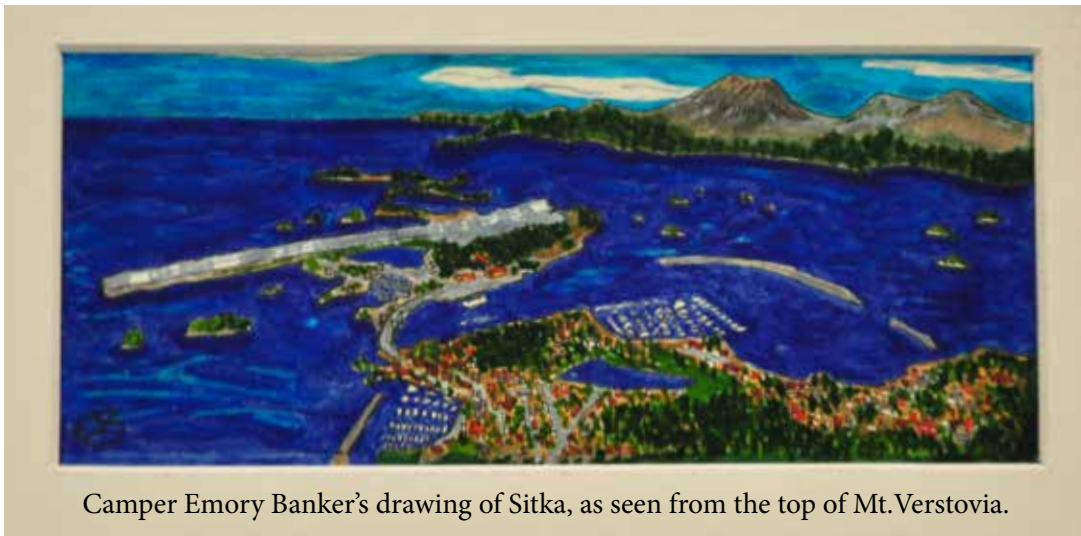




Haida carver Charlie Skultka Jr. helps Elementary school campers find new windows on art.

Sitka Fine Arts Camp 2015



Camper Emory Banker's drawing of Sitka, as seen from the top of Mt. Verstovia.

Alaska Arts Southeast, Inc.
Sitka Fine Arts Camp
Sitka, AK | 2015



Overview

The Sitka Fine Arts Camp offers students from elementary school to adulthood the opportunity to experience immersive, multidisciplinary arts curriculum in rural Alaska. The five sessions of the camp (Elementary, Adult, Middle School, High School, and Musical Theater) are taught by a diverse group of artists who come from all over the world to teach, collaborate, and model what it means to be successful professionals in their fields.

Our students came from more than forty-five Alaskan communities to learn more than sixty subjects, from partner acrobatics to opera to Alaska Native carving and more. We believe that living in rural areas should not limit access to high-quality arts education, and that contemporary Alaskan kids deserve to be enriched by our state's unique artistic and cultural traditions. National funding allows us to expand those opportunities to students from other states and countries.

For forty-two years, the Sitka Fine Arts Camp has been investing in life-long learning through art. We believe that our students are radically capable, and that art education helps them build permanent skills like empathy, collaboration, and communication. We believe that the foundation of individual success is being part of a strong community.



5 Camps. 7 weeks. 784 Students.

7 Workshops
51 Faculty
44 Performances

20 States
78 Towns
3 Countries

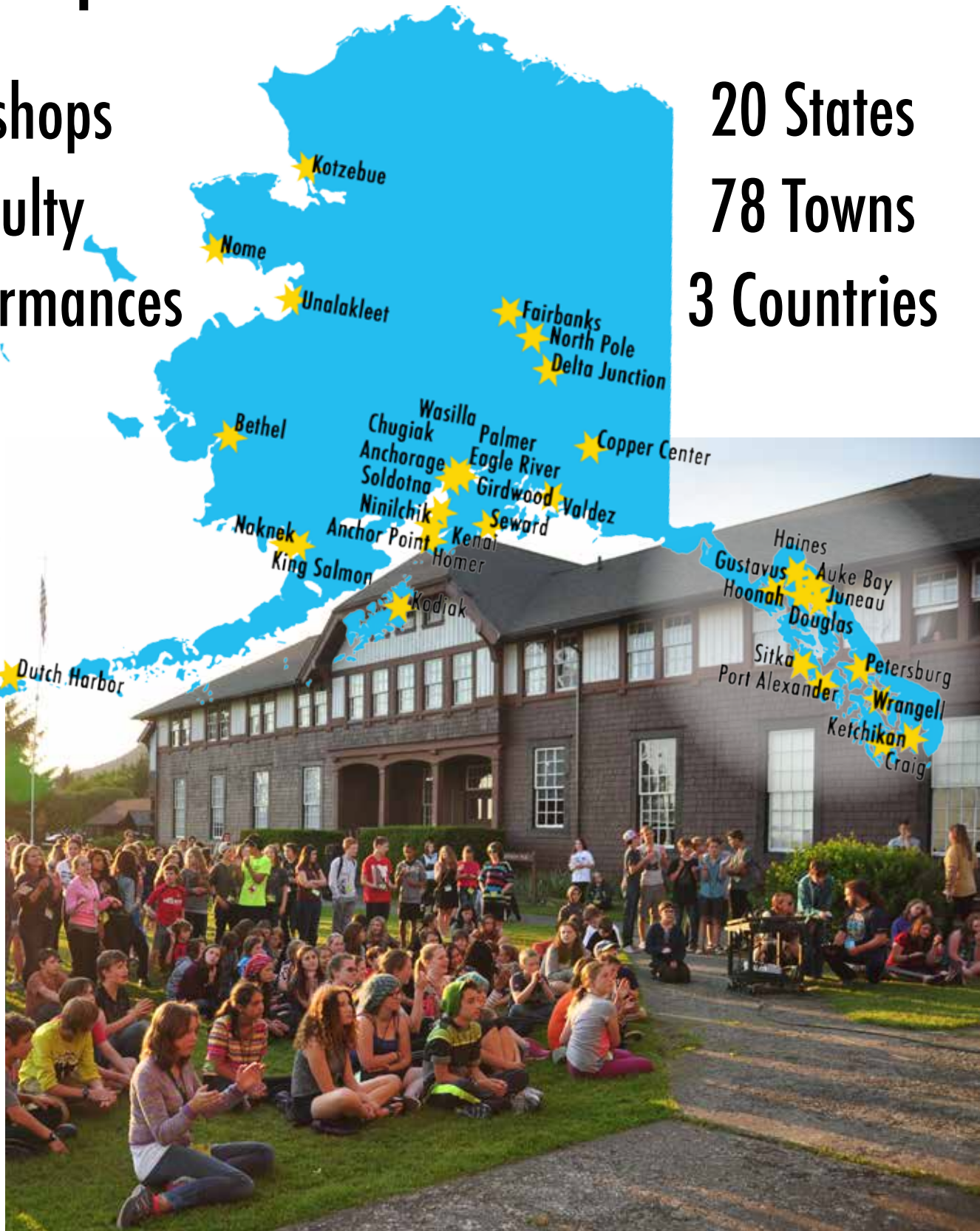
This year, we had students come from more than 45 different Alaskan towns and villages.

Getting to the island community of Sitka for camp requires leaving

the road system. Whether they get here by float plane, jet, ferry, or mail boat, even our in-state campers have to travel 500-1000 miles to come to camp.

Approximately 20% of our students receive need-based aid.

This amounted to \$65,500 awarded in 2015.



Over the last 5 years, 15-18% of our campers identify as Alaska Native, which mirrors the state population proportions. We recognize and embrace a wide range of students from all kinds of communities, both rural and urban. We work with campers, faculty, and staff who identify from a wide range of ethnicities including Alaska Native, African American, Caucasian, Hispanic, Asian, and those who reflect a wide spectrum of identities, beliefs, and abilities.

Classroom Observations

The Sitka Fine Arts Camp is evaluated by a variety of quantitative and qualitative methods, including observation assessment of classes with rubrics based National Core Arts Standards (NCAS), interviews with campers, faculty, and alumni; and end-of-camp evaluations for campers, faculty, and parents, and counselors. Our goal in evaluating is to ensure we're fulfilling our organization's mission, making the lives of the people who attend and work at our camps better, and finding concrete ideas to continue to improve each year.

Evaluation team: Executive Director Roger Schmidt, Program Manager Rhiannon Guevin, Grants & Evaluation Coordinator Berett Wilber, along with seven faculty members.

Structure: Six classes were evaluated, based the criteria of encompassing a wide range of disciplines, teacher experience, and classes that have not been previously evaluated. Using teachers' class plans and goals from pre-camp interviews, rubrics were drawn up for each class based on NCAS' categories of Creating, Performing/Presenting/Producing, Connecting, and Responding. Classes were observed on the 1st day, 5th day, and last day of classes, as well as in final performances and shows. Follow-up interviews with faculty also contributed to assessing student skills and knowledge.

Middle School

Partner Acrobatics with Nora Gustufson & Michael Eisenstein
Digital Photography with Will Wilson
Wheel-thrown Pottery with Mark Cole

High School

Opera Scenes with Rhiannon Guevin
Mask Making with Drew Michael
Poetry with Amy Butcher



Class Rubrics

Creating	Wheel Thrown Ceramics	Partner Acrobatics	Digital Photography	Mask Making	Poetry	Opera
1. Imagine and generate ideas and work (what?).	Demonstrate basic necessary skills: centering, pulling, controlled use of the wheel, and additional tools.	Build tool box of tricks including pyramids; walking, standing, and double hay stacks, cartwheels, and tumbling.	Demonstrate use of basic of camera skills, including control of features such as shutter speed, aperture, and focus.	Design, carve, and decorate a mask modeled in the traditional Yup'ik style.	Recognize and experiment in a range of forms including villanelle, sestinas, free verse, and ghazals.	Learn the basics of opera sound and body, including breath and voice.
2. Organize and develop ideas and work (how?).	Bring pieces through final glaze firing, including smoothing, built additions, glazes, or painting.	Be willing to try everything and experiment within the classroom setting.	Experiment with techniques like panoramas, HDR, editing, adjustment layers, b&w conversion, layer masks, selection.	Learn to work with and care for tools, and work with wood, metal, fire, feathers, paint and/or other materials.	Understand and expand their use of structures and rules in writing poetry.	Learn the basic skills of auditioning and preparing for an opera: learning lyrics, notes, character, lines.
3. Refine and complete work (revision).			Practice good "workflow" skills, including capture, organization, and editing.	Finish and show personal mask in the final art show.	Create a final portfolio of finished poems.	Learn how to work with an accompanist.
Performing/Presenting/Producing						
4. Select, analyze, and interpret work for others (what to present).	Use and explore different decorative techniques including slip, scraffito, mishima.	Be willing to demonstrate tricks for both peers and an audience.	Build a portfolio of quality photos, including examples of edited and manipulated shots.	Explore and recognize masks as a vehicle for cultural identity.	Read work aloud in a variety of settings, including class, local coffee shop readings.	Actively participate in-class demonstrations and performances.
5. Develop and refine artistic techniques for presentation (how).	Make revisions to thrown pieces: smoothing, addition, glazes, or painting.	Be an active participant in the rehearsal process.	Create finished products for the final show.	Use a variety of tools to achieve different results.	Edit and revisit ideas and poems to improve them.	Perform final character studies for an audience.
6. Convey meaning through presentation (why present?).	Create a fully finished product for the final show.	Participate in final performance.		Draw from individual experiences to design mask.		
Responding						
7. Perceive and analyze artistic work.	Engage with work from contemporary artists in the field.	Actively try moves shown from demonstrations, Youtube videos, and resource books.	Engage with work from contemporary artists in the field.	Engage with traditional masks design including Yup'ik, Japanese, Russian, and African styles.	Read, listen, and discuss contemporary (and older) work	Listen and watch excerpts from a variety of operas and operatic styles.
8. Interpret intent and meaning.	Evaluate success of pieces based on different elements of work, including form and glaze.	Assess success of activities based on criteria like balance, body awareness, willingness to try.	Build awareness of what makes a good picture: work on developing individual assessment skills.	Explore relationship between design elements and meaning.	Critique and analyze work shared in class by teacher and peers.	Participate in small group discussions about the affect of excerpts.
8. Apply criteria to evaluate artistic work.		Incorporate suggestions and critique from instructor.	Evaluate success of pieces based on basic elements like composition, focus, exposure, and editorial changes.	Evaluate success of pieces based on criteria like fully realizing intended forms, surfaces, and meaning.	Recognize techniques such as literary devices, musicality, imagery, and emotional affect.	Critique and analyze in-class performances by peers.
Connecting						
10. Synthesize and relate knowledge and personal experiences to make art.	Use local resources to help generate unique ideas, including the local library and environment.	Participate attentively in non "spotlight" moments to show respect for other students.	Use both macro and micro views of the local environment to create finished projects.	Design and create masks based on individual values or experiences.	Draw from personal experiences to write with concrete details and personal narratives.	Hone individual physicality of opera: breath, voice, tone.
11. Deepens understanding by relating artistic ideas and work with social, cultural, and historical contexts.	Craft a written statement to help explain final pieces.	Demonstrate comfort in exploring physicality of movement with peers.		Incorporate individual values and experiences in design.	Use contemporary forms and authors as models for personal writing and work.	Develop a strong character in the opera tradition.
Brief Takeaways:	Each student left the class with several finished (fired and glazed) pieces, and significant improvement in their basic technical skills on the wheel including centering, pulling, and trimming.	Student performed for their peers in front of 600 people, styling after each performance and displaying a wide range of tricks and skills as well as willingness to fall onstage - and then continue performing.	All students created a final portfolio of finished photos for the final show. Evaluation of the photos show learning of a wide range of digital tools and effects, as well as in-camera skills like framing, composition, and light.	After a traditional-style fire ceremony to ritually burn and "dance" the masks, they were oiled with linseed oil and hung in the final art show. Each student finished, fully realized, and displayed their piece.	Each student came away with a collection of 5-6 finished poems. They gave readings in class, on campus, and in local coffeeshops. Everyone read something aloud.	Students performed duet scenes before 600 people to a standing ovation. One student chose not to perform; one student lost her voice that day, but still performed anyway without singing.

Camper Interviews

Allie Ivanoff, 14, Unalakleet, population 700: I like different music than the people do at home. And I can't really talk musically with them. I can't talk about how amazing Bach is or Tchaikovsky, or that kind of stuff...I fit in better here. It's my favorite place to be, honestly. I want to study performance - then I'd want to become a music teacher in a rural village. There are kids out there who would feel a connection with music, but they live in a rural village, so they'd never know.



Ayla Contag, 16, Port Armstrong, population 20: At camp, I have more opportunities to stretch my brain for more knowledge and get hands-on learning. I get to be around people my age, which I don't get to do at home. I get incredibly nervous and terrified. But...I really like the accepting community. I get here and think oh, this is wonderful, of course. I leave wishing that it wasn't over.



Selma "Fysh" Houck, 15, Juneau, population 31,000: It's a place where a whole bunch of people come together to be themselves, and somehow it works. I have never been in a place where I felt more accepted. Sitka has become more than a second home to me, and I'm sure so many people agree. It's hard when you only go home for two weeks out of the year, but it's so worth it.



Benton Campbell, 17, Anchorage, population 291,000: I think to be a well-rounded individual, and to be a complete person you need to reach outside your comfort zone. It's easy to get stuck in a routine. When we reach outside, we grow - we appreciate new things, we meet new people, we face challenges. In partner acro, we learned to communicate better, we learned trust. Exploring and going outside of your comfort zone gives you a much more complete life. It makes you a more complete person.



Counselor Evaluations

Counselor evaluations were taken through interviews and by anonymous post-camp evaluations. Areas assessed include structural and interpersonal ways for the camp to improve, personal experience, and level of preparedness.



Skylar Wright performs a slam poetry piece at the talent show.

Alder Fletcher: [This] kind of unbridled enthusiasm...doesn't exist anywhere else in the world. Usually when you're in a group of your peers at that age, you're hiding yourself. You're not willing to admit to being excited about things. And here, everyone is excited about things.

Gavin Streumpler : Camp is an unlimited amount of open doors that, even now, haven't stopped opening for me. I don't think of risks as risks anymore. I just do them. It doesn't seem dangerous anymore. And that comes from camp.

Chris Bowman: It's an environment that places such a huge premium on self-expression - it's amazing to see that level of freedom and the quality of the work that's produced as a consequence.

Teaching and Learning in Alaska



In some cases, you're opening up the world to them. Especially students coming from more remote areas of Alaska. As a teacher, it's like a fascinating challenge to sort of introduce a wider world of the arts or music composition to them. Their eyes get really big. When they get it - when they make something new, they create something - and they thought at the beginning of camp they could never compose their own music. And then they perform it? All these things are really putting themselves out there on a limb. **Paul Cox.**

The faculty collaborations -- SFAC creates an environment that fosters teamwork, and just, something extra. Teaching is simply not enough, it feels like. You desire to do more for the camp, to show the kids something [being made in]real-time. I feel safe at camp to try new and experimental things. To show the kids that this is something I'm grappling with, and is new, it's maybe not ready, but you can taste the freshness of it. I feel like Sitka is home. After all these years. Not so many. But even just those few years -- it feels like all these years. **Julie Zhu.**



This camp [was]important to me - it gave me opportunities and access to things that are still my passion today - music and the arts. As a small town kid, a Sitka kid, it was the first time I knew there was such thing as a professional trombonist. And that drove me... I feel passionate that kids should walk away from this camp feeling better about themselves as humans, feeling more connected to other people. Ultimately, fundamentally, art is a medium to bring us closer to our humanity. **Roger Schmidt.**

We danced the masks....[A camper] came up to me on the last day right before we did the fire ceremony and he was like, "Drew can I talk to you....I just wanted to let you know, I thought it was just going to be about making masks. But you taught me about life. About bringing connectivity to the world." I patted him on the shoulder and said, Man, I'm glad you were able to share that. I know it's a scary thing to be able to talk about. But I'm glad you shared it because it makes me feel like what I do is important....And I think all the kids feel like that. We learn more than mask making. What's the story behind your mask? Dance it! Let the fire take that story. They all have something to share. **Drew Michael.**



Post-Camp Surveys

Anonymous surveys were filled out by adult campers, high school campers, middle school campers, faculty members, counselors, and the parents of campers from each camp.

Areas assessed included personal experiences, structural feedback, and an invitation for general critique.

Campers (and their parents) answered overwhelmingly that they learned new skills, collaborated together, improved their confidence, had access to unique opportunities, and would like to attend again.

I have opportunities at SFAC to learn things I don't have the opportunity to learn at home.

Strongly
Disagree

Disagree

Agree



Strongly
Agree

Being at camp makes me more confident in myself or my skills.

Strongly
Disagree

Disagree

Agree



Strongly
Agree

High school campers were asked to evaluate on a scale of 1-4 how camp affected their confidence and the kind of opportunities it gave them. They overwhelmingly agreed that it made them more confident and gave them unique opportunities.

Parents say...

My son recently told me that he used some of the ideas he learned from [improv] class, to help facilitate team building exercises with students at a local youth home. You all have taught my kids so much more than art.

My daughter...came home with visibly more self-esteem and expressed that she feels more sure of being an artist and its validity and necessity in the world.

Several years ago he started to teach himself how to dance and that's what's been keeping him going. Thank you again for showing him what he wouldn't have been able to see out here in Bethel. The phone calls I got from him at the end of the day were so exciting. "MOM, I want this to be my life!!!"

[At camp he is] building confidence in himself. He views himself as an outcast [at home]. Not many options for a child whom loves comedy, musical theater in our town.

Your camp has created a safe space for kids to express themselves and grow as human beings.

Counselors say...

As a student of education, I think it's important to see young people at their best, and I think SFAC successfully creates a place where students are performing at 100% both as artists and as people.

We're in the business of making better humans. I think art is communication, and communication is what allows us to really connect with one another and our surroundings.

I had [a camper] say they preferred male pronouns "if that's okay," but that his parents didn't agree with his decision. I told him of course and asked if he would like a different nametag! The head counseling staff brought my camper into the office to make sure that he was comfortable with living on a girls hall. This camper expressed a lot of gratitude to me later and it was amazing to be able to help him feel more comfortable with himself in a new environment.

We talk about big ideas here. It's explicit. We're asking our campers to rise to the same level of passion and commitment that our faculty and our counselors do.



Meeting Unique Needs: Brandon Haskins, Program Coordinator for the Family Center at Sitka Counseling

Part of our evaluation was holding a long-form interview with Brandon Haskins, the Program Coordinator for the Family Center at Sitka Counseling and Prevention Services. The Family Center provides care and assistance to rural Alaskan children who qualify for services under the mental health category “severely emotionally disturbed.” The Sitka Fine Arts Camp and the Family Center partner together to offer scholarships to at-risk students. Eleven of Mr. Haskin’s students attended camp this summer.

Mr. Haskins credits the camp environment with helping kids increase social interactions, handle difficult situations, think creatively, and problem-solve. He reports seeing a decrease in the severity of outbursts and problematic behaviors. None of his kids have had to be removed from the classrooms at SFAC, which is unusual — but not because they’re being ignored. “It’s because the behaviors aren’t existing here,” Mr. Haskins says. “If we were doing observation in this setting, on this campus, our kids wouldn’t qualify for services. Because the symptoms aren’t there. In this setting you can’t pick them out - you can’t tell them from any other kid here. And that’s so unique about this program.”

He recounts an anecdote of a young student with Post-Traumatic Stress Disorder who was beginning to get upset about having paint on his hands. “He was on the verge of tears, and ready to melt down...but [the teacher] told him that all real artists get paint on their hands. He insisted on leaving it on for the rest of the day, because he’s choosing to be a true artist.”

“My kids, they don’t experience respect on a daily basis,” he says. “And they don’t see it. To see the smiles on their faces and to see them engage with peers in a way I’ve never seen them do is so heartwarming. Here, they’ve felt respected, they’ve felt heard. What they say has meaning.”



Our Campus

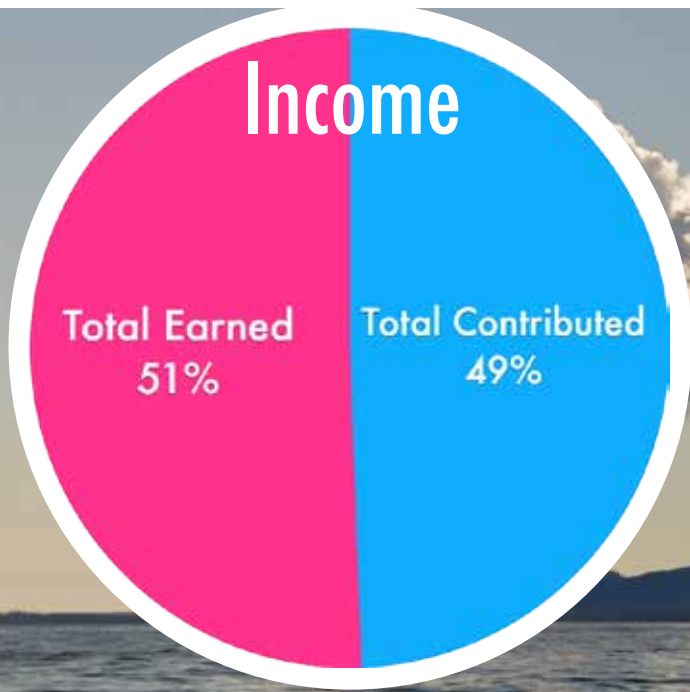
The Sitka Fine Arts Camp takes place on a national historic landmark, the campus of the Sheldon Jackson College. It is the oldest learning institution in Alaska, and was originally founded as a mission school for Tlingit students.

It was gifted to us in 2011, four years after it originally went bankrupt and was boarded up. For the last four years, it has been our community’s labor of love. So far, more than 800 volunteers have put in 40,000 hours restoring it. It now serves as a regional hub for art and science education.

It is the largest volunteer effort undertaken in the State of Alaska. It’s still a work in progress.

Based on the total number of years each camper has attended SFAC, we had **755 years worth of attendance** on campus this summer.

Finances



SFAC provides jobs for **124 people** each year.

Surveyed parents who came to drop off or pick their campers up spent on average **\$1221.22 in Sitka.**

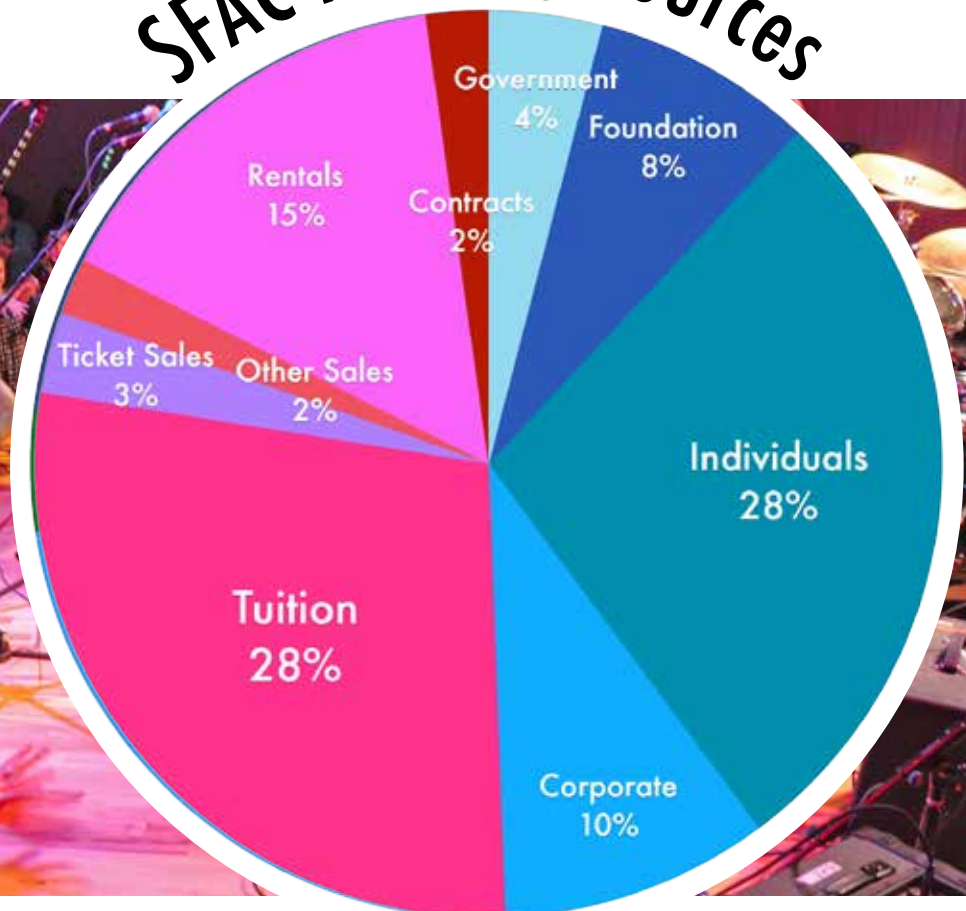
The largest proportion stayed for **4 or more nights** (about 40%).

They report spending more than **\$105,025** in the community.

The Sitka Fine Arts Camp is a non-profit organization, funded through grants and donations, as well as space rentals and ticket sales. Student tuition accounts for less than half of our budget.

Our total budget is \$2,082,686.

SFAC Funding Sources



Beyond Camp: Alumni Interviews

For the first year, we included alumni interviews in our evaluation structure in order to assess the long term impacts camp has on its campers.

We carried out interviews with more than twenty alumni, mostly born and raised in rural Alaska. Many of them are living and working in the Lower 48, whether its finishing degrees in fashion design to touring for the state department to working in non-profit administration to working as legal aides. Many are still living in Alaska.

Some of the most common themes that alumni valued included the experience of being in community that encouraged individualism, exposure to people who professionally pursued art, and a meaningful sense of belonging. Most of them felt like the two weeks a year they spent at camp gave them access to people, ideas, and opportunities that their small communities could not.



The biggest thing I learned was that there are many types of art. I was a musician. I remember seeing a guy who did giant inflatable sculptures. Like, the size of the room... I do a lot of collaboration in my work now. I tour for the State Department, write music for theater, I've written music for major motion pictures. I have my own Native Jazz Quartet working with essentially, different cultures. [Camp taught me] an artist is an artist no matter what you do. **Ed Littlefield.**

I wanted opportunities to perform and share art, because I didn't have those in the rest of my life. If I didn't go to camp, I missed out on all of my performance opportunities for my whole life that year. I'm in a creative writing master's program. I didn't have any formal training at all: camp was it. **Tiffany Creed.**

Camp was the first place that I did stand up and improv, which is what led me through college, and then to LA. The first class I had with Bev was like - yeah, this is exactly what I want to do. This is my favorite thing. You were only limited by what you could imagine and I really liked that. I really, genuinely don't think that I would be doing what I'm doing or be the person that I am right now if it wasn't for camp. **Finn Straley.**

The experiences I had at camp were very formative. Whether it's moving the way you want to move, or making a ceramic item that looks the way you want it to look, or doing a theater piece that you want to do... It's so good to be part of structure that doesn't make you feel alienated and doesn't make you feel separate. As someone who spends a lot of time rejecting structures, it was helpful to know that there are good structures out there. **Drake Skaggs.**

I think SFAC did a beautiful job of making everybody included. Olgarth Gumlikpuk [fellow student]—he didn't speak any English. I took a drawing class with him, and it was awesome to be around someone who was so Native Alaskan that he didn't speak English - and to be able to communicate and interact with him anyway from the very first moment...I felt like that's where I really fit in. **Shea Wilcox.**

Camp not only is a welcoming community, it's also this training ground for better community members. It's this support in growth. I come back to camp [as a counselor] because this is where I feel supported as my own human. This is where I feel encouraged to take bigger risks, and risks that feel more important. **Jake Turner.**

Programming

While putting on the six sessions of Camp is our summer mainstay, the Sitka Fine Arts Camp also known as Alaska Arts Southeast (AASE) has vibrant year-round programming. We work as a partner with other community organizations in order to fulfill the mission of creating a community that encourages self-expression and life-long, interdisciplinary learning.

AASE is uniquely positioned to offer partnerships and support because in 2011, Alaska Arts Southeast was gifted the historic Sheldon Jackson College Campus. Four years later, the campus has become a community hub for art and education, while continuing to undergo restoration.

Building Community

Our **After School Art** program ensures that local kids have access to quality art education even when camp isn't in session. From ceramics to mixed-media drawing to Celtic dance, After School Art offers a wide range of classes and new forms to try out. We run 30 weeks of classes during the school year for students from pre-school through high school. In the 2014-2015 school year we served 220 students.

Our **Young Performers Theater** program put up three full length productions this year in the Odess Theater. From *East of the Sun and West of the Moon* to *Annie the Musical* to Shakespeare's *The Merry Wives of Windsor*, the program provides local kids a chance to participate in theater and perform during the year. Each production engages local school audiences to teach audience etiquette, introduce students to theater, and make connections between theater and literacy.

The **Artists in the Schools** program, a partnership with the Sitka School District, brings visiting artists to local schools to provide classroom art experiences, teacher training, community workshops, and opportunities for students to observe artists at work. In 2015, world-renowned Tlingit weaver Teri Rofkar worked with Sitka High School students to weave with fiber optic cable, Zeke Blackwell taught theater and improve to Blatchley Middle School Students, and visual artist Norm Campbell helped Keet Gooshi Heen elementary students refine their drawing skills.

Our **Adult Art Classes** engage local adults in the arts from a weekly life drawing class incorporating live models and art history lectures to our **Conversations with Artists Series** where local artists come together once a month to show their work and answer questions

from the public about their work and creative process.

The **Performing Arts Series** brings artists to town to connect audiences with professional artists through shows and concerts. The 2014-2015 season included a Holiday Brass Concert featuring musicians from the San Francisco Symphony, The House Jacks acapella group, Laura Careless performing solo dance, The Best of The Second City comedy, and a piano recital by Nicholas King. Each event includes outreach in the Sitka community from school assemblies to workshops to lessons to concerts at the hospital.

On many weekends throughout the year, a dedicated crowd gathers to fix buildings, paint walls, lend a hand at cleaning, or interior decorating. Our **Volunteer Saturdays** program brings folks together around fixing up the campus, trains volunteers on historical restoration from restoring original floors to repairing 100-year-old window casings, and builds community over a shared lunch. Each year in May, we host **100 Volunteer Day** and Sitkans gather to prepare the campus for the summer camps.

The **Sitka Fellows Program**, in partnership with the Island Institute, brings six young artist and entrepreneurs to Sitka each summer to pursue their own projects, from political strategy to experimental film, while engaging in community outreach and living communally.

The **Hames Center** is a community gym and health center housed on the campus and run by AASE. Rebuilt and functioning largely through volunteer efforts, it helps keep the community healthy and active in the long dark winters, offering activities from roller derby to weight-lifting to squash. The center offers over 60 classes per week and serves 600 members.

Partnerships

Training Programs

The **Winter Service Fellowship** is an opportunity for a dozen recent college graduates to live and work in Sitka for nine months. They live communally on campus in 105-year-old North Pacific Hall and work for a wide range of community organizations from the Sitka Tribe of Alaska to the Alaska Longline Fisherman's Association. SFAC has four fellows a year and mentors these young adults in the field of arts administration.

The **Historic Restoration Internship** brings 25 college students and graduates from across the country together to work on the ongoing restoration of the historic campus. It's a fully hands-on experience in which interns work with a foreman on construction teams by day, and explore Southeast Alaska on three day weekends. This year, the interns restored the facade of North Pacific Hall over the course of four weeks.

The **Native Jazz Workshop** is a week long workshop dedicated to fusing jazz with traditional Native melodies from around the world. Taught by the members of the Native Jazz Quartet, it gives students a chance to practice traditional skills like improvisation, harmonizing, arranging, and composing, while creating an entirely new genre of music.

Partnerships

The **Sitka Summer Music Festival** has been bringing world class chamber musicians to Sitka for more than forty years. They are housed in Stevenson Hall, and provide concerts, seminars, and master classes to the public. SSMF artists teach masterclasses to camp students, perform at Artshares, and open their concerts to camp students, faculty, and staff.

The **Sitka Sound Science Center**, located at the foot of the campus, is a science and education resource for the whole community. From drawing class field trips to hosting a Theoretical Physics Residency, the Science Center offers a wide range of programs and ongoing marine research.

The **Island Institute** was housed on the campus during 2015, bringing monthly writers-in-residence, offering year-round workshops on storytelling and writing to youth, publishing a literary journal, and helping to organize the **Sitka Fellows Program**.

AASE partners with the **Sitka School District** throughout the year to bring Sitka students into contact with as many arts opportunities as possible through the Artists in the schools program, Young Performers Theater, and the Performing Arts Series. AASE also manages the state of the art 600 seat Performing Arts Center that belongs to the Sitka School District.

The **Alaska State Museum**, formerly known as the Sheldon Jackson Museum, continues to be housed on the historic campus, and collaborates with AASE to host residencies, research, and community demonstrations for artists pursuing traditional Alaska Native art. Museum artists teach at camp and the museum lends pieces in its collection to SFAC teachers to enhance teaching and learning opportunities.

The **Greater Sitka Arts Council** is housed on campus, and continues to act as a year-round community organizing force for art and culture in Sitka, from individual art shows to community mushroom dye workshops. In December 2014, GSAC hosted an Artisan Market on the campus that had exhibit space for 50 artists, featured a community mural project, and hosted art classes and demonstrations for youth.

AASE and the **Sitka Seafood Festival** partnered again for the third annual Sitka Seafood Festival held on campus in August 2015. The weekend of food and games also featured a photo exhibit by Jana Suchy showing her images of commercial fishing in Sitka from the 1980's.

Raven Radio, the local community radio station, also has translator stations in villages throughout Southeast Alaska. During the Middle School and High School Camps, classes are able to perform on-air at the station allowing students to gain knowledge of radio production and performance while family and friends in outlying communities are able to hear the students' performances.

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