ISLAND CASE STUDY PRESENTATION: 5/22/2013
Alliance of Artist Communities Emerging Programs Institute
New York, NY

Questions about any of this or related to the presentation? Contact Brad Kik at brad@artmeetsearth.org or (231) 622-5252

ISLAND’s website: www.artmeetsearth.org

00 to 02: PREFACE: I LOVE THE ALLIANCE - 2 min (no slides)
cooperation not competition
lots of varied expertise
caitlin the encyclopedia
incredible conferences - dork out on details
site visits are a must!

02 to 08: CASE STUDY OF ISLAND - 6 min (slide 1 to 19)
(1-8) ISLAND’s name
(9) integrate art, ecology and agriculture. We are an emerging program, in beta
(10) amanda + brad background
(11) PLACE. How we care for places, how we learn about and create them at the same time. A “major in homecoming” or “native to place” or “dwellers in the land."

Wendell Berry says “there are no unsacred places. There are only sacred places and desecrated places.”

ISLAND's self evident truth (ala Jim Baker): The extractive industrial economy and the paradigm of economics above all is desecrating to both people and places.

ISLAND’s remedy: Homecoming. Becoming native to place. Restoring soul to soil through hundreds of thousands of small acts of care.

(12) Kirkpatrick Sale, defining bioregionalism:

“(for us)to become dwellers in the land, to fully and honestly come to know the earth, the crucial and perhaps only and all-encompassing task is to understand the place, the
immediate, specific place, where we live.

E. F. Schumacher says, “In the question of how we treat the land, our entire way of life is involved.” We must somehow live as close to it as possible, be in touch with its particular soils, its waters, its winds. We must learn its ways, its capacities, its limits. We must make its rhythms our patterns, its laws our guide, its fruits our bounty. That, in essence, is bioregionalism.”

so you can understand where art begins to fit here. It all made sense - we need to be as comprehensive as possible.
(13-16) the big four, overarching predicaments
(17) not the standard model of knowing all the answers, presenting the graphs and charts. questions not answers
(18-19) programs are our way of beginning to answer. The beehive plan - many thousands of small acts of care

08 to 14: HOW WE STARTED - 6 min (slide 20 to 29)
(20) founded 2005. big dreams, hard to explain, throwing lots at the wall
(21-22) “eye roll factor” and face palm factor
(23-25) planning. business plan class. DO IT! it’s like psychotherapy. drove out the madness. no money? plan!
(25) PHASES I, II and III
(26-27) the finished document - recruitment - we might be crazy, but we’re crazy and we’re organized.
(28) we planned our wedding. we were good at that. PARTNERING (institutional ecology) - working with our favorite groups.
(29) Phase II - so much visioning to do.

14 to 17: PACING IS IMPORTANT - 3 min (slide 30 to 33)
(30) How we work together: first, there are three kinds of people you need to make any project work. numbers, programming, storytelling. Second is how you approach a project.
(31) I’m slow, site analysis, permaculture - big picture
(32) Amanda is fast, do it, do it wrong, next thing.
(33) together, we move at just the right speed.

Phone call from Caitlin! Start your program!
**17 to 25: THE HILL HOUSE - 8 min** (slide 34 to 47)

(34) a beta test, started in 2011. rented cabin. $25 app fee, SlideRoom, 2 rounds/year, different jurors every time. 2-4 weeks, 16-20 artists/year out of about 80-100 apps/year.

(35) supports musicians, writers, non-studio artists. Solo artists mostly, some collaboration.

(36) hospitality but not luxury. house sitting for an old friend. focus on food. record player is more contemplative. it all becomes part of the process.

(37) two bedroom, two bath, sleeps four when needed.

(38-41) italian mexican mid 80s decor, comfortable and clean but a little threadbare (just how artists like it, we think).

(42) support songwriters, not composers per se. Emerging musician gets a small stipend ($200)

(43-44) advantages of a non-group experience. Easy to support pets. Easy to support companions. Easier to support families.

(45-46) musicians are often first time residents, play a gig at the local pub

(47) power of ambassadorship of musicians.

**25 to 35: THE HILL HOUSE - 8 min** (slide 48 to 57)

(49) telling our story, explaining our work, making our case (even internally) better at relationships with funders, learning that process

(*) If you don’t talk about it, it didn’t happen. If you don’t talk about it in the right place, it didn’t happen for the right people.

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general communication! expectations need to be very clear, particularly with this kind of rural, solitude based residency. We are 25 minutes away.

Red flag search

(50-51) perceptions. snow. power outages. stories if time

(52) solitude is a powerful model for art making!

(53) hospitality goes a long way. small amounts of care, expressed, make huge gains. cookies, wine, journal, fire, good books, good blankets, good food. Lead with your heart and the rest is just details.

**IF TIME, IF NEEDED (slide 58)**

cover the plans for the 20 year residency along with new opportunity for land purchase
island
WHERE ART MEETS EARTH
WWW.ARTMEETSEARTH.ORG
Institute for Sustainable Living, Art & Natural Design

Mission

ISLAND is a non-profit arts and ecology center dedicated to connecting people with nature, art and community. ISLAND helps people become native to place by:

- supporting artists — visionaries, conceptual explorers and compelling communicators — with dedicated time, space and resources to create new work;
- restoring the old and developing the new skills and traditions of community self-reliance;
- creating and sharing a broad collection of tools for ecological living.

Directors

Amanda Kik - Co-Director

After spending both her undergraduate and graduate years at California Institute of the Arts, she moved to northwest lower Michigan where she has worked as a designer, writing teacher and nonprofit administrator. It is here that she began making cheese, canning vegetables, raising chickens and learning what it means to be part of a community. Amanda is also Co-Chair of the Northern Michigan Small Farm Conference, which works to build a local vibrant agricultural community.

Brad Kik - Co-Director

One of the final plans from Brad's permaculture course real-world design project.

Dave Jacke teaching that permaculture is all about perspective.
APPLY FOR THE ISLAND RESIDENCY

Applications are currently closed for the 2013 Indy Island Residency. Check back for a later application.

Once a year, the IMA is issu a call for the summer 2013 six-week residency on Indy Island within the IMA’s The Virginia B. Fairbanks Art & Nature Park: 100 Acres. Graduate students and professionals of art, design, architecture and permaculture are encouraged to apply to customize and perform on Indianapolis Island.

Amanda Kjör - Co-Director

After spending both her undergraduate and graduate years at California Institute of the Arts, she moved to northwest lower Michigan where she has worked as a designer, writer, teacher and nonprofit administrator. It is here that she began making cheese, carving vegetables, raising chickens and learning what it means to be part of a community. Amanda is also Co-Chair of the Northern Michigan Small Farm Conference, which works to build a local, vibrant agricultural community.
WELCOME TO FIAR

PRESS

Art Fag City
Fire Island Artist Residency Comes Into Its Own At Cherry Grove, Part One
August 21, 2012

Art Fag City
Fire Island Artist Residency Comes Into Its Own At Cherry Grove, Part Two
August 21, 2012

The Wall Street Journal
A Summer Hotspot Makes a Push for Culture
August 12, 2012
iLAND
Interdisciplinary Laboratory for Art Nature and Dance

ABOUT DANCE PROJECTS ILAB RESIDENCIES ILAND SYMPOSIUM EDUCATION PROGRAMS

iLAND is a dance research organization that investigates the power of dance, in c illuminate our kinetic understanding of the world. Read more...

Live Dancing At Improvisation
PERFORMANCE JENNII
THURSDAY, JUNE 6, 21
Dance Center @ 1306

2013 DANCE IMPROVISATION
iLAND
Interdisciplinary Labor

iLAND is a dance res illuminate our kinetics

Institute For Sustainable Infrastructure (ISI): Welcome
www.sustainableinfrastructure.org/
Introduction to Rating System - The Need for Sustainable Infrastructure Design and Development - The Support for a National Sustainable Infrastructure Rating ...
Login - Rating System - ISI Credentials - About Us

Institute for Sustainable Communities
www.iscvt.org/ *
At the Institute for Sustainable Communities, we give passionate, committed people the tools and skills they need to inspire active citizenship, protect the ...

International Institute for Sustainable Development (IISD)
www.iisd.org/ *
Welcome to the International Institute for Sustainable Development. IIID's vision is better living for all—sustainably; its mission is to champion innovation, ...

CUNY Institute for Sustainable Cities
www.cunysustainablecities.org/ *
Designing Healthy Communities to Air on PBS Stations in the New York Area. The CUNY Institute for Sustainable Cities invites you to tune in to “Designing.

Institute for Governance & Sustainable Development (IGSD)
www.igsd.org/ *
Super Pollutant Reduction Act Introduced in Congress. Washington, D.C., 9 May 2013 — Congressman Scott Peters (D-Calif.) introduced the Super Pollutant ...

Global Institute of Sustainability / Arizona State University
sustainability.asu.edu/ *
The Global Institute of Sustainability is the hub of ASU's sustainability initiatives. The Institute advances research, education, and business practices.

College of Menominee Nation Sustainable Development Institute ...
sustainabledevelopmentinstitute.org/ *
The Sustainable Development Institute would like to thank everyone who came out to celebrate Earth Day this last Monday on the College of Menominee Nation ...
Earth Island Institute
You are here.

GET INFORMED
Earth Island Journal

GET INSPIRED
Earth Island Journal

GET INVOLVED
Join Earth Island

Global Institute of Sustainability / Arizona State University
sustainability.asu.edu/

The Global Institute of Sustainability is the hub of ASU's sustainability initiatives. The Institute advances research, education, and business practices.

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sustainabledevelopmentinstitute.org/

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“There are no unsacred places; there are only sacred places and desecrated places.”
PEAK ENERGY
CLIMATE CHANGE

SPECIAL REPORT GLOBAL WARMING

TIME

BE WORRIED.
BE VERY WORRIED.

Climate change isn't some vague future problem—it's already damaging the planet at an alarming pace. Here's how it affects you, your kids and their kids as well.

EARTH AT THE TIPPING POINT
HOW IT THREATENS YOUR HEALTH
HOW CHINA & INDIA CAN HELP
SAVE THE WORLD—OR DESTROY IT
THE CLIMATE CRUSADERS
PEAK ENERGY
CLIMATE CHANGE
ENVIRONMENTAL DESTRUCTION
Can we change the ways we live and work so as to establish a preserving harmony between the made and given worlds?

Can great power or great wealth be kind to small places?
ISLAND PROGRAMS

Events and Workshops
School and Community Gardens
Agricultural Guilds
Farmer Residency
Northern Michigan Small Farm Conference Internships
Lending Library
Fiscal Umbrella for Arts
Chicken Processing Trailer
Hill House Artist Residency
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School and Community Gardens
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Chicken Processing Trailer
Hill House Artist Residency
HOW WE STARTED
EYE ROLL

When a dog does it, you know you deserve it.
### Business Plan Worksheet

**For use with "Nonprofit Incorporating - The Business Plan"**

<table>
<thead>
<tr>
<th>1.a</th>
<th>1.b</th>
<th>2.</th>
<th>3.a</th>
<th>3.b</th>
<th>4.a</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What is the purpose of your nonprofit?</strong></td>
<td><strong>why are you starting a nonprofit?</strong></td>
<td><strong>What are your qualifications and experience to open and operate this not-for-profit BUSINESS?</strong></td>
<td><strong>What kinds of ACTIVITIES will your nonprofit involve or sponsor?</strong></td>
<td><strong>Who will be responsible for these activities?</strong></td>
<td><strong>Will you be providing a SERVICE?</strong></td>
</tr>
<tr>
<td>To educate the local and wider community about sustainable living in a holistic way, that includes art, literature, writing and thinking as well as hands on activity. To provide a space for self discovery to explore art, writing, design, sustainable living techniques, etc. To offer folks a place to experiment and the time to think.</td>
<td>To not have a house, to live fully in an出租屋 lifestyle, to provide a service to the community, to become a part of the larger community of thinkers and doers in rent living, to challenge the EXPERT-based concept surrounding rent living styles. To bring creative thinkers to us, to be a part of interesting and spontaneous happenings, because it's been on my mind for several years.</td>
<td>Brief: two years working as a customs director, working on personnel management, accounting, contacts, and issue development. Seven months in SF working as a project volunteer coordinator, grant writing (one successful) outreach, facilitation experience (recent), board and non-profit startup experience with the Back Bay. Access to my parents who have bookkeeping and small business ownership experience of many many years, experience, design, manual development, writing, music, natural design, alternative energy, etc. Amanda Kees graduated with a BFA in fine arts (1999) and MFA in writing (2000), both from California Institute of the Arts. Since then, she has worked as a college professor and a communications and volunteer coordinator for a nonprofit patient advocacy organization. She is experienced in working with a board of directors and putting the vision of those directors into action. She is currently enrolled in Northwestern Michigan College’s Economics program, earning her certificate in nonprofit management.</td>
<td>Building workshops, residencies in music, literature, and community support for artists, designers, writers, musicians, etc., sustainable living workshops, retreat and lodging space, day-to-day practice of sustainable living—growing, animal care, building/maintenance, conservation work, etc. Also, outreach, open days, etc. Lecture series, performances, auctions (wine &amp; art), space for yoga and massage.</td>
<td>Bread &amp; Amanda (for tenancy group activity). Paid staff or volunteer exchanges/internships for day-to-day practice and workshops, residents for day-to-day practice and workshops, paid teachers on a pool for some classes and workshops.</td>
<td>Yes—almost entirely ALL services.</td>
</tr>
</tbody>
</table>
# Task and Workload Management

## Task List

### Marketing
- **Website Development**
  - Hours: 15
  - Skills: Strong on: design, communication
  - Type: Full-time position
  - Strategy: Full-time position, split between AK and BK.

### Outreach
- **PTA and Media training**
  - Hours: 2
  - Skills: Organized, deadline, teamwork, strong writer
  - Type: Part-time
  - Strategy: Likely long-term.

### General Networking
- **Doing favors, checking up on friends, returning phone calls**
  - Hours: 9
  - Skills: Strong on: ISLAND, connected to community
  - Type: Part-time
  - Strategy: Full-time.

### Grants/Development
- **Grant Preparation**
  - Hours: 16
  - Skills: Knows the grant process
  - Type: Part-time
  - Strategy: Full-time.

### Operations
- **Day-to-Day Land Operations**
  - Hours: 120
  - Skills: Generally responsible, committed to project
  - Type: Part-time
  - Strategy: All full-time.

### Development Projects
- **Building**
  - Hours: 100
  - Skills: Skilled labor, very detail oriented
  - Type: Part-time
  - Strategy: Full-time.

### Research and Education
- **General Research**
  - Hours: 8
  - Skills: Good research skills
  - Type: Part-time

### Logistics
- **Resource Acquisition**
  - Hours: 26
  - Skills: Knowledgeable, detail oriented
  - Type: Part-time

## Total Hours: 120

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### Relevant Questions

1. **Will you be providing housing?**
   - Yes - almost entirely.

2. **Will you be providing meals?**
   - Yes - all meals.

3. **Will you be providing for any other activities?**
   - Yes - day program and activities.

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### Notes

- This document is designed to help manage the tasks and workload effectively. It outlines the necessary skills, hours required, and strategies for each task category.
3 Phases and Timeline

3.1 Overview of Phases

ISLAND will develop in three phases. Each phase is intended to provide a building block for the next, allowing ISLAND to grow carefully and appreciatively for long-term sustainability.

Phase I is the current phase, in which ISLAND operates with a land to call home. In this phase, ISLAND will hold workshops and events as well as develop relationships and build a database. The library will grow and a reliable system put in place for the management of the books.

Phase II begins with the purchase of land (to be leased to ISLAND). During Phase II, workshops, events, and the library will incrementally move on-site as we develop the internship and volunteer programs and develop our buildings and facilities.

Phase III involves the full use of the land and the beginning of the residency program. At this point in ISLAND’s development, there will be buildings on the land to which to live and work, a working internship and volunteer program, a continuing workshop and event schedule, and regular building construction and maintenance plan.

3.2 Timeline

The timeline for Phase I is Fiscal Year 2006 (July 2005-June 2006). Phase II comprises two fiscal years, FY07 (July 2006-June 2007) and FY08 (July 2007-June 2008). Phase III begins in FY09. This timeline is...
will on one hand there is a clear transition between Phase II and Phase III (the arrival of our first resident), on the other hand the transition will be gradual, incremental and greatly overlapped.

4 Phase I
4.1 Description

Phase I encompasses the time preceding the Kik's purchase of land on which to house ISLAND. We are currently operating in Phase I; the land purchase is planned for spring, summer or fall of 2006. During this time, which is also the start up of the organization as a whole, we will hold community events in public or rented spaces.

During this time ISLAND will also work to identify priority programs. Thus far, Brad and Amanda have used a simple grid to identify those programs that are both most likely (serve a large constituency and are more easily organized) and most important (serve a greater purpose for a greater number of people):

<table>
<thead>
<tr>
<th>Art</th>
<th>Residencies</th>
<th>Internships</th>
<th>Workshops</th>
<th>Library</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design</td>
<td>3/3</td>
<td>2/1 5/6</td>
<td>2/4</td>
<td>3/3</td>
<td>3/3</td>
</tr>
<tr>
<td>Integrated</td>
<td>1.5/3</td>
<td>2/2.5</td>
<td>3/3</td>
<td>3/3</td>
<td>3/3</td>
</tr>
</tbody>
</table>

Likelihood/Importance (higher means more likely/important)

- Highest Priority
- Very High Priority
- High Priority
- Medium Priority
- Low Priority
## Development Plan

**ISLAND Development Plan for the remainder of FY06 (July 2005 – June 2007)**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Need</th>
<th>Target</th>
<th>Resource Description</th>
<th>Timetable</th>
<th>Cost detail</th>
<th>Cost (00)</th>
<th>$ Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Direct Appeals:</strong></td>
<td></td>
<td><strong>Current operating funds</strong></td>
<td>Friends, family, and acquaintances</td>
<td><strong>ongoing</strong></td>
<td>$0.00</td>
<td>$4,005,64</td>
<td>$4,005,64</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td>$0.00</td>
<td>$4,005,64</td>
</tr>
</tbody>
</table>

| **ISLAND Development Plan for FY07 (July 2006 – June 2007)** |

<table>
<thead>
<tr>
<th>Activity</th>
<th>Need</th>
<th>Target</th>
<th>Resource Description</th>
<th>Timetable</th>
<th>Cost detail</th>
<th>Cost (00)</th>
<th>$ Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Annual Campaign:</strong></td>
<td></td>
<td><strong>General operating funds</strong></td>
<td>Friends, family, and acquaintances</td>
<td><strong>ongoing</strong></td>
<td>$0.00</td>
<td>$1,281,40</td>
<td>$1,281,40</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td>$0.00</td>
<td>$1,281,40</td>
</tr>
</tbody>
</table>

| **Corporate Giving:**        |                             | **Funding for events and workshops**    | Friends, family, and acquaintances | **Two months prior to each event/ongoing** | $20,000     | $20,000    | $20,000     |
|                              |                             | **Total**                               |                       |                   |             | $0.00      | $20,000     |

| **Grants:**                  |                             | **Grants to Traverse Arts**             | Friends, family, and acquaintances | **Grants to Traverse Arts** | $0.00       | $5,000     | $5,000      |
|                              |                             | **Total**                               |                       |                   |             | $0.00      | $5,000      |

| **Capital Campaign:**        |                             | **Building fund**                       | Friends, family, and acquaintances | **Campaign starts January 1, 2007** | $50,000     | $50,000    | $50,000     |
|                              |                             | **Total**                               |                       |                   |             | $0.00      | $50,000     |

**Total: $4,500,000**
WHERE ART MEETS EARTH

THE PROPERTY: 10 acres of rolling glacial hills and wetland patches, inhabited by sugar maple, poplar, cherry, oak, beech, red pine and myriads of plants, mushrooms and wild animals. Each homesteaders create a patch to make room for grazing livestock. Since the 1950s it’s been used as foraging grounds, a red pine plantation and a four-wheeler's site. Now, after over 100 years, we’ve begun working to build a resilient, sustainable human presence on the land.

44.995° N, 85.235° W

THE 20 YEAR PLAN FOR THE ISLAND PROPERTY

MAIN LODGE: the central space, will sleep six plus host a meeting room, commercial kitchen, the ISLAND library and extra facilities for cabin and yurt-dwellers.

STUDIOS: a set of funky mismatched buildings designed to support a wide range of art-making.

WRITERS’ CABINS: tiny and rustic, these handmade sleep/work spaces house writers or others who don’t need a separate studio.

YURTS: we’ll build these portable communities on site, using local wood and wool. The yurts will host artists from spring through fall.

WOOD FIRE KILN: the first of many experiments in creating art and artists' tools directly from the landscape.

DIRECTOR’S HOUSE: the home office for the residency director and/or executive director.

BARN: our largest contained space, supporting the creation of large scale art, class arts and more, plus sheltering our livestock and feed.

SOLAR SHED: a straw bale work building that sports a small photovoltaic array—the first step toward off-grid renewable energy.

WIND TURBINES: added later to help create year-round and secure off-grid energy.

OUTBUILDINGS: the pot shed, chicken coop, root cellar, woodshop and other support structures that keep the homestead working.

LEGEND: ISLAND EXPENSE KIK FAMILY EXPENSE to be held in trust.

Marketing maps and data do not represent a legal title. The plan is not warranted and is subject to any changes in the ownership of the information contained herein.
PACING IS IMPORTANT
we have a strategic plan it’s called DOING THINGS.
LESSONS LEARNED
“At the Hill House, I slowed down. I made less art, better.”
“This residency is unique in that it allows participants the quiet and solitude which invites creativity at its prime.”
“ISLAND’s warmth and genuine dedication to creating space and time for art and reflection were everywhere apparent and greatly renewing.”
“There was a bottle of wine there for me with a note and chocolate chip cookies. There were several guitars and other pieces of equipment, good books on the shelf, and of course the beautiful-sounding piano.

I list these things to describe my happiness.”
“The Hill House resounds with creativity and love: that is true of the large principles of sustainability, local food, and attentiveness to region which animate the space and program. It also manifests itself in countless small, considerate details: the fresh local food, stack of regional maps, readied printer, extra guitar picks, and carefully chosen library of literature and cookbooks.”
WHERE ART MEETS EARTH

THE PROPERTY: 10 acres of rolling glacial hills and wetland patches, inhabited by sugar maple, poplar, elm, oak, beech, red pine and myriads of plants, mushrooms and wild animals. Late 19th century homesteaders clear-cut the property to make room for grazing livestock. Since the 1930s it’s been used as hunting grounds, a red pine plantation and a four-wheeling site. Now, after over 100 years, we’ve begun working to build a resilient, sustainable human presence on the land.

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