



# Agenda

CITY CLERK'S OFFICE

DATE 4/16/2014 TIME 12:00p

PREPARED BY Debra Garcia

REVIEWED BY Chantal

## Special Meeting

### Arts Commission

Friday, April 25, 2014

Community Gallery

Santa Fe Community Convention Center

201 West Marcy

8:30 AM to 5:00 PM

- I. Call to Order
- II. Roll Call
- III. Application Review Process Overview
- IV. Conflicts of Interest
- V. 2014-2015 Community Arts Development Applications
- VI. 2014-2015 1% Lodgers Tax Applications
  - a. Special & New Projects
  - b. Community Arts Promotion
- VII. Adjournment

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**CITY OF SANTA FE ARTS COMMISSION**  
**SPECIAL MEETING**  
**April 25, 2014**

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**MINUTES OF THE**  
**CITY OF SANTA FE ARTS COMMISSION**  
**SPECIAL MEETING**  
**Friday, April 25, 2014**

**I. INTRODUCTION**

A Special Meeting of the City of Santa Fe Arts Commission was called to order by Kirk Ellis, Chair, at approximately 8:30 a.m. on the above date at the Santa Fe Community Convention Center, Community Gallery, 201 West Marcy Street, Santa Fe, New Mexico.

**II. ROLL CALL**

**Commission Members**

Kirk Ellis, Chair  
Ramona Sakiestewa  
Anne Pedersen  
Sande Deitch  
Gabe Gomez  
Kathlene Ritch  
Todd Lovato  
Penelope Hunter-Stiebel  
Donna Scheer

**Others Present**

Debra Garcia y Griego, Director, Arts Commission  
Anna Blyth, Program Planner  
Rod Lambert, Community Gallery Manager  
Charmaine Clair, Stenographer

*(Sign-in sheets are incorporated herewith into these minutes by reference.)*

**III. APPLICATION REVIEW PROCESS OVERVIEW**

Ms. Garcia y Griego explained that panelist would go through applications in the order listed in the binder starting with the Community Arts Development (CADP) category. The 1% Lodgers Tax Special and New Projects (SNPP) would follow and some of the Community Arts Promotion (CAPP) program.

She said the artistic samples were viewed online by panelists and if critical to the discussion and criteria, a sample could be viewed as a group. The Lead Reader would start and provide substantive comments followed by the Backup Reviewer and additional comments from the remaining Commissioners. She stressed that the group work as a team and not repeat comments.

Ms. Garcia y Griego explained the scoring process. The Commissioners were asked to focus on the criteria advertised in the RFP and RFQs and work with the information provided that is the legal fact set by the applicant.

Ms. Sakiestewa noted for next year's applicants tips to improve the application: include audience demographics, which seems to be misunderstood and audience attendance did not match the break outs of the individual groups. Specify the methodology used. Explain who a partner is in *partnership* relationships; is it joint programming; sharing of dollars or just showing up at a site, etc. And show their tentative ideas and general descriptions of programming, arts, artists, schools they might go to, etc.

#### **IV. DECLARATION OF CONFLICTS OF INTEREST**

Ms. Garcia y Griego noted that a panelist with a conflict would be asked to leave the room before the artistic sample started. They would be brought back to the room after the scoring was complete.

*Conflicts of Interest were noted as follows:*

Todd Lovato-	Outside in, Santa Fe Independent Film Festival
Penelope Hunter-Stiebel-	Museum of New Mexico, Lensic
Anne Pedersen-	None
Kathlene Ritch-	National Dance Institute, New Mexico; NM School for the Arts, NM Performing Arts Society, Santa Fe Desert Chorale, Santa Fe Opera, Santa Fe Symphony Orchestra
Ramona Sakiestewa -	Georgia O'Keeffe Museum
Donna Scheer-	Eldorado Children's Theatre, National Dance Institute of NM, NM School for the Arts
Kirk Ellis-	Folk Art, Santa Fe Independent Film Festival, and the CCA
Gabe Gomez-	New Mexico School for the Arts, Institute of American Indian Arts, SWAIA, CENTER, Narrative Art Center, Santa Fe Art Institute, and the CCA
Sande Deitch-	The Lensic, the CCA, and SITE Santa Fe

#### **V. 2014-2015 COMMUNITY ARTS DEVELOPMENT APPLICATIONS**

##### **CADP-01 ARTsmart**

##### **No conflicts of interest**

*Request: \$6,000 for seven student art exhibits.*

Lead- Ms. Pedersen: There was a breakdown in the budget and the \$8200, noted by staff, is a misstep in

an otherwise solid application.

*Cultural/Outreach-* more than 2,000 students are served (which was not in the application) and more than 700 kids will be featured in the exhibits. The *Educational* components are based on the standards for the Getty Center for Education of the Arts. The *Artistic* sample was good and details their methodology. The public exhibit factor is a seven part process. Exhibitions will have a lot of locations and many of them are on the south side. Most of the artists are residents of the south side, which is something that is not often seen; 7% are low income and 80% are Hispanic. Components of free art making workshops and several project events throughout the year lacked information. The exhibits are free.

*Promotion-* is appropriate and geared to the arts community, families and parents. A deficit of approximately \$43,000 the last fiscal year is attributed to the merger. There is no government or NEA support. The organization is 23 years old and she would think the organization would have been able to get that. There are two endowment funds; a general fund and a scholarship fund and that speaks to fiscal health. She learned on their website that their money comes mostly from arts fees. The Board is a good mixture of finance, business and people from the arts community. The webpage is under Art Feast, which she found a little confusing and might benefit from a redesign. The posting on Facebook is good and posts are one or two times a week.

*Back-up Reader-*Ms. Hunter-Stiebel: the application reads as for public exhibition. Comparing that to the supporting evidence of what is being done; there is tremendous value in focusing on the arts. The public exhibition of the product being shown does not seem something that would have a huge *cultural impact* on the community; certainly on families. The work shown in the samples does not reflect what used to be fine arts for children and teens; visual art issues like composition and historical context. Though mentioned in the backup material, there is no evidence of that in the visual materials of what would be exhibited. This appears to be two organizations coming together and not yet meshing. Public exhibition should be the last priority of the organization in terms of what it does for the community. Their work is not ready for prime time.

*General Panel Comments:* the organization does a good job of casting a wider net and is active on Twitter and Facebook. The website is informative and the digital marketing collateral is good. The push for marketing is appropriate to let families know that art work is available. More emphasis should be on promotion and marketing to the community, because they would be the financial support for the organization ongoing. There are too many organizations like this in Santa Fe County that do the same thing and ARTsmart is lauded for merging. Likes that the organization is South side based and serves year round. On marketing- the organization's planning could broaden the scope through concerted efforts to build audience or lists.

*Ms. Pedersen:* the artistic sample lists the methodology of Artsmart and the criteria: art historical context, language and literacy, demonstration hands-on art making, positive feedback critique and public exhibition. They listed the reasons are to build self esteem and have a positive tangible result that could be seen by others.

*[Administrative Note: Art Feast is conscientiously not mentioned in the application because that is a fundraiser and therefore not eligible. The applicant was exercising due caution to avoid confusion about what the funding would be used for. There is quite a bit about Art feast in the history section and the applicant was trying to keep to the script of the application.]*

*Another point of clarification on the comment that ARTsmart did not mention audience served; that information is mentioned in the outreach.]*

Audience Introductions: Sharon Peterson and Amanda Neiter with Artsmart; Tamara Bates with Moving People Dance; Marisela Angulo, Director of the Santa Fe Youth Symphony; Art Tucker, Operations Manager for the Institute for Spanish Arts; Janey Potts with Eldorado Children's Theatre.

*Ms. Scheer left the room at this time due to conflicts of interest.*

**CADP-02- Eldorado Children's Theatre      conflicts of interest: Ms. Scheer**

*Request:* \$6,000 to produce their musical theater production in January 2015. *Alice in Wonderland, Stuart Little* or *Joseph and the Amazing Technicolor Dream Coat* is being considered. The venue at this point is undecided.

Lead- Mr. Lovato: The organization specializes in producing youth based productions throughout the year that empower youth (defined as ages 6-18). The Theatre is teaching basic comprehensive theater and includes front house, backstage and types of areas. Two classes are held a week in voice, acting, dance and stage combat.

The Children's Theatre knows its niche and has appeal within a certain scope. The proposal is reasonable. *Cultural impact-* the impact is relevant: 1200 children are brought by bus to attend the productions from various schools and is a method to attract new talent. Good information is given on the number of children that attend, but it was more difficult to gauge the cultural impact. The application lacks how many youths were actually participating. The productions are not youth productions of the theater, but full-scale. Although a production of *Alice in Wonderland* or *Stuart Little* is not unique, the passion and quality of the teachers and students is high and the manner in which the productions are done is of cultural value to the community and to the participants.

*Marketing-* Pasatiempo and press releases are great, but applicant could use more attention in digital media across the board. The organization does a good job of promoting their shows, does radio and had great coverage on Peter Pan. The Theatre's financials took a hit on the Peter Pan production and cost more than budgeted, but the Theatre seems fiscally stable.

Back-up Reader-*Ms. Deitch:* the performances are very professional. The video online was exemplary.

*General Panel Comments:* would like to see more foundation support because the organization does an excellent job. The Theatre is unique to produce a full-fledged musical, because of the cost. Appreciates that a full orchestra is hired, providing another great experience for children. The Eldorado Children's Theatre is an incredible asset to the community. To have the art of theater on this level and accessible and involves youth is a unique aspect. The study guide is appreciated; the ancillary materials deepen the experience of the kids involved. The founder is still the artistic director for over a decade.

*Chair Ellis-* the Theatre points out an interesting statistic; the shows and performances have a 51.6% return rate and a four-year average attendance. That speaks to the effectiveness not only of the performance, but also the marketing. He was also surprised in the demographic breakout to see that their audience is split equally between Hispanic and White audiences, which is very unusual and has changed from what was

seen in the application before. The Theatre is obviously doing something right.

*Ms. Scheer returned to the room at this time.*

**CADP-03- Institute for Spanish Arts      no conflicts of interest**

*Request: \$6,000 for year-round programming.*

*Lead- Ms. Scheer:* One thing that stood out in the *Artistic* sample video provided was that adults were shown with the kids in the performance. The combination of the two rather than the more common way of "here are the artists; here are the people that are studying" is a nice mentoring moment.

This is a solid organization with a strong history and a clear mission and focus. The application is strong, but less clear than in the past. There were a lot of little errors that affected her ability to understand, and in some places comprehend, and sometimes did affect her perception of the Institute.

*Cultural impact-* the classes for kids and adults as the students and teachers, preserves and strengthens the cultural experience. The performance groups bring this from the studio to the community. *Outreach* and performance numbers were confusing. In one place the application stated that the Institute performed for more than 3500 audience members a year and in another it is stated 10,635 is their total audience.

*[Administrative Note: the applicant made an administrative error and added the age demographics as opposed to breaking out smaller audience numbers.]*

Ms. Scheer continued: 60-80 scholarships are mentioned, but she couldn't see where that connected. She noted that the application had grandiose statements throughout that would have been better if clarified.

*Promotion and Marketing-* the Institute uses Facebook very well and has a great use of photos and comments and advertisements about coming performances. The Institute states they use Facebook with over 2000 ISA friends and 1000 page fans. She assumes the 2000 ISA is a direct reference to the website. The Institute has good use of their website, which is very informative. The program is definitely expanding. The Institute has entered into an agreement with Santa Fe Public Schools and looks to engage that further.

*Backup Reader-Mr. Gomez:* *Cultural impact;* the organization, which is 40 years old, mentioned two components: teacher training and mentor training. Those are key elements to preserve and advocate for this art form, as well as train the next generation of not only producers, but artists. The entire approach of youth classes, afterschool classes, and studio workshops is a tremendous reach and shows a conscious effort to think ahead. The notion of experiential learning is a very tangible outcome. Dance is approached not only from the logistics of movement and technical aspects, but of poetry. That umbrella and the entire context in which the dancing is taught is well planned and well executed. Expenditures show a deficit, because full time staff is being hired and strides are being taken to "shore up" the organization. The Institute knows their audience well and understands the culture. The art form is dynamic.

*Outreach-* with the new partnerships; the performances and by taking the productions on the road, creates action and makes as public as possible. The YouTube page is very clear. The Institute does a tremendous job to integrate marketing of print and online. *Marketing* is good, not only in terms of relevance and

information, but in terms of schedules and upcoming events and how people can get involved. The entire scope of the organization is shown.

*General Panel Comments:* wonderful that the Institute teaches not just dance, but poetry and percussion, and is so important in teaching Spanish dance. Also that Spanish classical dance is being taught and not just Flamenco. The Institute is approaching the Spanish culture in a broader way. There is a lack of NEA support and business/corporate, foundation and private support seems low. It seems that a base of funding support would have been built for an organization around for 40 years. The amount of impact and interconnectedness to the community is huge. The annual budget was a surprise and feels like in many ways, the Institute is financially hanging on. The Institute knows their marketing is strong and putting all of their eggs in one basket is good.

*Chair Ellis- on Marketing/ Promotion:* out of 50 or so applications, this is by far the most comprehensive and broken out. This is what every organization who applies for an Arts Commission grant should be doing. Organizations that have been around longer than this group and asking for much more money, do not give the detail about how that money would be spent and this application. They should be applauded. In addition he was blown away by the artistic sample, which is incredibly professional.

**CADP-04-Moving People Dance                      no conflicts of interest**

*Request: \$6,000 to support educational-based programs and pre-professional concerts.*

*Lead- Ms. Sakiestewa:* the Artistic sample showed cutting-edge programming and the organization has merged with another organization. Free performances are offered "to 6,000 low-income students in New Mexico Pueblos and Santa Fe and Espanola Public Schools." The Native American section only shows 50 out of 600 tickets used, which questions again the validity of free tickets without a way to know how people use them. A better dynamic for marketing would be to sell lower priced tickets.

The audience statistics have a larger number of Hispanic and Latinos, but the numbers don't add up. The social and traditional media is fair, but hard to assess what works. There is radio and press releases and 1500 e-mail blasts, a monthly newsletter and weekly reminders. Their statement about a significant decrease in the budget was unclear and how that would affect the new organization.

*Backup Reader- Ms. Scheer:* the merger is a complex relationship between Moving People and Bellisama [Irish Dance Company]. Ms. Sakiestewa's budget statement about only Moving People's budget as the nonprofit arm of the company is confusing.

*[Staff Clarification: previously Moving People operated both a nonprofit dance company and a for profit school. The budget seen in the last fiscal year column reflects both the company and the for-profit school. When the school was pulled out to merge with Bellisama, the \$53,000 seen in the current fiscal year and next fiscal year is just the nonprofit dance company.]*

Ms. Scheer continued: she feels two very worthy organizations have become one worthy organization where the application is unclear in a lot of places. *Outreach*-the application does not state what strategies are used to encourage further participation in the programs. This type of statement is useful to show how the company intends to bring their organization forward. When merging an Irish dance school and company with a contemporary dance school they should figure out what their unique approach would be



and what they could do that is different and brings the two un-similar things together. Then it is apparent how the Arts Commission could assist.

The Board is a concern with only three people. They state they are actively recruiting, but it has been nine months.

*Promotion/Marketing-* the overall existence has to be looked at when considering where the organization is heading and how they will use the funds. The application states there are weekly Facebook posts, but she did not see posting weekly. The merger is fabulous, but they need to figure out who “they are going to be when they grow up” to figure out how to best use the funds.

*General Panel Comments:* the organization does talk about raising funds from corporate foundations and private donors, but the numbers are concerning. The website is good and the news log is really good. The organization does a good job promoting to the public through their web platform. The application is unclear and the prose is “clunky” and makes it hard to figure out what is going on. Cultural impact in particular is vague and needs more detail-specifics. Presumably both organizations had boards so where are they. They should be interested in the future health of a merged organization. The application reads like a merger that has not happened. The audience is small for the amount of free tickets given.

*Mr. Gomez:* Marketing strategy needs an actual strategy. There are many ways to build out the numbers for press releases and e-mail blasts and to increase the media list pool. One way is the e-mail list could be a direct effort to market more e-mail lists; it would have been good to see a strategy to raise 2500 more names, etc. There is an opportunity to engage free web-based marketing tools to their advantage; YouTube is key and video. An investment in films could be something shareable and compelling. Overall there is evidence of a nascent marketing plan that needs to be fleshed out clearly as an organization.

Audience Introductions: Shannon Murphy with the After Hours Alliance; Gale Quint and Eric Platz with the Santa Fe Cristo Chorale; Martha Payne, Pandemonium; Thomas A. Romero, Director of El Museo, Cultural.

*Ms. Scheer and Ms. Ritch left the room at this time due to conflicts of interest.*

**CADP-05- National Dance Institute NM, Inc. conflicts of interest -Ms. Scheer / Ms. Ritch**

*Request:* \$6,000 for their 2015 year end event that involves 850 primarily low-income students from 30 of Santa Fe's schools through two weeks of dance performances held in April/May attended by 7900 people.

Lead: *Ms. Pedersen:* *Cultural impact-* the impact is huge and 73 % that participate in classes are affected by poverty. There is senior outreach and a lot of volunteer in-kind. *Educational-* this is a culmination of 30 weeks of instruction over the year with grades three through five. This is a trade mark teacher program that supports PE, math, language, the arts, theater, civics, etc. The program meets the New Mexico Standards in Arts and other academic areas. The tickets start at \$4 for those under three and nonparticipating students.

*Promotion/Marketing-*the application states this is a local family oriented audience, which is appropriate. There is no NEA support and government support is low. The organization is a subsidiary organization that is all over New Mexico. There is a huge, diverse board. Their website is comprehensive and tells about the

programs and events and how to obtain tickets and has YouTube videos. The NDI-NM Facebook page was hard to find and has about 1200 likes; posts are almost daily.

*Outreach* opportunities are significant and underserved audience is served.

Backup Reader-Mr. Lovato: on financials: the corporate/business and private support is high with \$34,000 of the \$213,000 income total.

*General Panel Comments*: NDI not only teaches kids to dance, but teaches a healthy lifestyle. The core program teaches kids to work hard, do their best, never give up and be healthy. Staff is terrific and very educated. NDI-NM is one of the greatest educational institutions and it is exciting to see the outreach that started in Santa Fe now permeating to Albuquerque and throughout New Mexico. The accessibility of NDI-NM and their programming and what they do in performance is one of the greatest assets. The organization is very clear on what they want to do. To see an organization that finds their niche is commendable and refreshing. The outcome of who they serve is clear. This is the most egalitarian organization and they pull students and professionals from all walks of life and economics. There is no artifice to get additional minorities for the organization because that is who they are. The organization would be a terrific candidate for corporate/private support and a candidate for Kellogg or foundation support because they reach so many. There is now three generations of citizens of New Mexico and globally that have gone through the program. The impact on boys is huge, particularly Hispanic; a lot of dance in Santa Fe is primarily for girls; NDI does the community a service by energizing boys.

*Ms. Scheer and Ms. Ritch returned to the meeting at this time.*

Chair Ellis explained that another panel will meet who is specifically charged with a different set of criteria. One is to administer administrative and financial capacity and look at both the earned and unearned income and money from foundations and the Arts Commission. He cautioned that conversation about where people could or could not get grants is redundant.

**CADP-06-New Mexico Literary Arts- no conflicts of interest**

Request: \$5000 for a project called Alzheimer's Poetry Project.

Lead-Mr. Gomez: The project is a series that puts forth poetry work in assisted living and other organizations. Three poets teach poetry workshops within framework they call "call and response" that uses the meter of poetry almost like a chant. The process is a way to engage people with dementia and Alzheimer's in a collaborative way to create poetry.

*Cultural impact*- the project provides a participatory voice to those who cannot represent themselves. The overarching power of the program is that poets work with individuals with dementia. They write and discuss poetry and voice the poems out loud. They also provide a way for others to participate. Many with dementia, etc. are put into homes and forgotten and this creates a place and time and an avenue for them to re-engage. A methodology is involved with a direct outcome. Third party research states this process helps memorization and can slow Alzheimer's. There is cultural significance and also the very human act of how people are directly impacted and on many levels.

*Outreach*- a key component is that it is an adaptable curriculum. The founder of the project, Gary Glazner

has found a way to be adaptive with the poems and curriculum. He makes that accessible to people and travels the country. This is a nationwide project with national and international consequence. Two poets participate in Santa Fe.

*Promotion/ Marketing-* there are two websites; one is for the Alzheimer's Poetry Project and another for the New Mexico Literary Arts and the project is housed under the Literary Arts. He would recommend positioning the project as central, because of its importance and deep impact. To improve the ability to tell the story more effectively is gem in the community; there are press releases in local media and a blog and YouTube, etc. However, as a nationally recognized project that has won many awards, it would be of benefit to create a marketing strategy to bring attention to the program and the work and help shore it up.

*Backup Reader-Chair Ellis:* agreed this is an underexploited gem in the community and more needs to be done to bring it to a wider audience. *The cultural impact* is immense and the project is by definition, outreach to an underserved community. Twenty percent of the makeup is Spanish speaking and dichos are used as well as the sonnets in an effort to go across the cultural divide. He would like to see the video reflect that. He would like to see how something as dense as the sonnets can be used to begin a poetry project. He suggested as part of the *Promotion/Marketing* an upgrade of their sample would be a good start. He noted that the 25 Black demographic audience is unusual for New Mexico and Santa Fe.

*General Panel Comments:* Please get a new video! The income was confusing with the discrepancy of the \$40,000 listed and the \$5,000 discrepancy. The video is very touching. Alzheimer's is a growing problem and would be nice to see private support, support from hospitals, medical funds and foundations. There is only \$5,000 in government support and could be a market as well. The events are very moving and the cultural impact is huge and the poets involved are dedicated. This is an amazing example of how the City and the organization could help a worthy project and is an example of the Arts reaching through to a fundamental problem in society today.

*[Staff Clarification: the \$40,000 is in the organization and \$5,000 the project.]*

*Ms. Shear, Ms. Ritch and Mr. Gomez left the room due to conflicts of interest on the next proposal.*

**CADP-07-NM School for the Arts- Art institute conflicts of interest –Ms. Scheer, Ms. Ritch & Mr. Gomez**

*Request: \$6,000 of which \$4,000 is for artistic contracts/fees for student performances and exhibitions; \$500 for marketing; \$500 printing and \$1,000 for materials and supplies.*

*Lead-Ms. Dietch:* NMSA is in their fourth year. The application shows a budget deficit of \$118,093 this year and states there will be a surplus of \$573,000 next year. She questions how that will happen. There is good private, business and foundation support. There are 200 students throughout Santa Fe and New Mexico and outside. NMSA is well known for their quality education; in their third year they received AA grade from the Public Education Department and has a 96% graduation rate. They have performed for El Castillo and the Lensic for public school children and have relationships with the Santa Fe Arts Institute, Site Santa Fe, Santa Fe Pro Musica, Santa Fe Concert Association and many more. Their exhibitions are at different venues and she attended a photographic event where students posed as Mexican characters and created their costumes in Mexican dress.

*Promotion-* promotion to local, regional and national outlets is good. NDI is launching a capital campaign because they have outgrown their building. The board is strong and has many donors. Their video is exemplary and shows all of the disciplines; the musicians, the visual arts, theater performances, the play and photography.

*Backup Reader-Ms. Sakiestewa:* she had higher expectations from the description: the application starts by saying the "artists are qualified students in four departments: dance, theater, music and arts departments. When in high school you are an *aspiring* artist; they can't really say "qualified artists" in the same regard as someone doing this for many years. The venues are listed but exact dates and locations could not be given until after August of 2014. They should have a better grasp as an institution and planning is needed. The guest artists are not listed and it would be nice to know if they are local, regional or international. She is happy that "all performances are ADA compliant", but that doesn't need to be called out since all applicants must do that by law.

*Outreach-* the application states *Outreach* reaches Santa Fe, Espanola, Roswell and schools in the I-25 corridor; the schools would be nice to know. She isn't sure what additional outreach includes: nonprofits free admission to exhibitions and sign language interpretation for theater performances means. The video was extraordinary, particularly in the music and dance categories, but it does not say who or what is in shadow days and would be good to know since that is how students are recruited for the coming year.

*[Staff Clarification: NMSA does provide wheelchairs at performances. All applicants do sign ADA and EEOC certification compliance.]*

*General Panel Comments:* one of most impressive aspects of the application is the graduation rate. This is a demanding organization from the time of audition. The organization is an asset to the State and should be supported to the max. On shadow days- the line between internal school functioning and PR is vague. That is part of the working of the school and wouldn't seem to be promotional. In Promotion/Marketing it states monthly newsletters are sent; how many? How many people are on the e-contact list? It is hard to quantify specifically the promotion and marketing of the project to the community, which is a criteria for scoring. The application was disappointing in the lack of detail and very generic. Clearly the NMSA does a good job of advertising, but that isn't shown in the application. *Outreach* is increased by their touring company approach to other schools as a means of recruiting future students and by going to underserved markets and repeating free tickets to public school students for ArtSpring for those that can't afford to attend.

*Ms. Shear, Ms. Ritch and Mr. Gomez returned to the room at this time. Mr. Lovato left the room due to a conflict of interest at this time.*

**CADP-08-Outside In Productions      conflicts of interest: Mr. Lovato**

*Request: \$6,000 for programming beginning July 1 through June 30. The main part of the program is their weekly arts presentations at senior care facilities with an average of 38 publicly accessible arts presentations per month. They also provide arts installations in non public venues at juvenile detention centers, rehabilitation centers and shelters.*

*Lead-Ms. Ritch:* Education and Outreach is based on their weekly guitar lessons led by instructor Chris Abeyta at the Boys and Girls Club, as well as the Hopewell Street Community Center. The *cultural impact* to the community hinges on partnering local artists with reserved audiences, mainly elderly and senior care

facilities. About 64% of their total audience last year were those “who don't have the means or mobility to experience such performances in conventional venues.” They help the seniors enjoy live music by transporting them to the Plaza to experience the bandstand concerts and many performances are free.

*Promotion/Marketing* - seems appropriate for the program size and scope. Advertising is done in the Santa Fe Bandstand and press releases. The organization also posts on the Santa Fe Bandstand and Facebook and Twitter sites which enable them to cut back on printed materials and costs. They have been operating with a \$3,000 surplus for the past two years and the program though small, is stable. The money requested will be divided in two categories; administrative salaries and artistic contracted fees and services. She was confused when she read that Santa Fe Bandstand returned almost \$28,000 to Outside-In for administrative fees, because the budget states only \$15,000 in administration fees.

[*Staff Clarification*: the area of the budget discussing the bandstand project is separate from the project proposed and is for the budget for the project only. The applicant was trying to explain a reduction of the administrative fees in 2012/2013. The \$15,000 shouldn't be expected to track with what is in the organizational budget above.]

*Backup Reader- Ms. Pedersen*: Facebook is more about the Bandstand than Outside In's program. The application is good overall; there are some grammatical flaws and the applicant would benefit by proofing. The organization is serving an underserved population and in many cases a forgotten population and that is laudable.

*General Panel Comments*: liked the quote about people coming to the Plaza “sure beats going to the casino.” Outside In has diversified their assets and leveraged the success of the Bandstand series to infuse and support some of their core programs that bring arts and music to those who normally don't have access. With the expansion of the music program it has found success with what it does. This is not a static organization and sees value in its own growth potential. Strengthening their assets through all of the different avenues is exemplary and the organization does it well.

*Ms. Scheer*: the *education program* hinges the quality of the program on the outstanding nature of one teacher. A great deal of time is spent talking about him and his awards. She would suggest making the education program appear as strong as it is and not hinge the program on one person. Also the applicant should demonstrate that the strength of the educational program is not just because of one person, but five or six people, etc. who participate. What would happen if that person is no longer with the program?

*Mr. Lovato returned to the room at this time.*

**CADP-09-Pandemonium Productions, Inc. no conflicts of interest**

*Request: \$6,000 for the production of Dinosaurs before Dark, part of the Magic Tree House Collection. The production involves 50 student actors who would learn disciplines of theater: voice, acting, dance.*

*Lead-Ms. Hunter-Stiebel*: Four of the nine shows are discounted for students of Santa Fe Public Schools and schools throughout northern New Mexico. *Educational* materials are supplied. Pandemonium's goal is to bring innovative theater to the community. Clearly they are a theater school with tuition; they do have \$25,000 in scholarships that is given to about 40 students who can't afford the tuition. Their audience is about 3,250 people. She feels that a weakness in the application is the claim that they bring high-quality

theatrical productions to community members of all ages; she did not find that supported in the video provided.

*Backup Reader- Ms. Ritch:* she likes that classroom curriculum is given and that there are scholarships given up to \$8,000 per show; most of which comes out of their budget and could explain why everything is not free. They hold open rehearsals, which is an opportunity for people who cannot afford to attend to experience the production. Being able to see the rehearsal process is also a good *educational* tool. They mentioned that 500 color brochures are printed, but the application does not mention whether the brochures are mailed or given at shows, etc. Study guides are also included.

*General Panel Comments:* the budget seems reasonable, but flat which causes concern about sustainability and growth. Participants are allowed to promote the product themselves on Facebook. Seeking an authentic local voice is smart and is another example of a thorough media plan. Teachers are provided with 200 free tickets and there is bus service to school shows for students who could not otherwise attend; in addition, free tickets are given to the first 100 children who attend shows on Saturday and Sunday. Their website has a store. The last post on Facebook is November, 2013. More clarity is needed about the partnerships and what the relationships mean. It is great that the organization works in collaboration with the SFPS in nine bilingual classrooms and enables Pandemonium to recruit students interested in performing arts who might not otherwise be aware of the program. That there is a bilingual emphasis that is extended to the marketing is applauded and there is Spanish language print and radio ads.

*Ms. Scheer:* clarification on collaboration 'with multiple art organizations including NMSA, Theater Work, Paraguas, Warehouse 21, etc.' is needed. She wants to know if that means they share performers or share sets. That was confusing. She appreciates that in Outreach, they pay for buses for school children to attend discounted performances. The Scholarship statement on Facebook shows the fee for a student to participate is in the \$600 range per participant, per show. That is fabulous that approximately 25% of children in each production are on a scholarship, but her concern is that when 25% of students have to have a scholarship to produce a production, is there enough continuing interest and desire to participate. Or are the scholarships being given to those with need; or is a scholarship being given to kids because of a need for another 12 kids in the show.

*Audience Introductions:* Linda Marianello with NM Performing Arts Society; Jennifer Ferraro with Pomegranate Studios.

**[Applicant Note:** *Ms. Garcia y Griego addressed the issue of financials as they relate to criteria. The Arts Commission expects that applicants will not make the Panel make leaps in the application. The applicant is expected to layout a consistent story and a consistent case and is more than appropriate to have the same expectation of the panel. If an applicant has a comment regarding financial information that they feels ties directly to cultural impact on the community; outreach opportunities to the community and promotional and marketing to the community; they should feel free to make those comments. She asked that applicants not make either the applicant or the Commissioners connect the dots for them. The last application was a good example where issues of earned and unearned income could perhaps impact the organization's ability to do outreach effectively or make an impact on the community.]*

Ms. Garcia y Griego asked that the Commissioners make an effort to specifically cite the criteria that they are referencing when talking about financial information to help keep the boundaries between the Panel

and the Commission reviews. She said the Commissioners approved the slate of Panelists who are very good reviewers. These issues would most definitely come up and be discussed by that group. She stressed that the Commissioners should feel comfortable sharing something, if tied to the criteria.

#### **CADP-10-Pomegranate Studios no conflicts of interest**

*Request: \$6,000 is sought for funding of the annual production of "Invaders of the Heart" taking place June 2015 at the James A. Little Theater with two performances. The show features 20 dancers from Pomegranate and Mosaic Dance Company and apprentice companies as well as nationally known guest artists from dance and music and original choreography. Pomegranate also seeks support for their Annual Free Performance Series; a community outreach through 40-60 free and donated performances to schools, nonprofit organizations and community events.*

*Lead-Mr. Lovato: poignant in their mission is their sentence "increases diversity in the arts in Santa Fe; in essence the cultural and artistic vibrancy in New Mexico with a large reach of its performances and programs". The mission is great, but how could that be put into numbers. Their proposal estimates the number of citizens at close to 5,000 people. The Seed Program (Self Esteem, Empowerment and Education through Dance) started in 2001 is said to attract hundreds of teen girls. This is a fun medium for young women to explore and find empowerment and learn great things from engaging in the arts. A good strategic plan is in place between the Seed Program and the footprint of the community outreach endeavors and the two performances for "Invaders". That is backed up by a reasonable promotion/marketing plan that gives specific numbers to achieve that.*

A grant received in 2013 will implement a new program: the Summer World Dance Camp that will serve some of the most needy and at-risk girls in Santa Fe. This shows the organization's aspirations to grow their outreach and the clear directive to turn into a community oriented organization.

*Backup Reader-Ms. Scheer: she appreciates that Pomegranate mentions what they do with their collaborators and the donated performances and educational workshops, but that is repeated in the application three different times and the collaborators are listed in each. The applicant should take the opportunity to use the space to talk about other good things about their organization.*

For the age demographic of audience; the numbers are more balanced than in other applications and from age 6 to over 65 the numbers are balanced. That tells her that they reach a lot of the community. This organization does not appear to be just a teen girl, organization. The application improved dramatically from the previous year.

*General Panel Comments: The portion of audience of Native American, Hispanic and black participation was a surprise. The video is an excellent combination between modern and traditional. They are applauded for serving and undeserved, high-risk and neglected demographic. That the dance is Middle Eastern with American tribal style is appreciated. The qualities of the education isn't doubted but find a way to aggregate the information to something tangible that shows the true benefit and outcome. Shore up that information- here are the benefits of the performances. Give a balance of that outcome with more flesh to the bone.*

There is a disconnect between the application and what the application claims and the video. That there were no underpinnings that could be seen about communication on Middle Eastern culture makes that cultural impact on the community is dubious. The relationship between the Seeds Program and the project

being funded is unclear. The relationship between the classes for girls and the Mosaic Dance Company performances is not clear who is performing or how many are performing. There are 40-60 free performances a year and that is laudable. "American and Tribal style dance is used interchangeably" needs to be clarified.

*Chair Ellis:* This organization's cultural impact and promotion and marketing could be significantly increased and make a better case for itself, because it is focused on the Middle Eastern dance culture. Dance is a wonderful forum in which to get people into a venue from which dance could be a launching pad for discussion: how does the dance make you feel; does it have similarities with dances from your own culture. Performing arts groups in general don't maximize their ability to create a social discussion and this company is uniquely positioned to do that. In future applications Pomegranate should look into outreach and educational programs to develop a discussion and the uses of dance to generate and show why there is a need for it in Santa Fe.

**CADP-11-Sangre de Cristo Chorale of New Mexico- no conflicts of interest**

*Request:* \$6,000 is requested to support two seasonal concerts in December and May at First Presbyterian downtown with an average of 300 attendees expected per concert.

*Lead-Ms. Ritch:* the Educational Program hinges on up to four apprentices from local high schools that will rehearse weekly and perform at the concerts. The Sangre de Cristo Chorale (SDCC) believes that students gain a different perspective by working with experienced singers and an increased understanding of excellence in performing. An annual workshop is provided with a high school choir with scores donated to the choir. Their website states scholarships are awarded to graduating seniors, but there is nothing in their application. The ticket policy of free for youths 18 years or under when accompanied by an adult could be a problem. If SDCC is trying to increase numbers for a younger demographic, why not have a base reduced student fee or just free.

*Cultural impact-* SDCC performs diverse repertoire and New Mexican composers are showcased regularly in their concerts. *Outreach opportunities* seem weak. The application talks about the venue being accessible to all. They could look for more opportunities; there is one collaboration with St. Elizabeth's shelter given.

*Promotion/Marketing*—ads and press releases are done. There is a website and Facebook page, but posts were from January. A concert is planned in May. *Budget-* the applicant states they are trying to reach new audiences, which raises their marketing costs to \$4000, but monetary help was not asked for in that department. Possibly the applicant could reassess where the grant money would be used.

*Backup Reader-Ms. Sakiestewa:* it is laudable that the diversity of their cultural music also includes New Mexico music. They broaden the awareness of New Mexico in their regularly commissioned new works and work with local and out of state composers. The application lists word-of-mouth *promotion*, which is one of the strongest promotional tools. Part of their *outreach* is Pojoaque. There is a good mentorship program and the sample online is great.

*General Panel Comments:* the audience numbers are small. The SDCC spends \$5,600 on PR and marketing, so why are they not attracting more people. Private support is low; more private support would add to a more stable, sustainable organization. SDCC should look at diversification of the board. There is a



desire to attract a wider audience without having the ability to know how to do so.

*Donna Scheer:* the applicant states that the last several years have been transitional and a major private funder was lost in 2013. This is an organization that has had impact on the community and outreach was done in the same way for a long time. The community has changed around them. With a new musical director, there could be an opportunity to steward the funds toward a different marketing effort or a greater attraction of the other attendees.

*Ms. Pedersen:* the organization is a self-owned, self-managed, volunteer group and a small organization that skews White. Their concerts reflect that in terms of both *cultural* and *outreach*. The Christmas and May concerts, etc. should go to schools and shelters to perform so more people know about them and attract a younger audience. To remain viable, the organization should change along with the community.

**CADP-12-Santa Fe Youth Symphony Association, Inc. – no conflicts of interest**

*Request: \$6,000 is requested for the 2014-2015 concert season.*

*Lead- Ms. Hunter-Stiebel:* The application is incredibly impressive and has the usual platitudes about *educational* opportunities etc., but in the actual performances you see a real difference. Santa Fe Youth Symphony Orchestra (YSO) is doing classical music, jazz and mariachi with a spotlight on young musicians with a diversity that is exceptional. YSO states they are the only youth orchestra in the United States that offers classical, mariachi and jazz instruction. This organization has accommodated the community and its interests and is listening to what youth want. Young participants have asked for jazz and YSO put in a serious jazz program. YSO does Mariachi in restaurants in town and the students are required to attend performances in a different genre than their own to ensure exposure to variety. YSO has found that student peer to peer recruiting is the most effective. The total audience is 5,991 and impressive that 3,114 of the total is Hispanic. The best of all was the video/audio.

*Backup Reader- Ms. Ritch:* loved that the organization moved their ES Elementary Strings to Capital High School on the south side, which is a great *outreach* area. She is curious what the endangered instruments mentioned are. The application notes a weakness in Facebook and YouTube and states they hope to build that, but was not asking for much money. She would suggest the organization get on Twitter and have students tweet like crazy. The concerts are in a jam-packed timeframe and might be better if broken up.

*General Panel Comments:* their Twitter account is tethered to the Facebook posts. The website is nice and their graphic design and logo and all of the marketing collateral are beautiful. The blog could be more active. The applicant should ensure that everything the panel needs to know is in the application proper and panelists would do not have to dig for statistics. YSO encourages young composers and that could be leveraged. The voice of the participants would be valuable for the connection in social media, etc. Requiring students to attend performances outside their genre is also supportive of the other arts being performed and creates audience and repeat audiences. There is good breakdown of faculty in all departments and clear they are a well credentialed faculty with a good depth of instruction. Love the phrase “we are leveraging parents to use social media and seeing an uptake in postings”.

## VI. 2014-2015 1% LODGERS TAX APPLICATIONS

### a. Special & New Projects (SNPP)

#### **SNPP-01-After Hours Alliance- no conflicts of interest**

*Request: \$10,000 for the AHA Festival of Progressive Arts in September; a combination arts fair and music festival that showcases work that blends disciplines.*

Lead- Ms. Scheer: The organization specifically attempts to attract new, younger artists or artists without as much exposure. *Outreach*-the application states: "the participants say this festival is the largest audience for their work". That speaks to the emerging artists. The event is free and accessible. AHA's definition of an underserved audience changes. In one place underserved is described as the 20-40 year old artists but that is stated differently in another section. The application *outreach* reads that artists are served by the exposure, but AHA ignored that the community is also served. The applicant states their biggest challenge in outreach has been to diversify the festival beyond primarily a Caucasian audience of 20-40 year-olds. It is confusing that they also state that is the age group of the community that attends the event.

The *Educational* program component is weak. The application states they educate the artists on how to be an artist in events, which is wise and a great opportunity for younger artists. But, not mentioned in the application is that audiences are also educated.

AHA admits they are trying to diversify applicants and is how they could diversify the audience, but all of the *education* and *outreach* for diversity is focused solely on doing that within the artist population. Nothing is mentioned about an audience approach. The application states the *attraction of tourists* could best be promoted through AHA's selection of artists. Money is sought for promotional material, but the manner they intend to do that promotion is not clear. The use of Facebook and Twitter advertises their strategy and is appropriate, but the festival information is buried on the After Hours website and there is a link. The evidence of *tourism impact* focuses attention on emerging and nontraditional artists and the work is new and different and the strongest case for the uniqueness in the application.

AHA's information on the *Economic impact* in the City states they would transition to seven part-time paid seasonal positions from volunteers. Their budget narrative states that their budget is in flex waiting for 75% of the cash budget to commit. Grants and sponsorships should be in by the end of May and advertising/vendor fees by the beginning of August; so not seeing the funds could be because of the deadline dates. New grants are being written to two private foundations and one government and AHA will host two fundraiser events. They state that survey data has helped them estimate that their audience members spend \$70,000 during the festival. The data is somewhat "soft data" and could be clearer.

The artists earned about \$240 each last year at the booths. Twelve local vendors are expected to participate. She would like to know if that is the food vendor that generates income for himself or the electrician who is hired to run cable, etc. The application does not mention the *economic impact* the festival has on the City by the local or service vendors working on the events; people who set the booths up or the hot dog truck, etc. and specificity could help.

*[Staff Clarification: the applicant appears to consider the under 40 years of age as an underserved audience. They do discuss emerging artists as those being young. It also appears when the applicant*

*states on outreach opportunities, there are increases in diversity of audience; they mean increases in audience growth, not artists' growth.]*

Backup Reader-Chair Ellis: worth pointing out in the category of Special New Projects is that every applicant would ask that the panel make a leap of some sort. He admires that the applicant was honest about their deficiencies and seems with a 10,000 total grant and a request \$6,350 in promotion and marketing, the applicant is essentially asking for help in reaching the underserved audiences. That step is worth taking by the Commission. He explained his reasons by category:

AHA's focus is on emerging artists and out-of-the-box work and they encourage young artists to do something that breaks the boundaries somewhat. He was persuaded by the artists' testimony and especially the visitors. They stated this was their first exposure to a certain kind of art in Santa Fe. These are people who do not go into galleries or to arts festivals, etc. That the booth space is free encourages people to participate.

*Outreach-* he agrees AHA is well along in getting the younger demographic to attend and participate. The applicant seems to want the panel to make the leap that the funding for their marketing and promotion would help the organization bridge the cultural gap. They are taking the steps to bridge a gap with culled artists at IAIA (Institute of American Indian Artists), El Museo and other arts organizations that represent a different demographic.

*Tourism Impact-* it's unfortunate that the panel has to deal with the criteria; the group that brings in tourists and the accidental tourist group. The applicant is not going to bring tourists to Santa Fe; the tourists however, who are here would participate in the activities and make an economic contribution to the community. The numbers on that could be more specific. A \$70,000 impact for an organization like this doing what they do is significant, but he expects that of the dozen vendors, many are in the set up category.

The *Promotion/Marketing-* includes out of state marketing and encouraging is their plans to make the website more interactive. He thought their application is consistent, because they know where they need to build and their narrative focuses on how the Commission could help them. That deserves credit.

*Ms. Deitch:* AHA is asking a contribution on Marketing/PR of \$6,250 this year; what are the remaining expenses.

*[Staff Clarification: the first column in the budget is the applicant's cash and the second column is the Arts Commission request; the third column is in-kind. The remaining expenses are the 10% fiscal sponsorship fee.]*

*General Panel Comments:* The website states this is three years in the making; that is a reminder that this group has proven this is not a fleeting fancy event. The group is a volunteer run organization who seems passionate about their core mission and wants to make a difference. Their track record of tenacity informs the organization's staying power. AHA is becoming part of the cultural landscape of Santa Fe through their genuine collaborations with Warehouse 21, Site Santa Fe, etc. The application is diffused; 'what does "work that blends disciplines, pushes boundaries, redefines genres" mean?'. There is not enough clarification. Where is the evidence for the statement under *outreach* "the festival has positioned itself as the single largest and most impactful arts event for audiences under 40 years old"? Statements need to be

backed up; the application should be fine-tuned and more specific. The “accidental tourists” is important to consider. For the family planning a trip to Santa Fe with teens that think nothing is here for them-this event with the average sale of \$20 opens up an argument that there is something for the younger person. Their ability is a new form of economic impact in the way AHA reaches their drive markets and communities. The more we reach out, it builds a regional sense in the emerging market and places Santa Fe as not only a producer of “new” art, but new economic models for the sale of art and a new model for tourism. Because the festival is young, it forces community dialogue of what is being done in Santa Fe, a place with a very established art regime. This organization comes from the left and is thoroughly inclusive and this is an important event for the City.

Audience Introductions: Tom Romero with El Museo; Karen Brettschneider with Aspen Santa Fe Ballet; Norman Johnson with the New Mexico Dance Coalition.

**[Applicant Note:** *in keeping with the intent of the 1% Lodger Tax Program, if funded this applicant will need to revise the project budget so that at least half of the funds are used for marketing and promotion of the project addressed.]*

**SNPP-02-Arts of Nature- no conflicts of interest**

*Request: \$10,000 funding for the arts component of Earth Day 2015 Festival. A team of bilingual artists would bring poetry and Earth flag painting classes to students.*

Lead- Ms. Sakiestewa: This application is vague in all categories and has a lot of back up quote source material for why they approach the festival in the way they do. The application has good administrative biographies of people who are clearly writers, educators and a bilingual artist. The applicant states that Earth Day creates an opportunity for anyone, regardless of their skill level, to do high quality public arts, but there is no specificity or example of how that is measured. That “they hope things will happen” and an accidental audience, is not a marketing strategy. The organization states when programs are outside there are more ethnic diversity in the crowd; is not shown how they achieve the numbers. The applicant states they are committed to forming partnerships and the partners are listed and include residencies, assisted living homes, Gaia Gardens, schools etc. What isn’t known is how the partnerships will evolve or what they constitute.

They state that the *cultural arts and education experience* will show “the accidental audience/ tourists UNESCO’s Creative City in the City different” but there is nothing about how they get to that point.

The organization has \$6,650 from the Oneida Foundation and is talking to other foundations.

Backup Reader-Mr. Lovato: there is a lot of “what”, but not a lot of “how”. The attendance numbers state 500 people would come from other parts of New Mexico for the event, which is about one third from outside of Santa Fe. There are inconsistencies in the identification of the benefits and on being realistic about where people would come from.

Mr. Lovato said with funding the applicant would go into the Railyard and have a parade and perform music, dance and poetry. He asked if the Railyard has to sign off.

*[Staff Clarification: all Railyard events are permitted through the Railyard Corporation and the applicant is working with the Corporation to do the event.]*

Mr. Lovato continued: the application states that every partner organization uses their Facebook page "to let their networks know details as available. That is not a social media strategy. He would like more information on collaborations on the website and what they are doing; setting up booths, making phone calls, etc.

*General Panel Comments:* an opportunity was missed to reference All Species Day, which morphed into Earth Day and which could have made a case for outreach. A lack of specifics makes the application frustrating. *Marketing* is primarily through the collaborative organizations and no effort has been made to involve hotels or concierges and is a missed opportunity. In the applicant's relationship with Little Globe other than a primary outdoor program for the home schooled; is there an educational opportunity? None is elucidated. The application is more aspirational than concrete. With so many Earth Day celebrations all over the world, the organization should specify what makes them unique. There doesn't seem to be a long-term benefit. There must be websites dedicated to Earth Day celebrations that could be utilized and the connections could help them with promotion.

*[Staff Clarification: Little Globe is serving as the fiscal agent. Home school is one function the organization serves and the Commission could make the jump that it is the primary one.]*

*Mr. Gomez left the room at this time due to a conflict of interest with the next proposal.*

**SNPP-03 CENTER** **conflicts of interest: Gabe Gomez**

*Request: \$10,000 support for "The Curve" an annual exhibition series that will showcase outstanding contemporary photography. The components are the Center International Award Winners, the Choice Awards Showcase, the Members Showcase in December 2014 and the Review Santa Fe.*

Lead- Ms. Pedersen: the application is slightly confusing. She had to search for what Center is. The website is lovely with a lot of items, but does not give a sense of the relationship of the organization to the project.

*Artistically-* the application states they bring international award-winning photographers to New Mexico; some of the past winners of awards should be given for context. *Educational/Outreach-* there is free admission and students are invited from local colleges to attend or volunteer. Only 15 students volunteer annually and seem small. This is a worthy international organization, but is not doing much to promote itself in Santa Fe. The event happens at the same time Currents happens and they cross advertise but seems they could do more. *Marketing-* because the photographers come from all over the world, more international advertising could be done. This is a great resource for anyone interested in photography in Santa Fe, but if you don't know the event exists, people can't take advantage of what is offered. There was one ad in Amateur and a review in the New Yorker and plans to promote and enlist photo blogs in national websites.

The *economic impact* is under 73,000 dollars. There is no business/corporate funding or private support. The organization has been in place since 1994. The applicant states they want to be like a photo workshop that keeps on going, but it seems all of the opportunities for *cultural outreach* and involvement in the

community and for *promotion* is not being utilized. What about partnering with New Mexico School for the Arts, Santa Fe University of Art and Design and Santa Fe Community College; explicitly art directed student organizations.

The board is two thirds Santa Fe and for an international organization, seems odd. There should be more outside influence, given the ambitions of the organization. Their Facebook page is good with posts two to three times a week and they repost articles of interest. Their web page is split and comprehensive, but does not appear to be particularly geared to the Santa Fe community.

*Backup Reader-Ms. Hunter-Stiebel:* the *outreach* is not to Santa Fe, but is international and extremely well known in the photographic community and respected within that community around the world. There is evidence of tourism impact, which is major in a certain area. In addition to what is on paper; advertising is word-of-mouth in the international community. That puts Santa Fe on the map in a way that is intrinsic to the cultural district. Santa Fe is a leader in photography since the beginning of the 20th century. The aspect of the photographic community in Santa Fe broadcasting internationally the importance of Santa Fe's photography center, fits with our *cultural* history beautifully.

Ms. Deitch: asked what Review Santa Fe is.

*[Staff Clarification: Review Santa Fe is the overall program and the first three exhibits are part of that Review Program. A description of Review Santa Fe should have been included in the application and that point should not be overlooked.]*

*General Panel Comments:* the website doesn't have anything using the word "Curve". If the organization is going to do the online exhibition at the Santa Fe University of Art and Design why would they not build on that and build outreach, education-wise. The statement: "Center makes special efforts to reach the next generation by inviting students from local colleges to attend or volunteer for the programs" is bothersome; in 20 years 15 students have volunteered annually. Asking someone to volunteer shouldn't be defined as outreach.

*Ms. Sakiestewa:* the organization may be known internationally but it is a stealth organization in Santa Fe. The numbers don't add up. The application states 1500 total audience and shows income of \$73,000 from visitors and 1400 from the Center and CCA. The application is not well written and does not give an idea of real potential for collaborative educational relationships. This could be a crown jewel, but is remote and not evident for a 20-year-old organization in Santa Fe.

*Mr. Gomez returned to the meeting at this time.*

*[Applicant Note: in keeping with the intent of the 1% lodger's tax program, the applicant will need to revise their project budget to ensure that at least half of the funds are used to market and promote the project to tourists.]*

**SNPP-04-Concordia Santa Fe, Inc. - no conflicts of interest**

*Request: \$8,000 for 11 concerts held annually; nine of which are free.*

*Lead- Ms. Deitch:* the applicant states they want to boost their market and marketing campaign, but there is

no logo and the marketing budget needs more. The programs are interesting with 11 concerts in all; three Wind, three Chamber and two Jazz and three in high school (High Desert Winds). Total audience is 1,460 with only 75 outside the U.S.; more tourists' dollars are needed. The application states that their musicians come from outside Santa Fe and the economic impact is that the organization pays the musicians' restaurant and hotel expenses.

The website shows only the Concordia conductors. The organization has had articles in Albuquerque Journal and Pasatiempo. They have a group called the Ensemble Guild that raises money. The program guide is very professional. Their marketing budget has no number of recipients. There are 35 professional musicians, some from Texas and Kansas.

*Backup Reader- Ms. Pedersen:* their application states that the high school orchestra is High Desert Winds (HDW), but the website states that only 30% of HDW is students and the rest are adults. That vitiates the educational component. The organization is a niche organization, which could be a strength, but in this case is a weakness. The audience is small; there is no regional advertising or logo. Facebook postings are not frequent and one of the most recent referred to crowd funding. This is a good contribution to the community for people who love Wind orchestras, but because it is small there is not a lot of outreach opportunity or attraction to tourists. This depends on appealing to a niche market, which isn't really seen in the marketing campaign. *Economic impact-* is not much. The budget states that ticket admission income is zero, but there are two jazz concerts that they charge admission for, so that is confusing.

*[Staff Clarification: Ms. Garcia y Griego said she wanted to point out regarding Ms. Pedersen's comment about High Desert Winds, because at the beginning of the day she mentioned the application is the facts the Commissioners are dealing with; the application clearly states that it engages professional musicians and community adult musicians and is serving high school players in a full ensemble educational format.]*

*General Panel Comments:* the application states the demographics for their target audience varies. It states they encourage minorities and those with lower incomes to attend the performance and those who cannot pay our provided tickets at no cost. How they reached the people is not clear from the narrative. It is clear that the organization is identifying what they lack and want to boost their marketing campaign with more radio, website extension branding and acknowledgment and that is good. There are publications devoted entirely to wind instruments that they could advertise in throughout the nation. Wind ensembles are rare and the applicant mentions that the closest next place you could hear one is in Dallas. The applicant is encouraged to over specify their broad based statements in their next application. Statements such as "our psychographic audience includes those who enjoy live or instrumental music" is already known by the panel. The statement about Dallas being the next closest city to hear this kind of orchestra begs the point; why is there no advertising in Dallas.

#### **SNPP-05-Creative Santa Fe - Withdrawn**

#### **SNPP-06- El Museo Cultural de Santa Fe, Inc.- no conflicts of interest**

*Request: \$10,000 in part for their season, which includes visual arts, theater performances and lectures etc. and classes.*

*Lead- Mr. Gomez:* The upcoming exhibitions in November and December for photography are

extraordinary and quite substantial to the *cultural* fabric. The *Cultural* contribution to the community- the breath of the program in El Museo is its own programs; it produces and hosts events such as Currents, the film/video exhibition that happens annually, which is vast, panoramic and impressive.

*Outreach opportunities-* he is curious how the community is interacted with and how El Museo's programming provides community outreach to large numbers of the community that could not attend.

*Attraction of Tourists-* the space is probably the most valuable because it is in the Railyard and hosts many things and the breath of co-hosts or breadth of program has a large draw.

*Promotion/Marketing-* this dovetails with the attraction of tourists in that the applicant poignantly said they also promote El Museo. He is curious what that means. This is a very substantial promotion project, but is not clear and appears that the majority of the promotion happens throughout with the function of who is hosted. There isn't evidence of a directive for a marketing program as an entity for El Museo and the majority of the special events position El Museo as simply an event space; not a producer or host. He is unclear if the organization is just a shell of space for others to rent and promote themselves. Whether that is of itself a value to the City, rather than to promote heritage as a *cultural* component of the City he didn't know. Specifically the organization, as it goes through great pains to discuss that it is promoting "Hispanic" culture in the city, is in the space of being overshadowed by the events. Economic impact: the organization seems at least a draw to independent outside vendors.

The website does not do El Museo a lot of favors and is largely static. It does not have a lot of detail on the position/ role El Museo plays in the community and seems unclear. He doesn't know if the events are the key factors or is it a progenitor, a producer, a host or a curator of events.

*Backup Reader-Ms. Scheer:* the organization indicates they would like to use grant funding to update web capabilities. *Marketing/ Promotion-* The application states that the FY 2013 revenue was short due to missed opportunities with grants as a result of their "changes in board leadership", but the board still seems in serious flux. She isn't sure how well they could host others and outreach into the community with a board that permits 15 members, but has only two with three interims. That also reflects on the other areas.

*[Staff Clarification: there are five board members; two are listed as not being officers.]*

*Ms. Scheer continued:* The applicant states several times "should not the City help promote and help fund"...this might not be the forum to bring that to the Commission's attention. She would have rather had the language of the narrative convince them. They state clearly in their *education program* that they will house classes if someone comes and asks to teach a class. The organization is at the mercy of those who want to teach the class. The application states honestly that El Museo does not particularly attract tourists, but the events they house, do. The organization admits a weakness in the Facebook area, but it would have been nice if there was a statement about what they intend to do about that. They estimate revenue of \$1 million in arts and market sales, but do not clarify whether that is to the artist or the organization; there is no basis to the math.

*General Panel Comments:* there is the theater and the space that is let out and then the smaller space. It is all mixed up and unclear.

*Ms. Sakiestewa:* the application is slightly better than before. The application states that they present cultural events to explore the cultural history and traditions of New Mexico. There are other organizations



and institutions in Santa Fe County and the State that do that. It would be nice if what makes them unique was clarified. This seems no different than the convention center that leases venue space to other organizations for income or if this is individual programming that should have been broken out. The application is not clean or well thought out and needs to go back to the drawing board in terms of who they are and what they really do. The mission is to promote and preserve Hispanic art and culture in New Mexico and ethnicity of the audience is slightly more White than Hispanic.

*[Staff Clarification: on the first project description; it is six to eight art exhibits, theater performances, etc. and then activities hosted in the facility are called out. There is a lack of clarity, but in the case of the exhibit it appears to be El Museo's own generated programs.]*

*Ms. Deitch:* the rent and expenditures, including the cost of operating El Museo is \$163,000 under the marketing/economic impact. She asked if that was the cost to keep up their building or to help people do exhibits.

*[Staff Clarification: Ms. Garcia y Griego said she assumes in a nonprofit that operation is the actual operation of the facility; upkeep, janitorial, water, electricity, etc. The application states that the costs are associated with external events and activities are estimated at and she would take the \$162k as the direct cost.]*

#### **SNPP-07-New Mexico Dance Coalition    no conflicts of interest**

*Request: \$3,000 for dance, arts, performances and services including the Mono Mundo event and the Choreographers Showcase.*

Lead-*Ms. Scheer:* New Mexico Dance Coalition (NMDC) is a grassroots group since 1986 that helps fund dancers and choreographers in other ways. Mono Mundo is the Folk and World Dance Festival on the Plaza. The 2015 Choreographers Showcase in the Railyard will be their 28th showcase. Generally the showcase is new or young choreographers that show their work, and occasionally professional choreographers. NMDC does fiscal sponsorship and provides liability insurance for dancers/choreographers who perform in other locations. Three, \$400 scholarships are provided for students to take dance classes anywhere they choose. In addition, NMDC provides administrative advice, but is not clear what that is.

The NMDC is seeking \$3,000 for their *marketing/promotion*, but the cap is \$10,000 and if the organization would ask for more money they might get more and be able to promote more, have more people attend and have more money for scholarships. She encouraged NMDC to ask for more money.

*Attraction of Tourists-* Mono Mundo in the Plaza; it is hard to determine whether it attracts tourists who are not already here. Audience numbers listed of 200, 300, and 500 needs clarification if that is for the three shows. The showcase audience is likely filled by the performers and extremely local. Tourism attraction is minimal at best, unless a tourist comes to see a dance company for which they are a fiscal agent.

The Facebook page links to all of the videos from the recent showcase and is an accurate representation of what NMDC supports and does. The quality of the pieces is commensurate with the work, but the opportunity is at the heart of what they do and is great.

*Outreach* opportunity is tremendous, but the overall presentation of the organization “dug into her heart.” Every single video misspelled the word choreography and is a reminder of their size. Possibly more support is needed in that area and she would like to see NMDC seek funds for that. The *Economic Impact* section was vaguely written, but of importance is that artists are paid with city funds and their fiscally sponsored artists produce another 10 to 15 shows a year. Confusing is that the website still lists them as a fiscal agent for Juan Siddi now aligned with Aspen Santa Fe Ballet. The *Economic* narrative does not mention admission, sales, parking, meals, flyers or the restaurants that are potentially visited and is a suggestion they do that.

*[Staff Clarification: to the audience question in the outreach narrative: the applicant guesstimated that the Choreographers Showcase would serve 200 and 300 and the Mono Mundo event would serve 500 and there should have been a hyphen between 200 and 300. When the audience was broken out the applicant went with the lower number of 200 (giving a total of 700).]*

Chair Ellis thanked staff for the clarification. He added the point still stands that the information should not have been in the application if incorrect.

*Backup Reader-Ms. Pedersen:* this is niche organization and Santa Fe needs them. There is a performance component and fiscal insurance component. She said it may be that they want to stay small, but they can't stay static.

*General Panel Comments:* there are national/international advertisements that include dance and arts magazines, websites and Google advertisements with a respected 1,000 visitors. Sorry that they didn't ask for the \$10,000. They state they don't pay salaries, however they also don't give themselves credit for more than one thousand dollars in salaries and benefits in the in-kind category.

*Mr. Lovato: Promotion/Marketing-* getting to the next tier of sophistication with digital; they touched on that stating Google ads are used to specifically target searches for Santa Fe arts and dance. That is more and more important in targeting audiences, particularly out of town. Know your search engine optimization and where your website targets and promotes keywords to draw organic search traffic to your website. All of the organizations should if the opportunity arises, think more than just a website and a Facebook page.

Audience Introductions: Jackie Camborde with the Lensic; Madeline Mrozek with El Rancho de las Golondrinas.

*Ms. Ritch left the room at this time due to conflict of interest.*

*[Applicant Note: if the organization is approved for funding only the portions of the project that take place in Santa Fe County would be eligible for support.]*

**SNPP-08-New Mexico Performing Arts Society      conflicts of interest- Ms. Ritch**

*Request: \$10,000 for the annual concert series, which includes the Winter Solstice Concerts, Thanksgiving weekend featuring the New Mexico Bach Chorale; a Valentine's concert in February and a final concert to be presented in late May/June.*

Lead- *Mr. Lovato:* the New Mexico Performing Arts Society has a good biography on their supplemental

materials. They characterize their organization as in residence at the Immaculate Heart of Mary Chapel in Santa Fe and a music group. They employ Santa Fe and New Mexico artists exclusively for their concerts and sell between 140-450 tickets for each performance ranging in price from \$25 to \$40 in larger venues. There are no paid employees; this organization is a labor of love. They know their audience and cater to people attracted to high quality classical music. This makes it hard in categories like *outreach* opportunities for the community and *attraction of tourists*.

This organization has a lot of pride in their *economic impact* and gives artists fair salaries for what they do, and values the artists' skills. Their "reasonably priced tickets" are subjective at \$25-\$40, depending on who you are; a starving college student might not think them reasonably priced. The organization could expand *outreach* if they incorporate people who are less engaged or priced out by ticket prices.

*Educational outreach* includes work with Capital High and Ortiz Middle School. There is a comprehensive approach to marketing for their size.

*[Staff Note: they do not have paid staff through salary, but indicate artistic contracted fees and also a lot of in-kind for staff duties that have to do with administrative and artistic salaries.*

*The initial question of where the concerts take place; the locations are confusing because a number of cities are listed. The project description has a total of six concerts (November, February and early summer) that all take place in at Immaculate Heart Church in Santa Fe.]*

Backup Reader-Mr. Gomez: on the target audience in terms of *Outreach*- is it part of the scope of the organization to support a more diverse musician and audience pool? Is the community supported by this organization or are they looking at a specific part of the community opposed to having a greater impact. It would be nice to see an effort to seek stronger diversity in audience and in the body of artists it supports in the *outreach, artistic contribution, cultural and marketing*. It is important to have an audience from the community that could represent the community and the audience should, at least in some note, speak to that diversity.

There is a well tuned *Marketing* plan; they state they have done "really well" by their free marketing solutions, but is not clear what that *really well* means. Nevertheless, they are finding success in how they leverage their website and drive traffic through their website and Facebook. If the organization is really employing online marketing and "doing it well", he would like to see the evidence of this and evidence of a more integrated marketing plan.

*General Panel Comments:* This is a case where the local community, as musicians and etc. will bring their audience with them, as well as the connections nationally and internationally. The fact that local professional artists are employed in the community and paid is praiseworthy. The application was confusing in places. They are young and very ambitious and kind of unapologetic. The organization states the primary driver in the outreach remains collaboration with other music presenters, fine arts galleries, etc., but that is not core with the Arts Commission's mission. *Attraction of tourists* states their audience is from both coasts, but there is no evidence of a marketing push on both coasts.

*[Staff Clarification: the Performing Arts Society offers discount parent and teacher tickets for \$18 and \$15 for student tickets. The other piece of information is not in the application.]*

Ms. Ritch returned to the meeting at this time.

**SNPP-09-Santa Fe Stories Project      no conflicts of interest**

*Request: \$10,000 for location story telling. The project will create 1,000 citywide interactive hotspots accessible to a mobile device (and a website) with images, audio and video storytelling about news articles and written accounts of the post-World War II history of Santa Fe. Materials will be solicited through their website.*

*Lead-Ms. Pedersen: Artistic and cultural contribution- preserving local stories in a marriage of history and technology, which will captivate technos and history buffs and deepen people's sense of community. Educational- there will be partners. More information would have been appreciated. They will involve at-risk teens. Outreach -the project by nature is outreach and a crowd source project. The Santa Fe residents would be an advisory committee of varied ages and social circles. Attraction of tourists- the project is still under construction and probably will not attract tourists, per se. Once tourists are in Santa Fe it could deepen their sense that Santa Fe is an interesting, unexpected place to visit and impact tourists indirectly. She questions why they left out the Manhattan project as something that people visiting Santa Fe really want to know about. Broadening the scope of the project could broaden the attraction.*

*Economic impact- at this point is unknown and hard to measure. Promotion/PR- the website is wonderful and well designed; stories are being solicited and could be hosted there. The website includes news and updates 84 stories have been submitted. A map of the locations where the stories took place is on the website. The brochure is good. A Kickstarter campaign is 105% funded; Facebook has one to three posts per week and a walk-able archive with Santa Fe post-World War II history is being created. There is an advisory board and a McCune grant was received as well as business support. There will be one full-time position and part-time employment opportunities of design, video, fabricators, a coordinator and an executive director.*

*Backup Reader- Chair Ellis: this is a bold proposal and is forward thinking. Artistic/cultural- he would disagree that the project could be stronger if it included the Manhattan project. There is very little Manhattan project history in Santa Fe. Often the history is forgotten that lives in the memory of so many residents. The great value of the project culturally is those memories would be preserved. Even better is that there has never been a collective history project that has been interactive. Outreach- by definition the project is outreach. At-risk youth would be used as information gatherers and might find out their own history, which is the best form of learning.*

*Slightly disappointing for such a forward thinking project is the use of QR codes. This interactive falls short on promotional/marketing. Audience numbers and demographics seem to be pulled from the Santa Fe census and the numbers are high for this type of project. The data seems to be how many people live in the area; how many people might see the project, etc. and not necessarily a fair snapshot of what the demographics could be. The application is very impressive.*

*General Panel Comments: This is an opportunity to do an important thing and is a wonderful way to build upon the city's most important living history. Culturally the project is one of the most ambitious and combines technology and archive world history. As a geocacher, the project is encouraged to plug into that as another untapped source. This project would get everybody out of the Plaza to explore other parts of the city. Mentioned in the application is \$40,000 in artists' fees and if all volunteer and at-risk students; who is paid the artists' fees. The project has great potential for many iterations and sustainability and is wholly*

worthwhile. The *economic impact* can't be evaluated yet, but the baseline impact of stopping at the corner at a code and then deciding to eat at a restaurant, has incredible potential. The project would require follow through and marketing and could easily become a static website; there is considerable technical upkeep that is fairly labor intensive. This requires the correct use of resources both human and financial to let the public know about the project.

*[Staff Note: page 86 points to a full-time position and five part-time positions. A portion of the executive director would be administrative, but the video and web designers etc. could reasonably be classified as artistic.]*

Ms. Hunter-Stiebel: as a professional historian the use of new technology is exciting, but depends on the leadership and curating and the questions; not random information from random people. She has a lot of trepidation about this exciting concept.

#### b. Community Arts Promotion (CAPP)

##### **CAPP-01-Aspen Santa Fe Ballet - no conflicts of interest**

*Request: \$62,500 for support of the 2014/2015 season of ticketed public dance performances at the Lensic in July and August and the winter; and five performances of the Nutcracker and an additional performance of a highly acclaimed guest company.*

Lead-Ms. Scheer: They "newly incorporated Juan Siddi Flamenco" into the Aspen Santa Fe Ballet (ASFB). This is a huge *artistic/cultural* contribution to the community to add a nationally/internationally known company. *Artistic*- the ASFB is the only big ballet company in town. *Outreach*- the largest opportunity is the Folklorico, free to students with bilingual classes and going to nine of the city public schools and Pojoaque schools impacting grades K-8. The public dance performances will take place at the Lensic and culminates in a recital at the end of the year. ASFB participates in the PASS Program for the lower grades to travel to high schools or to the Lensic to see performances and offers four special free performances.

Regular ticket prices begin at \$25, which is not particularly accessible and but discounted group rates are offered. Up to 500 tickets per year are given to youth groups, public school faculty, Folklorico students, etc. How ASFB distributes the tickets would have been helpful, and if tickets are offered to different groups every year. *Attraction of Tourists*- depends on who is considered a tourist.

*[Staff Note: related to the Lodgers Tax, a tourist is someone from 60 miles outside of Santa Fe.]*

Ms. Scheer continued: *Promotion/Marketing*- the advertising is where tourists will see it and concierges are contacted to take advantage of the tourist audience. That ASFB's resides in the city is significant and promotes Santa Fe as a city with a ballet company. *Economic impact* they state Aspen Santa Fe ticket revenues will generate over \$430,000. The next statement that out-of-town guests would spend \$1.4 million per day in Santa Fe could have been inclusive of *all* tourists in Santa Fe that day and general statements would be better avoided. The impact on the city is significant in general, because they directly employ 12 people and local stage crew and teachers, etc., which all have to be housed in Santa Fe.

*[Staff Clarification: Ms. Garcia y Griego offered that it could just be a typo and was actually per year.]*

Backup Reader- Ms. Hunter-Stiebel: questioned how their educational contributions are done. They are

listed as a school which seems to be a separate organization. Funding is being asked for their performances and not for the school. The *artistic/cultural* contribution to the community is huge. The *artistic* ability has been recognized nationally and internationally and they made an impact in New York. The addition of Juan Siddi is another aspect of their continued growth. The Ballet has a growing following and the demographics show their 65+ group at 2500 versus their 25-64 age group at 6,600. That shows the institution is building a young and growing audience in Santa Fe as well as nationally/internationally.

*General Panel Comments:* There is a lack of dance publications under advertising and there is opportunity there. The banner at the Santa Fe Airport provides a lot of return for a low investment. Two new ballets are being commissioned for Santa Fe and it is good that ASFB will work more with the Santa Fe Convention Center to capture the U.S. market. That the majority of funding is for marketing is the right thing to do and shows they are interested in expanding their presence. They describe Juan Siddi as an incorporation of a non-competing dance company and one could assume there would be a lot of synergy between the two groups with the promotion of audiences.

#### **CAPP-02- El Rancho de las Golondrinas- no conflicts of interest**

*Request: \$62,500 to cover the 2014/2015 season.*

*Lead-Ms. Hunter-Stiebel:* *Historic/cultural* contribution- the programs are staggering from the Civil War in New Mexico; Santa Fe Fiber Arts; Spring Festival, etc. and contains every aspect in investigating historically and demonstrating continuity that is special and particular to Santa Fe. There is unique insight into the arts and *culture* of New Mexico. *Education* is integrated into everything they do with workshops, lectures, open audiences and organized tours. Attendance is incredible; there has been a record attendance for the last five years and the organization continues to get stronger. Everything is printed in Spanish as well as English; a van is provided for those who cannot walk the grounds.

*Backup Reader- Ms. Sakiestewa:* if I could gold plate an application, this would be the one. The application is stellar. The *artistic and cultural* contribution is huge and in many ways the state might be taking this institution for granted. Looking at the organization programmatically all of the lectures and programs are relevant to their mission, but eclipses places like Williamsburg and the for profit entity like Bush Gardens, because it is authentic. That their numbers have consistently increased is extraordinary; they continually engage different audiences through their program building.

Income is 50% from out of state and the organization is like the Lodgers' Tax gold star. Social and traditional media is bilingual and well written and states exactly what they plan. Their finances and operating expenses continue to grow. The application provides extensive explanation of their media and how they go after people. The principal objective is to bring visitors to the site and they have over 800 artists who work or participate with this site. In addition they book weddings and special events. This is an extraordinary institution and they have done significant capital improvements. There is no significant change in their funding and they have a good financial plan in place. Staff is well-qualified and how staff organizes and runs the facility is stellar.

*General Panel Comments:* that they have no debt is extraordinary and kudos for tapping into the youthful markets of Groupon and LivingSocial. The organization runs a Facebook contest that encourages user interaction. A visitor survey has been done since 1991 and the applicant learned from the 7,000 visitors surveyed that 31% indicated the internet as their main source of information. A long-standing policy gives

any volunteer or staff member involved with a group that helps the underserved, unlimited admissions for the group. It would be nice if all groups had that.

*Chair Ellis:* he doesn't know of any other organization that spends 90% of their budget in Santa Fe. Not every organization could boast that this is also a location film shoot site, which provides a major source of income from major miniseries, feature films and documentaries that bring crews to Santa Fe for days and weeks and contributing to the *economy*. It would be nice to see those numbers broken out as well.

*Ms. Sakiestewa left the room due to conflict of interest on this proposal.*

**CAPP-03- Georgia O'Keefe Museum                      conflicts of interest Ms. Sakiestewa**

*Request: \$75,000 that includes five public art exhibitions, each of which overlaps the grant period.*

Lead-*Ms. Deitch:* the museum puts \$13.44 million into the local *tourist* economy.

*[Staff Note: historically this applicant asked for just the expenses that occurred during the contract year for marketing and advertisement for the exhibits from July 1 to June 30.]*

The five exhibitions focus on American Modernism and there are two new exhibitions of Georgia O'Keefe in Hawaii and Miguel Covarrubias. *Marketing /PR* is fabulous: last year there were 140,000 visitors of which 85,622 were from out of state, 5,622 international and 6,770 from Santa Fe. The Museum has family programs, student tours, workshops, films, youth art exhibits, and arts curricula for the schools. Seniors, military and school groups get free or discounted tickets and \$756,992 is projected for next year's income.

Backup Reader- *Mr. Gomez:* the exhibitions will be popular and a tremendous asset to Santa Fe and anything that expands the definition of modernism of art is good. Specifically mentioned in the application in the *outreach* is the collaboration and partnership with the Hispanic Cultural Center, which will assist in efforts to attract diverse artists. It would be nice to know how that would be done. There is benefit in having this incredible organization, but he would rather see more specifics on how they would focus their efforts and abilities and use their muscle to attract new artists and tourists, etc.

*General Panel Comments:* this is a big organization with big numbers. When the numbers are big there should be specificity and an example showing how money is leveraged and what would be done with the money. Would be good to know how the two new exhibits, which is unprecedented in the history of the museum; change the landscape for the Museum and attract a different audience and increase their reach; how will they grow. The *artistic and cultural* has been historically oriented to tourists and the new direction would provide Santa Fe with more programming and enrich the *cultural* contribution to the community as well as the *tourists'* contribution.

*[Staff Note: the education information in the narrative does talk about family and children participation.]*

*Ms. Sakiestewa returned to the room at this time. Mr. Gomez left the room due to a conflict of interest with this proposal.*

**CAPP-04- Institute of American Indian and Alaska Native Culture and Arts Department - conflicts of**

**interest: Mr. Gomez**

*Request: \$40,000 for two programs: the first would bring four contemporary Native American artists to be featured at MoCNA (Museum of Contemporary Native Art). The second component is "Shedding Skin" a two day live paint and public lecture demonstration program that will take place in September. Yatika Starr Fields will paint the MoCNA pillars using a pop/graffiti art aesthetic in which the public would be encouraged to ask questions and be interactive.*

*Lead - Mr. Lovato:* the application is at times concise and at times vague. Overall the emphasis and value of contemporary Native American art is one of the most important things happening for Santa Fe and the southwest. It is dynamic, especially in the realm of pop art and resonates with a lot of young people and people of all ages. The four artists will show their work with a goal to create dialogue between the public and the artist. How that would be achieved is lost in specifics and vague. More clarity is needed on what the public programming entails. He likes that the applicant is reaching out to the Pueblo communities to get everyone involved. The applicant should consider growing their mailing list of 800 people and using some of the marketing budget for that. Out of the mailing list of 800 people, 70% live outside of Santa Fe; there is a significant draw from other parts of the United States that could play into the *tourism* aspect in a positive way.

*Marketing/Promotion-* the plan is fine and is comprehensive. The organization is trying to reach a wide audience; 37% of those who do not live in Santa Fe make a trip to Santa Fe specifically to view exhibits at the museum. The financials are murky.

*Backup Reader-Ms. Pedersen:* the mission statement is variable and with the MoCNA mission statement is confusing. *Artistic-* would have liked a description of how this would be different than what has been done at the Museum before. *Education-*the information about youth school programs is lacking specifics. The interaction between the artists and the public is laudable. *Outreach* needs details and tourist numbers could be grown; the PR is national as well as local magazines and most attendees are White and there might need to be more Native *outreach*. *Income-* there is no business, corporate, private, government or an NEA listed. The budget could be clearer and there was a decrease from previous years. *Artistic-*the sample is clear. The board is a diverse national board. Facebook posts are two or more times a week and the website is good.

*General Panel Comments:* there is concern with the painting of the pillars and the crux of the project is problematic. A weak link, the lack of notable contemporary women artists represented, which the organization has had in the past. The youth *outreach* is unclear whether people are taken to the pueblo schools. The total audience numbers seem small compared to other museums/institutes in the city and could be increased. There is no explanation of what would be done with the request for \$20,000 for marketing and the \$20,000 for printing. Applicant states they do interviews, networking and tours, which means they go to the magazine.

*Ms. Hunter-Stiebel:* the painting of pillars on buildings has been done before and wonders that they have the third most important architectural example of Santa Fe style and it is ignored and painted over. Historically the organization does not get their message out about their exhibitions. Their application looks better than usual in trying to branch out beyond American Indian Art Magazine, but if they are trying to position Native American contemporary art into the contemporary art world, they need to go out further into the contemporary art world.



*Chair Ellis:* This level of application that asks for this kind of money should not have an issue of clarity. He was disappointed in the application, but excited about the potential. The lack of specific information made it a difficult application to evaluate.

*Mr. Gomez returned to the room at this time. Ms. Deitch left the room due to a conflict of interest with this proposal.*

**CAPP-05- Lensic Performing Arts Center Corporation- conflicts of interest: Ms. Deitch**

*Request: \$62,500 for their Lensic Presents series; as many as 50 presentations in theater, music, dance, spoken word and lectures.*

*Lead-Ms. Ritch:* most of the performances cannot be seen anywhere else in New Mexico. The *cultural impact* is based on the individual performances with high *artistic* merit and international versus local artist and *cultural* diversity.

The *educational outreach* is a public school PASS Program and ArtWorks and enables 10,500 elementary and middle school students to experience performances. The organization has student internships, a photographic workshop and a performing arts workshop, which brings professional artists into the schools. *Community outreach* is based on subsidizing at least half the cost for performance, plus the *education* programs that are charged as well as discounted member and student tickets. One thousand free tickets are offered to local nonprofits and students and distributed throughout the year. *Tourism:* the organization works with local tourism offices and concierges of all of the hotels, resulting in 30% of the audiences last year from outside of Santa Fe.

*Promotion/Marketing* is extensive, but doesn't appear to include a lot about the organization outside of Santa Fe except for press releases through national contacts. It would be nice to know which national contacts. The organization could consider the idea that the building is historic and promote that as more than just a performing arts space. The *Economic* impact is significant with \$4.5 million dollars of gross ticket sales last year. A survey shows 50% out of town visitors and the visitors attending a Lensic show spent over \$300 a day for hotels, meals and shopping. Local artists, crew and staff are hired, which helps explain the disbursement of \$5,000 to administrative salaries and \$35,000 in artistic fees. The organization is appropriating \$22,500 to Marketing/PR stating they hope to concentrate efforts in targeted donor information and effective marketing efforts.

*[Staff Note: the numbers quoted by Ms. Ritch, other than the ticket sale numbers, are what the Lensic has done for the whole organization for the year; not the Lensic Presents requests for funding.]*

*Backup Reader-Mr. Gomez:* there is a balance of things that cannot be seen anywhere else and they make a strong effort to curate programs. How strongly the marketing is pushed outside the city would be interesting to see not only as a destination, but as a venue that may not be available.

*General Panel Comments:* *artistic* contribution-this is the opportunity to pull in a musical theater production tour on a smaller scale. Their theoretical description "eclectic and including..." list has been seen in the past and the Lensic should start to look deeper. It should be noted that the application mentions specifically that the Lensic Presents Series will expect 77% of its audience to be local. The live music series of local musicians is well attended and they have embraced more diversified programming. The Lensic is a *cultural* contribution to the community and has changed the fact that there had been no live

theater. They have developed an audience and consistently worked to bring in aspects of performing art not reflected in Santa Fe. Global *tourism* is also reflected in their reputation as a *cultural* capital and not just a summertime opera place, but a constant cultural performing center.

*Chair Ellis* reminded the Commissioners they are scoring for a specific program at the Lensic and not the Lensic over all.

**[Applicant Note:** *This organization in keeping with the intent of the 1% Lodgers Tax, if funded, the applicant will need to revise the project budget to reflect that at least half of the funds will be utilized for marketing and promotion of the project to tourists.]*

*Ms. Deitch* returned to the meeting at this time.

**CAPP-06-Museum of New Mexico- no conflicts of interest**

*Request: \$75,000- \$60,000 for PR/Marketing; \$10,000 for artists' fees and \$5,000 for materials for six exhibitions.*

*Lead- Ms. Deitch:* The museum offers bilingual tours and hands-on art to 4,000 kids a year. Focus is on lifelong learning for adults and virtual access for the collections, education and podcasts. The Museum does Head Start Programs in Santa Fe schools. Their total audience is huge at 381,500 and 57,225 are from Santa Fe. There are partnerships with the City of Santa Fe, the Tourism Department and city hotels. *Economic* Impact is \$3.4 billion in the total community; \$1 million in admissions and over \$2 million in their shop sales. The Museum pays \$256 million dollars in tax revenue. Their online photographs of exhibitions are terrific. There are the Head Start, New World Cuisine, and folk art To Go brochures. The board list is active in donations and has a broad range of backgrounds.

*Backup Reader-Ms. Ritch:* the *education* program is very good, but she would challenge the Museum to use the virtual access as another tool in schools, when not possible to get kids to the museum. The museum employs almost 200 people, which is a huge *economic* impact for the city and their art membership program is the state's largest. The application states their marketing does not benefit from surplus and that explains their \$75,000 request. Christmas and summer brochures are done and distributed throughout the city and the Ballon Fiesta. A suggestion for a more youthful outreach next step might be YouTube and Twitter.

*General Panel Comments:* this is a state museum and belongs to everyone in New Mexico and not just to Santa Fe.

*Ms. Garcia y Griego* said the Commission would meet again on Monday at the same time. She reminded Commissioners that should anyone discover a conflict of interest over the weekend, to contact her or *Ms. Blyth*.

## **VII. Adjournment**

*The meeting was adjourned at 4:04 PM.*

Approved by:

A handwritten signature in black ink, appearing to read 'Kirk Ellis', is positioned above a horizontal line.

Kirk Ellis, Chair  
Arts Commission