

AGENDA
McCall City Council
Special Meeting
April 27, 2012 at 1:00 p.m.
McCall City Hall (Lower Level)
Legion Hall
216 East Park Street

The times listed are estimated times only. The Council reserves the right to alter the times as necessary.

WORK SESSIONS

1:00 p.m. AB 12-79 Public Art Planning Introductory Presentation

2:00 p.m. AB 12-88 Discuss and Plan For Economic Development Actions

3:00 p.m. ADJOURNMENT

American with Disabilities Act Notice: The City Council Meeting room is accessible to persons with disabilities. If you need assistance, contact City Hall at 634-7142.

McCALL CITY COUNCIL
AGENDA BILL

216 East Park Street
 McCall, Idaho 83638

Number AB 12-79
Meeting Date April 27, 2012

AGENDA ITEM INFORMATION

SUBJECT: <i>Public Art Planning Introductory Presentation</i>		<i>Department Approvals</i>	<i>Initials</i>	<i>Originator or Supporter</i>
		Mayor / Council		
		City Manager		
		Clerk		
		Treasurer		
		Community Development	<i>Dmg</i>	
		Police department		
		Public Works		
		Golf Course		
		Parks and Recreation		
COST IMPACT:	N/A	Airport		
FUNDING SOURCE:	N/A	Library		
TIMELINE:	N/A	Information Systems		
		Grant Coordinator		

SUMMARY STATEMENT:

The McCall Arts and Humanities Council (MAHC) has received grant funding to provide professional consultation and public workshop facilitation services to MAHC and the City of McCall to conduct preliminary planning for a more formalized community public art program. This will include identification of associated City policies such as public art selection processes, gift acceptance, decommissioning, and maintenance for future consideration by Council.

Karen Bubb, Public Art Manager, City of Boise, has been contracted to facilitate a public art planning process that will include this introductory presentation to Council, three public input workshops on May 16, May 21 and June 15, and a wrap-up presentation to Council tentatively scheduled for June 29.

A planning schedule and an informational handout provided by Karen Bubb are included in the Council packets.

RECOMMENDED ACTION: None.

RECORD OF COUNCIL ACTION

MEETING DATE	ACTION

**McCall Public Art Planning
Workshop Schedule**

Friday, April 27 – 1:00 p.m. to 2:00 p.m. @ Legion Hall: Introductory presentation to City Council

Wednesday, May 16 – 3:00 p.m. to 5:00 p.m. @ Legion Hall: Public input workshop #1

Monday, May 21 – 5:00 p.m. to 7:00 p.m. @ **TBD**: Public input workshop #2

Friday, June 15 – 3:00 p.m. to 5:00 p.m. @ Legion Hall: Public input workshop #3

Friday, June 29 – time TBD @ Legion Hall: Wrap up presentation to City Council

McCall Public Art Program Development



A Sense of Place Building a Public Art Program

Prepared by Karen Bubb, Public Art Consultant & Boise's Public Arts Manager

- **What is the role public art can play to enhance McCall's "sense of place" and economic development efforts?**
- **What is public art and why should we invest in it?**
- **How are public art programs administered?**
- **What will the public art workshops over the next two months address?**

INTRODUCTION

There are landmarks and public places in every city that identify it to both inhabitants and visitors. Just as the details and furnishings of a residence reflect the personality and history of the people who live there, the distinguishing features of a city reflect the personality and history of its citizenry. Through planning efforts and patterns of use, the people of a city build up places of special meaning which, in turn, give definition to the community's values.

Nearly always, the places linked with civic identity are either the most common or most unusual a city has to offer which distinguish it from anywhere else. When the praises of the city are sung, these are the places recalled in the public's memory: tourists are shown these places and Chamber of Commerce promotes them.

WHAT ARE KEY SITES IN MCCALL?

Think about McCall and its public spaces and write down a place that has special meaning for you. We are not necessarily talking about public art yet; we are just focusing on civic space that is meaningful and special. Maybe it's a particular intersection, street, or entrance to the city. Perhaps it is a park or a spot in relation to a significant land formation such as a mountain or the lake. Perhaps it is a place that people naturally gather such as a public plaza or city hall. Maybe it is a place that is in your everyday life like a bus stop or a block in the downtown.

Now that you have at least one place in your mind, why did you choose that spot? Is it historically important? Does it hold memories for you personally? Is it an important place for civic or commercial activity? What attributes make it memorable/distinctive?

If I was brand new to your city, and I went to the spot that you are thinking about, would I understand its significance? Would I know what makes it special? How would that information be communicated to me?

What you identified are primary public spaces that affirm and renew residents' and visitors' sense of place. You have also taken the first step that a public artist might take by seriously considering what makes a place special and by thinking about how an individual might recognize and communicate something special about a place or a particular community to others.

WHAT ROLES CAN PUBLIC ART PLAY IN MCCALL?

A primary role of public art is to support the city's sense of identity. Art can also help with wayfinding. Sites of social commerce or significant public meaning are the first places that public art are often sited to increase pedestrian interest and support economic development efforts. Art commissioned and created in relation to these areas will contribute to the vitality of the city, reach a wider audience and further define a place's significance. Economic vitality is often directly linked to the quality of the local environment and to a positive community identity. Civic art and design—public art, architecture, and landscape and urban design—shape this environment. Public art has been credited for helping to make cities more livable. Public art has certainly made a difference in Boise's downtown. Businesses looking to relocate are attracted by this livability factor

DEFINITIONS OF PUBLIC ART

There are many ideas about what public art is.

“Public art has served concurrently as a landmark, symbol, monument, functional element, architectural embellishment, isolated aesthetic object, and cultural artifact.” Arlene Raven

“Public art is accessible art of any species that cares about, challenges, involves, and consults the audience for or with whom it is made, respecting community and environment.” Lucy Lippard

Two periods in America's 20th century history provided the conditions for a rise in public art. 1930s and late sixties and seventies, government support of public art programs—respectively the Workers Progress Administration (WPA) and the National Endowment for the Arts (NEA)—funded the creation and placement of art in public places.

WPA – Art was integrated into civic structures such as bridges and Post Offices as a way to put artists to work and to create images of meaning to connect society in a time of economic difficulty.

1965 National Endowment for the Arts was created. Funded Art in Public Places - honoring America's great artists by commissioning a sculpture from them and siting it in a city. At the time only a handful of cities were funding art for their cities. Today over 350 public art programs exist across the country.

When people think about public art they often imagine the typical “man on a horse” or the disconnected abstract art object in a plaza.

Artists and administrators began to ask “ Why are artists works just being plopped down in barren public places?” “If we commission an artist to make a work of art for a place, shouldn't the artist have an opportunity to design its environment—to plan the lighting, the sculpture base, to influence how people approach or interact with the work?”

Public art as it is practiced in America today, is in some way a reaction to the modern day's disconnectedness from what makes a community unique and special. As our cities have become more homogenized and somewhat alienating and as the collections of structures became more and more unapproachable -- historic buildings were destroyed, strip malls were built, cities became more centered around cars instead of pedestrian activity -- segments of the population began to rethink what it means to create a city. Neighborhood associations, historic preservation committees, and arts commissions were formed in record numbers in the late 60's and 70s. We started thinking about what makes a place special and memorable. The practice of public art grew out of this awareness.

With this development, artists got involved with projects earlier, before the building was built or the plaza conceived, or artists were involved in the re-design of a space. Therefore artwork

became more integrated with the site and sometimes with the function of the site. The art was sometimes less discernable as a discreet object.

Art in Public Places became Public Art. Artists began collaborating with architects and landscape architects of the design of spaces. So public art is not just about making an artwork for a place, but it is also about making the place the artwork. In this sense of “placemaking” the artist honors the community by asking “how do you use this place: what does it mean to you?”

TYPES OF PUBLIC ART

Artwork rarely fits neatly into one category. Usually a public artwork may have one or more characteristics of different categories.

1. **Memorials:** Commemorates events or people.
2. **Relates Story:** Tells us about the history of a place and its people
3. **City or Neighborhood Landmark:** City becomes identified with the representation of an artwork
4. **Personal or Social Expression:** moves beyond purely formal or aesthetic values to makesocial, cultural, and historical statements.
5. **Commercial Purposes:** Adds vitality, texture and interest to urban landscape, identify business or commercial district:

Let us consider qualities or types of public art:

6. **Representational:** Depicts, portrays events, objects or people in a realistic manner. The finished work is recognizable to a broad public.
7. **Abstract Work:** Rather than depicting a specific object or event, abstract art’s intellectual and visual effect is created through a relationship of line, color, form, and materials.
8. **Aesthetic:** Expresses artist’s sense of the beautiful and appeals to people’s appreciation of the visually pleasing.
9. **Didactic:** Instructs or enlightens. In a public context didactic works might inform, scold, preach, warn, or educate.
10. **Functional:** Art serves a useful purpose besides the aesthetic, entertainment, or contemplative value.
11. **Symbolic:** Attributes meaning or significance to people, objects, events, relationships or goals through symbolic associations.
12. **Artists on Design Team:** Artist is involved in conception of site, art may not be separate from site.

Now let us think about an artwork’s relation to its site:

13. Artwork whose artistic intention is not related to the specifics of a particular site
14. Artwork designed for particular site whose artistic intent can transpose to another site w/ similar conditions
15. An artwork’s intent is inseparable from the particularities of a unique site (site-specific)
16. Performance Spaces created for human activities and events

The artwork that will be integrated into the fabric of McCall will create a distinctive mark on your city. The work will be meaningful to a wide variety of people, those that experience it as pedestrians as well as those that will see the work from their cars. The work will be part of a larger collection of public art; pieces will not isolated works.

PUBLIC ART PROCESS: HOW ARE PUBLIC ART PROGRAMS ADMINISTERED?

Having sound administrative policies and processes in place are essential to a successful public art program. Clear processes for gift acceptance, art selection processes, and decommissioning of works the City no longer wants are essential to a professionally managed, fiscally responsible program. Without these policies in place the City may find that it ends up with artwork it doesn't want that is difficult and expensive to maintain or the City's decisions may be challenged by citizens who don't agree with the outcome. What types of policies need to be considered? See below. These are the types of policies that will be evaluated in the workshops.

Funding Options:

Percent for Art programs: City, State –legislative or city council action

Establishing a % for art ordinance sets the framework for an arts in public places program. It ensures that public construction will include public art. If you want to do this, don't reinvent the wheel, graft from existing ordinances, talk to representatives from cities with successful programs. Create Blue Ribbon Task force to draft and take to legislators or work with your city council. Create fact sheet on ordinance; get public testimony – need public support, need media support

Other Public: City, State (ICA) , Federal (NEA), Redevelopment Agency, Special Tax (hotel/recreational)

Public/Private Partnerships: Public funds provide leverage

Private: Corporation, Businesses, Private Individuals

Administration of Projects:

- Local arts commission staff managing projects as part of job
- Hiring part time project administrator on project by project basis
- Hiring part time or full time PA administrator to develop, manage all projects

Selection Process:

- **Community Ownership through Representation:** Representation on Selection Committee is usually funders, city council, commission, arts professionals, community members
Facilitation of process by nonvoting administrator
Non-voting advisors, architects, and others may participate in discussion
- **Criteria:** Artistic quality, regional significance, appropriateness to site, durability, resistance to vandalism, professional experience and references.

Process Options:

- Request for Qualifications - Request for Proposals
- Local vs Regional/national artists
- Interviews
- Direct hires based on past work

Maintenance of Public Art

- **Vandalism:** Consider possibilities of vandalism when choosing, approving public art
When vandalism occurs, respond immediately—
- **Preventative Methods:** Lights, durable materials, community ownership
- **Long Term Care:** Allocating \$\$ for maintenance, inventory, regular maintenance/ care

Publicity/Media Strategies:

- Building Public Support through community involvement
- Strengthening relationships with press contacts
- Responding to Public Reactions: Public Art Committee, Commissioners, supportive City Council, Mayor & prominent business owners are 1st line of defense

Importance of including Public Art in Planning Documents

- Redevelopment Plan, City Comprehensive Plan
- Identify what Public Art means for your community
- Identify Public Art opportunities/sites/funding

Supporting Local Artists

- Workshops
- Projects targeting local artists
- Bringing in artists from other areas for projects, lectures, workshops

Importance of Building a Support Network:

- Utilizing Regional Resources: Local Art Council, Idaho Commission on the Arts
- Training for local administrators: attend conferences such as the Americans for the Arts Conference in San Antonio in June, bring in consultant, read books
- Network of public art coordinators across the country through the Public Art Network
- Mayor/City support of programs, local arts commission's support
- Blue Ribbon Committee to assist in establishing a % for arts ordinance (business people with knowledge and interest of cultural life in community – with some leverage with city council)
- Press support: local newspaper, tv and radio stations
- Community Partnerships: Neighborhood alliances, historic preservation committees, professional organizations and business support (like AIA, landscape architects, building contractors, corporations, developers), schools
- Create a Public Art Committee: arts professionals, architects, landscape architects, artists, commissioners.

WHAT ELSE WILL THE PUBLIC ART WORKSHOPS ADDRESS?

- Policies and program management processes need to be developed that can be put in place to guide the public art program's growth and direction.
- It is our job to construct bridges of communication between professional planning departments, city government offices, artists, arts administrators, public residents, and visitors to our cities.
- Creating these bridges of communication, which will result in meaningful public spaces, does not happen without extensive discussions and a willingness to financially support, through partnerships, these visionary practices.
- Public art needs to be practical, meaningful to a wide variety of people, needs to enhance the sense of place that you as civic leaders are creating.

We will come back in June to follow up with all that the community has learned and would like to recommend to City Council, Mayor, and Arts & Humanities Council.

McCALL CITY COUNCIL

216 East Park Street

AGENDA BILL

McCall, Idaho 83638

Number

AB 12-88

Meeting Date

April 27, 2012

AGENDA ITEM INFORMATION

SUBJECT: <i>Work session:</i> <i>Economic Development Activities</i>		<i>Department Approvals</i>	<i>Initials</i>	<i>Originator or Supporter</i>
		Mayor / Council	LSK	
		City Manager		
		Clerk		
		Treasurer		
		Community Development		
		Police Department		
		Public Works		
		Golf Course		
		COST IMPACT:	N/A	Parks and Recreation
FUNDING SOURCE:	N/A	Airport		
TIMELINE:	N/A	Library		
		Information Systems		
Grant Coordinator				

SUMMARY STATEMENT:
 Since September 2009, the City of McCall has been defining, prioritizing, funding and implementing economic development activities. More recently, the City of McCall has been an active partner in the planning of a regional economic development strategy, along with Valley County, the cities of Cascade and Donnelly, the Idaho Council of Governments (formerly Sage Community Resources), the Idaho Department of Commerce, the University of Idaho, and other interested stakeholders. A summary of these planning efforts to date, including the most recent regional economic development proposals, may be reviewed at http://www.valleyextension.org/march_21/2033/.

Additional information about the ongoing regional efforts and potential next steps is provided in the attached memo from Wim Braak, University of Idaho Extension. Also attached are the March 21 presentations from two groups, focusing on business expansion and retention (BEAR Program), and inspiring homegrown talent (Business Plan Competition and micro-loan program). Presentations regarding marketing the region and eliminating disincentives were made on March 21, but the materials are not available for distribution.

The next regional economic development meeting is scheduled for May 11. The agenda for that meeting includes establishing an organizational structure and implementation plan for the proposed projects.

RECOMMENDED ACTION:
 Discussion and direction to staff

RECORD OF COUNCIL ACTION

MEETING DATE	ACTION

April 23, 2012 - Interim report Economic Development in the Valley County Region

Workshop series

With support of a small group of community leaders in Valley County (among others the Valley County Board of commissioners and the City of McCall leadership), the University of Idaho, Idaho Council of Governments (formerly Sage) and Idaho Department of Commerce facilitated a series of seven monthly workshops on Economic Development in Valley County. The workshops intended to explore the feasibility of a regional approach to Economic Development and inventory regional strengths (assets) that could assist the region in achieving a more consistent and durable economic foundation.

Participation

A total of 73 Valley County residents are currently involved in, or stay actively up-to-date with the workshop series through an email subscription. The first workshop took place in August 2011. Workshop participation averaged 27 individuals representing local (county and city) governments, businesses and non-government organizations. The average participant attended two or three sessions; 12 individuals attended all sessions.

Status

Workshop participants broadly supported a regional approach to economic development, although participants were never asked to vote for or against a regional economic development effort. The process took participants initially away from the project level and instead focused on the parallel pursuit of community capacity (community development, infrastructure), community assets (sector clustering, economic multipliers) and business inventory (recruitment, retention and expansion). In December (the 5th workshop), participants were invited to join a team supporting any of these pursuits. The following project ideas and proposals resulted from these teams (almost all projects specifically noted their projects as regional):

Business Inventory: the recruitment, retention and expansion of new and existing businesses to support the local economy. Two teams suggested projects in this area:

- The BEAR project: the team on business expansion and retention suggested a project based on experience in Australia (and similar entrepreneurship programs in the US). The BEAR project is an effort to inventory businesses in the region and help them thrive by understanding what connections could help them and understanding what (unnecessary) barriers could be eliminated.
- A similar suggestion considered taking a look how to help starting business navigate state, county and city policies; a complementing effort looked at coordinating communication to prospective businesses in a regional recruitment effort
- A creative suggestion covered Micro-loan and a Business Plan competition to encourage innovation and business start-ups

Community Capacity: the ability of a community to develop and implement initiatives through resources and infrastructure:

- Support for the McCall College: the McCall College was an already ongoing project within the Community but received wide support and acknowledgement

- The role of non-profit groups for community capacity: this was not a project but brought awareness A presentation brought awareness of the importance of non-profits for community capacity
- Regional Pathways: again, not a project that came forth from the workshops, but an increased awareness of recreational infrastructure and its relationship to Quality of Life.
- Regional infrastructure resulted in a proposal on energy use in the region (covered later under Community assets)

Community Assets /Sector Development: regional strengths and advantages allow related businesses and activities to be competitive even when faced with competition from cities where companies enjoy the advantage of economies of scale.

- Recreation sector: recreation will remain an important part of the local economy and one team proposed a “signage triage” to help locals and visitors alike in better finding the places for recreation.
- Mining sector: Midas Gold will decide in July if they will start mining in our region; if they do, it is important to guide efforts and impact concerning the region
- The Timber Value chain: is there a policy that could facilitate a responsible but effective timber-to-product value chain;
- Biomass, Hydro-energy and Geothermal energy are three resources that will distinguish the region. One team suggests small-scale, distributed “pocket” plants to use these resources, support local jobs and development and create a regional energy advantage.

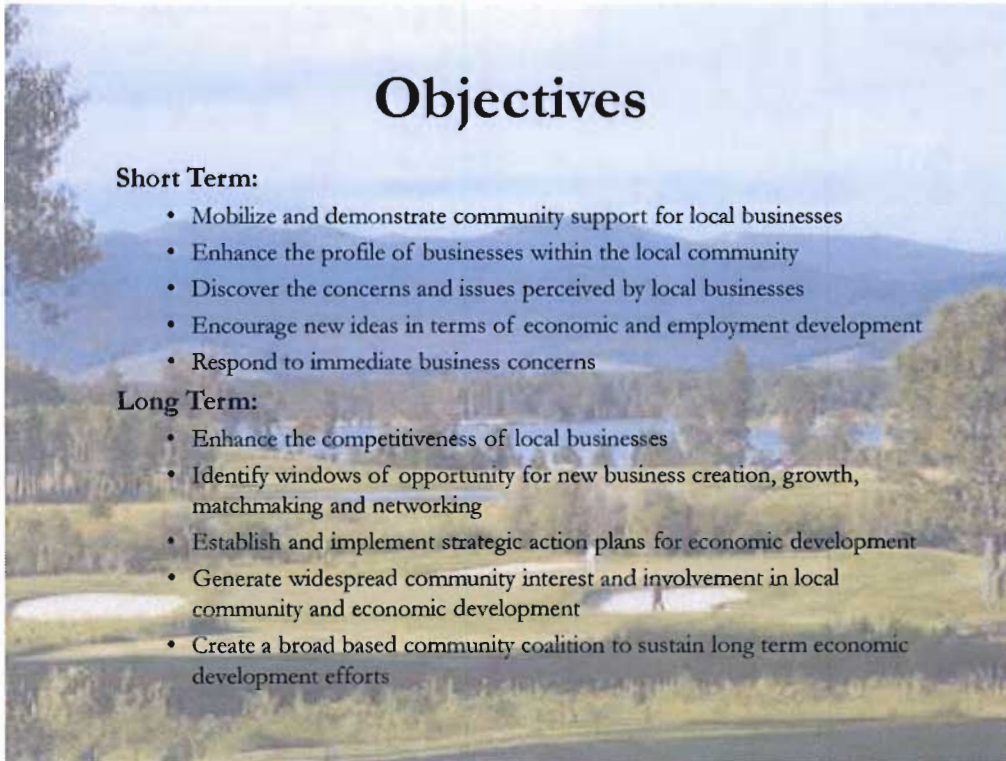
Next Step

A closing workshop on May 11 will summarize the project suggestions and lead a discussion for a 6 month transitional structure to help these projects get on the way and establish a regional structure to coordinate and manage projects that play a regional role.

The University of Idaho Extension in Valley County (UI) and Idaho Council of Governments (ICOG) are working on a simple outline putting the following suggestions up for discussion. Note that this proposal is still in discussion and details may therefore change:

1. The May 11 meeting will establish a transitory Advisory Council that will take on the task to define a 6-month pathway to a final organizational structure for regional economic development. UI and ICOG are willing to participate on the council during this 6 month period but will step back after that.
2. The workshop will discuss and decide on three suggested tracks to support the currently proposed projects. The tracks are merely pathways to help the execution of the suggested projects currently on the table, and can be altered or ignored by the meeting:
 - Track1: Allow the Advisory Council to hire one full-time project manager to support the business inventory projects (BEAR, Micro-loans, barriers, etc.) and potentially provide a liaison function with the sector activities (mining, timber, energy)
 - Track 2: Charter the Advisory Council with exploring the use of a marketing firm to work with the Chambers, Business Recruitment and Recreation teams, Regional Pathway groups and Payette Scenic Byway Committee to create a unifying regional branding/communication message based on the workshop results thus far.
 - Charter the Advisory Council to work with the Energy Team in exploring funds to support a consulting relationship that would assist the team with project management and execution.





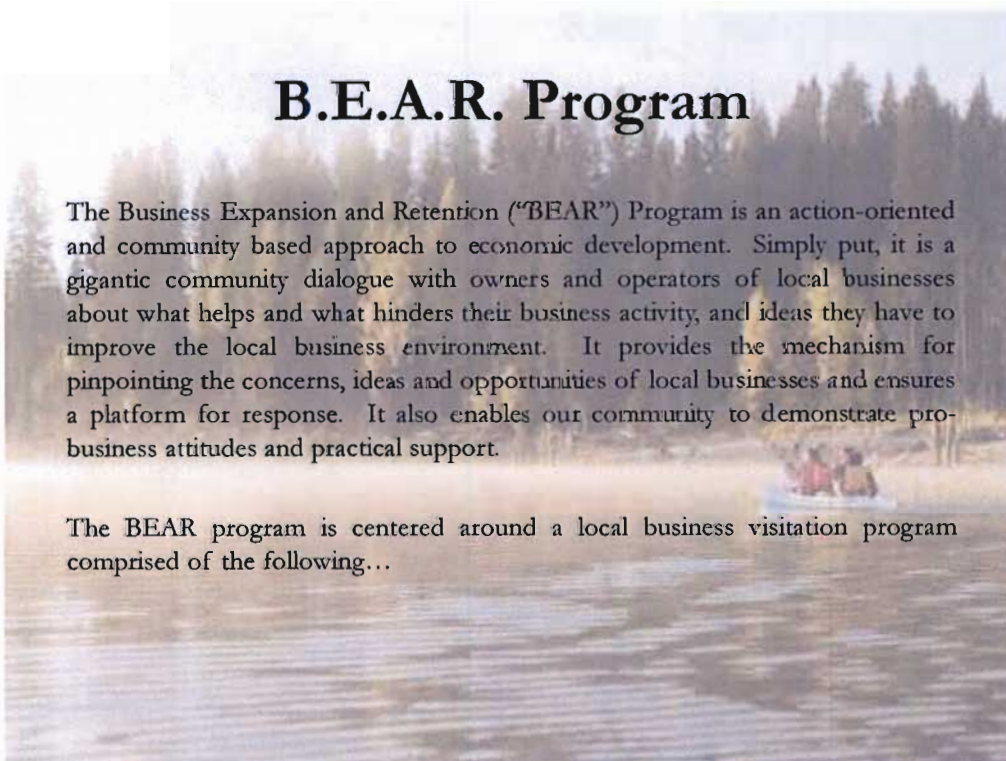
Objectives

Short Term:

- Mobilize and demonstrate community support for local businesses
- Enhance the profile of businesses within the local community
- Discover the concerns and issues perceived by local businesses
- Encourage new ideas in terms of economic and employment development
- Respond to immediate business concerns

Long Term:


- Enhance the competitiveness of local businesses
- Identify windows of opportunity for new business creation, growth, matchmaking and networking
- Establish and implement strategic action plans for economic development
- Generate widespread community interest and involvement in local community and economic development
- Create a broad based community coalition to sustain long term economic development efforts



B.E.A.R. Program

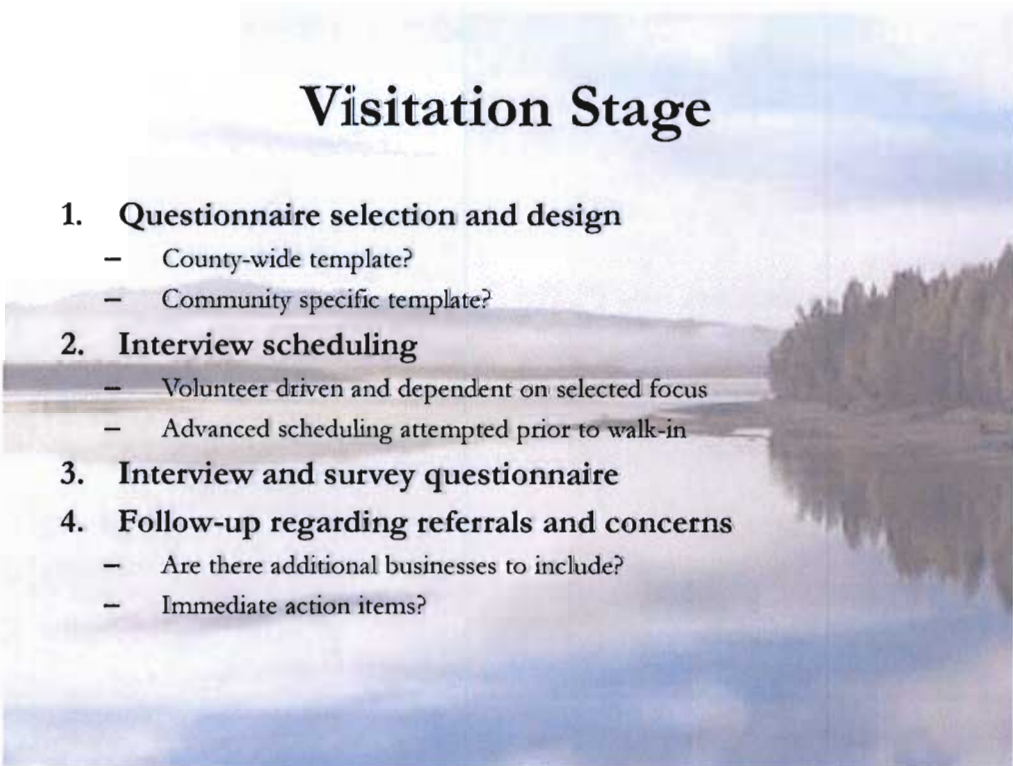
The Business Expansion and Retention (“BEAR”) Program is an action-oriented and community based approach to economic development. Simply put, it is a gigantic community dialogue with owners and operators of local businesses about what helps and what hinders their business activity, and ideas they have to improve the local business environment. It provides the mechanism for pinpointing the concerns, ideas and opportunities of local businesses and ensures a platform for response. It also enables our community to demonstrate pro-business attitudes and practical support.

The BEAR program is centered around a local business visitation program comprised of the following...



Planning Stage

1. **Assess the level of community interest**
2. **Formation of a local leadership team (“steering committee”)**
 - Three member committee representing the three principal Valley County communities
 - Both governmental and private sector representation
3. **Scope of the program**
 - County-wide approach in all Valley County communities
4. **Project coordinator and volunteer recruitment**
 - Preferably a paid coordinator position for a timely completion of the project (contingent upon funding)
5. **Program promotion**
 - Notify the business community
6. **Identification of businesses to visit & focus**
 - Those most able to expand and increase employment
 - Those most leverageable businesses
7. **Volunteer selection and training**



Visitation Stage

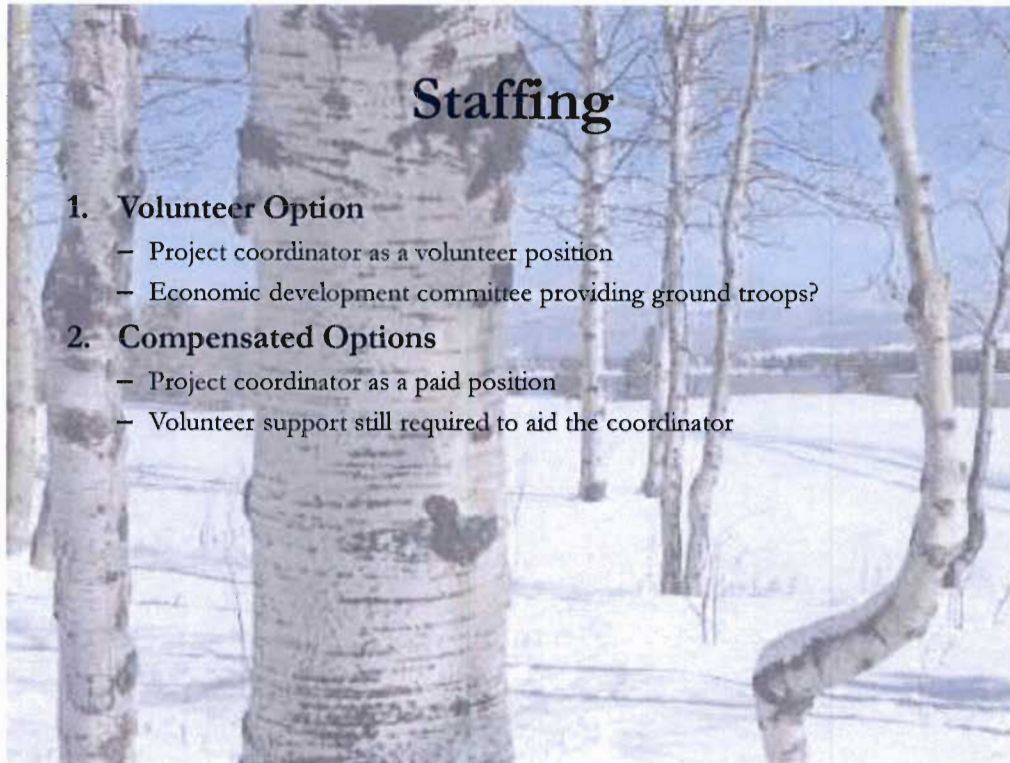
1. **Questionnaire selection and design**
 - County-wide template?
 - Community specific template?
2. **Interview scheduling**
 - Volunteer driven and dependent on selected focus
 - Advanced scheduling attempted prior to walk-in
3. **Interview and survey questionnaire**
4. **Follow-up regarding referrals and concerns**
 - Are there additional businesses to include?
 - Immediate action items?

Analysis Stage

1. **Data entry and analysis of survey results**
 - Database software selection with options including:
 - *Client Look ??*
 - Data management protocol
2. **Identification of urgent issues and opportunities**
 - Time sensitive issues to be addressed before final data aggregation
3. **Review of additional information**
 - Off questionnaire issues or concerns expressed during interviews
4. **Formation of an action plan**

Community Feedback & Action

1. **Dissemination of results**
 - Economic development committee
 - Local government
 - Business community
2. **Implementation of action plan and strategies**
3. **Program continuance**
 - With a successful first round, who will carry the torch forward?
4. **Ongoing strategic review, assessment and feedback**
 - Develop protocol to keep database relevant



Staffing

- 1. Volunteer Option**
 - Project coordinator as a volunteer position
 - Economic development committee providing ground troops?
- 2. Compensated Options**
 - Project coordinator as a paid position
 - Volunteer support still required to aid the coordinator



Funding

- **Possible Sources**
 - Valley County
 - Valley County communities
 - Local Sponsorship
 - Grants
 - Idaho Department of Commerce (I.D.O.C.)

Some combination or all of the above?

Sources/Links/Contact Info

- **Links:**
 - www.energizingentrepreneurs.org
 - www.bankofideas.com.au
 - <https://commerce.idaho.gov>

- **Contact Information:**
 - **Gordon Cruickshank (Valley County Commissioner)**
 - gcruickshank@co.valley.id.us
 - **Lindley Kirkpatrick (McCall City Manager)**
 - lkirkpatrick@mccall.id.us
 - **David Papiez (Tamarack Resort LLC)**
 - dpapiez@tamarackidaho.com

NEW BUSINESS COMPETITION

Benefits for community and winners

- ▣ Incentive for locals to take an idea to the next step, beneficial whether they win or not
- ▣ Winner can get money and advice to create new business that can contribute to local economy
- ▣ Contest itself creates a forum for networking and exchange of ideas in a public presentation before judges

NEW BUSINESS COMPETITION

Eligibility and Criteria

Organization of the contest through eligibility and criteria can encourage or require business plans that:

- ▣ use local and renewable resources in a sustainable manner
- ▣ have measureable positive environmental benefit
- ▣ employ one or more people
- ▣ use closed loop cycles of production
- ▣ reduce waste
- ▣ contribute to local resilience

Design

THE DESIGN OF THE CONTEST CAN ENCOURAGE NEW THINKING IN A DIRECTION NOT ONLY BENEFICIAL TO BUSINESS BUT BENEFICIAL FOR THE COMMUNITY'S WELL-BEING IN THE BROADEST SENSE.

MICRO-LOAN ORGANIZATION

Why needed?

- ▣ few options for borrowing small amounts of money to start or expand a home business
- ▣ rural residents are chronically underserved
- ▣ micro-loans have a good track record of supporting new ideas as well as being repaid
- ▣ loans based on belief in the borrowers integrity and the soundness of their plans rather than collateral or credit history

MICRO-LOAN ORGANIZATION

Structure of the organization

- ▣ financed by private contributors
- ▣ revolving loan fund to make short term, low interest loans to Valley County residents
- ▣ informal, accessible, efficient with low overhead
- ▣ criteria and eligibility established by the contributors to complement their own values and visions