

**ARTS COMMISSION  
AUGUST 10, 2015  
INDEX**

TOPIC	ACTION	PAGE
<b>Cover Page</b>		<b>0</b>
<b>Roll Call/Call to Order</b>	Meeting called to order at 5:00 pm by Todd Lovato, Acting Chair, and a quorum was declared and reflected in roll call.	<b>1</b>
<b>Approval of Agenda</b>	<i>Ms. Hunter-Stiebel moved to approve the agenda as presented, second by Ms. Deitch, motion carried by unanimous voice vote.</i>	<b>1</b>
<b>Approval of Minutes July 13, 2015 Corrections:</b> Page 3-6a – Committee Reports – 4 <sup>th</sup> line: They There was..... Page 4-5 <sup>th</sup> paragraph, 4 <sup>th</sup> line: the trees have dies died. Page 4-6 <sup>th</sup> paragraph, 2 <sup>nd</sup> line: Santa Fe is a hard time town	<i>Ms. Ritch moved to approve the minutes as amended, second by Ms. Perry, motion carried by unanimous voice vote.</i>	<b>2</b>
<b>Report of the Chair</b>	<b>Appointments: City of Santa Fe Arts Commission Cultural Affairs Working Group</b> Director Garcia y Griego explained that the names submitted for consideration today are for concurrence and appointment by the Chair. A formal vote is not needed. It is a diverse group and they represent good specialties. All individuals have been contacted and have agreed to serve.  <i>As the Chair, I would like to approve with the concurrence of the Committee the names submitted as follows for appointment to the Cultural Affairs Advisory Group:</i>  <i>Joanne Balzer, Judy Espinar, Robert Kret, Bob Martin, Michael Namingha, Anna Pacheco, Carmela Padilla and Andrea Fellows Walters</i>  The Arts Commission members were all in concurrence.	<b>3</b>
<b>Report of Director</b>	<b>Informational</b>	<b>3</b>
<b>Committee Reports/Updates</b>	<b>Informational</b>	<b>3-5</b>
<b>Action Items</b> a. <b>Request for Approval of         Fiscal Year 2015-16         Initiative Priorities</b>	<i>Ms. Perry moved for Approval of Fiscal Year 2015-16 Initiative Priorities, second by Ms. Hunter-Stiebel, motion carried by unanimous voice vote.</i>	<b>5-6</b>

<p>b. Request for Approval of Artist Walk of Fame for Laura Gilpin</p> <p>c. Request for approval of Community Gallery themed exhibit, "Banned"</p>	<p><i>Ms. Pena moved to approve the plaque for Laura Gilpin, second by Ms. Hunter-Stiebel, motion carried by unanimous voice vote.</i></p> <p><i>Ms. Ritch moved to approve the "Banned" Community Gallery Exhibit, second by Ms. Hunter-Stiebel, motion carried by unanimous voice vote.4</i></p>	
<p>Site Visits</p>	<p>Informational</p>	<p><b>7</b></p>
<p>Adjourn</p>	<p>There being no further business to come before the Arts Commission the meeting was adjourned at 6:00 pm.</p>	<p><b>7</b></p>
<p>Signature Page</p>		<p><b>7</b></p>

**MINUTES**  
**ARTS COMMISSION**  
**Monday, August 10, 2015**  
**City Councilors' Conference Room**  
**5:00 PM – 6:00 PM**

**1. Call to Order**

The meeting was called to order at 5:00 pm by Todd Lovato, Acting Chair. A quorum is reflected in roll call.

**2. Roll Call**

**Present:**

Todd Lovato, Acting Chair  
Penelope Hunter-Stiebel  
Kathlene Ritch  
Ashlyn Perry  
Bernadette Pena  
Sandra Deitch

**Not Present/Excused:**

Chip Chippeaux, /Chair  
Shannan Campbell-Wells

**Others Present:**

Ms. Debra Garcia y Griego, Executive Director Arts Commission  
Julie Bystrom, Staff Project Manager  
Fran Lucero, Stenographer

**3. Approval of Agenda**

*Ms. Hunter-Stiebel moved to approve the agenda as presented, second by Ms. Deitch, motion carried by unanimous voice vote.*

**4. Approval of Minutes - July 13, 2015**

**Corrections:**

Page 3-6a – Committee Reports – 4<sup>th</sup> line: ~~They~~ There was.....

Page 4-5<sup>th</sup> paragraph, 4<sup>th</sup> line: the trees have ~~dies~~ died.

Page 4-6<sup>th</sup> paragraph, 2<sup>nd</sup> line: Santa Fe is a hard ~~time~~ town

*Ms. Ritch moved to approve the minutes as amended, second by Ms. Perry, motion carried by unanimous voice vote.*

## 5. Report of Chair

### a) Cultural Affairs Advisory Group

**Appointments: City of Santa Fe Arts Commission Cultural Affairs Working Group**  
Director Garcia y Griego explained that the names submitted for consideration today are for concurrence and appointment by the Chair. A formal vote is not needed. It is a diverse group and they represent good specialties. All individuals have been contacted and have agreed to serve.

*As the Chair, I would like to approve with the concurrence of the Committee the names submitted as follows for appointment to the Cultural Affairs Advisory Group:*

*Joanne Balzer, Judy Espinar, Robert Kret, Bob Martin, Michael Namingha, Anna Pacheco, Carmela Padilla and Andrea Fellows Walters*

The Arts Commission members were all in concurrence.

## 6. Report of Director

### a) Arts Commission Program Planner

Ms. Blyth has accepted a position with the State of New Mexico Main Street Program. As her position is a Union position it will be advertised through the Union first, posting was this last Thursday for internal candidates. HR works closely with the Arts Commission with open position notifications and once candidates have been selected for interviews, the Arts Commission members may be requested to be part of an Interview panel. In the interim, Rod and Julie have been fantastic in picking up this work load, thank you. The Chair asked what an anticipated timeline is to get this position fulfilled. Ms. Garcia y Griego stated up to 60-90 days although internal candidates could happen more rapidly if selected.

Ms. Garcia y Griego noted that invitations have been sent out for the Artist Table next Tuesday and Ms. Sande Deitch will attend on behalf of the Arts Commission. All members are invited to attend.

## 7. Committee Reports/Updates

### a) Art in Public Places (Debra Garcia y Griego)

- Long awaited Acequia Trail Pedestrian Crossing project is moving along. A lot of the transfers of land and permitting have been done, documents are about 95% done and there will be an additional meeting held very soon to move forward. There is a time clock running for use of the construction money so we are hopeful that progress continues effectively.

- Working with the Project Manager at Facilities to remove the Four Rooms on Siringo Rd., waiting on the bid information. Also working with the legal department to assure all requirements are met.
- Red chair at Don Diego was painted and other upkeep items that Ms. Blyth was working on have been completed.

- b) Gallery Committee (Penelope Hunter-Stiebel/Debra Garcia y Griego)  
 Ms. Hunter-Stiebel reported that the meeting was very productive with Rod. One of the items that were discussed was how to accommodate student exhibitions. There was also discussion regarding the Institute of American Indian Arts, School of Arts and Design and Santa Fe Community College participating in future exhibits. Ms. Garcia y Griego will keep the commission involved in future exhibits programming for the Community Gallery. Rod continues to work closely with the Gallery Committee.

Rod would extract from the Artist we would select more focused on the Narcissus – Selfie idea.

Rod did compile attendance numbers for each show and they will be brought to the next meeting. It was broken down by attendance for each show and showed the number of weeks and how each show did for attendance. New Mexico Schools for the Arts was second highest. The approach we are taking right now is getting the 4 or 5 major themed exhibits which are the core mission of what the gallery does so we can get calls out. We need to come back and find the balance between other community exhibits as it has been a nice extension of the programming in a lot of ways to offer for short shows, we need to watch the balance mission and outreach. We would like to work towards booking out 18 months.

- c) Nominating Committee (Todd Lovato/Debra Garcia y Griego)  
 In October we will have two vacancies, Ms. Deitch will be stepping down and we will be replacing Mr. Gabe Gomez. We are looking for someone with film industry and literary arts experience. We would like to have more choices to provide the nominating committee to review.

It was noted that not only do you have to recuse yourself at the Arts Commission level if discussion is about your organization but when you are in your organization environment you need to recuse yourself when talking about the Arts Commission.

Candidates will submit a letter of Interest, CV and need to be a resident of Santa Fe County.

## 8. Action Item

### a) Request for Approval of Fiscal Year 2015-16 Initiative Priorities

Ms. Garcia y Griego and the Chair met and identified the following initiatives from the detailed list included in the packet.

Staff defined priority for the initiatives: Mission driven/vision-aligned, provides a framework, timeliness, funding, capacity and achievable.

The Chair and the Director offered the following three Policy Priorities:

- 1) Convene a Cultural Affairs Advisory Committee to provide input for sustaining and developing Santa Fe's cultural assets.
- 2) Assess existing grant programs in terms of relevance and impact; refine program to increase access and benefit.
- 3) Examine current public art best practices; assess community needs; develop action recommendations for development of a more dynamic public art program.

Program Priorities:

- 1) Develop and implement a comprehensive marketing promotion plan for the Arts Commission to increase knowledge of and participation in programs and services.
- 2) Strengthen existing artist professional development needs by surveying and assessing the needs of artists; convening service providers to map existing services; developing mechanisms for connecting artists to services.
- 3) Create a City of Santa Fe "Summer Youth Cultural Passport" program to encourage visits to cultural institutions.

***Ms. Perry moved for Approval of Fiscal Year 2015-16 Initiative Priorities, second by Ms. Hunter-Stiebel, motion carried by unanimous voice vote.***

### b) Request for Approval of Artist Walk of Fame Plaque for Laura Gilpin

Ms. Garcia y Griego: Artist Walk of Fame – History: When these were put in there were no criteria that the individual had to be deceased. In 1998 the Art in Public Places added criteria. (Exhibit A outlines the Artist Walk of Fame Criteria).

Laura Gilpin's name was presented to the Arts Commission for approval of her addition to the Artist Walk of Fame.

Ms. Deitch asked if there was any way when we add on to the Artist Walk of Fame if they could have some show of the work that the Artist has done. Ms. Garcia y Griego said she will keep this question as a point of discussion when the new staff member joins the Arts Commission.

Ms. Ritch asked how often they would submit names for consideration. Ms. Garcia y Griego said that this is not an annual submission. There may be different ways for acknowledgement to consider in the future. It has been at least 8-years since the last honored artist on the Walk of Fame.

Art in Public Places would like for the space to be defined; will it all stay in the same place, does it cross over in to state property, etc.

The Arts Commission members would like to see an App for this process; it would provide more information for this meaningful project. Ms. Garcia y Griego stated that researching future partnerships might be one option and possibly a grant application. Ms. Pena said that she would also like to see an App for Art in Public Places as well. Mr. Lovato estimated that an App would cost approximately \$20,000 and this is just a guesstimate. He also noted that he has been involved in App contests where the award was \$5,000, which could be another option.

***Ms. Pena moved to approve the plaque for Laura Gilpin, second by Ms. Hunter-Stiebel, motion carried by unanimous voice vote.***

- c) Request for Approval of Community Gallery Themed Exhibit, "Banned"  
30 artists will be asked to select a banned book. A list of potential artist and workshops was included for review in the packet.

***Ms. Ritch moved to approve the "Banned" Community Gallery Exhibit, second by Ms. Hunter-Stiebel, motion carried by unanimous voice vote.***

The question is when the readings would be done. It was stated probably during the workshops.

Ms. Ritch asked what the timeline is for this exhibit. Ms. Garcia y Griego said about spring of 2016.

**9. Site Visits**

Todd Lovato: Community Day at Museum Hill – interesting to see the Red that Colored the World Exhibit. The International Folk Art Museum play space is really nice. Botanical Gardens is not ADA or adaptable for children’s strollers. The ticket area required steps and there was no ramp.

Penelope Hunter-Stiebel: Children’s Activity Day at Museum on the Hill was well attended. Attended the Spanish Colonial Arts Museum for tinwork, a lot of participation, the hands on activity days are successful. This June 2015, the Wheelwright Museum opened the **Jim and Lauris Phillips Center for the Study of Southwestern Jewelry**, the first major gallery expansion in our 78-year history, and the first exhibition space anywhere devoted permanently to the past, present, and future of Native American jewelry and related traditions.

Kathlene Ritch: Attended Spanish Market – expecting more people. Attended Rancho de las Golondrinas in the spring for the first time. It was delightful and she was very pleased with the festival. Very involved with the Santa Fe Desert Chorale, last concert was yesterday. Kathlene noted that they tried a couple of new venues and sold out.

Ashlyn Perry: Attended Aspen Ballet which was beautiful. Went to the opening of Cold Mountain at the Opera and attended the Opera Gala. Al Pacino did an interview and his passion for acting was great.

Bernadette Pena: Gallery walks with her family reunion attendees.

Sandra Deitch: Folk Art Museum to see the Red Show, Folk Art Market, Mia Wolff, going to Cold Mountain at the Opera and has been going to Chamber Music.

Next Meeting is September 14, 2015.

Site Santa Fe will be presenting their renovation plans at a future meeting.

**10. Adjourn**

**There being no further business to come before the Arts Commission, the meeting was adjourned at 6:00 pm.**

Signature Page:

\_\_\_\_\_  
Todd Lovato, Acting Chair

  
\_\_\_\_\_  
Fran Lucero, Stenographer



THE CITY OF SANTA FE  
ARTS COMMISSION

**Officers, Committees and Advisory Groups**

Officers

Chair: Chip Chippeaux  
Vice-Chair: Todd Lovato  
Parliamentarian: Planned Vacancy

Committees

**Funding Policy**

This committee makes recommendations to the Arts Commission concerning: policies and guidelines related to the funding programs; funding allocations; and any other issues that arise within the funding programs. The membership of the funding policy committee consists of the current Chair of the Commission and two additional Commissioners.

Term: Concurrent with Commission terms.

Meetings: As needed

Current Members: Chip Chippeaux (Chair), Todd Lovato, Kathlene Ritch

**Art in Public Places**

Established per the Art in Public Places ordinance, this committee oversees the purchase, commission and donation of work that becomes a part of the City's public art collection. According to the ordinance, the committee ideally should consist of at least one Arts Commissioner with additional members from the community including: community representative, art historian, visual artist, sculptor, arts professional such as curator, critic, appraiser, area historian and architect, landscape architect or urban planner for seven members total.

Term: Four years

Meetings: Monthly

Current Members: Gabe Gomez (Chair), Michael Namingha (Past-Chair), Cindy Graves (term expired), Eric Griego (term expired), Drew McDermont (term expired), *Vacant (2)*

### Community Relations and Marketing

Provides marketing and public relations activities on behalf of the Arts Commission including promotion of specific events/programs, social media/networking, and one-time promotions. The committee may consist of both Commissioners, former Commissioners and community members for a total committee members of five to seven, with no more than four Commissioners serving at one time.

Term: Undetermined

Meetings: Monthly

Current Members: Shanan Campbell Wells (Chair), Sande Deitch, Ashlyn Perry

### Nominating Committee

Appointed by the Chair, this committee solicits and reviews applications for vacant Commission positions and submits nominees to the Commission for approval. The recommendations are forwarded to the Mayor for review and possible action. The committee is composed of two Commissioners—one of whom is outgoing—and one arts organization representative. The Executive Director is ex-officio on the committee as well.

Term: Three to four months prior to the end of the regular terms or as needed

Meetings: As needed

Current Members: Chip Chippeaux (Chair), Commissioner, Grantee rep

### Advisory Groups

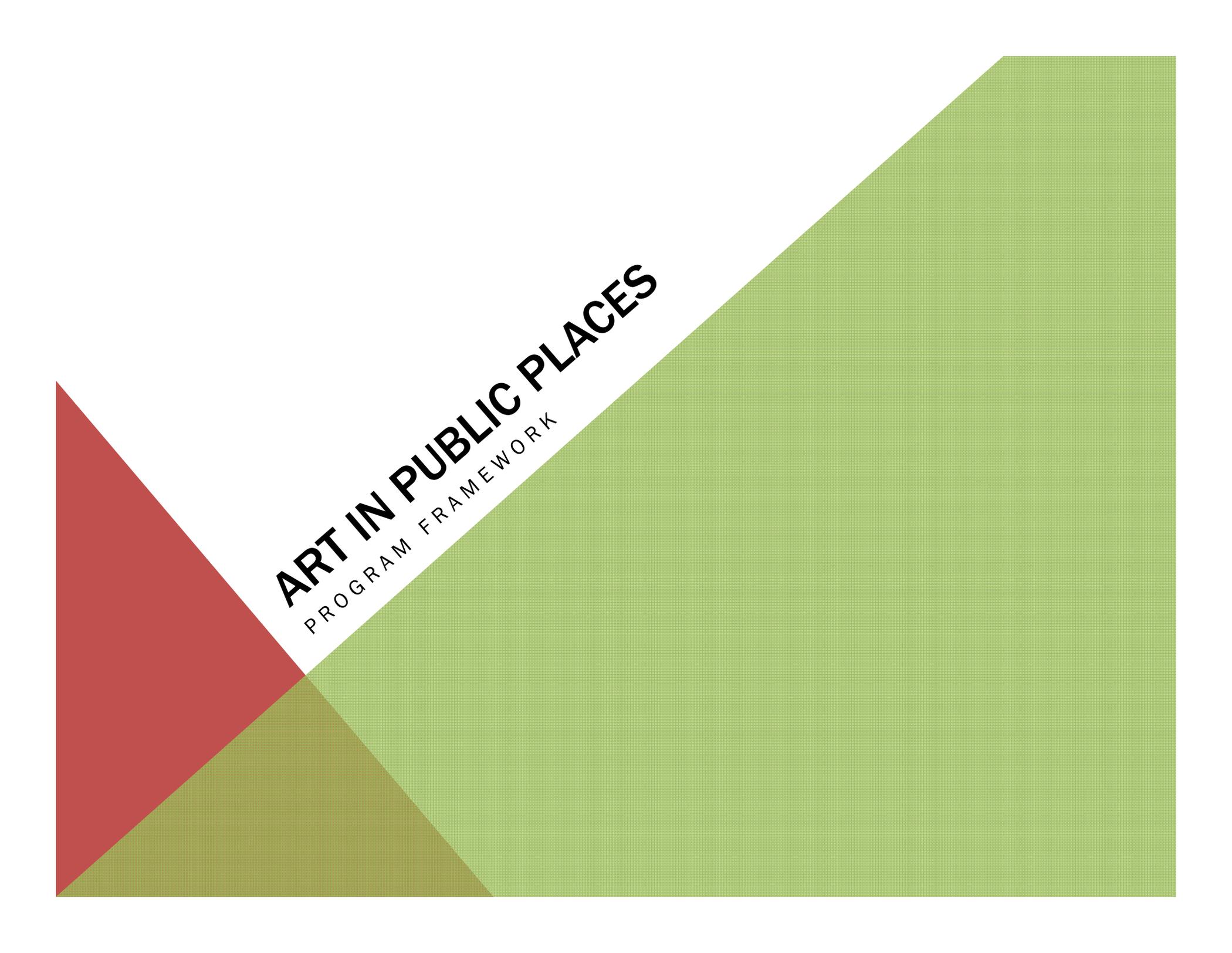
Arts Education/Youth Arts: Kathlene Ritch, Penelope Hunter-Stiebel, Bernadette Pena

Community Gallery: Sande Deitch, Penelope Hunter-Stiebel, Ramona Sakiestewa

Poet Laureate: Gabe Gomez and Ashlyn Perry

Mayor's Awards Selections: Two Commissioners and a former recipient appointed during nomination process.

<http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/new-community-visions-initiative>



**ART IN PUBLIC PLACES**  
PROGRAM FRAMEWORK

# BACKGROUND

Established in 1985

Provides 2% of revenue bond proceeds for acquisition of public art

75 pieces valued at over \$1.8 million



# TYPES OF PROJECTS

Site-specific commissions

Art on loan

Third-party acquisitions

Donations



# PURPOSE

Create sites of community significance

Encourage private and public awareness of and interest in the visual arts

Increase employment opportunities in the arts

Encourage art as an integral part of local architecture



# SUCCESSSES

Well-established

Pooled funds

Broad support

Active engagement of other City agencies

Allocates administrative funds

Variety of acquisition methods

Diverse collection

Strong staff connections

Working reelationship with Public Works and Parks Departments



# CHALLENGES

Administrative allocation provides limited staffing resources

Exclusive focus on site-specific commissions:

- Time- and resource-intensive approach limits impact
- Excludes broad studio artist and gallery participation
- Limits hands-on community engagement opportunities

No funds for ongoing maintenance

No allowance for temporary works



# EMERGING ISSUES

Accumulated cash balances

New bond revenue policies and procedures

Growing maintenance issues

Outdated ordinance



# OPPORTUNITIES

Actively support Arts Commission's Policy Planks: Youth Arts; Economic Growth; Creative Spaces; and Community

Embrace role of collaborator, convener and catalyst

Effective use of staff time to maximize return on investment

Engage new partners

Create opportunities for active community participation in creation

Cultivate multi-disciplinary participation

Identify new funding mechanisms



# NEW APPROACHES



# Sculpture Exhibitions and Competitions



- NAVIGATION MENU**
- Arts & Culture Homepage
  - Exhibits & Public Art
  - Performances
  - Workshops, Classes, Camps
  - Outreach Programs
  - Arts Festival



## Purchase Programs

[Home](#) » [Programs](#) » [Art in Public Places](#) » [Acclaimed Artist Series](#)

### Acclaimed Artist Series

Sites with project budgets from \$20,000 up to \$40,000 will purchase existing artworks from well known established artists and galleries in the region working in all media. Submitted artwork must be durable, permanent, low-maintenance, and in compliance with ADA guidelines. The prospectus is typically offered during even-numbered years as a biennial opportunity for regional artists and galleries. Our region includes Arizona, Colorado, Oklahoma, Texas, and Utah.

#### Programs

- [Art in Public Places](#)
  - [Current Opportunities](#)
  - [Acclaimed Artist Series](#)
  - [Commissions](#)
  - [New Mexico Only](#)



[Home](#) » [Programs](#) » [Art in Public Places](#) » [New Mexico Only](#)

### New Mexico Only

Sites with project budgets of \$1,000 up to \$20,000 will generally purchase existing artwork from New Mexico artists/galleries in all stages of their career. Submitted artwork must be durable, permanent, low-maintenance, and in compliance with ADA guidelines. The prospectus is typically offered as a biennial opportunity for New Mexico artists and galleries. Art is purchased for facilities located across the state by representatives of eligible sites/organizations/agencies.

#### Programs

- [Art in Public Places](#)
  - [Current Opportunities](#)
  - [Acclaimed Artist Series](#)
  - [Commissions](#)
  - [New Mexico Only](#)
  - [Permanent Collection](#)
  - [Centennial Project Space](#)
  - [TIME](#)
  - [Documents and Forms](#)
- [Arts and Cultural Districts](#)
- [Arts Trails](#)
- [Folk Arts](#)
- [Governor's Arts Awards](#)
- [Grants](#)

# Micro Grants

**BALTIMORE**  
OFFICE OF PROMOTION & THE ARTS

Inspiring and promoting the arts through events, programming, grants, studios and more

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Home / Grants / Hoop House Public Art Microgrants

## Hoop House Public Art Microgrants

**hc ac**  
HOLT COMMUNITY ARTS COUNCIL

- Our Vision
- News
- Events Calendar
- Join Us
- Music in the Garden
- Micro Grants
- Photos
- Home

f t  
YouTube

Holt Community Arts Council | PO Box 231, Holt, Michigan 48842 | [holtarts@holtarts.org](mailto:holtarts@holtarts.org)

### Micro Grants

**What is a Micro Grant?**

Generally speaking, a Micro Grant is a small award given to an art educator or other individual who teaches art. A Micro Grant will be awarded through a review panel that may consider the project's impact on the community and the people benefitting from the award.

**Who can apply for a Micro Grant?**

A Micro Grant will be made only for projects in the Holt Public Schools District with a strong connection to Holt Public Schools.

**How can a Micro Grant be used?**

The award must be used to obtain supplies, materials, or a small stipend to complete the applicant-specified visual art project. It can also be used to help pay for field trips, professional development, or other expenses.

The Baltimore Office of Promotion & The Arts and the Baltimore Office of Sustainability welcome proposals from artists, communities, and farmers for the creation of **temporary public art projects** on and around pre-existing hoop houses within the Baltimore City limits. This program is in partnership with Mayor Stephanie Rawlings-Blake's Growing Green Initiative, a City-led effort to use sustainable, innovative, and cost-effective practices for stabilizing and holding land for redevelopment, reusing vacant land to green neighborhoods, reduce stormwater runoff, grow food, and create community spaces.

Hoop House Public Art Microgrants are designed to:

- Enhance the visual impact of existing hoop house structures
- Draw attention to affordable urban agriculture practices in Baltimore
- Serve as a springboard for dialogue between community residents and urban farmers



Nashville.gov | Metro Government of Nashville | A Davidson County, Tennessee

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Nashville.gov > Arts Commission > THRIVE

**Arts Commission**

- About Us
- Community Engagement
- Grants
- Public Art
- THRIVE**
  - Eligibility and Guidelines
  - Timeline and Awards Process
  - Submit a THRIVE Proposal
  - Tools and Resources
  - FAQ and Glossary of Terms
  - Funded Projects
- Explore Nashville Art
- Artober Nashville
- Arts Resources
- Artist Directory
- Workshops and Training
- Media

## THRIVE

THRIVE is a neighborhood focused funding program designed to encourage artistic development and engage community participation in the arts throughout Davidson County. The program equips artists, organizations and businesses with funding and project development tools that empower them to realize their artistic goals, while enriching the quality of life in our neighborhoods.

**Now Accepting Proposals for FY16 (July 1, 2015 - June 30, 2016).**  
Project proposals that occur in Metro Council Districts that have yet to be funded will be more competitive. Previously funded districts include: 2, 5, 6, 8, 16, 17, 18, 19, 21, 22, 24, 25, 26, 33

### Theory of Community Change

When your artistic idea embraces community engagement and participation, it gives rise to new art and innovation. This creative neighborhood transformation guarantees that Nashville THRIVES.

**METRO ARTS**

Connect: f t g+ N

**Explore Nashville Art.com**

Explore Nashville Art

# Aspirational Commissions



# MONIQUE ANAIR

990 Calle Katarina | moniqueanair@gmail.com | 505 470-3251

**OBJECTIVE** | I am looking for traditional and non-traditional work opportunities that utilize communication and media to help tell the stories impacting our world. Current work focuses in building educational programs and academic teams to support career and technical education. I seek team-based environments where my skills benefit the community that I serve.

**SKILLS & ABILITIES** | Education Team-Based Facilitator, Curriculum Design, Grant Management, Curriculum Implementation and Assessment, Grant Writing, Education Outreach, Contract Training, Education Leadership, Economic Development (County, State and Federal), Unit Production Management, Film Producer, Cinematographer, Editor.

**EXPERIENCE** | **CHAIR, FILM – COMPUTER SCIENCE & ENGINEERING SANTA FE COMMUNITY COLLEGE**

AUGUST 2013 – JUNE 2015

Supervise staff for multiple labs and studios. Responsible for equipment procurement and management. Skills include program and curriculum development, assessment and evaluation for career and technical education. Work with employers, internship programs and legislators and multiple state agencies. Manage 400K+ budget and eight full-time employees and over 36 part-time staff and faculty, three studios, four computer labs and 1M+ technology-based equipment inventory. Serve 750-1000 students.

**ASSISTANT PROFESSOR – FILM PRODUCTION & MEDIA STUDIES, SANTA FE COMMUNITY COLLEGE**

JANUARY 2005 - PRESENT

Teach classes in cinematography, film and video production, editing, film technician training and environmental communication.

**TECHNICAL DIRECTOR/ADJUNCT FACULTY – FILM PRODUCTION, COLLEGE OF SANTA FE**

JULY 1999- AUGUST 2004

Equipment management and procurement. Management of student and full-time staff. Maintained academic labs and studios. Taught camera, lighting and post-production 16mm and video

**TECHNICIAN, ARRIFLEX TRAINER, CLAIRMONT CAMERA, HOLLYWOOD**

JANUARY 1994-JULY 1999

Largest Arriflex rental house in North America. Worked with Arriflex, Moviecam, and Wilcam 16mm, 35mm and 65mm camera systems, including underwater, surf and fire housings. Started as the 'filter girl' then moved into operations, then lens prep, finally prep tech. Worked at Canadian offices between 1996 and 1998 including training of staff and managers.

**EDUCATION** | **UNIVERSITY OF NEW MEXICO, ALBUQUERQUE, NEW MEXICO**

MASTER OF ARTS, EDUCATION LEADERSHIP & COMMUNITY ORGANIZATIONS

2013, Honors

**EMERSON COLLEGE, BOSTON, MASSACHUSETTS**

BACHELOR OF SCIENCE, MASS COMMUNICATION: FILM

1994

## CERTIFICATE, BUSINESS ETHICS AND ORGANIZATION PRACTICES

ANDERSON SCHOOL OF BUSINESS, BILL DANIELS FUND

2010

**COMMUNICATION** | 2015, *Recipient* Women's International Study Center Group Fellowship, *Outstanding Faculty* Team Award, *Educator* for New Mexico State Legislature, *Nominee* for New Mexico Women in Film Sage Award

2014, *Moderator*, New Mexico Film Office Education Media Summit, *Educator/Presenter* for New Mexico Governor's Media Council, *Awardee*, Elizabeth Rice Research Fellowship

2013, *Mentor*, New Mexico Women in Film Career Day, *Intern*, Innovate Educate

Film Awards; *Winner* "Best Cinematography" Houston Film Festival, Willamette Valley Film Festival, Sedona Film Festival and Governor's Cup Film Festival

*Service Awards*; Behind the Lens, Women in Film, GirlsFilmSchool, First Judicial Court of New Mexico, College of Santa Fe, Santa Fe Community College, City of Santa Fe

Producer/Director/Cinematographer for multiple media projects; examples

<https://www.youtube.com/watch?v=JM3cYvihEMM>

[https://www.youtube.com/watch?v=n29PyTJuE\\_Q](https://www.youtube.com/watch?v=n29PyTJuE_Q)

[https://www.youtube.com/watch?v=Z\\_kKJkSLTAI](https://www.youtube.com/watch?v=Z_kKJkSLTAI)

<https://www.youtube.com/watch?v=scFHhLf5ZzA>

<https://www.youtube.com/watch?v=6Q2X1yzDiqw>

<https://www.youtube.com/watch?v=aBjyFHTtiQ>

*Member*, University of Film and Video Association – Gender Caucus, Documentary Caucus

*Member*, Modern Communication 360 Collaboration

*Blogger*, <http://moniquesfccfilm.blogspot.com/>

**CIVIC LEADERSHIP** | Current, *Educational Outreach Coordinator*, New Mexico Film Resource – K-20 Experiential Experience

Current, *Vice President*, Los Amigos de Los Luceros – Historical and Culture Preservation

Current, *Personnel Committee & Trustee*, Unitarian Universalist Congregation of Santa Fe

Current, *Founder & Director*, New Mexico Filmmaker's Academy

August 2015 – May 2016, *Education Specialist*, STEM & STEAM Contract Training - Santa Fe Community College

**REFERENCES** | **AL REED**, DEAN/CONSULTANT

INNOVATE EDUCATE

[reeda6@gmail.com](mailto:reeda6@gmail.com)

505 231-2633

**JILANN SPITZMILLER**, DIRECTOR/PRODUCER/TEACHER  
PHILOMATH FILMS, DOCUMENTORS

[jilann@philomathfilms.com](mailto:jilann@philomathfilms.com)

(505) 466-3247

**BOB LEWIS**, REGIONAL MANAGER – HIGHER EDUCATION  
APPLE COMPUTERS

[boblewis@mac.com](mailto:boblewis@mac.com)

**ANN BLACK**, DIRECTOR OF CONTRACT TRAINING AND GRANTS  
SANTA FE COMMUNITY COLLEGE

[ann.black@sfcc.edu](mailto:ann.black@sfcc.edu)

505 428-1811

**DR. ALICIA CHAVEZ**, PROFESSOR  
UNIVERSITY OF NEW MEXICO

[afchavez@unm.edu](mailto:afchavez@unm.edu)

August 11, 2015

Debra Garcia y Griego  
Director  
Arts Commission  
201 West Marcy Street (inside the Santa Fe Community Convention Center)  
PO Box 909  
Santa Fe, NM 87504-0909

Dear Debra,

I am submitting my resume for consideration to be appointed to the Santa Fe Arts Commission advisory board. The City Different lives up to this name and is the home of a vibrant and diverse arts community that I am proud to be a part of. I would consider it an honor to be able to give back to Santa Fe's creative community as a member of the Santa Fe Arts Commission advisory board.

My decades of experience in the arts is broad and includes work in both not-for-profit organizations as well as commercial galleries. I began my life in the arts as an artist, making my own artwork and working for other artists in their studios in order to better understand what a life in the arts could look like. After completing my undergraduate degree I worked for Judith F. Baca at the Social and Public Art Resource Center where I learned about public art, the history of community murals and the ability of the arts to empower youth and inspire communities. With that knowledge I left for graduate school and moved to New Mexico for the first time.

Since these early formative experiences I have spent the last two decades working with artists and communities through my work in museums and higher education. I spent many years at the San Francisco Art Institute in their exhibitions and public programs department before moving back to New Mexico, and to Santa Fe, the fall of 2006. Since moving to Santa Fe I have worked for the New Mexico Museum of Art as the Curator of the Governor's Gallery and now as the Head of Curatorial Affairs. This spring I was chosen to be among 26 arts leaders internationally to participate in Getty Leadership Institute NextGEN program at the Claremont Graduate School. I also continue to teach art history and theory at a college level, and have taught at both Santa Fe Community College and at Santa Fe University of Art and Design.

I am a believer in the arts as a profound component of public life. I can think of no city understands the significance of the arts on civic life more than Santa Fe, New Mexico. I would be honored to be asked to serve on the advisory board. If chosen I will participate conscientiously and enthusiastically. Thank you for considering my qualifications for the Arts Commission Advisory Board.

Sincerely,



Merry Scully



**Mary J. Kershaw**  
Director  
NMMoA

P.O. Box 2087  
Santa Fe, New Mexico  
87504-2087

[nmmuseum.org](http://nmmuseum.org)  
TEL 505-476-5072  
FAX 505-476-5076

**Merry Scully**  
1017 Flora Drive  
Santa Fe, NM 87505  
(415)794-3721  
MerryScully@mac.com

**Education:**

Getty Leadership Institute, Claremont Graduate University  
NextGEN 2015 graduate

MFA, University of New Mexico, Albuquerque, 1999  
Studio Art, Photography and Art History

BA, Loyola Marymount University, Los Angeles, 1988  
Studio Art, Minor in Art History

**Professional Experience:**

**NEW MEXICO MUSEUM OF ART** Santa Fe NM September 2006 –present  
**Head of Curatorial Affairs** (11.2013 – present )

Direct curatorial department and supervise curators. Member of the museum's senior management team. Curate exhibitions, care for collections. Research, writing and presentations related to museum exhibitions, collections and history. Work with museum director and museum foundation to solicit support and donations.

**Curator of Special Projects** (1.2011- 11.2013 )

Develop and implement exhibitions and public programs with an emphasis on living New Mexico artists. Primary liaison for the Governor's office with the Museum of Art and other statewide museum collections.

**Curator of the Governor's Gallery** (9.2006 -12.2010)

Museum curator based out of the Governor of New Mexico's office. Director and curator for an outreach of the New Mexico Museum of Art located in the State Capitol Building. Create schedule, draft budgets, and hire contractors. Staff meetings with the Governor, write briefings and meet with constituents for the Governor's office. Statewide outreach and partnership building for the Museum, Governor's Office, and the Department of Cultural Affairs.

**(general duties for all positions)**

Plan and execute exhibitions and public programming, lead tours and speak publically about the institution, exhibitions and collections. Member of the NM Museum of Art curatorial and collections committees. Planning and implementation of the annual Governor's Arts Awards for Excellences in the Arts. Work with the museum foundation to develop support for the museum and museum programs. Supervise AmeriCorps Cultural Technology interns.

**ELIZABETH LEACH GALLERY** Portland OR August 2005- June 2006  
**Director**

*Contemporary fine art gallery exhibiting artwork by significant regional, national and internationally artists.*

Direction and supervision of three full time and two part-time gallery staff. Working with artists, galleries, and collectors. Led tours of the gallery and exhibitions for classes and museum groups. Direction and supervision monthly exhibition installation. Registration and documentation for incoming and outgoing artwork. Writing press releases, wall signage, label copy, and other exhibition related materials. Direction and coordination with art handlers, preparators, graphic designers, printers, and other vendors. Exhibition agreements with artists and loaning galleries. Implementation of training and change over to a new database system for tracking artwork, finances, and images.

**SAN FRANCISCO ART INSTITUTE** San Francisco, CA March 2001 – July 2005  
**Director of Exhibitions and Galleries** (7.03 –7.05)

**Associate Director Exhibitions and Public Programs** (3.01 – 6.03)

*One of the nation's oldest schools of higher education in the visual art. Accredited graduate and undergraduate degrees awarded.*

Worked with and crafted programming that placed an emphasis on creating an open, innovative and interdisciplinary environment where creativity and critical thinking were fostered. Development, curation, and management of exhibitions,

lectures, and artists' residencies. Worked directly with artists and other presenting organizations to plan and successfully execute exhibitions, projects, and newly commissioned artworks. Collaborated with the Dean, academic affairs office and faculty to integrate the exhibition program and visiting artists into the academic program. Chair of the Exhibitions and Public Programs Committee. Member of the University Steering Committee. Curation and in-house curatorial responsibility for 6-9 exhibitions a year. Curation and coordination of 30,000 square foot offsite MFA exhibition 2004 and 2005. Exhibition walk-throughs for donors, classes, and the general public. Oversight of the Walter and McBean Galleries and the Diego Rivera Student Gallery. Writing, editing, and proofing of printed materials for exhibitions and public programs. Work with development department to draft and compile grant proposals and final reports. Supervise registrar, department coordinator, preparators, student workers, and other gallery staff. Work with Communications Department staff and graphic designers to create and produce public relations materials, gallery announcements, calendars of events, and exhibition catalogs. Installation design. Participated in board subcommittees, and was the exhibition department's primary contact to two volunteer committees – the SFAI Council and the SFAI Artists Committee. Wrote, tracked and manage departmental budgets.

**FELLOWS OF CONTEMPORARY ART** Los Angeles, CA. August 1998 – January 2001

**Administrative Director**

*Not-for-profit arts foundation focusing on the support, documentation, and exhibition of work by California Artists.*

Operations and project management for a membership based not-for-profit organization. Solicitation and initial screening of curatorial proposals submitted for funding. Member of the programming and long-range exhibition planning teams. Scheduling and coordination of proposal review, curatorial presentations, artists' studio visits, educational programs for the membership and special events. Coordination, instruction and supervision of volunteers and interns. Developed and managed contracts with artists, museum curators, vendors, and institutions. Financial tracking, correspondence, contract drafting and compliance. Attended and participated in all Board of Directors meetings.

**ROSE GALLERY** Santa Monica, CA

October 1997– August 1998

**Associate**

Research, document, and maintain the catalogues for collection of over 1000 contemporary photographs housed at the gallery. Negotiation with auction houses regarding the sale of portions of the collection and post-purchase transactions with auction houses. Negotiate with institutions for the donation of portions of the photography collection. Application, planning and participation in art fairs. Work with photographers, collectors, vendors, and clients.

**RICHARD LEVY GALLERY**, Albuquerque, NM

August 1993 – September 1997

**Director**

Selection of art and artist to be represented by the gallery. Installation design and supervision, layout and approval of all graphic materials related to exhibitions and art fairs. Documentation, tracking and sales of prints published by the gallery. Registration and documentation of all in-coming and out-going artwork. Manage all aspects of gallery participation in art fairs outside of New Mexico (application, packing, shipping, conservation). Management of databases for gallery inventory, publications inventory, client and vendor mailing lists. Oversee work of photographers, commercial printers and fine art printers contracted by the gallery. Daily operations, bookkeeping, accounts payable and receivable, responsible for cutting paychecks and payroll taxes.

**GRAHAM GALLERY**, Albuquerque, NM

August 1991 – August 1993

**Director** (8.1992 – 8.1993)

Curate exhibitions of New Mexico artists in the main exhibition space. Head artist selection panel for exhibitions in the gallery's two alternative exhibition spaces. Work with Albuquerque United Artists to establish an exhibition space, and schedule of exhibitions for their non-profit arts group. Design and execute installation of art by New Mexico artists in the main gallery. Hire, supervise, instruct, and schedule Assistant Director and Gallery Assistants. Design and supervise all printing done for the gallery. Drafting and management of gallery exhibition budgets, track expenses, write checks for payroll and payroll taxes. Contract services for the gallery.

**Assistant Director** (8.1991 – 7.1992)

Responsible for the writing of all materials presented to the public including correspondence, press releases, calls for entry. Work with a committee to establish an exhibition schedule of New Mexico artists for two alternative exhibition spaces. Coordination of receipt and return of artwork. Curatorial studio visits. Scheduling and organization of panel for review of Raw Space exhibition proposals. Preparation and completion of all gallery bulk mailings. Track invoices and coordinate payroll information.

**SOCIAL AND PUBLIC ART RESOURCE CENTER** Venice, CA May 1988 – January 1991

**Gallery Coordinator** (12.1988 – 1.1991)

Responsible for creating and maintaining gallery budget and schedule of exhibitions. Curate exhibitions for the gallery. Presentation and discussion of gallery planning to the Board of Directors. Meet with artists to review and discuss their work. Prepare gallery documentation and narratives for grant applications and grants reporting. Work with grant writers to prepare major funding proposals. Create and distribute public relations materials for all SPARC programming. Give presentations about SPARC's programs and resources to groups, including foreign visitors through the United States Information Agency. Coordinate and lead a series of mural tours throughout Los Angeles. Direct, supervise, and participate in design and execution of gallery exhibitions. Create and implement series of public workshops. Participate in meetings out-of-state to schedule tour of SPARC's exhibitions. Meet with visiting scholars and provide access to materials from SPARC's Mural Resource Center. Contract and supervise all printing and graphics for the gallery program. Maintaining SPARC's master mailing list.

**Assist. To The Artistic Director (5.1988 – 12.1988)**

Research for the production and installation of an international traveling mural installation. Production, organization, and distribution of program information and documentation to funders. Creation and distribution of public relations materials for all SPARC programming. Organization and booking of the Artistic Director's speaking engagements, travel, and meeting schedule. Oversee the daily operation of the Artists Directors office in her absence. Work with guest curator to prepare a satellite exhibition to "Hispanic Art in the United States". Liaison between Artistic Director and the Board of Directors. Liaison between Artistic Director and administrative staff. Correspondence and office management.

**Teaching Experience:**

Spring 2014, Spring 2015	<i>Thinking About Art Now: Contemporary Art -Theory and Practice</i> Santa Fe University of Art and Design, Santa Fe, NM
Fall 2013	Social and Visual Revolution Santa Fe University of Art and Design
	History of 19 <sup>th</sup> Century Photography (on-line course) Santa Fe Community College
Spring 2013	<i>Thinking About Art Now: Contemporary Art -Theory and Practice</i> Santa Fe University of Art and Design, Santa Fe, NM
Spring 2013, Spring 2012 Spring 2010	History of 20 <sup>th</sup> Century Photography Santa Fe Community College, Santa Fe, NM
Fall 2011, Fall 2012 Spring 2009, Fall 2010	19 <sup>th</sup> Century Photography Santa Fe Community College, Santa Fe, NM
Spring 2008	History of Photography 1837 – 1925 College of Santa Fe, Santa Fe NM
August 2004 –Spring 2005	Instructor, GR 599.01 MFA Exhibition San Francisco Art Institute, San Francisco, CA
August 2003 – Spring 2004	Instructor, GR 599.01 MFA Exhibition San Francisco Art Institute, San Francisco, CA
Summer 1999	Instructor/Guest Artist, City of Los Angeles Human Relation Commission banner workshop Social and Public Art Resource Center, Venice, CA
August 1992 – December 1995	Teaching Assistant, University Of New Mexico (Instructor of Record) Introduction To Photography/Art 187. Fall 92, Spring 93, Fall 93, Spring 94, Fall 94, Fall 95
Summer 1988	California State Summer School for the Arts at Loyola Marymount University

Teaching assistant for photography majors, teacher for non-majors

**Public Presentations and Lectures:**

(outside of lectures and tours as part of regular work obligations)

- November 8, 2012            *Give and Take: Loans and other Exchanges Between Museums*, panel member  
New Mexico Association of Museums Annual Conference  
Albuquerque, NM
- November 2, 2012            Thomas P. Johnson Distinguished Visiting Scholar  
Cornell Fine Arts Museum, Rollins College  
Winter Park, Florida
- November 2011                Curatorial Perspectives, panel member  
Society for Photographic Education, Southwestern Regional Conference
- October 2-3, 2010            *Trafficking in the Tangential – soliciting user participation \**, panel leader  
THaT Camp (The Humanities and Technology Camp), Albuquerque NM
- \*awarded a THaT Camp Fellowship from the Center for History and New Media at George Mason  
University
- June 2, 2007                 *Exhibiting O’Keeffe – the History of the Governor’s Gallery* public lecture  
Breakfast with O’Keeffe, Georgia O’Keeffe Museum, Santa Fe, NM
- March 4-5, 2007              Guest lecturer department of Intercambio Academico  
Universidad Latina America, Morelia, Michoacan, MX  
public presentation “Graphics for Museums Exhibitions,”  
classroom and studio visits
- February 8, 2006             *Artist Editions and Multiples: Not Just Prints*, public lecture  
Western Gallery, Western Washington University; Bellingham, WA
- February 7, 2006             Photography II (AR 399), classroom presentation and critique  
Western Washington University; Bellingham, WA
- March 31, 2003               *Beans and Things: A Fluxus Lecture/Demonstration*  
with David Familian, Alison Knowles and Karen Moss  
*Alternative Lecture Series*, San Francisco Art Institute; San Francisco, CA

**Professional Service:**

ArTTable Southwest Regional Chair, July 2008 – July 2010

Roswell Artist is Residence (A I R) program, Residency selection committee member September 2006

San Francisco Art Institute Auction Art Advisory Committee 2004, 2003, 2002.

San Francisco Art Institute, Student Conduct Policy Committee member April 2002 – May 2003

This committee composed of faculty, students and the director of student services drafted a policy addressing student artists’ rights and responsibilities in a critiques based learning environment. Policy was approved by the Board of Trustees and was adopted as policy during the 2002-2003 academic year and remains in use.

Guest Speaker, “The Business of Art” Albuquerque United Artists symposium  
April 1996, Albuquerque, NM

Treasurer for the Graduate Art Students Society University of New Mexico  
August 1992- August 1993 Albuquerque, NM

**Additional Professional Experience:**

**Museum Aide, Oral History Project** January 1995– August 1996  
**UNIVERSITY OF NEW MEXICO ART MUSEUM**, Albuquerque, NM  
**JONSON GALLERY**, Oral History Project

University museum gallery and archive of modern and contemporary art. Review and edit written transcripts of recorded oral biographies by visual artists. Meet with artists interviewed to review final transcripts and to confirm and agree upon copyright issues. Oral Biographies edited include: Clinton Adams, Frederick Hammersley, Charles Mattox, and Florence Towner Pierce.

**Administrator** August 1991– January 1993  
**CONTEMPORARY ART SOCIETY**, Albuquerque, NM

Paid administrator for a volunteer contemporary arts support group. Attend and distribute minutes from all Board of Directors meetings. Confirm monthly scheduled events with New Mexico artists. Liaison between artists and membership. Maintain contact with the organization's member to insure membership participation in planning and their attendance at scheduled events. Responsible for contacting potential new members. Tracked CAS events, and membership records. Presented unsolicited proposals at monthly meetings. Drafted, designed and sent monthly *CAS FLASH* bulletin of events. Tracked petty cash expenditures.

**Archivist** March 1999 - August 1999

**UCLA Cesar Chavez Center at the Social and Public Art Resource Center** Venice, CA  
Establish archival storage, cataloging and inventory procedures for the Judith F. Baca Archive, an archive of original artwork, mural renderings and related source. Design Filemaker Pro database system for tracking and labeling items.

**Gallery Assistant** August 1991- May 1992

**John Sommers Teaching Gallery**  
**University of New Mexico, Department of Art and Art History**, Albuquerque, NM

**Administrative Assistance** 1989

**Self Help Graphics Inc.** East Los Angeles, CA

**Intern, Media and Performing Arts**, Fall 1987

**Museum of Contemporary Art**, Los Angeles, CA

List of Curatorial Projects Available Upon Request

## **Brian D. Vallo**

A highly accomplished, visionary leader with over 25 years of experience working with Native American tribes throughout the United States in the areas of historic and cultural preservation, museum development and administration, community and economic development, the arts, and tourism.

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### **EDUCATION**

University of New Mexico, Albuquerque, New Mexico, Anthropology and Native American Studies Coursework, 1995-1997. Candidate for a Bachelor of Science degree in Native American Studies, 2015.

New Mexico State University, Las Cruces, New Mexico, General Course Studies, 1984 – 1987.

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### **PROFESSIONAL EXPERIENCE**

**School for Advanced Research, Santa Fe, NM**  
**Interim Director, Indian Arts Research Center (IARC)**

**January 2015 – Present**

Responsible for overseeing the administration of collection management activity associated with over 12,000 items of Southwest Native American material culture, educational programming, Resident Scholar and Artist Fellowship programs, a staff of five full-time employees and two Interns, fundraising, and other daily operations associated with the IARC.

**Black Mesa Consulting – Santa Fe, NM**  
**Owner**

**September 2008 – Present**

Provide consultation, technical assistance and planning services in the areas of historic preservation, including repatriation, historic buildings restoration/preservation, cultural resources management (i.e., tribal policy development and implementation, inventory and ethnographies), museum & exhibit development (i.e., collections management, museum planning, and fundraising), and tourism development, for Native American tribal government entities, museums, and organizations. As an artist (Painter & Potter), all work is produced under the

**Black Mesa Studio – Albuquerque, NM**

**Present**

Painter and potter (Traditional Acoma Polychrome styles). A self-taught artist in two-dimensional painting, creates abstract imagery using various surfaces (i.e., canvas, wood, metal, and clay) and materials, including a series of pigment paints, clay, and other natural resources.

**Barbara Felix Architecture + Design, LLC – Santa Fe, NM**  
**Marketing & Tribal Projects Coordinator**

**November 2008 – October 2014**

Initially hired as a Consultant (November 2008 – April 2009) to conduct research and develop a marketing and outreach strategy specifically geared towards developing business relations with tribal groups and organizations throughout the Southwest. In April 2009, was transitioned from Contract to full-time employee status.

Responsible for all research and development associated with further expanding the Firm's marketing and business strategies. Established project planning and administration services for tribal clientele while also serving as Project Coordinator for projects involving historic properties. Responsibilities include pre-bid project research, proposal development, project planning and implementation, community outreach, coordination of other professional partners throughout design and construction process, and all marketing activity. As the Firm's resident artist, provided expertise in the areas of art assessment, conservation and acquisitions. In addition, provided design concepts for interior decorating projects including lighting fixtures, carpets, furnishings, and general interior layout.

**School of Architecture and Planning – University of New Mexico**

**Fall Semester - 2013**

**Instructor**

Guest Instructor for a graduate level class titled "Pueblo Planning and Design", in the Community and Regional Planning College of the School of Architecture and Planning. Developed course content, coordinated guest speakers, and assisted students with individual studio and other special projects related to the course topic.

**Indian Pueblo Cultural Center – Albuquerque, NM  
Museum Director****October 2007 – August 22, 2008**

Responsible for all museum operations (i.e., collections management, exhibit development, educational programming, fundraising, etc.) housed within the multi-faceted, for-profit cultural center. Worked closely with the Development Director and Board of Directors to organize a framework for fundraising designed to support museum programming. Created and implemented a successful community outreach program to engage the center's constituency, the Pueblo communities, with the educational, interpretive and art programs of the Museum and Cultural Center. Supervised and provided guidance to five full-time professional employees and four part-time personnel.

**Cornerstones Community Partnerships – Santa Fe, NM  
Director of Project Development****April 2007 - October 2007**

Responsible for the administration of historic building preservation and restoration projects ranging from Emergency Stabilization to community-based, long-term preservation planning. Managed and provided support to five Statewide Project Managers during all phases of project assessment through construction. Responsible for project budget development and management, grant writing to support project initiatives, and providing technical support to the Financial Manager, Development Director, and the Executive Director.

**Key Achievements:**

- Assisted with the coordination and implementation of a Strategic Planning process for the organization.
- Developed and implemented a streamlined project reporting and budgeting process.
- Substantially improved the internal process for evaluating and creating new projects for the organization.

**Sky City Cultural Center and Haakú Museum – Acoma Pueblo, NM  
Founding Director****May 2000 - March 2007**

Responsible for administering the re-build of the Acoma Tourist Center destroyed by a fire in the spring of 2000. Organized and managed an aggressive community-based planning initiative that led to the development of a comprehensive Market Study and Business Plan for the new Sky City Cultural Center and Haakú Museum (SCCCHM), a 40,000- square foot, state-of-the-art facility. Worked closely with the tribal community throughout every stage of the planning and design phase, instituted innovative organization and strategic processes, and established effective communication with tribal government representatives and the Pueblo's Enterprise Board of Directors to ensure that the project evolved in-line with its stakeholder's vision. Successfully implemented key components of the Business Plan and created the infrastructure for the unique operation of both for-profit and non-profit activity. Resulting from a successful grant writing campaign, the Haakú Museum emerged as a focal component of the new facility featuring creative exhibit development, educational/interpretive programming, and the integration of a strong Native American contemporary arts initiative. Also worked to expand the existing tourism operation by implementing employee training programs, on-going market analysis, establishment of meaningful partnerships within both the museum and tourism industries and creating an aggressive sales initiative designed to capture a share of the national and international cultural, adventure, and eco-tourism markets.

**Key Achievements:**

- Successfully administered the development, design, and construction of the Pueblo's most important economic and social development initiative in its history.

- Curated two inaugural exhibitions, in addition to installing over \$500,000 of commissioned, monumental sculptures and other artwork throughout the new facility and grounds.
- Established a fundraising campaign to support both the short and long-term initiatives of the Haakú Museum – including an Endowment totaling over \$1 million in its first year.
- Created upscale retail operations (i.e., Restaurant, Gallery Shop, and Tour Programs) that generated 25-40% increases in revenue during the first year of operation.
- Received national recognition and awards for the SCCCHM design and marketing materials.
- Negotiated and finalized a long-term partnership with the National Trust for Historic Preservation.
- Developed and implemented Collections Management and Repatriation policies for the Museum.
- Increased the Pueblo's general collection from 670 artifacts to more than 1,000 objects.
- Established the Haakú Museum as a 501(c)3 non-profit organization.

**Acoma Historic Preservation Office – Acoma Pueblo, NM**  
**Founding Director**

**April 1998 - May 2000**

Responsible for the development of the Pueblo's first department dedicated to the preservation of Acoma culture and history. Successfully secured grant funding to establish the operations of the Acoma Historic Preservation Office (AHPO), and to initiate research initiatives on Acoma history. Worked closely with tribal religious leaders, government officials, and the tribal community on issues surrounding cultural resources management, language preservation and a process for administering repatriation. With grant funding, conducted research and accumulated a collection of historic photographs (including a digitized format). Initiated research and developed a strategy for managing the Pueblo's permanent collection of material culture and historic records/documentation. Managed the Pueblo's objective to perform a comprehensive historic structures assessment of the San Esteban del Rey Mission and Convent, the largest known adobe structure in the United States. Launched a nine-year preservation initiative for the stabilization and restoration of the Mission and Convent upon acquiring designation of the structures as a Save Americas Treasures site and a Historic Property of the National Trust for Historic Preservation. Developed and established the Pueblo of Acoma Historic and Cultural Preservation Fund (PAHCPF) to support and sustain the community-based preservation projects. Developed all tribal policies for historic structures preservation, Repatriation, and other facets related to Cultural Resources Management. Established the AHPO Advisory Board and provided training to both the Board members and other key AHPO personnel. Established partnerships with national and international organizations and agencies to promote the unique efforts of the Pueblo in order to secure the necessary financial and technical support for the Pueblo's cultural preservation initiatives.

**Key Achievements:**

- Established tribal policy for the care and preservation of the Pueblo's cultural resources.
- Provided a process for creating awareness, building support, and fostering dialogue within the tribal community on this very new and "Western-based" idea of cultural and historic preservation.
- Established an internationally recognized historic preservation project (San Esteban del Rey Mission and Convent) and initiated the PAHCPF fundraising campaign that generated nearly \$2 million in its first year which allowed for an appropriation to support the Pueblos language preservation effort and, establish a new scholarship for Acoma college students pursuing degrees in Anthropology, Archeology, Native American Studies, Museum Studies and History.
- Successfully repatriated close to 500 objects of cultural patrimony during the first year of implementing the tribal Repatriation Policy.
- An active participant in both Regional and National NAGPRA consultation meetings, hearings and investigations.
- Collaborated with local, regional and national organizations on the development of Language Preservation initiatives.

**LodeStar Project, University of New Mexico, Albuquerque, NM**  
**Cultural Affairs Liaison**

**February 1997 - March 1998**

Responsible for implementing the National Environmental Policy Act (NEPA) Section 106 – Environmental Impact Statement (EIS) process required for this Congressionally-mandated initiative. Worked in concert with the Air Force Center for Environmental Excellence (AFCEE) and the Institute for Astrophysics at the University of New Mexico (UNM) to ensure that the university remained in compliance with all federal and State environmental and historic/cultural resources protection/management policies. Coordinated consultation and ethnographic studies (when applicable) with tribes and Hispanic communities located within and/or near proposed sites identified for development of the proposed world-class observatory. Provided training on cultural resources/sacred sites protection policies, Pueblo history and government, and on the issue of cultural sensitivity to representatives of the AFCEE, UNM administrators, staff, and their Contractors. Worked closely with the AFCEE to coordinate and facilitate presentations to tribal leaders, Hispanic Land Grant Commissions, and tribal community members. Conducted research and provided reports and other data to UNM project administrators and other key individuals involved in the Section 106 (EIS) process.

**Key Achievements:**

- Successfully completed the Section 106 process with a finding of “Significant Impact” based on the cultural resources located within the proposed project area. This prohibited the project from proceeding and ensured the protection tribal and other community resources.
- Established trust and rapport with the ten affected Native American and Hispanic communities.
- Provided an introduction and education to the AFCEE and the UNM on the intricacies and varying dynamics of New Mexico Pueblo and Hispanic cultures.
- Provided the affected communities with interpretations of the EIS (Ethnographic Reports), and offered access to all data (for archival purposes) related to each respective community.

**Warrior Apparel Corporation – Santa Ana Pueblo, NM**  
**Sales Manager**

**February 1995 - January 1997**

Developed a national sales and marketing strategy for the new Native American-owned apparel design and manufacturing company. Created and managed an aggressive marketing campaign comprised of developing a Brand, Advertising Plan, Trade Show initiative, merchandising Plans for retail kiosk operations, and the design and production of all collateral materials. Directly involved with product development and coordinated the production and distribution of merchandise produced in Milwaukee, Wisconsin. Worked closely with Native American artists and designers from throughout the Country during all stages of product development. Provided the General Manager and Board of Directors with reports on sales activity, production, product fulfillment, and results of quarterly trade show activity. Hired and managed a staff of four national Sales Representatives.

**Key Achievements:**

- Secured positioning within the Indian gaming industry as a Native-owned supplier of apparel and promotional merchandise for gift shops and retail operations.
- Assisted with the placement of product in JC Penney retail stores throughout the Country.
- Realized a 20% increase in sales during the second year of operation.
- Secured trade show space in the world’s largest apparel manufacturing show – Men’s Apparel Guild in California (MAGIC) and at OASIS, the Southwest’s premier trade show for apparel and other collectible merchandise.
- Developed and provided training programs for Native American Artists in marketing, small business development and authenticity.

**Acoma Pueblo Government – Acoma Pueblo, NM**  
**1<sup>st</sup> Lieutenant Governor**

**January 1992 - December 1994**

Appointed by the Pueblo of Acoma’s Clan hierarchy to serve a one-year term as a tribal government official. Responsible for the daily oversight of the Pueblo’s federal programs, contracts and grants totaling nearly \$21 million. Also responsible for the oversight of all tribal economic development activity and issues related to cultural resources management. Worked on the Pueblo’s behalf to address issues on education, health care, economic

development (including Gaming), and tribal law and order. Worked closely with New Mexico's Congressional delegates, federal government officials, State government officials and national organizations on a number of policy issues and legislative initiatives. Developed and presented official testimony on a number of federal and State legislation surrounding cultural resources protection, NAGPRA, education, American Indian Religious Freedom Act Amendments, gaming and health care. Responsible for overseeing a number of traditional community activities throughout the calendar year including serving as the "Tribal Judge" during traditional court proceedings. Reappointed to serve three consecutive terms.

#### ***Key Achievements***

- Established the "Governors Scholarship Fund" to support Acoma college students pursuing Master's and Doctoral degrees.
- Developed and implemented the Pueblo's Policy on professional photography and filming privileges on the Acoma Reservation.
- Represented the Pueblo on all issues related to two significant federal pieces of legislation; NAGPRA, and the amendments to the American Indian Religious Freedom Act, now called the Native American Free Exercise of Religion Act (NAFERA).
- Assisted in the reorganization of the Pueblo's Economic Development Department, and the relocation and restructuring of its gaming operation.

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#### **PROFESSIONAL ASSOCIATIONS**

- Haakú Museum Foundation, Acoma, NM – Board of Trustees, 2012 – Present
- Alfonso Ortiz Center for Intercultural Studies at University of New Mexico – Board of Directors, 2001 to Present.
- Chamiza Foundation, Santa Fe, NM – Board of Directors, 2008 to Present.
- Santa Fe Community Foundation Native American Advised Endowment Fund, Santa Fe, NM - Advisory Committee, 2012 to Present.
- Solstice Project, Santa Fe, NM – Advisory Committee, 1997 to Present.
- Silver Bullet Productions, Santa Fe, NM – Advisory Committee, 2013 to Present.
- American Association of Museums – Member since 2006.
- Southwestern Association for Indian Arts – Board of Directors, three year term.
- American Indian and Alaska Native Tourism Association – Board of Directors. Served two terms as Vice-President of the organization.

Fred Harvey's role in New Mexico history is undisputed. His hotels delivered visitors to the Southwest and, in so doing, helped define New Mexico as a brand that continues to this day. Harvey's emphasis on creating "civilized" tourism opportunities for visitors from Middle America and the East Coast resulted in a significant economic surge for both artists and residents in New Mexico. This tourism-based economic model created opportunities for a new market of goods and services that included food and lodging, but also the rise of the curio. In response to the growing need for small, portable and collectible souvenirs, artists from all over New Mexico began to shift elements of their production to cater to this new audience of buyers being delivered directly to their doorsteps. Cochiti Pueblo and Santo Domingo Pueblo responded with Storytellers and Thunderbird pendants, respectively. Spanish Colonial traditions were translated into smaller Santos and Bultos. Baskets, pots and weavings, originally intended for functional use, became yet another commodity for sale to a surging demand. Most importantly though, Fred Harvey's design aesthetic defined and branded the "Southwestern" look and feel for architecture and interiors to a population who had never crossed the Mississippi.

This onslaught of visitors left behind as much as they took away: trash containers from food tins were recycled to create frames and elaborate decorative items on a budget, Victorian furniture designs from the East Coast were adopted and given a Spanish Colonial flair, Harvey Girls came from across America to serve as hostesses and waitresses in restaurants and often stayed.

This new economy also brought problems in the guise of progress. Sweatshops formed to meet the growing demand of curio commodification and local artists were taken advantage of by middle-men who would buy at a discount and sell at inflated prices. Locals became disenfranchised by opportunists and new-residents who were enchanted with New Mexico. Similarly, it created an economic model focused primarily on Tourism that still thrives today and comes with its own share of instability and unbalanced priorities.

What is the social and cultural legacy of Fred Harvey today?

Possible artists: Marcus Ammerman, David Bradley, Charlie Carrillo, Martha Varoz Ewing, Jody Fowell, Andrew Garcia, Jason Garcia, Teri Greeves, Nicholas Herrera, Cannupa Luger, Marion Martinez, Justin Gallegos Mayrant, Virgil Ortiz, Diego Romero, Mike Bird Romero, Rose Simpson and Rene Zamora

Partners: History Museum, Harvey House Museum, LaFonda Hotel, The Historic Santa Fe Foundation

Programming: A Harvey Girls Panel, A Lecture on the Restoration of Fred Harvey's Buildings, Workshops Creating Curios, A Lecture on Storytellers, A Lecture by Jonathan Batkin on Native American Curio