



CITY CLERK'S OFFICE
Agenda DATE 3/6/18 TIME 1:07 PM
PREPARED BY Lee Ann Gory
APPROVED BY SLW

ARTS COMMISSION

Monday, March 12, 2018

City Councilors' Conference Room, 200 Lincoln Avenue

505-955-6707

****4:00 PM****

[Note earlier start time.]

1. Call to Order
2. Roll Call
3. Approval of Agenda
4. Approval of Minutes
 - a) January 8, 2018
 - b) February 12, 2018
5. Report of Chair
 - a) Committee Appointment: Alex Hanna to Art in Public Places Committee
6. Updates and Reports
 - a) Community Gallery
 - b) Lodgers' Tax Funding Update
7. Action Items
 - a) Art in Public Places Program
 - i. Request for Approval of two Ignite Projects.
 - ii. Request for Approval of appointment of Airport Public Art Purchase Selection Committee
 - iii. Request for Approval of merged AIPP membership and committee priorities.
8. Adjourn

Persons with disabilities in need of accommodations, contact the City Clerk's office at 955-6520 five (5) working days prior to meeting date.

Arts Commission Meeting – Index – January 8, 2018

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Call to Order	Chip Chippeaux, Chair for the Arts Commission called the meeting to order at 5:00 pm in the City Councilor's Conference Room, Santa Fe, New Mexico. Roll Call reflects quorum.	Page 1
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Approval of Minutes – November 14, 2017	<i>Ms. Ortiz-Pena moved to approve the minutes of November 14, 2017 as amended, second by Ms. Perry, motion carried by unanimous voice vote.</i>	Page 2
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Committee Assignments	Informational	Page 3
Report of Director	Informational	Page 3
Updates and Reports <ul style="list-style-type: none"> a) Community Gallery b) Art in Public Places c) Art in Public Places & Community Gallery Advisory Group d) Funding Policy 	Informational	Page 3 - 6
Needs Action <ul style="list-style-type: none"> a) Request for approval of Lodgers' Tax for the Arts Site form and format. b) Request for approval of Funding Recommendation for Target Impact Support: 	<i>Ms. Perry moved to approve the request for approval of Lodgers' Tax for the Arts Site Visit Form and Format, second by Ms. Ritch, motion carried by unanimous voice vote.</i> <i>Mr. Vallo moved to approve the funding recommendations for the International Shakespeare Center, \$5,000, Santa Fe Women's Ensemble, \$5,000 and Upstart Crows, \$5,000, second by Ms. Perry, motion carried by unanimous voice vote.</i>	Page 6

Arts Commission Meeting – Index – January 8, 2018

Adjournment and Signature Page	There being no further business to come before the Arts Commission the Chair called for adjournment at 6:00 pm	Page 6
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City of Santa Fe

Arts Commission

Minutes, January 8, 2018

Fran Lucero

1/8/2018

DRAFT UNTIL APPROVED

ARTS COMMISSION
Tuesday, January 8, 2018
City Councilors' Conference Room, 200 Lincoln Avenue
5:00 PM – 6:00 PM

MINUTES

1. Call to Order

Chair Chip Chippeaux called the Arts Commission meeting to order at 5:00 pm in the City Councilor's Conference Room. Roll call reflects a quorum.

Introduction of New Members:

Exilda Trujillo-Martinez: I served on the Children and Youth Commission for many years. I was an educator for many years, teacher and a Principal in Santa Fe. My husband and I raised our 6 children here in Santa Fe, a life long resident of the City of Santa Fe. Ms. Martinez is very proud to be able to serve on this committee and to share the pride and appreciation that she has for the city of Santa Fe. Ms. Martinez looks forward to contributing; as she read through the cultura, the creativity, wonderful photography, she felt pride in what this commission is doing, pride in this city and the culture in our hearts. I believe that would be one of our goals is to share our wonderful culture. I look forward to being an asset to the Arts Commission personally and professionally.

Adelma Hansko: I was trained as an Educational Anthropologist have done a bit of work on young people in the arts, particularly in non-school settings. I was part of a research team with Shirley Brice-Heath, we did national work looking at places where young people are being valued and are part of the making of dynamic spaces. I am thrilled to see all that the Arts Commission has been doing; I too am impressed and look forward to be a part of this commission. I have two boys, a 10 year old and 14 year old, and also was raised in Santa Fe and since her fathers passing is living up north where she maintains the family land.

Staff and Committee members introduced themselves to Ms. Trujillo Martinez and to Ms. Hansko.

The Chair announced that Ms. Sarah Eyestone resigned.

2. Roll Call

Present:

Chip Chippeaux, Chair
Exilda Trujillo-Martinez
Kathlene Ritch
Brian Vallo
Bernadette Ortiz-Pena
Ashlyn Perry
Adelma Hansko

Not Present: Excused

Monique Anair

Staff Present:

Debra Garcia y Griego, Executive Director, Arts Commission
Jacki Camborde, Arts Commission
Rod Lambert, Community Gallery

Others Present:

Fran Lucero, Stenographer

Mary Kershaw, Director, Museum of Art

Kelly Borrego, Guest

3. Approval of Agenda

Ms. Ritch moved to approve the agenda as presented, second by Ms. Ortiz-Pena, motion carried by unanimous voice vote.

4. Approval of Minutes

November 14, 2017

Corrections: Page 7: Ms. Bernadette Ortiz-Pena did not escort anyone to the stage.

Ms. Ortiz-Pena moved to approve the minutes of November 14, 2017 as amended, second by Ms. Perry, motion carried by unanimous voice vote.

5. Presentation

a) New Mexico Museum of Art - Mary Kershaw, Director

Is there anyone in the room that doesn't know that the Museum of Art is 100 years old? We tried hard to get the word out. Provided information on the 100th Anniversary, how they finished the first 100 years, how it was celebrated and the Museum planning stages for the next 100 years. Ms. Kershaw asked if the commission members have visited the museum recently and if not, personally invited all to visit and tour the Museum as her guest. When we talk about our new venue at the Halpin, if you have not been there you must tour as well. We started planning for the 100th birthday in 2014 and we engaged North Cultural Resources who are the premiere cultural planning organization in the world. To give you an example, they work on projects as small as Farm and Ranch Museum down in southern New Mexico but also the cultural plan for the city of Chicago. They are worldwide and we really enjoyed working with them. We scheduled our exhibition, Lines of Thought from Michael Angelo to now from the British Museum to be the final show at the NM Museum of Art for our first 100 years. It was 70 original works of art from old masters to contemporary and we built a relationship with the British Museum. We have taken two sows from them to date. Why that is important to me and to the Museum is their collection of prints and drawings are world class, second to none. It is up there with the Metropolitan Museum of Art in New York, the Prado the Hermitage. For works of that caliber to come to Santa Fe is a very important part of our mission. Ms. Kershaw spoke of the appreciation from a teacher who commented on the show and how most of her students would never in their life see work of this caliber. I grew up in a metropolitan area, if we want access to culture we are able to travel and go get it. The Lines of Thought was significant because it was about drawing in artistic practice. What is our community here in Northern New Mexico if not a community of artist's? This was an exhibition that was geared at speaking to the creative impulse to all of us and particularly professional artists. Normally after a show a Museum Director has people coming up to her and saying, I am really sorry I didn't get to see that show. With Lines of Thought what I got was "I am really sorry I only got to see that 2 times." We closed the show and the museum for 9 ½ and during that time we undertook a refurbishment of the public spaces. We have been investing in that building for 8 years and we have put approximately \$2 million dollars of an investment, most of it back of house. We have a much better loading dock, the roof doesn't leak, security is upgraded, fire detection suppression, all of the important elements of safety. Last year we refurbished the courtyard garden which was a very public thing. This year it was decided we would do public space for our birthday. There were two main objectives for the work that we were doing, 1) was to restore as much as possible the elegant simplicity of that; a very gorgeous,

contemporary interior, 2) was to brighten the visitor experience to make it more welcoming. There are two principals that underpin everything we do at the museum. The first on is, recognizing that we are a museum of art so we are all about aesthetics. Our first point is if we are doing something, is it beautiful and if it is not beautiful it doesn't go or it doesn't get done. That is an important benchmark. Two is recognizing that we are in a state filled with artist and makers, can it be made in New Mexico. One of the projects we did was to put gates on our working dock. Following are belief, please come see the gates, they are beautiful. Lobby is modernized; desk has been moved back, there are TV screens which provide information to the visitors. You engage art as soon as you go in which is our historic gallery. All of the spaces have had the floors refinished, original 1917 concrete they are polished, light and bright. We opened up architectural finishes, demolished walls and opened the space, it is open and brighter and done in 9 ½ weeks. We de-installed all shows and re-opened with three new shows and a beautifully refurbished lobby. November 25th was our 100th Birthday Party. El Palacio, our in-house magazine did a series of centennial articles leading up to the 100th year celebration, we had a social media campaign in collaboration with cultural associations. We had 20 birthday cakes which demonstrated the Happy Birthday greeting. There were many other participating sources. On presentation day we extended our thanks to the City of Santa Fe for Mayor Gonzales and City Councilors who participated and helped us with parking, making the city garage available and the city plaza available. Ms. Kershaw gave more detail about the agenda for the day. There were approximately 7,600 in the museum, more than 10% of the population of the city of Santa Fe and publicity had an ad value of \$220,000. The Museum of Art goal is to have 100 events for the next 100 years. All events are posted on the website and on our Facebook page.

Ms. Kershaw spoke about their strategic plan and the fact that the Museum has outgrown the space and the purpose and use of some of the spaces, i.e., education space, gallery space and art storage. We have identified the Halpin Building in the Railyard District that we will renovate and use as contemporary art space. A capital campaign process is being pursued; this space will be a part of the Museum of Art, 100% schematic design is done and they are working with NM architects. We should be open by 2020. As discussed earlier the storage needs will be met by utilizing the downstairs of the Halpin Building for storage.

Commissioner Perry is leading the charge for the fund raising and she added that the Architects have done a great design.

6. Report of Chair

Chair Chippeaux welcomed the new commissioners to the Arts Commission. He encouraged Ms. Garcia y Griego to continue with the presentations from Grantees for information to the Arts Commission.

7. Committee Assignments

Chair Chippeaux stated that he will continue to work on committee assignments and would be calling the commissioners individually for their feedback.

8. Report of Director

Informational, provided within body of meeting

9. Updates and Reports

a) Community Gallery – Rod Lambert

Cred Street Art exhibit is up in the gallery through January 25th. It is a crowd pleaser and bringing in a population we may not always get in to the gallery. This weekend we will feature

what we are referring to as DJ art. *Join us for a free Paint In event, led by Shakti Kroopkin. Participating artists in Cred are invited to bring their materials and canvases and set up a space to create art to accompanying music provided by Adem Joel, DJ. Free and open for the public to meet the artists, dance along and observe.* The next Saturday they will have hands on workshops, closes on the 25th, setting up for the annual youth works. (Workshop time 1-4 pm.)

b) Art in Public Places – Brian Vallo

Mr. Vallo stated that they met back in November to discuss a few issues and one is what we are seeking support from the Arts Commission which is to being a process of merging the Gallery Committee, which at this point doesn't have any members. In conversation with the Art in Public Places Committee we fully support the idea, we want to move forward with engaging existing members from the AIPP and also recruiting new members to support this merger. In addition to doing that we have asked staff to give some thought to, what are the priorities, what is the focus in this initial stage? We will be looking at staff to give us guidance on where to begin. We are excited about this new journey; with the recent success of the show at the Gallery and adding some edge to that space and engaging more of the community, demographics of the community that have not been engaged. As we consider our grant making and other components of AIPP we want it to be more holistic. That will be our approach moving forward. We will recruit members for AIPP and we have a list of potential candidates that have expressed interest.

c) Art in Public Places Committee & Community Gallery Advisory Group Possible Merger

Staff: Ms. Garcia y Griego stated that it is more a pragmatic issue that it makes sense to reduce committee loads because they take up a lot of time for staff and committee members. The essential charge of the committee, which is to make aesthetic recommendations to the City, is essentially the same. What is even more exciting is essentially that it is an opportunity as Rod and I have had for a long time which is to move the Community Gallery beyond the walls of the gallery and to create a dynamic interchange between how we interact with Artist in the Public Art Program and how we interact with them through the gallery and generate broader community engagement. When we discussed this item at the AIPP meeting, Councilor Ives was there for another item and made the point, there isn't that much that needs to be changed, AIPP is AIPP whether it is in a gallery, park or airport, which to me was very keen observation that this is a very obvious yet dynamic choice. Rod and Jackie have done some work over the holidays on how this would look like, programs, duties, and responsibilities and to Mr. Vallo's point, what would be the priorities the first 12-18 months for that committee to work on. Therefore, we brought it to you today for your review and support.

Ms. Perry: I think this is a great idea and it makes sense.

Ms. Garcia y Griego stated that it strengthens the key commitments and makes it more efficient from time management.

Ms. Hansko: Is it common for committees to have non-commissioners to populate them and is it a year agreement?

Ms. Garcia-Griego: In the case of AIPP, most committees are informal structures of this body. Art in Public Places Committee is set by ordinance so it operates differently, there will be certain requirements that will need to make sure we have key areas represented and then those commitment's are 4-year commitments, that part is open for discussion. The reason it is 4-years is because public art can be a long process; this is up for discussion and evaluation. It is very common to have outside opinion and expand the thought process of this group.

Mr. Lambert stated that the Gallery committee often had 1 or 2 members that would come to every Gallery meeting. If I were selecting Artist for a specific show, we would bring two or three outsiders relevant to the theme and help us make the decision and selection of the Artist.

Ms. Hansko: How many committee members do you have on AIPP right now?

Ms. Garcia y Griego: AIPP is 7 and the Gallery Committee was 4.

Mr. Vallo: We also want to look at the Gallery Committee and find a way to engage them if there is interest in this new enrichment.

d) Funding Policy Committee, Jackie Camborde

We spoke about the site visits that we want to do for our largest funding organizations, Category D – Global Arts Marketing support. In the packet there are two versions of a site visit form that the Funding Policy has signed off one. The first one that starts with the bullet points for Lodgers' Tax Site Visits, this is the guideline of how we want to move forward with creating site visits. We have notified the grantees and we will give them questions in advance because the one thing we want this to be is supportive of what they are doing and not to give them a feel that we are coming in to check on them. The second sheet is what we will give to the organizations. We would like to move forward and get the visits scheduled before the end of June when their contracts are up.

Grant applications: Category D is called Global Arts Marketing; we saw in our budgets for our organizations that there were some natural breaks. We have a lot of organizations that are under \$250,000 and then there is a nebulous area where there aren't many and we have a lot of organizations that fall in to the \$450,000 to \$600,000. Then we go with those from \$1-3 million dollars way up to \$18-20 million dollar budgets. The Global Arts Marketing initiative is giving more latitude to the group's one step down, the Category C. We have taken the minimum budget of \$1 million down to \$600,000. We are giving overlap in each funding category area so you are not necessarily tied to Category B if you are under \$250,000 we will bring it up to \$300,000. If you are in Category C and you are having a tough year and struggling you can go for a Category B grant because there is some overlap, hard and fast budgets for each. Today we put out the RFP on Global Art Marketing, our largest groups and today we had a technical assistance workshop for them. We want the produce to be the quality it always is amongst those groups but we want them to ramp it up as far as why are we bringing people to Santa Fe, what are they coming to see. How will you take your existing group of repeat customers and expand on that; instead of believing you have to go after a whole new audience; you have to go within who you are attracting and attract more of those people. This is one area the training covered with the spot light on social media and how you could be cost effective.

Applications: Category B which will now become regional Arts Marketing support and Category C which will become Arts National Marketing support; those two hoping to issue them by the end of January, Category A and our smaller groups, Community Arts and our Collaborative Arts Marketing, we will put those out in the Spring. We will be looking for volunteers from this committee to step up for a panel for our Global Arts Marketing. When we do a panel we can send everything to you electronically, including artistic samples. For this group, this is the more formal of our panel reviews and there will be a full day and possibly 2 days. This is when the organizations can come to here what the panel thought of their work and hear if they are going to be funded or not.

Chair: Do you have any idea on timing?

Ms. Camborde: They have until January 26th to turn in their applications. I ask a week early to for panelist, around the first week of February. We get to March Arts Commission and City Council for approvals and July 1st implementation day.

10. Action Items

- a) Request for approval of Lodgers' Tax for the Arts Site Visit Form and Format
Ms. Camborde confirmed that it is important to go out and do the site visits.

Ms. Perry moved to approve the request for approval of Lodgers' Tax for the Arts Site Visit Form and Format, second by Ms. Ritch, motion carried by unanimous voice vote.

- b) Request for approval of Funding Recommendation for Target Impact Support:
Ms. Camborde: We talked about not having a lot of applicants. We had 5 people evaluate the groups and are suggesting that they all receive the full \$5,000. Evaluators: Ashlyn Perry, Bernadette Ortiz-Pena and 4 outside panelist.

The Chair asked if they will provide activity reports.

Ms. Camborde: Yes, they will have to report when they drawdown their funds.

- i. International Shakespeare Center, \$5,000
- ii. Santa Fe Women's Ensemble, \$5,000
- iii. Upstart Crows, \$5,000

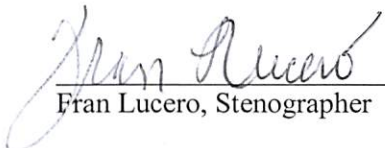
Mr. Vallo moved to approve the funding recommendations for the International Shakespeare Center, \$5,000, Santa Fe Women's Ensemble, \$5,000 and Upstart Crows, \$5,000, second by Ms. Perry, motion carried by unanimous voice vote.

11. Adjourn

There being no further business to come before the Arts Commission, Ms. Perry moved to adjourn at 6:00 pm and second by Ms. Ritch, motion carried by unanimous voice vote.

Signature:

Chip Chippeaux, Chair



Fran Lucero, Stenographer

Arts Commission Meeting – Index – February 12, 2018

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Approval of Agenda Amendments: Postpone Approval of January 8, 2018 minutes to March meeting. Postpone Directors Report. Postpone 8-ii related to 9a, to March meeting.	<i>Ms. Hansko moved to approve the agenda as amended, second by Ms. Ritch, motion carried by unanimous voice vote.</i>	Page 1
Approval of Minutes – January 8, 2018	<i>Deferred action to March, 2018 meeting.</i>	Page 2
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Report of Director Mayor's Art Awards	Deferred to March Meeting	Page 3
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Action Items a) Request for approval of Opioids Community Pop-up Exhibit in Community Gallery b) Art in Public Places Committee and Gallery Committee Roles and Responsibilities	<i>Ms. Anair moved to approve the Art in Public Places Committee and Gallery Committee Roles and Responsibilities, second by Ms. Ritch, motion carried by unanimous voice vote.</i>	Page 4
Adjournment and Signature Page	<i>There being no further business to come before the Art Commission, Ms. Anair moved to adjourn at 6:00 pm, second by Ms. Ritch, motion carried by unanimous voice vote.</i>	Page 5

ARTS COMMISSION
Tuesday, February 12, 2018
City Councilors' Conference Room, 200 Lincoln Avenue
5:00 PM – 6:00 PM

MINUTES

Chair Chippeaux asked all present to provide an introduction. Mr. Hanna is waiting confirmation for appointment and he will finish out the term of Sarah Eyestone.

1. Call to Order

Chair Chip Chippeaux called the Arts Commission meeting to order at 5:00 pm in the City Councilor's Conference Room. Roll call reflects a quorum.

2. Roll Call

Present:

Chip Chippeaux, Chair
Exilda Trujillo-Martinez
Kathlene Ritch
Brian Vallo
Bernadette Ortiz-Pena
Adelma Hansko
Monique Anair

Not Present:

Ashlyn Perry, Excused

Staff Present:

Debra Garcia y Griego, Executive Director, Arts Commission
Jacki Camborde, Arts Commission
Leanne Cory, Admin. Asst., Arts Commission

Others Present:

Alex Hanna, Prospective Member
Steve Ovitsky, Executive Director, Santa Fe Chamber Music Festival
Hope Reed, Audience
Fran Lucero, Stenographer

3. Approval of Agenda

Amendments:

Postpone Approval of January 8, 2018 minutes to March meeting.
Postpone Directors Report.
Postpone 8-ii related to 9a, to March meeting.

Ms. Hansko moved to approve the agenda as amended, second by Ms. Ritch, motion carried by unanimous voice vote.

4. Approval of Minutes – January 8, 2018

Deferred action to March meeting.

5. Presentation - Steve Ovitsky, Executive Director, Santa Fe Chamber Music Festival

Mr. Ovitsky: We have had a successful Chamber Music Festival year, both financially and artistically.

Artistic: It is the artistic quality that leads to the financial success and strength. Mr. Ovitsky provided highlights of the 2017 season. On August 21, the Santa Fe Chamber Music Festival concluded a truly standout 2017 season — our 45th — which featured dazzling Festival debuts by artists such as violinist Rachel Barton Pine, actor Wallace Shawn, and countertenor David Daniels, who served as this season's Artist-in-Residence; premieres of five commissioned works, including a sextet by Pulitzer Prize-winner William Bolcom; and buzz worthy presentations of Stravinsky's theatrical piece *L'Histoire du soldat* (*The Soldier's Tale*) and Morton Feldman's monumental, six-hour-long String Quartet No. 2 performed by the FLUX Quartet. The Festival also welcomed the return of audience favorites like the Orion String Quartet, OPUS ONE, guitarist Łukasz Kuropaczewski, oboist Liang Wang, and pianists Kirill Gerstein, Inon Barnatan, and Jonathan Biss, and enjoyed record ticket sales and numerous sold-out performances.

They also received a grant from the Kurt Vial Foundation for rare performance of his violin concerto. Also performing was The Dover Quartet playing Schumann's String Quartet No. 2, spanning moods from gentle and warm to soaring and passionate.

Inon Barnatan joined us fresh off his third season as Artist-In-Association with the New York Philharmonic, where he has been hailed as "a complete artist: a wonderful pianist, a probing intellect, passionately committed. Over the weekend Inon was named Music Director of La Jolla Music Society Summer Fest for the 2019 season.

A few things of note, Roberto Sierra who is a Composer from Puerto Rico and on the faculty at Cornell for many years; we performed Roberto's *Fuego de Angel* which is for piano quartet.

Mr. Ovitsky provided a full array of concerts and accolades for the 2017 season. (Schedules with artist and performances can be reviewed on the Santa Fe Chamber Music Festival website under the archived news releases).

In the summer at the Gala there was a sculpture that was donated by the Santa Fe Chamber Music Festival Board and Friends: Artist, Leshek Zavistovsky called *Family*. This sculpture can be viewed in the outside lobby of the ballroom at the Santa Fe Convention Center.

Mr. Ovitsky provided a recap of their financial success at the end of the 2017 season. He spoke to the fact that when he took the job they were in a deficit and in the last 13 years they have built up reserves. The Santa Fe Chamber Music Festival administration is in the process of developing a new endowment campaign. The festival has always had stable personnel, they had two major changes after 22 years; the Artistic Administrator retired and the Development Director left for personal and family reasons. Both positions have been filled and Mr. Ovitsky is very pleased with the selection of staff.

Santa Fe Chamber Music Festival completed 45 concerts in 37 days. Schedule: Tickets to individual concerts go on sale on February 20th and the main brochure will be mailed on the 16th. 25,000 will be

mailed and 25,000 will be distributed throughout the state. Website address is:
Santafechambermusic.com

This summer will be the 6th season of the young composers string quartet. The professional education program will continue doing 4 youth concerts during the summer. This program goes to the schools where they can do 2 to 3 programs a day. This takes place for a week and 2 days. Over the course of time the kids have direct contact with the education program.

The community is also invited to open rehearsals. They provide information to the nationally syndicated radio station; the European broadcasting union always received information.

The Chair expressed his thank you for this great update and mentioned his appreciation for the collaboration with other national organizations.

6. Report of Chair

- a) Monique Anair has tendered her resignation. She will be moving to Seattle, WA (Seattle Film Institute). Thank you for being a part of the Arts Commission.
- b) Committee Appointments
Exhibit A – Work in progress. Graph shows the committees and assignments. Additional information will be sent to the new members by staff as they continue to form the committee structure.

Staff will contact the Commissioners to let them know when the meetings are set forth for the committees.

Chair noted that the presentations are very informative and would like to see them continue. Ms. Garcia y Griego and Ms. Camborde said that they will also do site visits.

Note: Next Meeting: March 12, 2018
April 16th is proposed date for April meeting.

7. Report of Director

- a) Mayor's Art Awards – Deferred to March meeting.

8. Updates and Reports

- a) Community Gallery – Rod Lambert
 - i. Gallery Exhibit Schedule (Exhibit B)
ArtWorks Works! (Runs for 1 week, it is really great to see).
Nature & Art – Partnership with Botanical Gardens – there will be three programs.
Santa Fe Studio Tour Preview – POP UP for 2 consecutive weekends.
New Mexico Pastel Society POPUP – (during the Governor's National Meeting)
History of Zozobra
Exquisite Corpse: Community Gallery 10-year anniversary exhibit, every artist who has participated in the last 10 years will be invited.
 - ii. Exhibit Proposal - deferred

- b) Art in Public Places Program
 - i. IGNITE
Staff will bring forward 2 Projects for the Arts Commission approval.
 - ii. Art in the Airport
There has been a great interest in the art at the airport project.
- c) Lodger's Tax Funding Update
Exhibit C – Funding title, RFP Issued, Proposal Deadline, Panel Review and Funding Recommendations to AC.

Ms. Camborde asked that the Commissioners let her know where they would like to participate. Thank you to Ms. Hansko and Ms. Trujillo-Martinez for agreeing to be on review panel.

Ms. Camborde noted for the commissioners that they operate on a City FY July 1 – June 30th and we start at this time of year on the review and selection process so that they can meet the July 1 implementation date.

9. Action Items

- a) Request for approval of Opioids Community Pop-up Exhibit in Community Gallery
Deferred to March meeting.
- b) Art in Public Places Committee and Gallery Committee Roles and Responsibilities (Exhibit D)
Creating more synergy through the CIP and the work that we do to consolidate.
 - Current Definitions – Art in Public Places
 - A bundle of services that promote inclusive public engagement with the arts through a variety of exhibits across a network of city-owned spaces.
 - New Role of Art in Public Places
 - Commissioning of new work through percent for public art
 - Themed exhibits and community pop-ups in the Community Gallery
 - Purchase and exhibition of existing works
 - Consignment and exhibition of new/existing works
 - Exhibit of donated works
 - Public Programs to enhance exhibits
 - Programs to build skills and markets for artists
 - Committee Responsibilities
 - Current and merged are outlined.
 - Staff Roles
 - Gallery Manager (outlined in Exhibit)
 - Arts Services Coordinator (outlined in Exhibit)
 - Next Steps
 - Revised committee membership - February
 - Staff's short term priorities – February
 - Review and update policies/procedures as needed – March / April
 - Longer term goals – May (possible committee retreat)

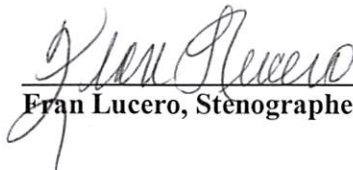
Ms. Anair moved to approve the Art in Public Places Committee and Gallery Committee Roles and Responsibilities, second by Ms. Ritch, motion carried by unanimous voice vote.

10. Adjourn

There being no further business to come before the Art Commission, Ms. Anair moved to adjourn at 6:00 pm, second by Ms. Ritch, motion carried by unanimous voice vote.

Signature:

Chip Chippeaux, Chair



Fran Lucero, Stenographer



TheWorkofArt

International Folk Art Alliance

October 30, 2017

City of Santa Fe Arts Commission
ATTN: Ignite
201 West Marcy Street
Santa Fe, New Mexico 87501

Dear City of Santa Fe Arts Commission,

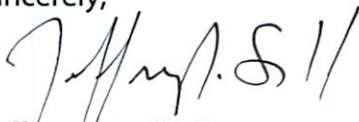
On behalf of the patrons, supporters, folk-artist-partners, volunteers, board of directors, and staff of the International Folk Art Alliance it is my honor to submit the enclosed request for support to the City of Santa Fe Arts Commission, Art in Public Places, Request for Qualifications IGNITE 2017.

In response to this exciting opportunity and in partnership with the City of Santa Fe Arts Commission, the International Folk Art Alliance (IFAA) will commission world renowned metal-worker-sculptor artists, Serge Jolimeau from Haiti and Jeremy Thomas from Santa Fe, to design, create, and install a hand-crafted, wrought-iron, archway / gateway structure. The structure will be prominently placed in a place of honor and serve as a real and symbolic gateway to the world to benefit the City of Santa Fe.

The structure design will focus on honoring the City of Santa Fe in supporting the arts community to benefit the City of Santa Fe; celebrating the 15th Anniversary of IFAA's flagship program, the International Folk Art Market | Santa Fe; and recognizing global impact of the folk art created by the 900 folk artists in the IFAA artist family, representing 90 countries, and positively impacting more than 1.1 million people. IFAA is prepared to initiate work on the proposed structure following successful notification of funding and the proposed folk art project will be completed by June 30, 2018, debuted at the 15th Anniversary International Folk Art Market | Santa Fe, July 13-15, 2018, and dedicated at its permanent installation location with a community event.

We extend our sincerest appreciation for the past support of the City of Santa Fe Arts Commission and are very grateful for the opportunity to submit our proposed folk art project for the IGNITE 2017 funding cycle. It will be our pleasure to provide any additional information you may require for your thoughtful deliberations. Thank you.

Sincerely,



Jeffrey T. Snell, Ph.D.
Chief Executive Officer



International Folk Art Alliance

Contact Information

Connie Tooker Nuñez, Associate Director of Advancement

International Folk Art Alliance

404 Kiva Court, Suite G, Santa Fe, New Mexico 87505

Direct: 505.992.7602

Email: connie@folkartalliance.org

Project Description

The International Folk Art Alliance (IFAA) is an innovative nonprofit organization based in Santa Fe, New Mexico that celebrates and preserves living folk art traditions and create economic opportunities for and with folk artists worldwide. We envision a world that values the dignity and humanity of the handmade, honors timeless cultural traditions, and supports the work of folk artists serving as entrepreneurs and catalysts for positive social change. In partnership with the City of Santa Fe Arts Commission, IFAA is proposing to design, manufacture, and permanently install a unique, hand-crafted, wrought-iron archway / gateway structure. The structure will be designed, crafted, and installed by world renowned sculptor / metal-worker artists Serge Jolimeau and Jeremy Thomas. The archway / gateway structure will be prominently placed in a place of high visibility and serve as a real and symbolic gateway to the world to benefit the City of Santa Fe. IFAA is requesting \$10,000 from the City of Santa Fe Arts Commission, Art in Public Places, IGNITE 2017 to fund this project.

To celebrate IFAA's 15th Anniversary in 2018, IFAA will commission Haitian artist, Serge Jolimeau to create this metal sculpture gate / archway that will represent IFAA's 15 years of convening the world to Santa Fe with the International Folk Art Market | Santa Fe, creating international dialogue and awareness of folk art to the City of Santa Fe, and representing the 900 folk artists that are in our IFAA folk art family with a global impact of 1.1 million people. The piece would be made in Haiti, and then shipped to the U.S. IFAA would then commission sculptor, Jeremy Thomas to complete the frame and welding in Santa Fe by June 30, 2018. In partnership with the City of Santa Fe Arts Commission, IFAA would debut the piece during our 15th Anniversary International Folk Art Market | Santa Fe in July 13-15, 2018. After Market, it would be permanently placed in Santa Fe, where IFAA would dedicate it with a community event to benefit the City of Santa Fe.

The proposed structure will be constructed entirely of wrought iron and designed in accordance with the local surroundings of the site selected for its installation. When finished, the archway / gateway structure will serve as a permanent and lasting art focal point for residents and visitors of all ages to Santa Fe and will be emblematic of the unifying contribution of art and folk art to the world.

Proposal Narrative

Since its inception in 2004, the International Folk Art Alliance (IFAA) IFAA has, through hard work and dedication, earned a lead role in the Santa Fe Arts Community. The mission of the IFAA is to celebrate and preserve living folk art traditions and create economic opportunities for and with folk artists worldwide. IFAA envisions a world that values the dignity and humanity of the handmade, honors timeless cultural traditions, and supports the work of folk artists serving as entrepreneurs and catalysts for positive social change. The proposed design, manufacture, and permanent installation of a hand-crafted, wrought iron archway / gateway structure will be representative of our service to the City of Santa Fe and our energies to bring about and reinforce the contribution and role of folk art around the world.

Artist Excellence: Proposed Artwork & Past Artworks

World renowned sculptor / metal worker artists Serge Jolimeau and Jeremy Thomas have established reputations in the arts and folk-art communities and have agreed to accept a commission to take the lead roles in the design, manufacture, and installation of the archway / gateway structure. Mr. Jolimeau and Mr. Thomas have been selected for this project to demonstrate the artistic and practical benefits of collaborative artistic endeavors by culturally diverse, local, and international folk artists.

Mr. Jolimeau is a Haitian metal sculptor and was born in Croix-des-Bouquets, Haiti in 1952. Mr. Jolimeau joined the Centre d'Art, Haiti, in 1972. He stands out as one of the most gifted metal sculptors of his generation, and primarily makes metal work sculpture made out of recycled oil drums, which is folk art traditions passed down by the Louis Juste brothers in Croix-des-Bouquets. Mr. Jolimeau's stylization and fantastic complexity produces works giving the impression of a metal lace. In 2009, Mr. Jolimeau, with other artists, was selected by Bill Clinton to create commemorative works for the Clinton Global Citizen Awards as part of the Clinton Global Initiative. Since 2006, Mr. Jolimeau has participated in IFAA's annual flagship program, the International Folk Art Market | Santa Fe.

Mr. Thomas was born in 1973 and raised in the Mid-West and Mid-South. His interest in art began at a young age, receiving the Young Talent in Oklahoma Award. At Quartz Mountain Summer Art Institute, he studied with artist Deloss McGraw and Robert Zacanich. In high

school, he worked with Oklahoma painter Jean Richardson, where he began to work as a print-maker editioning intaglio prints for Council Editions, distributed by John Szoke, NY. He moved to New Mexico to go to the College of Santa Fe ("CSF") in 1992, graduating with a BFA in Sculpture and was on the National Deans List. While at CSF, he apprenticed with artist / blacksmith Tom Joyce. After graduating, he began to work as a master printer, continued to refine his skills as a blacksmith, and opened his own smithy in 1999, making custom and production wrought iron. In 2002 he began teaching at his alma-mater. He has had solo exhibitions in Los Angeles, Phoenix, Santa Fe, New York, Paris, and Munich. Thomas's work is included in private and corporate collections in the United States, and Europe. His work is in museums, and collections such as the Albright Knox Gallery, and the Fredrick R. Weisman Foundation. Currently, he is represented by galleries in the United States and Europe. Jeremy lives and works in Northern New Mexico with his wife and their son, growing sculpture in the studio, and growing food in their organic orchard and garden.

Project Feasibility and Logistics

The project will be completed in three phases. IFAA will initiate project activities on notification of funding and will complete all proposed work on or before June 30, 2018.

Phase 1: The first phase will be Serge Jolimeau and Jeremy Thomas to collaboratively determine the artistic design of the archway / gateway structure in Haiti to be emblematic of representing IFAA's 15 years of convening the world to Santa Fe with the International Folk Art Market | Santa Fe, creating international dialogue and awareness of folk art to the City of Santa Fe, and representing the 900 folk artists that are in our IFAA folk art family with a global impact of 1.1 million people. Following guidance and direction from the City of Santa Fe Arts Commission, detailed information regarding site selected for the proposed structure will be transmitted to Mr. Jolimeau and Mr. Thomas so they may begin to design the structure. They will be required to present a proposed final design for review and approval by the City of Santa Fe Arts Commission and IFAA within 30 days of their receipt of site specific data.

Phase 2: The second phase will be its manufacture in Haiti by Mr. Jolimeau, shipping the structure to Santa Fe, New Mexico, and Mr. Thomas completing the welding and framing for installation by June 30, 2018. On acceptance of the proposed design by the City of Santa Fe Arts Commission and IFAA, Mr. Jolimeau will manufacture the archway / gateway in Haiti. Mr.

Jolimeau will be required to submit regular verbal and written reports (with photographs) on his progress to IFAA to ensure timely completion of this phase of the proposed project. On completion of its manufacture, Mr. Jolimeau will ship the completed work to Santa Fe, New Mexico. On arrival of the completed archway / gateway, Mr. Thomas will complete the welding, framing, and permanent installation of the archway / gateway structure.

Phase 3: The third and final component of the proposed project will be the archway / gateway structure's debut at the 15th Anniversary International Folk Art Market | Santa Fe (July 13-15, 2018). More than 20,000 Market attendees will view the piece, learn about the project, and be aware of where it will be permanently placed in Santa Fe. After Market, a community dedication of the archway / gateway structure will be held at the permanent installation location to benefit the City of Santa Fe. IFAA will host this dedication / celebratory event, inviting the City of Santa Fe Arts Commission, the community, and all key personnel involved in the placement, design, manufacture, and installation of the proposed archway / gateway. Members of both the Santa Fe Arts Commission and IFAA will be requested to participate in dedicating the structure and Mr. Jolimeau and Mr. Thomas will conduct a presentation on their work in designing, building, and installing the archway / gateway.

Suitability

The proposed archway / gateway will be constructed entirely of wrought-iron and the artists commissioned to design, build, and install the structure will be required to provide a design and installation process thoroughly congruent and in concert with the surroundings of the site of its installation. There are no long-term maintenance concerns in wrought iron structures and the proposed art-structure will last, virtually maintenance free, for an extended period of time well beyond the minimum requirement of 10 years.

Ability to Address Selected Priorities (Creative Spaces, Engagement, Youth Arts)

The placement and design of the proposed archway / gateway structure will be of pivotal importance in facilitating access to this project so that it may have the desired and anticipated effect of stimulating an interest in folk art as a prominent art medium / genre for people of all ages, young and old. Conceptual plans and designs for the proposed project focus on providing visitors of all ages with the opportunity to pass through and under an

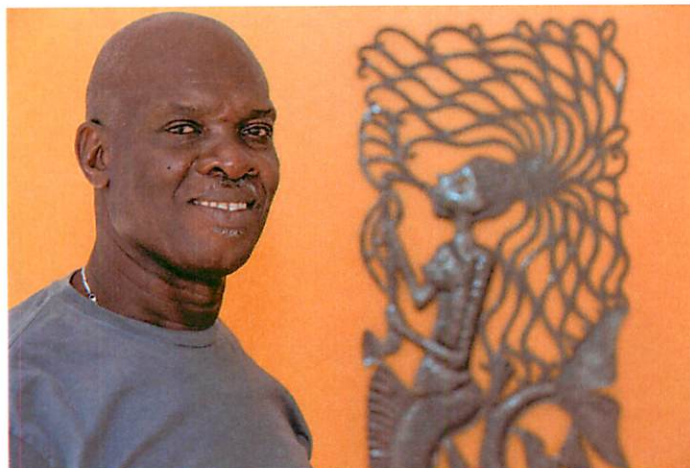
internationally, collaboratively designed, manufactured and installed work of folk art that will serve as a longstanding reminder of the aesthetic and utilitarian contribution of art and folk art in our daily lives. A commemorative plaque will be installed on the structure that will provide a brief description of the work of the two collaborating artists as well as the support of the City of Santa Fe Arts Commission in bringing this project to fruition. The two collaborating artists (Mr. Jolimeau and Mr. Thomas) will be required to design and utilize local materials that engender a greater awareness and cultural appreciation of local surroundings and structures as well as an increased interest in the utilization of every day / non-traditional materials, in this instance wrought iron, in creating utile, lasting, and aesthetically pleasing works of art.

Impact and Evaluation

The anticipated impact of an archway / gateway constructed entirely of wrought iron and designed in concert and accordance with local / site specific surroundings and materials will be the contribution of a lasting, permanent work of art to be valued and appreciated by visitors to and residents of Santa Fe, New Mexico. The structure will commemorate and demonstrate the commitment and dedication on the part of the Santa Fe community in providing artists, (local, national, and international) with support and venues for displaying their work and enriching the lives of residents and visitors to Santa Fe, New Mexico.

Administrators and staff of IFAA independently contract Southwest Planning & Marketing to conduct survey and statistical work of IFAA programs. IFAA will retain Southwest Planning & Marketing to add impact evaluation to their current contract to include impact evaluation of the archway / gateway structure. They will gather qualitative and quantitative data to evaluate impact of both Market attendees during the archway / gateway structure's debut at the 15th Anniversary International Folk Art Market | Santa Fe and during the dedication / community event ceremony at its permanent location site. A special section on the new structure will be included in its Market Evaluation packets, requesting input from visitors to the International Folk Art Market | Santa Fe about the structure. It is readily anticipated that the artistic talents and world-renowned reputations of the two artists, Serge Jolimeau and Jeremy Thomas, selected to design, build, and install the archway / gateway, will produce high levels of praise and appreciation in visitors to the structure (both local and non-local).

Key Artist / Partners



Artist: Serge Jolimeau

Region: Caribbean

Country: Haiti

Media/General: Metalwork, Sculpture

Medium of Work: Recycled oil drum sculptures

Year(s) Attended at IFAA's flagship program, the International Folk Art Market | Santa Fe:
2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, & 2017

About: As a child, Serge Jolimeau was inspired to create art by watching the blacksmiths in his neighborhood. He learned metalwork from the Louis Juste brothers in Croix des Bouquets, which is famous for its many metal workshops creating art in a diversity of styles. His work has been shown at the Brooklyn Museum and at LACITA in Biarritz, France. He also mentors young artists in the metal arts, allowing them use of his shop.

From recycled oil drums, Serge brings to life beautiful mermaids, shining suns, and other Voudou symbols and deities. After flattening the drums, he uses hammers and chisels to cut the metal into fantastical designs with his signature curving forms. To add texture, he uses often handmade burins to emboss and deboss the surfaces of his sculptures. He also mentors young artists in the art, allowing them use of his shop.



Artist: Jeremy Thomas

Region: Santa Fe

Country: U.S.A

Media/General: Sculpture

Medium of Work: Metal Sculpture

About: Jeremy Thomas was born in 1973 and raised in the Mid-West and Mid-South. His interest in art began at a young age, receiving the Young Talent in Oklahoma Award. At Quartz Mountain Summer Art Institute, he studied with artist Deloss McGraw and Robert Zacanich. In high school, he worked with Oklahoma painter Jean Richardson, where he began to work as a print- maker editioning intaglio prints for Council Editions, distributed by John Szoke, NY. He moved to New Mexico to go to the College of Santa Fe ("CSF") in 1992, graduating with a BFA in Sculpture and was on the National Deans List. While at CSF, he apprenticed with artist / blacksmith Tom Joyce. After graduating, he began to work as a master printer, continued to refine his skills as a blacksmith, and opened his own smithy in 1999, making custom and production wrought iron. In 2002 he began teaching at his alma-mater. He has had solo exhibitions in Los Angeles, Phoenix, Santa Fe, New York, Paris, and Munich. Thomas's work is included in private and corporate collections in the United States, and Europe. His work is in museums, and collections such as the Albright Knox Gallery, and the Fredrick R. Weisman Foundation. Currently, he is represented by galleries in the United States and Europe. Jeremy lives and works in Northern New Mexico with his wife and their son, growing sculpture in the studio, and growing food in their organic orchard and garden.

Project Budget

International Folk Art Alliance's request for support to the City of Santa Fe Arts Commission,
Art in Public Places, IGNITE 2017

Project Revenue	Amount
City of Santa Fe Arts Commission	\$10,000
Total Project Revenue	\$10,000
Project Expenses	Amount
Artist fees for Mr. Serge Jolimeau	\$3,500
Artist fees for Mr. Jeremy Thomas	\$3,500
Materials and Installation	\$2,000
Shipping from Haiti to Santa Fe, New Mexico	\$1,000
Total Project Expenses	\$10,000

Digital Images

Digital images are enclosed in the provided USB drive that document artistic quality of works produced by Serge Jolimeau and Jeremy Thomas within the past three to five years. Each filed is named and titled to correspond to the slide key.

Annotated Slide Key

Jeremy Thomas 1: Metal Sculpture, Studio, 2016

Jeremy Thomas 2: Metal Sculpture, Gallery, 2016

Jeremy Thomas 3: Metal Sculpture, Gallery, 2016

Jeremy Thomas 4: Metal Sculpture, Gallery, 2016

Serge Jolimeau 1: Metal Sculpture, 2016

Serge Jolimeau 2: Metal Sculpture, 2016

Serge Jolimeau 3: Artist Portrait with Sculpture, 2016

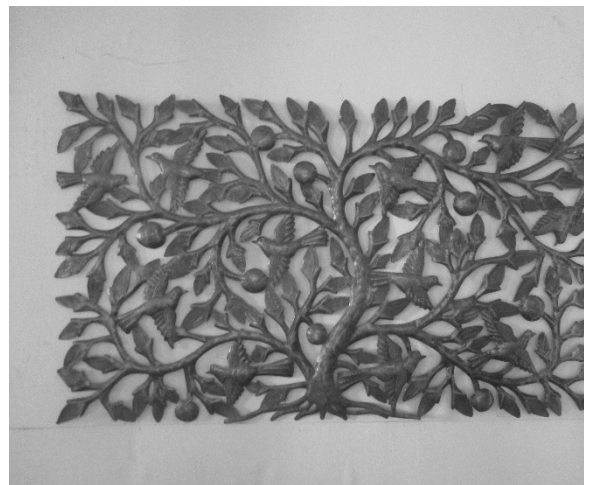
Serge Jolimeau 4: Metal Sculpture, 2016

References

1. Charmay Allred
1428 Cañada del Sur, Santa Fe, NM 87501-8770
Home: 505-986-1330
No email; Fax: 505-983-0148

2. JoAnn Balzer
3918 Old Santa Fe Trail, Santa Fe, NM 87505
Home: 505-982-1793
Email: joannbalzer@earthlink.net

3. Khristaan Villela, Ph.D.
Director, Museum of International Folk Art
P.O. Box 2087, Santa Fe, NM 87504-2087
Business: 505-476-1206
Email: khristaan.villela@state.nm.us





Oct. 30, 2017



To Members of the Art in Places Committee and City of Santa Fe Arts Commission;

The **Telepoem Booth**, is a multi-sensory art experience that invites the public to visit a vintage 1970s phone booth, look up verse listings from local poets in the Telepoem Book, and rotary dial a number on the phone to hear a poem from the handset. This interactive art piece offers poetry from both regional poets and popular favorites used with copyright permissions. I propose to bring a Telepoem Booth to Santa Fe, which will feature local poets and provide a unique encounter with poetry for the public to engage in.

I am a writer and an artist who works to make literary word as interactive and kinesthetic as possible. I received my MFA in Creative Writing and my MA in Applied Communication from Northern Arizona University and have worked professionally as an art curator, writer and artist since 2013. My writing career began as a journalist in 1998. Additionally, I have worked as a public relations manager for the arts for seven years. My multi-genre writing work has appeared in *Hotel Amerika*, *North Dakota Quarterly*, *Slag Glass City*, *Queen Mob's Tea House*, *The Tusculum Review*, *Inner Child Magazine* and *New World Writing* among others. My artwork includes national placements of the Telepoem Booth; poetry narrative inscribed into the base of Prairie Grass Ballet sculpture in Jamestown, ND; and the forthcoming concept Message-in-A-Bottle, a pneumatic tube message relay system that sends personal notes underwater through clear tubing and carriers lit by LED lights.

My partner, Owen William Fritts, is an international architect/designer/sculptor with over 25 years creating, fabricating and implementing projects with budgets up to \$2.5 million. He received an Executive MBA from the University of Oregon, studied for a Masters in Architecture (MARCH) from the University of Hawaii and has a dual major BFA for interior architecture and sculpture from the University of Massachusetts.

We are professionals who understand the business, organization and promotion side of the art business, as well as artists who are able to think outside the box and allow the muse to flow. Thank you for your consideration of the Telepoem Booth for the *Ignite* grant.

Sincerely,
Elizabeth Hellstern, Artist and Writer
PO BOX 189
CERRILLOS, NM
(928) 814-2124
elizabeth@telepoembooth.com

Project Description

With the Santa Fe Telepoem Booth, my priorities are to provide **“engagement through access to meaningful and relevant cultural experiences for all”** and secondarily, provide a novel medium for youth to listen to poetry and therefore **“encourage retention of young people”** by making “old” pieces of communication history (both phone booths and poetry) new and relevant again.

The Santa Fe Telepoem Booth will feature at least 150 new poems from poets residing in New Mexico. The Call for Submissions will be posted to as wide a net as possible in Santa Fe, New Mexico (and Santa Fe County) to ensure participation by youth poets, incarcerated poets, veterans, elderly, Hispanic and Native American poets, immigrant poets and poets from LGBTQ communities. Partnerships with organizations that work with and represent these groups will be pursued and submissions from them will be highly encouraged, therefore providing **“engagement to meaningful and relevant cultural experiences for all”** poets and voices in the Santa Fe community.

The Telepoem Directory contains over 450 poems, consisting of poets from around the world. For this project, all the poem listings will be located on the TelepoemBooth.com website; the Santa Fe poets will be featured in a printed Telepoem Book located within the booth.

The New Mexico Telepoem Booth will be located in a place where a large percentage of the Santa Fe public will encounter unexpected samplings of poetry. Possible placements include the Santa Fe Plaza, the unoccupied plinth of Water St. and Sandoval, the Railyard District, libraries, the Convention Center, railroad and train stations or other indoor and outdoor spots where the Telepoem Booth can safely be used by the maximum members of the community, providing another instance of **“engagement to meaningful and relevant cultural experiences for all.”**

The youth in Santa Fe will be engaged with the Telepoem Booth by encouraging them to submit. To accomplish this, we will utilize relationships with entities such as school systems, youth programs and especially Phyllis Kennedy, Program Coordinator of New Mexico’s Poetry Out Loud program, which introduces high schoolers to poetry and public speaking. These groups will be invited to special recording sessions held by the Artist at a local radio station or other recording studio.

The poem submissions will be chosen by a stakeholder jury led by the Artist and consisting of four other poets with diverse backgrounds, educations and preferences. These jurors will be selected by Jan. 15. Publicity promoting the public call to Santa Fe and Santa Fe County poets will go out Jan. 15, 2018 and the actual window of submissions will be open from Feb. 1-Mar. 15, 2018. All interested poets can submit up to five recordings that will be judged by the Call for Submissions juror committee. Jurying will take place Mar. 15-Apr. 15, with final notices of acceptance sent on Apr. 15, 2018. Editing, compilation and organization of the poems, the Telepoem Book will be done by May 30, 2018 by the Artist. Refurbishment of the Telepoem Booth will be done by the artistic team as soon as Notice to Proceed has been sent, and will be completed no later than June 15. Placement of the Telepoem Booth will be finalized by Apr., 2018. An opening reception will be held at the end of June, 2018.

Proposal Narrative**How is this project driving innovation or using the arts in a distinct way?**

The Telepoem Booth project repurposes and re-enchants decommissioned (and disappearing) telephone booths to give back to communities in multi-sensory ways: visual, haptic and aural. They are multi-genre and multi-media, using poetry, art and recordings to impact users. Most importantly, they are engaging art pieces that require the audience's participation.

The Telepoem Booth is absolutely unique as it requires the user to complete the creative cycle by physically dialing a phone. It is a three-dimensional literary magazine that provides a contextual historical platform for poets and writers to (literally) be heard. And it activates, in every instance, a communal experience and excitement within the literary community where the Telepoem Booth has been placed.

What are the artistic practices and methods for creation?

Literary arts, writing, poetry, graphic design, experience design, technology integration, computer programming, kinesthetic arts, performance arts, acoustics, recording arts/audio technology, music technology, classification systems, community engagement and metal-working.

The booth itself is a self-contained unit; the old school "pulse technology" of dialing a rotary phone is translated through a cutting-edge computer to access the mp3 files that the poems are stored on. All Telepoem Booths are connected via a wi-fi enabled downloading system, which allows new poetry updates from a central location for all Telepoem Booths in the nation, providing convenience and ease for the clients and a constantly fresh supply of new poetry.

How compelling is the proposed work of art?

The Telepoem Booth is very compelling, according to both users and organizers in the communities.

"Hearing a poem over the phone is an absolutely unique experience. I dialed, waited with anticipation, and a person I didn't know was telling me something profound—just to me. It was intimate, and I wanted the conversation to go on. I forgot I was listening to a poem," said Hal Kunkle, a patron of the Telepoem Booth in State College, PA.

"I have to say that this project is one of the most interesting and rewarding experiences I have ever had. Leaving a lasting legacy of art is fulfilling, and the people involved with the project—both poets and organizers—have all been so happy to join in," says Sarah Hankins, poet, editor and Telepoem Booth curator.

Who are the artists involved?

Elizabeth Hellstern is the originator of the Telepoem Booth. Her team includes Owen William Fritts, fabricator and consultant; David Earl Smith, computer architect and programmer; and Jeremy Slater, electrical engineer and electrician.

Why are they the best artists for the job?

Ms. Hellstern's background as a curator, writer and artist ensures the highest quality of poetry from the community. Mr. Fritts' 35 years of small and large-scale design practice have helped brand the Telepoem Booth, created a user-friendly experience and assured both durability and

ease of use. Mr. Smith brings a strong background in custom hardware and software computer configurations for exhibits, museums and industry. Telepoem Booth power has been designed and implemented for public safety by long-term electrician/electric engineer Mr. Slater.

What is the quality of past works by the artists?

The first Telepoem Booth was featured in Mesa, AZ at the spark! Festival of Creativity at the Mesa Arts Center, followed shortly thereafter by a Telepoem Booth in Flagstaff, AZ. Another is placed in State College, PA (home of Penn State). During the summer months in Flagstaff, listeners have dialed an average of 112 poems every day. In 2017, the Flagstaff Telepoem Booth received the local artistic Viola Award for Excellence in Storytelling.

Does the proposal demonstrate ability to carry out the proposed project?

There have already been three Telepoem Booths exhibited nationally, which in and of itself proves success.

Does it have a realistic budget and timeline?

Yes. Other Telepoem Booths have been done on a shorter timeline. The budget has been gone over numerous times and is proven by experience.

Are there partners who will contribute to the overall success of the project?

The Artist has spoken with and gained verbal and written support of the project from Phyllis Kennedy, Program Coordinator of New Mexico's Poetry Out Loud; Naomi Gibbons, Project Coordinator of Art in Public Spaces of New Mexico Arts; Cecile Lipworth, Founder at Ripple Catalyst Studio and Event Coordinator at Collected Works Bookstore; Jon Davis, Santa Fe Poet Laureate; John Casquerelli, Santa Fe Poetry Chairs Trail at New Mexico Poetry Society; Miriam Sagan, founding member of Tres Chicas Press; and Joan Logghe, Vice President of New Mexico Literary Arts. Other organizations that have expressed interest are radio stations to help with recording, local and regional poetry groups, librarians and poets themselves.

Does the applicant have the ability to navigate through all facets of the work of art?

Yes. The Artist has worked with the public for over 15 years as a public relations manager, curator, artistic manager and entrepreneur. She has been a fundraiser, journalist, public speaker, radio guest, television host and is at ease with all facets of public communication. Her education and life experiences allow her to feel comfortable talking to anyone. She has managed multi-year projects effectively and has successfully placed three Telepoem Booths. The Artist has experience managing the Telepoem Booth network throughout the nation, has an established website (TelepoemBooth.com,) a strong social media presence (facebook.com/TelepoemBooth.) The Telepoem Booth® is a federally registered trademark.

Is the proposed artwork compatible with the project surroundings and installation methods?

Telephone booths were designed to be placed outside and hold their own against the weather, architecture and other distractions in the public sphere. The scale is appropriate for outside placement in a busy town. The internal space that houses the rotary phone and the user is also contextually conducive for an intimate experience with poetry. Telephone booths and poetry

hold a liminal space in our collective psyche; both are public tools of communication that one accesses through a private experience. Unlike other art pieces, the Telepoem Booth is revitalized and renewed within the community every time a new Call for Submissions goes out into the public sphere and new poems are added to the directory.

Have long-term maintenance issues been addressed?

The Telephone booths used for the Telepoem Booths are vintage 1970s booths. They have lasted over 40 years in the public realm and are built to last. They will need to be cleaned weekly and protected against vicious vandalism. The rotary phone also has lasted for over 40 years and has proven to be durable technology. There is a three-year warranty on the computer software contained within the booth. The Artist will serve as local “operator” of the Telepoem Booth and will maintain and refresh the poetry offerings, in the Santa Fe Telepoem Booth as well as throughout the Telepoem Booth network.

As an artwork that delves in new (but old) media and becomes a phenomenon in and of itself, the Telepoem Booth is taking off as a network to provide poetry to the public in a very exciting fashion.

Are the materials, construction, and installation appropriate for a permanent artwork?

The aluminum, tempered glass, fiberglass and melamine materials, along with the carefully engineered construction of a Telephone booth and pay phone are appropriate for permanent artwork. They have already stood the test of time and were designed for permanence. The Telepoem Book is printed on water-proof, unrippable pages. The computer program was designed to be compatible with old-school technology that will never become obsolete. The Telepoem Booth, as all telephone booths are, will be bolted to the slab it sits upon. The Telepoem Directory is infinitely expandable. The recordings of local and regional poets will be available as an historical testament and oral history piece for future generations to access. The Santa Fe Telepoem Booth is part of a larger Telepoem Booth network that will be updated with poems throughout the nation, with a complete directory available online at TelepoemBooth.com.

How does the proposal align with the selected priorities?

The Telepoem Booth aligns with “**engagement through access to meaningful and relevant cultural experiences for all**” by providing free access to poetry in a public space and providing a free venue for poets from all backgrounds and experience to be heard. Access to poetry, an art form that may predate literacy, is an important part of connecting with the human experience, understanding expressions of emotion, deep feelings and beauty and can help individuals feel less lonely, break down barriers and understand individuals from different walks of life. The poetry dialed in the Telepoem Booth is meaningful and relevant as a modern expression of this art form; providing access to poetry from the people of Santa Fe in the Santa Fe Telepoem Booth and other Telepoem Booths throughout the nation is an effective way of spreading an engaging cultural experience.

The Telepoem Booth also “**encourages retention of young people**” in Santa Fe because the Telepoem Booth is a democratic experience that invites users of every age. In all cities where the Telepoem Booth have been placed, youth are especially interested in experiencing the

novel (to them) aspect of being in a public phone booth. The Telepoem Booth allows youth who may never have been interested in poetry to experience it in a different format, in an exciting context and within an experience that requires their participation. Dialing the rotary phone requires a little patience, effort and possible learning curve; the effort is rewarded by the ringing of the phone the answer of the poem.

What are the specific plans to address the priorities?

Alignments with diverse organizations that have influence with and access to poets of all races, abilities, ages and sexualities are being pursued. The Call for Submissions will be heavily promoted to groups such as Poetry Out Loud (youth poets,) Tres Chicas Press (Chicano and women poets, Santa Fe Community College, slam poets, Chicano poets, LGBTQ poets, veterans and Alzheimer Poetry Project (elderly and Alzheimer's poets,) among many others. Furthermore, 2-3 recording sessions will be sponsored by the Artist to record those poets that don't have access to recording equipment.

What is the anticipated impact?

The Telepoem Booth is a provocative, exciting installation art piece that places poetry in the public realm. Telepoem Booths deliver an impactful emotional insight to each listener. Hearing poetry read can be cathartic and healing, providing a multi-sensory way for the public to access poetry and the human experience. The Telepoem Booth gives a performance vehicle for voices of many kind.

How will the success of the project be judged?

The project will be judged by the amount of engagement with the Telepoem Booth that the public has and the depth of the impact. While most art pieces are unable to keep track of who has "looked" at the piece, the Telepoem Booth has built in programming that keeps track of how often poems are dialed.

What factors and data will be collected and analyzed?

The average number of dials and time spent on each poem can be collected at any time. A social media campaign encouraging users to post pictures of themselves with the hashtags #TelepoemBooth and #SantaFeTelepoemBooth will also give an idea of the impact on the users.

Are there both quantitative and qualitative measurements?

Yes. Quantitative measurements include the aforementioned programming that tracks quantity of dials on the Telepoem Booth. Qualitative measurements include comments on social media and questionnaires gathered from the public.

Key Artist bios:

Elizabeth Hellstern is a writer and an artist who works to make literary word as interactive and kinesthetic as possible. She received an MFA in Creative Writing and an MA in Applied Communication from Northern Arizona University and has worked professionally as an art curator, writer and artist since 2013. Her writing career began as a journalist in 1998. Additionally, she has worked as a public relations manager for the arts for seven years. Her multi-genre writing work has appeared in *Hotel Amerika*, *North Dakota Quarterly*, *Slag Glass City*, *Queen Mob's Tea House*, *The Tusculum Review*, *Inner Child Magazine* and *New World Writing* among others. Her artwork includes national placements of the Telepoem Booth; poetry narrative inscribed into the base of Prairie Grass Ballet sculpture in Jamestown, ND; and the forthcoming concept Message-in-A-Bottle, a pneumatic tube message relay system that sends personal notes underwater through clear tubing and carriers lit by LED lights.

Professional Roles:

- Artist and Writer, Elizabeth Hellstern Creations, Flagstaff, AZ, 2015 – present
- Deputy Director of Visual Arts and Marketing, Flagstaff Arts Council, Flagstaff, AZ, 2013 – 2015
- Co-Chair of Beautification and Public Arts Commission, City of Flagstaff, 2009 – 2013
- Coordinator of Marketing and Public Relations, College of Arts and Letters, Dean's Office, Northern Arizona University, Flagstaff, AZ, 2006 – 2013
- Arts Editor, Flagstaff Live Magazine, Flagstaff, AZ, 1998 – 2000
- Journalist, Flagstaff Live Magazine, Arizona Daily Sun, Mountain Living Magazine, numerous other national publications, 1998 – 2000

Owen William Fritts is an international architect/designer/sculptor with over 25 years creating, fabricating and implementing projects with budgets up to \$2.5 million. He received an Executive MBA from the University of Oregon, studied for a Masters in Architecture (MARCH) from the University of Hawaii and has a dual major BFA for interior architecture and sculpture from the University of Massachusetts. Please visit solidcore.tv for more information about his many projects.

David Earl Smith received his BS in Computer Science from Northern Arizona University. He has designed custom hardware and software computer configurations for exhibits, museums and industry. His past clients and projects include entities such as the Sedona Pioneer Museum, Sunset Crater in Flagstaff, AZ, KJACK radio and TGen, a biotechnology company located in Phoenix, AZ.

Jeremy Slater has served as Licensed Electrician and Construction Manager at Rooftop Solar and Owner/General Contractor at Cornerstone Construction Company.

Partner Bios:

Phyllis Kennedy is Program Coordinator at New Mexico Arts and is responsible for grants in the categories of Arts & Education, Art in Social Services, and Colleges, Universities & Government Entities. She also coordinates the New Mexico Poetry Out Loud recitation contest, an annual event with a state final held at the St. Francis Auditorium in Santa Fe each winter.

Naomi Gibbons is Project Coordinator of Art in Public Spaces of New Mexico Arts and manages the 1% Art Purchase Program for the State of New Mexico as well as coordinates public art installations and projects.

Cecile Lipworth is Founder at Ripple Catalyst Studio, Event Coordinator at Collected Works Bookstore and has served as Producer at One Billion Rising, and Managing Director at V-Day. She describes herself as “a passionate change-maker, recognized as a leader and catalyst in movement-building that has generated social change on a global scale.”

Jon Davis has served as the Santa Fe Poet Laureate and is the Director of the Low Residency MFA in Creative Writing at the Institute of American Indian Arts.

John Casquerelli is Santa Fe Poetry Chairs Trail at New Mexico State Poetry Society, Adjunct English Instructor at Santa Fe Community College and Editor at Overpass Books.

Eddie Chuculate is a poet and copy editor in Santa Fe, NM.

Lilly Whiteswan is a poet and organizer of the Glass Eye Poetry Society in Cerrillos, NM.

Miriam Sagan is a Founding Member of Tres Chicas Press, writer of Miriam's Well blog which focuses on poetry and public art, Associate Professor of English at Santa Fe Community College and Writing and Editing Consultant.

Joan Logghe is Vice President of New Mexico Literary Arts, a poet and educator.

Gary Glazner is Founder and Executive Director at Alzheimer's Poetry Project and Institute of Dementia Education and Arts (IDEA).

Project Budget

City Sponsored:

\$2500	Artist Fee
\$6500	Purchase of the Telepoem Booth art piece with all internal components, existing Telepoem Directory with over 450 poems, three-year warranty on computer programming, and compilation of 150 new poems featuring Santa Fe County poets.
\$100	Additional signage featuring Santa Fe Arts Commission sponsorship
\$200	Marketing, travel and promotion of the Santa Fe Telepoem Booth Call for Submissions throughout Santa Fe and Santa Fe County
\$500	Transportation – Crating, transport, delivery fee (one-way, depending on timing)
\$200	Setup of Telepoem Booth, travel costs
TOTAL: \$10,000	Purchase of the Telepoem Booth art piece with all internal components, existing Telepoem Directory with over 450 poems, three-year warranty on computer programming and all elements listed above

Digital Images located on included USB device.

Annotated Slide Key

1. *"Elizabeth with Booth"* photo used for Flagstaff publicity, 2016
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)
2. *"Marquee Sign"* Telepoem Booth signage was made to match design elements of original phone sign.
(Elizabeth Hellstern, Telepoem Booth, 2016, multi-media, 113" x 35.5" x 35.5")
3. *"Mesa Arts Center"* The Telepoem Booth was leased for the spark! Festival of Creativity at the Mesa Arts Center, with over 5000 attendees for the weekend event.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Mesa Arts Center, Mesa, AZ, \$2,000, Mesa Arts Center)
4. *"Patron in Mesa Booth"* The Telepoem Booth was leased for the spark! Festival of Creativity at the Mesa Arts Center, with over 5000 attendees for the weekend event.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Mesa Arts Center, Mesa, AZ, \$2,000, Mesa Arts Center)
5. *"Mesa Arts Center"* The Telepoem Booth was leased for the spark! Festival of Creativity at the Mesa Arts Center, with over 5000 attendees for the weekend event.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Mesa Arts Center, Mesa, AZ, \$2,000, Mesa Arts Center)
6. *"Color Changing Marquee"* The LED lights for the marquee on top of the booth and in the dome light inside the booth go through a color-changing cycle and are included in all Telepoem Booths.
(Elizabeth Hellstern, Telepoem Booth, 2016, multi-media, 113" x 35.5" x 35.5")
7. *"Patron in Flagstaff"* A photo found on social media of a supporter and fan of the Telepoem Booth.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)
8. *"Young Patron in Flagstaff"* A young patron learns to use a rotary phone.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)

9. *"Rotary Phone and Telepoem Book"* The rotary phone is a vintage model from the 1970s. The Telepoem Book is compiled and printed on durable paper and a spiral binding. It is placed inside the booth on a custom-made stand and attached by a metal rod. Each poem is assigned a ten digit Telepoem number; the area code is the poet's own area code, the prefix digits are the poet's last name, and the suffix numbers are the first four letters of the poem title.
(Elizabeth Hellstern, Telepoem Booth, 2016, multi-media, 113" x 35.5" x 35.5")
10. *"Young Native American Poets"* The Artist worked with 30 3rd and 4th graders from STAR school in Leupp, AZ to record their poetry for the Telepoem Booth.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)
11. *"Young Poets Learning to Dial"* The Artist worked with 30 3rd and 4th graders from STAR school in Leupp, AZ to record their poetry for the Telepoem Booth. Here they learn how to dial a rotary phone and listen to their poems.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)
12. *"Location in Flagstaff"* The Telepoem Booth was originally placed outside in Flagstaff, AZ near a popular coffee shop.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, City of Flagstaff Beautification and Public Arts Commission plus numerous sponsors)
13. *"Location in Old Town Shops"* The Telepoem Booth was moved six months later into Old Town Shops in Flagstaff, AZ.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, Old Town Shops plus numerous sponsors)
14. *"Instruction Sign"* Instruction signs are included in all Telepoem Booths.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5")
15. *"Opening Reception at Old Town Shops"* The opening reception at Old Town Shops was well-attended. This photo was used by the Arizona Daily Sun for a feature article.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, Old Town Shops plus numerous sponsors)
16. *"Young User Learning Rotary Phone"* The opening reception at Old Town Shops was well-attended. This photo was used by the Arizona Daily Sun for a feature article.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, Old Town Shops plus numerous sponsors)

17. *"Young User Listening"* The opening reception at Old Town Shops was well-attended. This photo was used by the Arizona Daily Sun for a feature article.
(Elizabeth Hellstern, Telepoem Booth, March 2016, multi-media, 113" x 35.5" x 35.5", Flagstaff, AZ, \$10,000, Old Town Shops plus numerous sponsors)
18. *"State College Telepoem Booth"* The Artist at the opening reception in State College, PA.
(Elizabeth Hellstern, Telepoem Booth, April 2017, multi-media, 113" x 35.5" x 35.5", State College, PA \$10,000, Knight Foundation's Donor-Advised Fund at Centre Foundation)
19. *"State College Knight Foundation Sponsors"* This photo at the opening reception in State College, PA shows the Knight Foundation Sponsors cutting the ribbon.
(Elizabeth Hellstern, Telepoem Booth, April 2017, multi-media, 113" x 35.5" x 35.5", State College, PA \$10,000, Knight Foundation's Donor-Advised Fund at Centre Foundation)
20. *"Young Poet at State College"* A young poet reads her poem at the State College, PA Telepoem Booth opening reception.
(Elizabeth Hellstern, Telepoem Booth, April 2017, multi-media, 113" x 35.5" x 35.5", State College, PA \$10,000, Knight Foundation's Donor-Advised Fund at Centre Foundation)

References

Mark Neumann, Professor, School of Communication, Northern Arizona University
PO Box 5619
Flagstaff, AZ 86011
928/890-9388
Mark.Neumann@nau.edu

John Ziegler, Client
1659 N. Cherry Hill Road
State College, PA 16803
814/574-0709
waterman7@gmail.com

Jennifer Gastelum, Client, Director of Creative Catalysts at Mesa Arts Center
PO Box 1466
Mesa, AZ 85211-1466
480/735-8239
Jennifer.gastelum@mesaartscenter.com

Airport Purchase Program Jury

Mark Baca, Operations Manager- Santa Fe Airport

A.J. Goldman, Artist

Jana Gottshalk, Curator- Spanish Colonial Museum

Stuart Kirk, President- Director, Fly Santa Fe

Henry Muchmore, AIPP Committee Representative

Ashlynn Perry, AIPP Committee Representative

Jared Antonio Justo-Trujillo, Owner- Keep Contemporary



ART IN PUBLIC PLACES

A NEW CHAPTER IN PUBLIC PROGRAMMING:
Committee Membership & Staff's Short Term Priorities



COMMITTEE RESPONSIBILITY

MERGED

The Art in Public Places committee provides guidance in recommending policies and programs that provide for the exhibition of art in City-owned spaces. Specifically, the committee may:

- Recommend the acquisition of completed works of arts; commissioning of new works; and/or the holding of competitions to selection work.
- Propose sites & projects
- Appoint project committees (community advisory groups, site planning teams and/or juries)
- Review proposals for loaned & donated works to formulate a recommendation to the Arts Commission.
- Provide advice regarding Community Gallery exhibits and programming.
- Recommend approval of Gallery policies and procedures, selection/development of group exhibit themes and participate as members of juries.
- Offer input regarding community pop-up exhibits, artists programs and public events.

COMMITTEE MAKE-UP

Community Gallery (3 to 5 members)

- Arts Commissioner(s)
- Artist(s)
- Gallerist/Curator/Museum Professional

Art in Public Places (7 members)

- Arts Commissioner (at least 1, serves as Chair)
- Community Members
- Art Historian
- Visual Artist
- Sculptor
- Arts Professional (Curator/Critic/Appraiser)
- Area Historian
- Architect, Landscape Architect or Urban Planner

MERGED

- Arts Commissioners
- Artists
- Arts Professional (Gallerist/Curator/Museum Professional/Critic/Appraiser)
- Art Historian/Area Historian
- Architect/Landscape Architect/Planner
- Non-Arts Community Member

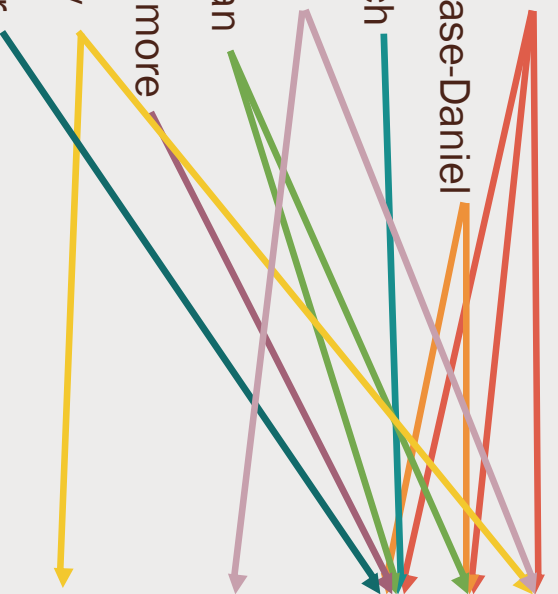
CURRENT COMMITTEE MAKE-UP

Committee Members

- Brian Vallo
- Matthew Chase-Daniel
- Sande Deitch
- Alex Hanna
- Drew Lenihan
- Henry Muchmore
- Ashlyn Perry
- Katelyn Peer

Background/Education

- Arts Commissioners
- Artists
- Arts Professional
(Gallerist/Curator/Museum
Professional/Critic/Appraiser)
- Art Historian/Area Historian
- Architect/Landscape
Architect/Planner
- Non-Arts Community Member



SHORT TERM PRIORITIES

(February 2018-June 2019)

- Formalize policies/procedures for jurying Gallery exhibitions
- Policy/process for the selection of youth-focused pop-up exhibits
- Short term strategies for inclusion of young artists in themed exhibits
- Finalize Gallery exhibition schedule through June 2019
- Training artists working in community with pilot temporary neighborhood project (NEA application)
- Purchase program selection/installation
- Ignite program contracting/installation