminder flyers the week of the festival.

Flor y Canto Advertising Budget

Purchased media

MEDIA	AD SIZE	SCHEDULE	COST	DETAIL
Sac Bee	15" 5.8675" x 5"	3/12 15", 3/19 15", 3/26 15", 3/28 15", 4/1 15", 4/2 15"	15" ad \$1,320 Total: \$6,566.40 (with pick-up rate)	Ticket expect 4/1 Scene
SN&R	¼ pg., 4.9" x 5.67"	3/11, 3/18, 3/25, 4/1	Per ad: \$731, Total: \$2,245.57 (represents a 70/30 sponsorship)	Events page
Poetry Now	5" x 8"	March	Total: \$25.86	Running another ad in April for free
KSFM, FM Rap, hip hop, R & B	:60	3/29 6 spots, 3/30 6 spots, 3/31 8 spots, 4/1 10 spots	Cost per spot: \$130-\$35 Total: \$2,000	Spot time: Covers 50% of KBMB market share
Outword	¼ pg. 6.4375" x 5 ½"	3/11, 25	\$290.81 per, Total: \$581.62	Events page
Radio Romantica	:60	3/29 4 spots, 3/30 6, 3/31 6, 4/1 10	Total: \$780	
El Hispano	¼ pg. 5 ¾" x 10.5"	3/24, 31	Per ad: 371.50 Total: \$799.51	
Valley News and California Family Fun Guide	18" ad V.N. 5 ¾" X 6" 7 ½ x 12" CFFG ad	3/18.19 Ar/C, East Sac, Land Park, Pocket 3/25, 4/1 CFFG, newsstands by 25th	18" ad in Valley News, 2/3 pg. in CFFG Total: \$1,027.94	V.N: Land Park News, Arden Carmichael News, East Sac, Pocket News
Sacramento Observer	¼ pg. 5 ¼" x 4.75"	3/18, 25, 4/1	\$511.81 (2 ads trade)	Local tab section

CURRENT MEDIA TOTAL: \$14,578.71

Sponsorship media

MEDIA	SIZE	SCHEDULE	\$ VALUE	DETAIL
Sacramento Magazine	½ pg.	April--on news stand by 3/23	\$3,800	Bl & wh ad
KXPR FM	:60			
El Heraldo	no			
El Hispano	no			
SN&R	¼ pg.		\$924	70/30 arrangement
Sacramento Observer	¼ pg.	3/18, 4/1	\$950	

TOTAL SPONSORSHIP VALUE: 5,674.00**Production**

PROJECT	DETAIL	COST
Graphic Design	Ad and flyer development	\$377.13
Graphic Design	Ad resizing x 6, plus C.D. shipping	\$398.68
Flyer to html format	Electronic version of flyer for e-mail	\$75
Printing of flyer	7,500 4/0, 8 ½" x 11"	\$2,020.31 (plus tax)

TOTAL PRODUCTION COSTS:2,870.94**CURRENT TOTAL ADVERTISING: \$ 17,449.65**

Flor y Canto Radio Spot: 60 seconds

FLOR Y CANTO, A POETRY FESTIVAL OF FLOWER AND SONG, FEATURES SLAMS, OPEN MICS, MUSIC, WORKSHOPS AND MORE. FLOR Y CANTO BEGINS THURSDAY, APRIL 1 ST AND RUNS UNTIL SUNDAY, APRIL 4TH AT THE CREST THEATER, THE CSUS BALLROOM ON CAMPUS AND THE LA RAZA GALERIA POSADA AT 15th AND R STREET. FLOR Y CANTO IS AN AMAZING MULTI- CULTURAL SPOKEN WORD EVENT WITH WORLD REKNOWN AND SACRAMENTO'S VERY OWN JOSE MONTOYA AND INCLUDES OTHER NATIONALLY RECOGNIZED POETS. FLOR Y CANTO 2004, OPENS WITH FREE ADMISSION ON THE FIRST AT SAC STATE FEATURING LOCAL RAPPERS AND A FREE RECEPTION THE SECOND NIGHT WITH LIVE MUSIC BY CASINDO. COMPETE IN A POETRY SLAM HOSTED BY TERRY MOORE WITH A \$200 FIRST PLACE CASH PRIZE AND PARTICPATE IN WORKSHOPS AND OPEN MIC FOR ALL AGES TO DISCUSS AND DEVELOP YOUR POEMS. FLOR Y CANTO TICKETS ARE ON SALE NOW AND STARTING AT \$8. STUDENTS WITH ID ARE HALF OFF. FOR A SCHEDULE OF EVENTS OR MORE INFO CALL 566-3981. THAT'S 566-3981. TO PURCHASE TICKETS GO TO WWW.TICKETS.COM. FLOR Y CANTO IS THE PROJECT OF THE 2002-04 POET LAUREATE, A PROGRAM OF THE SACRAMENTO METROPOLITAN ARTS COMMISSION.

-30-

Flor y Canto:15 PSA, Capital Public Radio

WE RECEIVE SUPPORT FROM THE SACRAMENTO METROPOLITAN ARTS COMMISSION PRESENTING FLOR Y CANTO POETRY FESTIVAL, APRIL 1ST THROUGH THE 4TH. THE FESTIVAL OFFERS SPOKEN WORD EVENTS, WORKSHOPS, A SLAM, MUSIC AND MORE. FOR INFORMATION CALL 916-566-3981.

NEWS MEDIA ADVISORY

FOR IMMEDIATE RELEASE: March 9, 2004

CONTACT: Roberta McClellan, (916) 338-1597

Mmg1@att.net - or-

Rhyena Halpern, (916) 566-3989

rhalpern@cityofsacramento.org



FLOR Y CANTO POETRY FESTIVAL OFFERS RAP PERFORMANCES, HIP HOP ARTISTS, SLAM WITH CASH PRIZES

Sacramento, CA—The Flor y Canto, Flower and Song Poetry Festival, is the project of the 2002-2004 Poet Laureate, Jose Montoya, whose two-year term culminates in April with this four day, multi-cultural poetry Festival. It takes place over four days, April 1 - 4 at the Crest Theatre, CSUS University Ballroom, and La Raza Galeria Posada.

Montoya's goal as Poet Laureate was to bring together the nation's renowned poets with young and new artists in a dynamic environment, encompassing the many facets of the spoken word art form, including hip-hop and rap. "Being poet laureate gave me a chance to finally launch my Youth and Elder Project that I have been dreaming about for years. The idea was to take a combination of seasoned poets and young practitioners of the spoken word and bring them together to share and grow from one another's art, like we did in the 70's at our Flor y Canto's back then," said Poet Laureate Jose Montoya. This inter-generational sharing is an important part of Flor y Canto and is reflected in much of the Festival programming including rap performances, a poetry slam with cash prizes (anyone may participate reading their own works, competing with other poets on stage), open mic, and a hip-hop-slam session with poetry elders and youth alike. Additionally, the festival will offer workshops, international poetry readings, music, Aztec dancing, exhibits, and more. (Please see the schedule below for daily details)

The Poet Laureate Program is a project of the Sacramento Metropolitan Arts Commission. Staffer and Festival Director Rhyena Halpern says she has loved working on the Festival because "... it allows us here at the Arts Commission to reach out directly into the community with a meaningful and creative event, open and accessible to all. We are working with amazing and loved poets such as John Trudell, Wanda Coleman, Simon Ortiz and Raul Salinas on the national front, as well as our local poets like Terry Moore, Straight Out Scribes and the Vietnamese International Poetry Society."

Festival Pass is \$22 in advance and \$25 at door. Many events are free including readings at CSUS on Thursday, Opening Reception at La Raza on Friday, Open Mics at Crest on Saturday and Sunday afternoon. Individual programs on Saturday afternoon, Saturday evening and Sunday afternoon range from \$8-12 with students receiving a 50% discount. Workshops on Sunday morning are \$20 or \$10 with Festival pass. Tickets may be purchased by calling 916-766-2277, logging onto www.tickets.com, or at the Crest Theatre box office. Register for the workshops by calling 916-566-3981.

WHAT: FLOR Y CANTO POETRY FESTIVAL

WHEN: April 1-4, 2004

WHERE: Crest Theatre at K & 10th, CSUS Ballroom on campus, 1300 J Street, and La Raza Galeria Posada, 15th & R St.

WHO: Poet Laureate Jose Montoya, John Trudell and Bad Dog Band, Wanda Coleman, Eugene Redmond, Lorna Dee Cervantes, Simon Ortiz, Raul Salinas, Vietnamese International Poetry Society,

Danza Mexica, Slam Competition with Terry Moore, Staajabu, and more! ****For complete bios, see our website.**

MORE INFO: www.sacculture.com, 916-566-3981 (Flor y Canto info line)

MEDIA OPPORTUNITIES: Opening night, April 2, interviews with featured poets for the Flor y Canto, other interviews by appointment in advance or during the four-day event. Call 916-338-1597 or 566-3989.



JOSE MONTOYA, 2002-2004 Poet Laureate: World-renowned poet, painter and musician, Jose Montoya, is also an emeritus art professor of California State University, Sacramento, where he not only taught for 27 years, he founded the nationally recognized CSUS Barrio Arts program. He is one of the founders of the internationally known artist collective the Royal Chicano Air Force (RCAF). Montoya was selected by the California Arts Council (CAC) as an "Outstanding Arts Educator of the Year" as part of the CAC's "The Year of the Arts-2001" celebration. By reintroducing Flor y Canto, forgotten in Sacramento since the 1970s, Jose Montoya re-invents a past tradition that is known on an international level.

FLOR Y CANTO EVENT SCHEDULE April 1-4, 2004:

- ❖ Thursday, April 1, 2004@ California State University, Sacramento Ballroom, 5-8pm, Free:
Flor y Canto Night featuring Eugene Redmond, Lorna Dee Cervantes, former Poet Laureate & Professor Emeritus Dennis Schmitz, and CSUS rappers.
Hosts: Jose Montoya & Olivia Castellano, Professor, CSUS.
- ❖ Friday, April 2, 2004@ La Raza Galeria Posada, 7-10pm, Free:
Opening Reception with poetry readings on culture and community, plus live music by Jose Montoya and his band, Casindio. Other guests include John Trudell, Eugene Redmond, Lorna Dee Cervantes, Simon Ortiz and elected officials.
- ❖ Saturday, April 3, 2004@ Crest Theater, 10th and K Street, 11:30am-11pm, Admission fee & free:
11:30 am Concessions, books & C.D.s for sale, information booths and interactive poetry exhibits for youth and adults. Crest lobby -Free
11:30 a.m. Aztec dancers, Danza Mexica, Opening Procession—front of the Crest Theatre -Free
1:00-3:00 pm Spoken word and music with Simon Ortiz, Eugene Redmond, and the Vietnamese International Poetry Society (\$8 advance/ \$10 door)
3:30-5:30 pm Slam with cash prizes hosted by Sacramento's Terry Moore, 1st Place, \$200, 2nd Place, \$100 and 3rd Place \$50 (\$5 fee + \$5 to compete)
4:00-6:00 pm Open Mic hosted by Staajabu & V.S. Chochezi, Crest Café, -Free
8:00 -11:00 pm Opened by Lorna Dee Cervantes, featuring the amazing spoken word music of Headliner John Trudell and Bad Dog Band, hosted by Raul Salina, (\$10 advance/ \$12 door)
- ❖ Sunday, April 4, 2004@ Crest Theatre, La Raza Galeria Posada & Sacramento Poetry Center, Admission fee:
11:00 am-12:30 pm Five poetry workshops offered with John Trudell (La Raza), Eugene Redmond (La Raza), Lorna Dee Cervantes (SPC), Wanda Coleman (SPC), (\$20 or \$10 with Festival Pass), and a free Interactive Poetry Workshop for Kids, hosted by Raul Salinas.

Sunday, April 4, 2004@ Crest Theatre,

2:00 pm - 4:30 pm Reading by famed poet Wanda Coleman, Poetry Elders join with Hip Hop artists for Spoken Word Slam. Hosted by Raul Salinas and Graciela Ramirez. (\$8/\$10)

4:30-5:30 pm FREE Open mic for youth hosted by Raul Salinas

6:00-8:00 pm FREE Music and spoken word by Poetry Machine. Closing ceremony and Poet Laureate tribute, hosted by County Supervisor Muriel Johnson and Art Commission Director Michelle Walker

Admission:

Festival Pass \$22 in advance and \$25 at the door (includes Sat. & Sun.'s afternoon programs and Saturday night's program, and discount on workshop; excludes slam, other events are free)

Thursday & Friday - Free

Saturday- Procession-Free; Afternoon Program - \$8 in advance, \$10 at door;

Slam- \$5 admission plus \$5 to compete for cash prizes;

Open mic- Free, Evening programming, \$10 advance, \$12 at door.

Sunday- Workshops \$20 or \$10 with Festival Pass;

Afternoon program - \$8 in advance, \$10 at door;

Open mic - Free with afternoon admission;

Closing - Free.

Tickets available in advance or at the Crest Theatre or at www.tickets.com or call 916-766-2277

Sacramento Metropolitan Arts Commission, a city and county agency, is sponsoring and producing this Festival, with support from the Rumsey Fund, CSUS, La Raza Galeria Posada, Sacramento Magazine, Assembly Member Marco Antonio Firebaugh, Latino Legislative Caucus, Sacramento Observer and Sacramento News and Review.

The Arts Commission's mission is to actively foster, develop, and advocate for support for the arts in Sacramento County and to encourage arts participation and experiences by all members of the public. For more information about our programs call 916-566-3992.

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SACRAMENTO METROPOLITAN ARTS COMMISSION

A City County Agency

May 17, 2004

Sacramento Metropolitan Arts Commission
Sacramento, California

SUBJECT: Approval of Artwork Proposal and Purchase Agreement for \$370,000 for Public Artwork by Artist Michael Bishop for the Alhambra Reservoir (ZF44-7437)

LOCATION AND COUNCIL DISTRICT: District 3
Alhambra Blvd. And J Streets
Sacramento, CA.

RECOMMENDATION:

It is recommended that the Commission approve the artwork proposal and recommend a purchase contract for public artwork by artist Michael Bishop for the Alhambra Reservoir Project.

CONTACT PERSONS: Michelle Walker, Executive Director, SMAC, 566-3990
Linda Bloom, APP Administrator, 566-3971

FOR COUNCIL MEETING OF: August 5, 2004

SUMMARY:

This report requests approval of the artwork proposal by Artist Michael Bishop and the recommendation to enter into an Agreement to Purchase Public Artwork for the Alhambra Reservoir Project. The following discussion includes information on the community public review process, artist's qualifications, and proposed artwork.

COMMITTEE/COMMISSION ACTION:

- The APP Committee unanimously approved the artwork on May 5, 2004 with a vote of 4 ayes 0 noes 4 absent and 1 abstention.
- The Arts Commission will review the proposal at a special meeting to be held on May 26, 2004.

BACKGROUND INFORMATION:

- The Department of Utilities began plans for construction on the Fairbairn Water Treatment Plant in 2001, which generated funds for a public art project.
- In 2002, Utilities Department staff, City Attorney's office, community representatives, APP Administrator, and APP Committee jointly determined that APP funds could be used to enhance the water related Alhambra Reservoir site and that the artwork should mainly face Alhambra Boulevard and possibly be visible to the surrounding residential neighborhood.
- Suggested artwork themes could recognize the adjacent site of the former Alhambra Theater, the reservoir's purpose of maintaining water for the Sacramento community, and possibly the reservoir's history as the previous site of the Sacramento Blood Bank.
- The artwork could be educational as well as aesthetically significant as to be seen from the nearby Business Hwy 80 as well as by pedestrians walking the business corridor of Alhambra Blvd.
- The site -specific artwork has several features including:
 1. Façade aluminum sculpture (Aerial Map) representing the flow from the rivers to the city
 2. Concrete vessels attached to the facade representing the reservoir's history and reference to water containers
 3. A large iron vessel at the entrance to the reservoir containing documents created by neighborhood youth based on themes relating to importance of water.
 3. LED Lights behind sculpture in an aqua color for night presence
 4. Flood white up lights for the vessels at night
 5. Artwork catalogue (funds to be raised privately)
- The selection process for the artist included an "open call" to artists within Sacramento and its eleven contiguous counties. APP received forty-seven applications for the project. APP convened a public selection panel consisting of community representatives, Utilities staff, professional artists, and APP Committee members.
- On May 30, 2002, the panel selected five finalist artists. On November 25, 2002, the panel was reconvened and reviewed the proposals of the five finalists who were paid \$1,000 each.
- Local artist Michael Bishop was selected for the project. At meetings held in Dec. 2002 and in early 2003, APP, and SMAC supported the initial proposed concept.

- Chico artist Michael Bishop is an experienced artist and professor of art who has been creating public and private artwork for more than 25 years. His 1991 artwork at the Central Library is part of the Sacramento Metropolitan Arts Commission's Art in Public Places Collection. APP has approved the artist's qualifications to complete the proposed project.
- In March of 2003, artist Michael Bishop was awarded a design contract in the amount of \$5,000. His design and model have been in development for more than 12 months, examining details of the proposed sculptural elements, lighting and installation with the Dept. of Utilities staff. In addition, the artist has received design feedback from the East Sacramento community as well as APP and SMAC.
- The artwork design, fabrication, and installation is projected to be completed by Spring 2005 or sooner.

FINANCIAL CONSIDERATIONS:

- City ordinance #4272 requires that a minimum of 2% of construction costs of all public capital improvement projects be set aside to commission public artworks.
- The total budget available for public artwork is \$425,000. (\$400,000 in APP funds.)
- Funds for the purchase of artwork are available from CIP ZF44-7437.
- Councilperson Cohn of District 3 has agreed to dedicate additional funds for the project in the amount of \$25,000.
- This report requests \$370,000 for the design, fabrication, and installation of artwork at the Alhambra Reservoir.

APP Total Budget (APP and District 3)	\$ 425,000
Finalists' proposals (\$1000 x 5 artists)	\$ 5,000
APP Administration	\$ 45,000*
Artist Design Contract	\$ 5,000
Purchase Agreement for Artwork by Michael Bishop	\$ 370,000

* Normally APP accepts 20% for administrative fees to offset the costs of facilitating the project. In this case, APP has agreed to accept a lesser administrative fee so that more funds can be available for the artwork, additional funds added to the budget by District 3, private fundraising to pay for a catalogue which would normally be paid by APP, and due to an agreement by the Utilities Department to maintain the LED aspects of the proposed artwork.

ENVIRONMENTAL CONSIDERATIONS:

Public artwork selected through the APP process will be installed according to all applicable codes and CEQA guidelines. Artist Michael Bishop will be required to submit

Arts Commission
Public Artwork for Alhambra Reservoir
May 17, 2004

engineering drawings and installation specifications for review by the City's Utilities Department. Attention will be paid to safety, maintenance and ADA concerns.

POLICY CONSIDERATIONS:

The Arts Plan, search, and public selection process for this project are in compliance with Standard Policies and Procedures of the Art in Public Places Program of the Sacramento Metropolitan Arts Commission.

The proposed artwork meets the City's mission and goals to "enhance and preserve neighborhoods and thereby our quality of life."

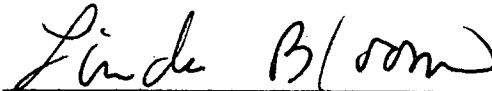
ESBD CONSIDERATIONS:

The Sacramento Metropolitan Arts Commission provides opportunities for emerging artists and small businesses through the "open call" RFQ process. APP will make every effort to register eligible artists and fabricators for the ESBD program.

Respectfully submitted,

 (FOR)

Michelle Walker, Executive Director
Sacramento Metropolitan Arts Commission

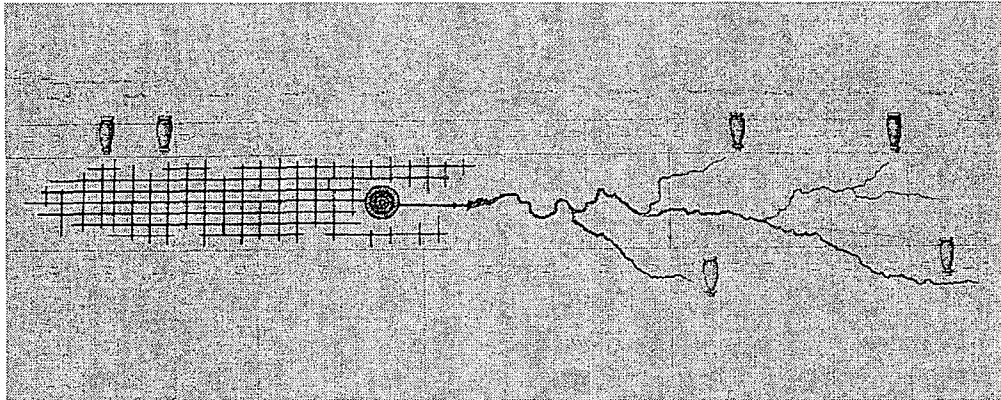


Linda Bloom, APP Administrator
Sacramento Metropolitan Arts Commission

Michael Bishop®

Alhambra Reservoir

Project Revision



1 January 2004

**Sacramento Metropolitan Arts Commission
Art in Public Places Program**

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PROJECT NARATIVE

Some Conceptual Guidelines

- a. Minimize the notion that the artwork is an addition to the reservoir. Avoid the realm of logos or signs as much as possible.
- b. Bring attention to the function and environment of the reservoir.
- c. Exploit the monumental presence of the entire structure.
- d. Consider local history.
- e. Involve the community in a hands-on component of the project.

Aerial Map

Centered on the West Side of the reservoir wall, roughly in the top twenty-two feet, and extending close to one hundred feet laterally in each direction, is the semblance of an aerial map. At the map's center is the Alhambra reservoir, indicated by a circular form. Moving laterally to the circle's south is the organic path of waterways, bearing a resemblance to the south fork of the American River, an area of early SMUD hydroelectric projects. To the north of the disk (reservoir) stretches a grid suggesting the urban communities supplied by the system.

Die cut and fabricated from anodized aluminum, the aerial map will stand on brackets several inches from the reservoir surface. Appearing during the daylight as a ribbon like structure casting linear shadows on the reservoir's surface. During the evening all one hundred and ninety feet of the Aerial Map will be backlit in an aqua-blue light using LED technology. Digital drivers will create a slight flickering effect in the light that will simulate the movement of water, from the watershed tributaries, to the reservoir and on to the urban grid. During this time, the Map will appear as a dark linear structure radiating the aqua-blue light. The disk representing the reservoir will also double as a measuring gage, suggesting the use and replenishing of water for the community via a series of directly visible LEDs. These LEDs will be arranged in horizontal rows, across the surface of the disk and will light from bottom to top, then switch off from top to bottom in a slow cycle indicating the use pattern. Sensors will keep track of the day to night cycle, triggering the system and allowing for the lights to work on dark days. During the brightness of day, the anodized aluminum surface will provide a subtle reflective or glowing surface to complement the shadows it will cast.

Water Vessels

Placed in the four main watershed areas of the aerial map are three-dimensional vessels intended as homage to our cultural past. Two more identical vessels are placed side by side above the city grid, a nod if you will to the now mundane marvel of turning a handle in the privacy of your home to receive mountain water. Found throughout history as signifiers of our resourcefulness and dependency on nature, the design of the vessel is both simple and totemic. Similar vessels were in the original Alhambra in Granada, the sadly razed Alhambra Theatre of Sacramento, and are depicted in the mural above the main entrance to the Alhambra Reservoir. My vessels are made of ultra lightweight architectural grade synthetic concrete, with a finish that will match closely the existing concrete surface. This will give the appearance of being part of the original structure. Built into the bottom of the vessels is a tiered shelf containing a floodlight that will illuminate each vessel in the evening. The vessels, including base, are approximately nine feet high and weigh approximately three hundred pounds each.

The last vessel, which will be installed at ground level in close proximity to the facilities main entrance, will be of cast and enameled Iron. I plan to cast this part of the project during my John Michael Kohler Arts & Industry Residency at the Kohler foundry in Sheboygan Wisconsin this summer. This special vessel will house the documents collected from the community-based project, in essence provide storage for another valuable commodity in the community.

Community Based Element & Catalog

Utilizing the three k-12 schools in the area- David Lubin Elementary, Sutter Middle School and Sacramento High, I will organize workshops to develop creative drawings and writings both by the students and their families. These documents will be permanently stored in the "Kohler" vessel mentioned above.

During a feasibility meeting with David Lubin Elementary Principal Valerie Ramos, it was suggested that I do a presentation at the school's semi annual family night meeting. These meetings are often attended by three generations of former students and community members participating as parents, grand parents and great grand parents. From meetings like these I will organize the making and collecting of the creative drawings and writings.

Also discussed at length was the documentation of the project in the form of a catalog. Included in the catalog along with the documentation of the fabricating and installation of the work would be examples of the stored artwork, writings, photos of participants and a CD listing each participant and the work they have contributed. Copies of the catalog would be stored in each of the school's

libraries and at the Sacramento Metropolitan Art Commission, other copies could be made available at cost. The vessel would have compartments that might separate the material by school or neighborhood, and could be seen as a time capsule.

OUTLINE OF FABRICATION & INSTALLATION PROCESSES

Vessels

Developed from working drawings and milled to full scale in #2 density Styrofoam a pattern will be made from which a master mold is taken. One mold will be used to produce the two slightly different types of synthetic concrete vessels, while the original pattern in Styrofoam will be taken to the Kohler foundry and a "Pep-Set" mold will be made for the cast iron casting. Engineered internal steel armature hangers will be constructed into each synthetic concrete vessel utilizing a three point Hilty-bolting system for attachment to the tower surface. The cast iron vessel housing the community documents will be permanently secured at ground level.

Aerial Map

The aerial map will be milled from sheet aluminum stock using digital data transferred from the original drawings. The Aerial Map will be constructed of anodized aluminum in nineteen-foot sections. Each section will be a self-contained sealed unit containing LEDs and control drivers. The units will then be plugged together as they are installed, forming a continuous circuit. Traditional sign mounting technology will be used in attaching each panel section to the surface.

LED VS. NEON - ENERGY CONSUMPTION, ENERGY SOURCES, RELIABILITY AND THE RIGHT TECHNOLOGY

It is important to me that my proposal is sensitive to contemporary issues of energy conservation and sound new technology. To this end, I have spent a great deal of time researching the sign industries hottest issue- Neon vs. LED. This debate pits older companies heavily invested in neon, it's craft and tradition, with established companies using both technologies and young high tech companies heavily invested in new technology (see LED or Neon... Revisited in Attachments). My research has involved interviews with many industry experts and journeymen, as well as sifting through articles, papers and web sites on the topic, examples are found in the Attachments section.

ENERGY CONSUMPTION

Energy savings claims for LEDs vary from 40% to 90% over Neon, dependent on equipment and specific site requirements. The Alhambra Project will have 1,200 ft of LED, suggesting an energy cost savings to the City of Sacramento of \$16,516.80 over a ten year period by Dec. 2002 figures. See Alhambra LED Energy Cost Calculations in the Attachment section.

ENERGY SOURCES

Because LED systems require much less energy to operate than Neon, Solar power becomes a viable option. To explore this further I contacted Jon Bertolino, Acting Superintendent of Renewable Generation Assets at SMUD. Jon assembled a consultation group last September to review my proposal from a technical standpoint and discuss a variety of possible solar energy options.

The first idea was based on a self-contained system using panels and batteries. This was quickly rejected, as batteries are heavy, take up large quantities of space and are costly to replace.

We then discussed the Limn Furniture Store solar project on Arden Way. This is a SMUD Renewable Generations Asset project in which solar panels with tracking capabilities have been installed in the parking lot. The panels are tied to the grid, providing energy for the building and the city, while at the same time acting as a shade device for the parking area. In the evening, energy is pulled from the grid to light the store, and in my case to run the LED light system on the water tower.

I have since adopted the Limn project as a model for my Alhambra project, and intend to make an application to SMUD's community solar program. I am aware that there may not be enough power at the site to run my project, therefore application to SMUD's program would be my first choice over having a new traditional service installed. To me, solar power and the notion of extra collected power going to meet the communities needs, is more in keeping with the spirit of the project.

Lastly, the group at SMUD recommended I contact Kevin Furry of LED Effects. Kevin has worked with SMUD in the past on a variety of projects and is world-renowned for his innovation in LED based systems; see Attachments. Kevin has become my LED systems subcontractor and a valuable asset to the project.

RELIABILITY AND THE RIGHT TECHNOLOGY

Aside from the economic concern caused by breakage with neon, there is the environmental issue of mercury releases. Also, when neon fails, it goes out immediately, where LED failure is a slow dimming process. Claims of longer life of LED over Neon range from the even to triple the life of Neon.

The above experience has caused me to drop my initial subcontractors in favor of two well-respected professionals in LED light technology and traditional sign fabrication and installation.

The LEDs I plan to use will cost one third more per foot compared to Neon, however much of that cost will be saved in installation. The LEDs will be housed in polycarbonate tubes attached to the inside surface of the aluminum structure that forms the grid, circle and river sections. The polycarbonate tubes are heat bent to conform to the long linier shapes. Unlike neon, these materials will allow larger single sections to be fabricated

and installed, cutting the crane and labor costs of installation. This build process will also minimize the number of connections that would need to be made in the air, another cost savings. As suggested above, the brakeage of neon during installation due to flex in the long thin sections of aluminum is a definite factor.

ALTERNATIVE SOURCES TO AUGMENT THE PROJECT BUDGET

At \$345,000, I feel the modified design is still worthy. The original design was very tight at \$390,000, so it's been a task to bring the project to this point. Modifications includes: elimination of the project managerial company; selecting all new subcontractors; shortening the overall length of the work; thinning the grid; cutting back on the number of vessels; eliminating the clock element; simplifying the water level gage; eliminating the LED *shimmer* effect.

During my presentation of the project last year to the neighborhood community, I was overwhelmed by the support that was expressed for the project, as well as community concerns regarding the budget cut. There was both positive general support and pragmatic ideas offered to do whatever they could to help raise extra funds and support the project. Mr. Chris Haney, President of the Neighborhood Association felt confident that the two local hospitals would support the project with donations.

I have received an Artist in Residency award this summer at the Kohler foundry. As one of my projects, they will let me cast in cast iron and then enamel the nine-foot tall vessel that I've proposed for a sit at street level close to the main office door of the tower. This vessel will house the children's drawings and writings. Kohler will be donating approximately \$10,000 worth of materials and factory production time; I will donate my design & labor costs.

Lastly, along with asking SMAC for any possible extra funding that may come available, I will be contacting some of my collectors in the Sacramento Area asking for their support. Money raised would go towards: a contingency fund; digital controllers (\$11,000), that would make the back-lit sections of the map shimmer, giving the appearance of water moving from the tributaries to the Alhambra and on through the grid. Lastly, I need to raise some money to document the community involvement portion of the project, this would make possible a catalog and it's distribution to participating schools, children and families.

PRELIMINARY SCHEDULE FOR DESIGN/FABRICATION/INSTALLATION

DESIGN

Construction drawings - engineer and sub contractor	6-8 weeks
Lighting hard& soft-ware design – LED Effects, Sacramento	4 weeks
Vessels Fabrication - Creative Composites, Butte Valley	4-8 weeks*
Fabrication of hangers for vessels, BC Studio, Chico	2 weeks

Fabrication of Aerial map structure, McHale Signs, Redding	10-12 week*
Site Electrical Feed	To be determined
Installation of art work, McHale Signs, Redding	20 days

PRELIMINARY BUDGET

Artist fee and fabrication expenses

Includes design fees, project managing fees, fabrication of vessel hangers

\$25,500

Document vessel, Cast in cast iron then enameled at the Kohler Factory during artist's residency, a \$10,000 donation by the artist and the John Michael Kohler Art Center.

Shipping \$500

SUB CONTRACTORS

Vessels

Creative Composites, Butte Valley, CA- development, engineering, and fabrication of vessels, see attached bid

\$37,125

Engineering Calculations, Vessels

Paul Krohn, EIT, Chico, CA

\$875

LED Hardware & Software

LED Effects, Rancho Cordova, CA

\$90,000

Sign fabrication

McHale Sign Co., Redding CA - includes all phases of Fabrication of "Area Map", on-site electrical and all phases of installation of art work.

\$136,000

Sign installation

McHale Sign Co., Redding CA

\$ 55,000

TOTAL

\$ 345,000

Note: In a meeting between the building supervisor and the electrical contractor it was stated by the supervisor that there is not enough electrical at the site to run any art projects. This cost of \$19,670.00 is not reflected in my budget, see Energy Resources, page 4. Also not included in the budget is the cost of the catalog for the community project, which will be raised privately.

ACCOMPANYING PRESENTATION MATERIAL

Project document

Scale Model

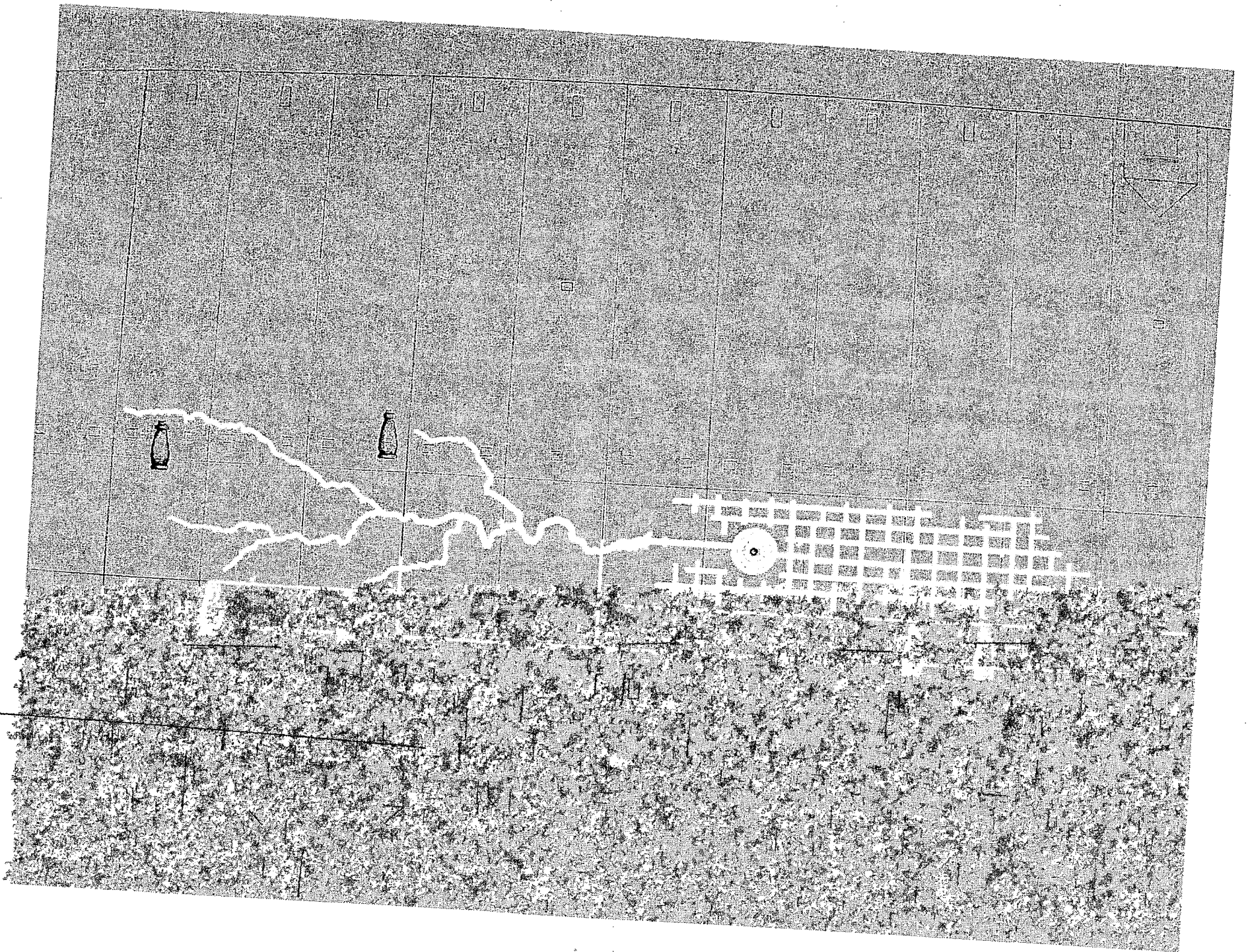
LED examples

REFERENCES

John Michael Kohler Art Center, Arts & Industry
Ruth DeYoung Kohler, Director, 920-458-6144

Limn International
Dan Friedlander, owner, 415-543-5466

Fine Arts Services, Los Angeles
Tamara Thomas, President, 323-938-3855



Alhambra Project LED Energy Cost Calculations

The calculations below are based on data found at www.borderline-lighting.com, Teledyne Power Consumption Analysis and Energy Information Administration Revenue Report Dec. 2002, listed in Attachments.

<u>100 feet Neon that</u>	100
uses 4.25 watts per foot	x 4.25
	425
Running 12 hours a day	x12
	5,100 watts per day
Per 30 days	x 30
	153,000 watts per 30 days
There are 1000 watts per Kilowatt	x .001
	153 kilowatts per 30 days
\$0.10 per kilowatt-hour	x .13
	<u>\$19.89 cost for Neon/month/100ft.</u>

<u>100 feet LED that</u>	100
uses 1.8 watts per foot	x 1.8
	180
Running 12 hours a day	x12
	2,160 watts per day
Per 30 days	x 30
	64,800 watts per 30 days
There are 1000 watts per Kilowatt	x .001
	64.8 kilowatts per 30 days
\$0.10 per kilowatt-hour	x .13
	<u>\$8.42 cost for LED/month/100ft.</u>

For a savings of \$11.47 per month...
or \$1,376.40 per 10 years per 100 feet.
This does not reflect the extra savings from demand/capacity usage.

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What is a LED?



What is a LED?

LED stands for Light Emitting Diode. It is a type of light bulb that uses semiconductor material instead of a filament or neon gas. You see them used as indicator lights in electronic equipment such as stereos or VCR's.

What makes them special?

Since LED's are solid state electronic components, they have amazing properties:

- ▶ **Low voltage** – Inexpensive to operate, reducing power costs. Also can be powered by batteries or a battery backup source.
- ▶ **Low heat output** – Give more flexibility for installation options. Reduces air conditioning loads inside buildings.
- ▶ **Long life** – The life of an LED bulb can range up to 100,000 hours. Compare that to about 1500 hours for a standard filament light bulb. Long life reduces maintenance costs.
- ▶ **Durable** – There are no glass bulbs, delicate filaments, or complex tubing in an LED display. Thus, it's easier and cheaper to build displays in environments where there is vibration, dust, explosive gases, wind, or underwater.
- ▶ **Multiple colors** – A single LED bulb can produce millions of colors.

Single color LED's

LED's come in several fixed colors such as red, blue, green, yellow, or white. While conventional lighting systems can produce these colors, they do not have the advantages of LED's when it comes to low heat output, long life, and durability mentioned above.

Multiple color LED's

A multi-color LED can produce millions of colors. This ability is what sets an LED display far above any conventional lighting display. Combine multi-color LED's with a low cost computer controller, and unlimited possibilities are created.

Imagine what you can do with these amazing lights - For example, you can create a string of Christmas lights, each bulb directed by computer controller. You can make each bulb on the string light up in a different color – tan, orange, cyan, magenta. The lights can fade up or down in intensity. The colors can flash, cycle, wink, or chase each other down the string in any pattern you can dream up.

You may be thinking, "That's cool!" If you think that way, so will your customers when they see a display created for you by LED Effects. Our unique products will help you to stand out against the competition and make your company memorable in the minds of customers. All from a simple light smaller than a pea!

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Glossary

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A

Animation - Animated LED signs are capable of displaying a variety of type styles; logos, graphic images, computer generated lighting effects, pre-programmed and/or user created animated effects.

Audio Controller - Audio controller provides digital sound playback from a completely programmable unit. The unit provides EPROM storage of sound for long life and reliability.

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B

Bi-color Displays - Bi-color displays use red and green LED's. They can produce 256 shades of color in red, orange, yellow, and green.

Brightness Control - Brightness of the LED's can be controlled to facilitate zoning requirements, balance lighting when used in conjunction with fluorescent lighting, and to save energy by dimming for nighttime viewing.

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C

Character - The number of pixels or points of light required to form a single character. A character is 7 pixels in height and 5 pixels in width PLUS the spaces

between characters and lines.

Chase Light Controller - Chase light controller is a computer operated chase light controller capable of lighting effects not available on most existing chase light controllers.

Cluster - Clusters are multiple LED's assembled together to form one pixel. The 26mm cluster has 15 LED's, the 55mm cluster has 50 LED's, and the 76mm cluster has 98 LED's. These were designed for the outdoor signs requiring large characters and maximum brightness in full sunlight.

Conduit - Typically a metal or PVC pipe which provides shielding and protection of electrical wires.

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D

Discrete LED - Designating or have an electronic circuit having separate transistors, resistors, etc. A sign composed of single LED's is referred to as a discrete display.

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F

Full Color Display - Full color displays can create any color by using red, green and blue LED's.

Foot-candle - A unit of illumination, equal to 1 lm/ft² or 10.76 lx.

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G

GemTube - Polycarbonate, prismatic tubing up to 20 feet in length. Any of our rigid or flexible strips can be inserted into the tubes for diffusion and weatherproofing. Creates a sparkling, prismatic effect.

GlowTube - Similar to GemTube but uses a clear polycarbonate tube with diffuser

to create a soft glowing light similar to neon.

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L

L.E.D. - Light Emitting Diodes are tiny chips of silicon manufactured to produce light. See [What is an LED?](#)

LED Life - The rated life span of an LED ranges from 25,000 to 100,000 hours. That translates roughly to about 11-20 years of operation.

Lumens - A unit of continuous light (flux) equal to the light emitted by a source of one candela intensity radiating equally in all directions.

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M

Message Programming – The process of instructing a sign to display an alphanumeric message. This can be done using a touch pad directly connected to the sign, direct cable connect from sign to computer, palm computer at sign location, or modem.

Monochrome Color Display – Using one color of LED in a sign (most often, red). For simple informational signs, monochromatic signs are generally specified.

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O

Operating Temperature - The range of ambient temperatures that LED Effects products will function without damage or significant loss of light transmission over a given amount of time.

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P

Perimeter Lighting System - An LED based lighting system that details a decorative edge around a feature, such as a column or a building.

Pixel - A pixel is a point of light on an LED sign. Depending on the brightness needed, a pixel can be composed of between one and 50 LED's. To determine number of pixels, take rows and columns and multiply together. A 7x40 display has 280 pixels.

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R

Resolution - The diameter of the pixel and the distance center-to-center of each pixel determines resolution. The closer the pixels are to each other, the higher the resolution. Low-resolution characters are designed for long distance viewing.

RGB - Acronym for Red, Green, and Blue. By combining different intensities of these hues, any color can be produced. In a RGB LED display, millions of colors can be created using this principle. The lighting elements of these displays are either 3-color bulbs or a red, green, and blue LED clustered together.

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S

Smart System - Our proprietary hardware and software solution that gives many of our products programmability. Each fixture in a display has its own on-board processor that can be controlled individually from a master controller. Because each fixture has its own "address", special lighting effects can be achieved such as rainbow chases. Another application is large-scale area control where you can animate sides of buildings and other large structures. Most of our full color products are available with the Smart technology.

Scripting - Scripting is our programming tool allowing every day language commands to create graphics, messages, and animation on our LED signs. Scripting comes with an extensive special effects library and allows messaging to be programmed within minutes of install. You can control typestyle, copy, size, color, position, and special effects such as sparkles, starbursts, streamers, etc.

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U

UL - Underwriters Laboratories, Inc. is a testing laboratory that certifies minimum safety standards for electrical and associated products, which are in conformance with the electrical code of the country.

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V

Ventilation - To allow free circulation of air, generally supplemented with vents and fans.

Viewing Distance - Generally refers to the farthest optimum viewing distance. The following formula is used to determine how large characters must be to be easily read:

Exterior still view viewing distance	1" character per 50' of
Exterior moving view +1" per 50'	14" minimum character height then
Interior view 4" maximum	2" generally sufficient,

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W

Wafer Modules - Wafers are bi-color LED's that are encased in a flat wafer matrix. Each of the 8 dots has 3 red and 3 green super bright LED's. Modules can be attached to form circles & ovals, as well as flat faced signs of infinite length. These signs support full graphics and animation capabilities.

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Power Consumption Analysis

Light Source	LED	Neon	Fluorescent
Watts Consumed	3.00	22.00	-
12 hours/day	36	264	-
365 days/year	13,140	96,360	-
1000 Watts(1 kW)	13.1	96.40	-
Cost/kWh	\$0.10	\$0.10	-
Total Energy Cost/Year	\$1.31	\$9.64	-

Notes:

1. 20 Red LED -Vs- 56" (4.66 ft.) of Red Neon
2. 14" Channel Letter "K"

Light Source	LED	Neon	Fluorescent
Watts Consumed	8.00	100.00	160.00
12 hours/day	96	1200	1920
365 days/year	35,040	438,000	700,800
1000 Watts(1 kW)	34.04	438.00	700.80
Cost/kWh	\$0.10	\$0.10	\$0.10
Total Energy Cost/Year	\$3.50	\$43.80	\$70.08

Notes:

1. Ten ft. single stroke of Neon & HO Fluorescent -Vs.- 10 LED Segments with Patented Black Hole Optics
2. Kilowatt hour cost subject to change

Kansas	7.1	7.1	5.9	5.8	4.6	4.5	NM	7.3	6.0	5.9
Minnesota	7.1	7.0	5.5	5.5	4.1	4.7	7.1	7.1	5.6	5.8
Missouri	6.1	6.4	4.8	5.3	4.3	4.2	5.8	5.8	5.3	5.5
Nebraska	6.1	6.0	5.3	5.3	3.7	3.5	NM	5.3	5.1	5.0
North Dakota	6.0	6.0	5.9	5.5	5.4	NM	3.2	4.0	3.8	5.2
5.0										
South Dakota	7.2	7.0	6.1	6.2	4.6	4.1	NM	4.1	6.2	
6.1										
South Atlantic	7.4	7.8	6.3	6.4	4.1	4.2	6.4	6.5	6.3	
6.5										
Delaware	8.0	8.4	6.7	6.7	4.0	4.4	15.8	15.0	6.4	6.5
District of Columbia	6.6	6.2	7.5	7.3	6.4	6.1	4.3	4.0	6.4	6.0
6.6	6.2									
Florida	8.0	8.6	6.7	6.9	5.2	5.4	7.7	7.8	7.2	7.6
Georgia	6.6	7.2	6.2	6.4	3.8	4.1	8.0	8.7	5.8	6.1
Maryland	6.8	7.0	6.7	5.5	3.7	3.6	9.0	7.3	5.9	5.8
North Carolina	7.8	8.1	6.4	6.5	4.6	4.7	6.8	7.0	6.6	
6.6										
South Carolina	7.4	7.8	6.4	6.3	3.7	3.7	6.8	6.7	5.7	
5.6										
Virginia	7.0	7.4	5.7	5.8	4.1	4.1	5.2	5.3	6.0	6.0
West Virginia	6.1	6.2	5.3	5.5	3.8	3.8	9.5	9.4	5.1	
5.1										
East South Central			6.3	6.5	6.3	6.3	3.6	3.7	6.4	6.5
5.2	5.3									
Alabama	6.7	7.0	6.7	6.6	3.6	3.8	7.0	7.6	5.5	5.6
Kentucky	5.3	5.5	5.2	5.2	2.9	2.8	4.5	4.9	4.1	4.0
Mississippi	7.0	7.1	6.8	6.7	4.3	4.3	NM	8.9	6.0	
6.0										
Tennessee	6.4	6.6	6.4	6.4	4.2	4.6	9.1	8.7	5.8	
5.9										
West South Central			7.6	7.6	6.8	7.1	4.4	4.5	6.6	6.8
6.2	6.4									
Arkansas	6.8	7.5	5.4	5.9	3.9	4.2	NM	6.6	5.3	5.7
Louisiana	7.3	6.5	7.1	6.1	4.7	3.7	7.4	5.8	6.2	5.2
Oklahoma	6.2	6.0	5.5	4.9	3.9	3.4	4.8	4.5	5.3	
4.9										
Texas	8.1	8.2	7.1	7.7	4.5	5.0	7.1	7.4	6.5	7.0
Mountain	7.5	7.5	6.4	6.4	4.7	4.5	5.6	5.5	6.3	6.2
Arizona	7.5	7.3	6.9	7.0	4.9	4.8	4.6	4.4	6.6	6.6
Colorado	7.2	7.8	5.4	5.4	4.4	3.6	NM	7.4	5.9	5.9
Idaho	6.6	6.6	6.0	5.9	4.4	4.4	NM	5.1	5.8	5.8
Montana	7.2	6.9	5.9	6.2	4.3	4.6	NM	7.7	6.1	6.1

Nevada	9.5	9.2	NM	9.0	6.6	6.5	7.0	6.4	8.2	8.0
New Mexico		8.5	8.6	7.5	7.7	4.6	5.1	NM	6.0	6.9
	7.1									
Utah	6.5	6.4	5.1	5.5	3.8	3.5	4.2	4.3	5.1	5.1
Wyoming	6.7	6.4	5.6	5.3	3.6	3.5	NM	4.9	4.7	4.5
Pacific Contiguous			10.2	9.9	NM	10.6	7.1	7.4	6.1	6.7
	9.9	9.5								
California	13.0	12.3	NM	12.4	8.2	8.4	NM	7.8	11.9	11.2
Oregon	7.3	7.4	6.9	6.9	5.0	5.5	10.1	9.0	6.7	6.8
Washington		6.4	6.5	6.4	6.2	NM	4.3	5.4	4.1	6.2
	5.9									
Pacific Noncontiguous			14.2	13.5	12.5	12.3	10.6	10.1	11.4	12.7
	12.5	12.1								
Alaska	11.6	12.0	9.7	10.3	7.2	8.4	10.9	12.6	10.0	10.7
Hawaii	16.3	14.9	14.8	14.0	11.5	10.7	14.1	13.1	14.0	13.0
U.S. Average		8.10	8.30	7.76	7.66	4.71	4.81	6.74	6.42	7.02
	7.02									

[1] Includes public street and highway lighting, other sales to public authorities, sales to railroads and railways, sales for irrigation, and interdepartmental sales.

[2] Availability of lower Standard Offer rates to consumers of Massachusetts, Maine, and Rhode Island, resulted in significant revenue declines and subsequent reduction in cost of retail electricity (cent/KWH).

[3] General rate reduction in Indiana due to Utility Regulatory Commission Order of September 23, 2002.

Notes: • Values for 2001 have been revised and are preliminary. • Values for 2002 are estimates based on a cutoff model sample. See Technical Notes for a discussion of the sample design for the Form EIA-826. Utilities may classify commercial and industrial consumers based on either NAICS codes or demand/or usage falling within specified limits (based on different rate schedules.) • Retail sales and net generation may not correspond exactly for a particular month for a variety of reasons (i.e., sales data may include purchases of electricity from nonutilities or imported electricity). Net generation is for the calendar month while retail sales and associated revenue accumulate from bills collected for periods of time (28 to 35 days) that vary dependent upon customer class and consumption occurring in and outside the calendar month. • Totals may not equal sum of components because of independent rounding.

Source: • Energy Information Administration, Form EIA-826, "Monthly Electric Utility Sales and Revenue Report with State Distributions."



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LED Effects Awarded Contract to Light the Seven World Trade Center

Rancho Cordova, CA, December 2003 - LED Effects announces the contract award to light the Seven World Trade Center curtain wall using the LED Effects Linear DMX512 Illuminator. LED Effects, Inc., a leader in custom LED lighting systems for large architectural projects, recently announced great appreciation and admiration to Larry Silverstein, Skidmore, Owings & Merrill LLP (SOM), Tishman Construction Corporation, and Permasteelisa Cladding Technologies, Ltd. with their quest to build the strongest building in the world. LED Effects, Inc. was proud to be selected from a group of respected world-renowned LED lighting firms.

At a local building lighting event in Sacramento, Kevin Furry expressed excitement about the role of the new and proposed World Trade Center buildings in New York. "The original buildings represented the best of humanity from around the world. Designed by a Japanese, constructed by a respected labor force, strengthened by American steel, and populated by the international community," Furry said. "LED Effects Inc. will contribute the best we can offer to create the respectable Seven World Trade Center curtain wall effect created by the firms of James Carpenter Designs and Cline Bettridge Bernstein Lighting Design."

The building's design elements cannot be released, but when viewed by the anticipated date in October 2005, this project embodies the spirit of a great city in a free society. The lower floors viewable in Lower Manhattan will use over 250,000 Nichia LEDs, producing over 300,000 lumens of light. The LED Effects LED illuminators once again will be a technology far beyond the current capabilities of the existing architectural LED lighting providers.

LED Effects products can be combined into large dynamic lighting arrays that

chase, stroke, pulsate, run, color shift, sparkle, scintillate, or simply project a single color on cue, with image capture and animation. The systems are ideally suited for OEM applications, theater, pools, landscaping, and limitless exterior and interior lighting solutions. There are no single color or RGB lighting systems less expensive or easier to install than the LED Effects Lighting Systems available on the market today.

For additional information, visit the company's website: www.ledeffects.com.

LED Effects' charter is to design custom and production electronic Light Emitting Diode (LED) systems and lighting products which others often deem impossible or far too difficult a challenge. We change the rules that our competition must live by as we create new standards in LED products industry.

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LED Effects Products Gain UL Certification

Rancho Cordova, CA, February 2004 - LED Effects announces UL listing for the LED Gemtube, LED Clear Tube, LED Linear lighting fixtures with polycarbonate lens, LED Thin Flood, LED Smart Controllers and LED Lighting Systems for both consumer and architectural lighting applications.

LED Effects, Inc., a leader in custom LED lighting systems, provides LED products for the majority of gaming companies, large and challenging architectural projects, products with the most critical specifications, and more. They recently announced that a wide variety of their products and systems are now available with UL listing. This accomplishment supports the reputation that regards LED Effects as experts with the design and manufacture of LED products in the lighting industry today.

While viewing the Hanshin Race Track Light and sound dancing fountains of Japan, Kevin Furry was informed of the release from American UL inspectors, allowing for manufacture a substantial portion of the LED Effects' product lines as UL listed LED products. For the first time in many years, Furry was speechless. Patt Levy, at the Rancho Cordova CA corporate offices, commented, "Underwriters Laboratories Inc. (UL) is an independent, not-for-profit product-safety testing and certification organization. They have tested products for public safety for more than a century. This achievement of the LED Effects engineering team is another proud example of our attention to quality, safety and customer satisfaction."

LED Effects products can be combined into large dynamic lighting arrays that chase, stroke, pulsate, run, color shift, sparkle, scintillate, or simply project a single color on cue, with image capture and animation. LED Effects products support DMX512, LED Stream, LED Smart lighting system protocols in almost all products. In addition to color mixing technologies utilizing Pulse Width Modulation

(PWM), constant current, constant voltage regulation, and the widest selection of digital lighting controllers available from any single LED lighting company. These systems are ideally suited for OEM lamp manufactures, casinos, shopping malls, theaters, pools, landscaping, space exploration, and limitless exterior and interior lighting solutions. There are no single color or RGB lighting systems less expensive, more reliable or easier to install than the LED Effects Lighting Systems available on the market today.

For additional information, visit the company's website: www.ledeffects.com.

LED Effects' charter is to design custom and production electronic Light Emitting Diode (LED) systems and lighting products which others often deem impossible or far too difficult a challenge. We change the rules that our competition must live by as we create new standards in LED products industry.

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LED or Neon ... Revisited

Readers from Everbrite, Inc., Permlight Products Inc. and GELcore dispute methodology, conclusions of LED vs. Neon Comparison

Everbrite manufactures large numbers of neon signs each day. We also manufacture an increasing number of signs utilizing LEDs as a light source or visual display. We see the tradeoffs of the two lighting technologies every day. While we have a long history in neon product development and manufacturing, we see huge potential in LED technology and expect some products which are currently dominated by neon being in fact transformed almost entirely to LED illumination. We wish to offer a different perspective on the information stated and conclusions drawn in Marcus Thielen's article "LED or Neon?"

LED Applications

While LEDs have long been used in direct-view mode for indicators and message displays, the availability of higher performance/lower price LEDs has made their use as illumination sources increasingly more viable recently. The use of LEDs to back light channel letters, accent striping and the like has proven to be highly effective for sign products with monochromatic sign faces, especially red. These applications can easily be made to utilize most of the LEDs' output, making them highly efficient. This type of application is generally not required to be illuminated in the daytime, greatly reducing the number of LEDs required, power consumed and heat generated.

The application cited in the article for comparison was exposed neon. It is very difficult for LEDs to compete with exposed neon in terms of "brightness" and the cost to achieve the continuously uniform brightness of exposed neon. As with any technologies being compared, scenarios can be devised in which one candidate performs better than the other. In any case, there is a large market for back-lit channel letters in the U.S.A., and we see LEDs assuming an ever increasing illumination role in them.

LED Life

The article derates LED life to 5,000 - 10,000 hours. This is extremely short for red LEDs, which should be able to enjoy lifetimes approaching ten times those numbers, in properly designed applications. InGaN (blue, green, white) LED life is shorter than AlInGaP (red, amber) LED life and any LED's life can be shortened by improper application, just as with neon.

In the back-lit applications cited above, the operating temperatures can be kept quite reasonable and therefore longer life can be expected. It should

also be pointed out that even when the LED does reach the end of this rated life; it has a specified reduced output, not complete failure.

LED Performance and Cost

In illuminated signs, as well as any lighting application, the benchmark should be how the user perceives the product. We propose that surface "brightness" or luminous intensity (candela/m²) be the benchmark, as opposed to luminous flux (lumens). This allows for more relevant comparisons. We have done some of our own comparisons, actually building neon and LED versions of the same channel letter. In one study, we used a 20-inch "W" to do the comparison. The neon version contains approximately 11.5 feet of 15 mm double-stroke clear red neon and a 30 mA electronic power supply. Power consumption is 38 Watts at 120V input. In order to produce the same surface brightness (212 cd/m²), 50 LEDs are required, with a power consumption of only 9 Watts at 120V input.

Our experience is that the system cost of LED illuminated signs is much closer to that of neon than the author claims. When the life cycle costs including packaging, shipping, installation, maintenance and energy are considered, red LED applications clearly "outshine" neon.

No one lighting technology is ideal for every application; both LEDs and neon will be around for a long time!

*Frank Mohacsi
Director, Lighting Technology
Everbrite Inc.*

LEDs Defended

Regarding your feature, "LED or Neon?," Marcus Thielen's conclusions are premature and based on an analysis that may be misleading.

First, it wasn't made clear that the experiment Marcus performed was based upon exposed neon vs. exposed LED. Because he states that he is conducting experiments on LEDs in channel letters, the reader is led to believe he means regular covered channel letters. But his data is relative to exposed neon vs. exposed LEDs.

When he says LEDs aren't the appropriate light source for most exposed applications, he is right. Energy savings and cost/brightness become favorable with LEDs when used to backlight a piece of colored plastic -- a filter.

A filter blocks or prevents something from passing through it. In this case, it filters out the wrong colors. White light is generally made up of the full spectrum of light, which includes all the colors. LEDs only produce a single color. This is why they are called monochromatic.

If the "filter" or face of the letter is the same as the color of the LED, all light produced by the LED gets through, and thus appears bright. No other light source claims this advantage. It takes just as much time, material and energy to produce each color of light, so whatever we don't use is wasted. Even red neon produces many colors, although it appears red/orange.

This concept is the main reason that LEDs can readily compete against conventional light sources in colored applications. Sure, there are other reasons to use LEDs, where durability, life and compact size are an issue. But the main reason is LEDs' overall cost efficiency in producing a colored light effect. It's the key reason why LEDs are in traffic signals, exit signs, automotive taillights and channel letters. LEDs are the colored light source for today and the general-purpose light source for tomorrow.

*-- Jim George, president
Permlight Products Inc.
Tustin, CA*

Misleading test criteria "exposed"

In response to the article titled "LED or Neon?", we at GELcore do not feel that LED systems were accurately represented. In fact, the article was based on exposed neon, whereas most LED systems have been designed for covered channel-letter applications. These applications have different illumination requirements.

When discussing light output of a channel-letter system, the most important feature to examine is the amount of "usable lumens." Measurements should be made according to the luminance or intensity per unit area on the channel-letter face. Measurements of this type would show equal application output to neon with up to 80% energy savings for some red LED systems.

In addition, the article challenged the "advertised 100,000 hours lifetime of LEDs in outdoor applications" and the topic of application conditions. In correct terms, a properly designed and managed LED system can easily exceed the 100,000-hour life. Most LEDs have a storage temperature of 210°F and a maximum operating temperature of up to 185°F. Operating LEDs at 150°F for short intervals won't significantly affect the intensity.

Finally, the cost comparison of LED and neon was also inaccurately depicted in the article because it didn't consider additional cost elements for neon.

Each system should be evaluated on attributes such as intensity per unit length, cost per unit length, installation time per letter and ongoing maintenance requirements over the application lifecycle.

In summary, LED systems can deliver the performance required for channel-letter applications with additional benefits of long life, energy efficiency and high reliability.

-- Tom Pozda, director of marketing and product development
GELcore
Cleveland, Ohio

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February 11, 2003, Tuesday

BUSINESS/FINANCIAL DESK

A Glimpse Of a Future In a New Kind Of Light

By BARNABY J. FEDER (NYT) 1957 words

How many scientists does it take to change the light bulb?

It's not a joke. The ubiquitous light bulb is quietly on its way to becoming as quaint a relic as the gas lanterns it replaced more than a century ago. Incandescent bulbs, neon tubes and fluorescent lamps are starting to give way to light-emitting microchips that work longer, use less power and allow designers to use light in ways they never have before.

The chips -- 18 million of them -- are already on display in the \$37 million Nasdaq sign in Times Square. They are in the vibrant facade of the Goodman Theater in Chicago and adorned last year's White House Christmas tree. More notable, the chips are penetrating blue-collar tasks like illuminating traffic lights, brake lights and exit signs.

Lighting experts expect the pace of change to pick up as researchers continue their relentless efforts to shrink the chips to microscopic size, improve their already impressive energy efficiency and increase their brightness. The chips are expected to move into the general home and office lighting market as early as 2007.

The eventual result, the experts say, will be savings of billions of dollars annually in energy and maintenance costs and a revolution in how people use lighting in homes and offices to influence their moods.

"We are not talking about replacing light bulbs," said Arpad Bergh, a former Bell Labs researcher who is president of an industry trade group working with the government to promote the new technology. "We are talking about a totally new lighting industry."

The vision of revolutionary new uses of light reflects the ability of such lighting, also known as solid-state lighting, to switch virtually instantaneously among more than a million shades of color at the command of a computer. Researchers talk about using the technology to coordinate lighting effects in a theater with film scenes, which might make a battle sequence appear to leap off the screen, or to alter the color and brightness of lighting in nursing homes at appropriate times, which could help stimulate or soothe residents.

The chips, which are known as light-emitting diodes, or L.E.D.'s, have huge performance advantages in many mundane tasks. In devices like traffic lights, for example, they consume 80 percent less electricity than do the bulbs they replace and last up to 10 times as long. Moreover, they have the safety advantage of gradually fading instead of unpredictably burning out.

Beyond such obvious benefits, though, it is the ease of mating the chips to computers that is driving interest. Programs simple enough to run on a hand-held personal digital assistant can alter the intensity, pattern and colors produced by solid-state lights. Color Kinetics, a five-year-old lighting company based in Boston, calculates that the various chips it packages with computer controls can generate up to 16.7 million colors.

That flexibility is already used in advertising and entertainment. Solid-state lights are featured in numerous Times Square signs and Broadway shows like "Hairspray." Mad Doc Software, based in Lawrence, Mass., has designed tools to link video games to room lighting so that a player in a Star Trek game who is passing a red nebula would have one side of a room shift in color.

"It's fantastic how much more immersive the game becomes," said Ian Davis, founder of Mad Doc.

Architects and building designers have far more ambitious possibilities in mind, including mimicking indoors the variability of natural lighting as the day progresses. Lighting experts predict that once costs come down, such flexibility will greatly increase the attention paid to the role of light in people's moods and health.

"L.E.D.'s are only limited by what we put in the computer," said Fred Oberkircher, director of the Center for Lighting Education at Texas Christian University. "I'm waiting for the day when clouds of light float across my ceiling."

It may sound whimsical, but Mr. Oberkircher's vision is rooted in research suggesting that people find the rigid lighting environments they normally work and dwell in boring and, in some cases, unhealthy. While most market projections are based on assessing the progress of solid-state lights toward matching the cost and performance of traditional incandescent and fluorescent white lights, some experts say that such comparisons miss the point.

"The ability to do things you couldn't do before is what will trigger mass adoption," said Michael Holt, president of LumiLeds, a leading diode producer that is a joint venture of Agilent Technologies and Philips Lighting. "People will become much more attuned to the mental and health aspects of light in the next 5 to 10 years."

The chips driving the revolution currently cost too much to use in general lighting. The cost of white-light diodes for standard electrical sockets is anywhere from 40 to 100 times that of comparably bright incandescent bulbs, according to various industry estimates.

Just like their cousins the microprocessors, the diode chips are continually improving in performance and plunging in price. They could become cheap and luminous enough to break into the general lighting market as early as 2007, according to a technology road map developed by the Optoelectronics Industry Development Association, the trade group Mr. Bergh heads.

By then, the chips are likely to be facing competition in many specialty applications from a newer form of solid-state lighting known as organic light-emitting diodes, or O.L.E.D.'s. These light-emitting plastics are not nearly as bright or durable as the chips but may prove to be more economic for many uses. Like other polymers, they would be manufactured in continuous processes instead of batch by batch the way microchips are made. They are already being used to light small displays, like the battery-life monitor in the Norelco Spectra razor.

Whatever the progress, experts like Mr. Holt and Charles A. Becker, head of the L.E.D. for lighting project at General Electric's research laboratory, say incandescent bulbs are likely to remain so cheap that they will be widely used for years to come as white-light sources, even though they are quite inefficient and fragile.

Light bulbs, which lighting experts deride as heaters that happen to give off visible light, work by forcing electricity through a metal filament in a vacuum. About 6 percent of the energy ends up as light. Today's light chips are up to five times as efficient.

Researchers say that further development could double the chips' efficiency advantage. If achievable, these gains would allow solid-state lighting to surpass the efficiency of fluorescent lamps.

The first practical diode, which emitted low intensity red light, was invented in 1962 at General Electric. Red and amber L.E.D.'s came to market in the 1970's as on-off signals and other indicators for electronics and machinery. Using diodes for general lighting seemed laughable until researchers at companies like Cree, Nichia Chemical, Toshiba and Hewlett-Packard discovered much brighter materials and relatively inexpensive emitters of blue and green light in the early 1990's.

Blue diodes were crucial to generating white light, which could be produced by blending the blue, red and green or by shining the blue light through a coating of yellow phosphor. By last year, products built around the new generation of higher-intensity colors and white light had become a \$1.2 billion market, according to Dr. Robert V. Steele, director of optoelectronics research at Strategies Unlimited, a market research company in Mountain View, Calif.

The biggest market at the moment is in outdoor signs and in lighting the contours of buildings like fast food restaurants, where the diodes are displacing neon. The nation's four million or so traffic signals represent a smaller market, but diodes have taken over a third of it and continue to spread rapidly, according to Gary R. Durgin, vice president for business development for Dialight, a solid-state lighting supplier based in Farmingdale, N.J.

Buses, trucks and autos have diodes in brake lights and interior lighting. Styling and maintenance benefits are driving the trend, but there are safety benefits, too. Because the diodes light up fractions of a second faster than do incandescent lights when a driver hits the brakes, anyone trailing a vehicle at 65 miles an hour is able to stop about 19 feet sooner, according to a study at the University of Michigan Transportation Research Institute.

New research fields like nanotechnology are spurring innovation. In July, for instance, Kopin, a manufacturer of semiconductors and electronics displays based in Taunton, Mass., disclosed that it had discovered a way to make millions of pockets just two nanometers thick -- the width of just 10 hydrogen atoms -- in the dust-size light-emitting chips. The nanopockets, as Kopin calls them, help light escape the chip without being obstructed by microscopic defects in the chip's crystal structure. The new design cut the voltage needed to get light out of the chips enough to grab the attention of makers of battery-operated electronics.

As a result, Kopin, which was once unknown in the industry, is gearing up to ship 100 million light chips this year to contractors who will package them with power and optical components for use by device manufacturers.

The first applications, according to John Fan, Kopin's chief executive, are likely to be back-lighting for liquid-crystal displays on portable electronics and night-lighting for keys on devices like cellphones. The chips are so small that the entire year's production could be easily enclosed in a golf ball.

Mr. Fan and other entrepreneurs have been attracted by the potentially huge environmental and energy returns from replacing traditional lights with solid-state devices. One widely cited study for the Energy Department concluded that the widespread use of solid-state lighting by 2025 could cut electricity demand 10 percent and save consumers \$100 billion.

Getting there is not a trivial challenge, though. Researchers say there are numerous hurdles to overcome in fields like manufacturing technology, chip design and extraction of the light created in the chips.

The new technology also requires changes in regulations and standards. For instance, the advertised life of a product line of light bulbs is set as the length of time until half of them fail in tests. But solid-state lighting slowly degrades rather than burning out so the industry is struggling to come up with an agreed standard for "useful life."

While many in the industry are confident about where their markets will end up, the hurdles make it hard to project how they will get there.

"It's easier to know what will happen 10 years from now than 2," said Mr. Durgin of Dialight.

CAPTIONS: Photos: Many in the lighting industry expect that light-emitting diodes will soon begin to replace conventional lighting. L.E.D. fixtures change continually on the set of the Broadway musical "Hairspray," above right. The technology is also used in the blue partition at Morimoto, a restaurant in Philadelphia, as well as at Christian Dior's building in Manhattan. (Photographs by David Joseph); (Monika Graff for The New York Times)(pg. C1); The marquee of the Loews theater on 42nd Street in Manhattan, which was created by Color Kinetics of Boston, is lighted with L.E.D.'s. (Chester Higgins Jr./The New York Times)(pg. C4)

Chart: "Bright Idea, Small Package"

Light-emitting diodes, or L.E.D.'s, are replacing light bulbs in many places, including traffic lights and billboards. Each

L.E.D. emits only one color, like red, green or blue, but when grouped, they can produce light of any color.

When voltage is applied, ELECTRONS in the N-TYPE SEMICONDUCTOR and positively charged voids, or HOLES, the P-TYPE SEMICONDUCTOR flow toward the JUNCTION, where they combine. The combination creates a unit of light, called a PHOTON.

(Source: Color Kinetics)(pg. C4)

Drawings (Macaulay Campbell/The New York Times)(pg. C4)

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