

**SUMMARY INDEX OF**

**SPECIAL MEETING**

**ARTS COMMISSION**

**May 06, 2014**

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**SUMMARY INDEX OF**  
**MINUTES OF THE**  
**CITY OF SANTA FE ARTS COMMISSION**  
**SPECIAL MEETING**  
**Tuesday, May 06, 2014**

**I. Call to Order**

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

**Panel Members**

*Eliot Gray Fisher: Composer, pianist, screenwriter, filmmaker, nonprofit board member*

*Kierstan Pickens: Nonprofit administration, development, grant writing, event/exhibit preparation*

*Alaina Warren Zachary: Actress, singer, director, and dramaturge*

*Nadine Stafford: Nonprofit consulting, arts administration*

*Adelma Aurora Hnasko: Arts education, arts administration, development & fundraising, New Mexico  
School for the Arts former director, nonprofit board member*

*Shaun Gilmore- Former dancer, visual artist, former Arts Commissioner*

**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.)*

**II. Application Review of Process Overview**

Ms. Garcia y Griego explained that the reviews would be in the order listed in the binder beginning with the Community Arts Development Program (CADP), the Lodgers' Tax categories: the Special and New Projects (SNPP) and the Community Arts Promotion Program (CAPP). The criteria for both are the same.

The Lead Reader will offer an in-depth review and critique of the application and the Back-up Reader would offer additional viewpoints. The other panelists could then add comments, concur or pass. Panelists with a conflict of interest would be asked to leave the room before the review of each application until scoring was completed.

**III. Conflicts of Interest**

|                        |  |
|------------------------|--|
| Alaina Warren Zachary- | Santa Fe Little Theatre; Teatro Paraguas                                   |
| Eliot Gray Fisher-     | Santa Fe Little Theatre  |
| Kierstan Pickens-      | Aspen Santa Fe Ballet; the Lensic Performing Arts Center                   |
| Shaun Gilmore          | None   |
| Nadine Stafford-       | National Dance Institute of New Mexico; New Mexico Performing Arts Society |
| Adelma Aurora Hnasko-  | Outside In Productions   |

#### IV. 2014-2015 Community Arts Development Program Applications (CADP)

##### **CADP-01 Eldorado Children's Theatre no conflicts of interest**

*Lead-Mr. Fisher:* the Children's Theatre is a professional quality performance *education* program for young people grades K -12. *Artistic-* samples were excellent quality. The *artistic* personnel qualifications are strong and possibly heavy on performing. The application materials are accurately represented with a good mix and appropriate personnel experience. There is a healthy mix of earned income, tickets and tuition and unearned income in donations and grants. The *budget narrative* did not address why the budget is getting smaller. *Promotion/marketing-* the use of students was innovative in radio interviews. The numbers provided were not clear whether participants, audience or a combination. *Outreach-* the application mentions the diverse audience in ethnicity and age, but there were no numbers regarding participants and the numbers should be broken out. Overall the application is strong. A good number of students are receiving tuition assistance and there is an indication that is expanding.

*Backup Reader- Ms. Pickens:* the \$30,000 cash reserve is impressive; it is a surprise to see the earned income down by almost \$10,000. There is strong in-kind through engaged volunteers. It is nice that the performances relate to various subjects in the student study guides. That helps relate back to the classroom curriculum.

*General Panel Comments:* an almost 15 year history of producing is impressive. The applicant should quantify the number of children in the signature production and how many participate in workshops/classes; how many weeks of classes there are per year; how many performances are in the signature production, etc. The cross pollination of young people from other parts of the state is nice. The in-kind and tracking of those numbers is impressive, but more exact numbers with the other income and expense side, would be nice. The budget should always reflect the exact numbers.

##### **CADP-02 Institute for Spanish Arts- no conflicts of interest**

*Lead-Ms. Gilmore:* the Institute at almost 40 years is a venerable institution with a unique reputation. Spanish heritage and Spanish dance is highlighted and hugely important. That puts Santa Fe as a *community*, on the map in an international sense. The *budget* is small and the request could have gone further. Given the Institute's longstanding history, the deficit in 2013, will be made up. The corporate/business support could be higher and easily procured with their reputation. The budget needs more specifics. The funds requested will go to contract and *artistic* fees. The website was nice, clear and easy to navigate and the application was strong. More *outreach* could be done

in the schools. The performances are strong and emphasize the youth and the next generation and the children's performances are very impressive.

*Backup reader-Ms. Warren Zachary:* the *Educational program* is commendable. There are free afterschool programs in the public schools in Spanish dance. This application is the first she has seen that mentions YouTube and means they are current and in touch and wonderful that the Institute put in poetry and not just dance.

*General panel comments:* Wonderful that nearly 80 percent of the students are Hispanic. The audience breakdown appears that the demographics and age were added together and should be separate. An increase of \$5,000 is projected in the unearned income and would be nice to know how the Institute plans to do that. Even with the discrepancies, the number of audience participants is impressive. The *promotion/marketing* is comprehensive. It is impressive that the Institute teaches not just dance, but the history and *culture*. The teachers provide an evaluation and there is NEA funding. More proofreading would have been helpful.

### **CADP-03 Moving People Dance-**

### **no conflicts of interest**

*Lead-Ms. Pickens:* the organization has gone through changes and challenges the last few years and is impressive they are seeking to adapt to both their internal struggles as well as the economic challenges. A company performance review in the promotional material would be nice. The *artistic* staff is strong. *Budget-* has a good mix of earned and unearned income; there were no projected organizational expenses for the current and next fiscal year. The in-kind should also be reflected in the income category with the expenses. There were a lot of *artistic* biographies, but no one with experience in running a business or programs. Building a board is vital. The audience members did not add up. It was nice that the organization addressed “*art forms educate performers in the audience*”; and how their *outreach* works and their students become ambassadors for the arts. It would be nice to see the *educational* materials and the number of scholarships given. There was a lot of *what* the organization is doing, but not *how*. Proofreading would help the application.

*Backup Reader- Ms. Hnasko:* she enjoyed the *artistic* samples: the creative choreography; the lighting; and costumes were engaging and diverse. The master classes and workshops for the young dancers to work with guest artists, is appreciated. The income has decreased by a third because of the merger with Belisama Dance and is good to see the organization adapting.

*General Panel Comments:* the organization has grown over the last few years and *artistically*, what they are doing is wonderful. A concern is the *budget* decrease after the merger, which might be due to pulling back to become more efficient. Many applicants state that they offer world-class or professional, quality *education*, but Moving People is doing that. The organization needs to work through the blending of organizations and clarify whether the role of Moving People Dance is the producing entity or the fundraising arm.

*[Staff Clarification: regarding the budget: the budget narrative has a description that Moving People Dance Theater is the nonprofit arm of the Belisama Dance School. The budget presented is the project that the Arts Commission would be funding through Moving People Dance Theater.]*

*Ms. Stafford left the room at this time due to conflict of interest on the next proposal.*

### **CADP-04 National Dance Institute, New Mexico– conflicts of interest: Ms. Stafford**

*Lead-Ms. Hnasko:* the application was excellent; fun to read, clear and well-written and the information was accessible. The application demonstrates the strength of the National Dance Institute (NDI) and the need it fills in the community. The *Artistic* samples reinforced a well-written application. *Artistic excellence:* 850 students, primarily low income, come together spanning kindergarten, third, fourth and fifth grades; 30 schools come together for the two weeks of dance performances. The project is big and the event is strong and has live music, choreography, lighting and stage production and NDI does it well. Members of the Santa Fe community are always included in the production. The audiences exceed 7,000 people with more than 1000 parents and community member volunteers that make the event a success and *artistically* strong. The *administrative/financial-* the 20-year-old organization is well-oiled and tightly run and knows how to do what it does. The *marketing* is strong and the funding request is fair and there is a \$5 million budget for the organization as a whole. Funding supports the artists working with the students. The *quality of education-* the program is accessible to young people throughout the city; 73% of whom are affected by poverty. NDI has a continuum of learning that allows children to discover the joy of communicative movement. Additional classes, etc could help that grow into further learning opportunities. The program has kindergartners watching older students and the older students meeting important community members and mentors. Students from different schools come together to collaborate and co-create. There is cross-pollination in an important *artistic* project and this is an excellent proposal.

*Backup reader-Mr. Fisher:* the applicant's mention of the more complex dance skills and a move into the professional level for the older students is a stretch. Bilingual flyers as a component of *marketing* should have been included in the application. The radio promotion does not seem to reach as many Spanish speaking audiences. The applicant's mention of "members of local senior centers are invited to dress rehearsal performances" and members of local senior centers *receive invitations* to the free dance rehearsals is confusing and evasive wording. The application should state that the seniors *had* attended, if they did.

*General Panel Comments:* The online teaching manual was wonderful. The manual mentions teacher requirements and how they communicate with young people and that they combine the Santa Fe Public Schools educational requirements in the skills taught. Teachers communicate bilingually in both languages to students. A huge and critical component of the programs; *movement*, is not mentioned in the mission statement and should be. The ticket price starting at \$4.00 is fair.

*Ms. Stafford entered the room at this time. Ms. Hnasko left the room due to conflict of interest.*

**CADP-05 Outside In Productions- conflicts of interest: Ms. Hnasko**

*Lead- Ms. Warren Zachary:* the applicant's strength is in their *outreach* to senior care facilities. Music would have been nice in the media presentations, since teaching and the guitar is a big part of what the applicant offers. The mission to *alleviate suffering* is prosaic and achieved by the applicant's *outreach* to seniors and the incarcerated populations and their service to underserved audiences. *Education* is somewhat generalized with more focus on guitar. Specifics should have been included on the statement that Outside In "*hires and pays performing artists from a broad cross-section of the arts community*". That the organization returned expenses from the Bandstand Project to support the process is impressive, because bandstand equals tourism. Programs are free of charge, but specificity is needed. *Financial-*\$500 for *marketing/PR* does not seem a lot of money and there are no grant funds allocated for that.

*Backup Reader- Ms. Stafford:* *artistic samples-* A strength is that local artists are connected to underserved communities and some of those are not publicly accessible. Key personnel have a long history with the organization

and help to contribute to stability. The organization also recently weathered the death of their founder, which is no small achievement. The *budget* narrative was confusing; the description of returning *administrative* fees from the bandstand is not clear, more information about that relationship and how that works financially is needed. The surpluses were good, but how the internal operations are run is confusing. *Education-* focus is on the guitar lessons which is the major publicly accessible program. Key personnel are qualified arts instructors/presenters in the arts and programs are made accessible to populations that would not otherwise experience that. The key mission is really *outreach* and *accessibility*.

*General Panel Comments:* *outreach* needs artistic mix in disciplines. The lack of funds in the PR *budget* could be that much of the work is in a closed forum that does not require publicity. For the community's benefit, more press releases would be nice. The newsletters were excellent. The long-term instructors show dedication and loyalty to the organization; the job descriptions and work histories in the biographies were appreciated. It is good to see the applicant address their work on a "more balanced income stream". The *marketing* plan comment of "as opportunities arise" would be better if stated as: *seeking out and identifying opportunities*. The 38 events a month is an excellent and broad *reach* into the community and is astonishing. The bio information in the support materials was reiterated in the application and was a lost opportunity to talk about the programs further. *Budget-*the crossover with the bandstand was confusing, because the bandstand does not have an income flow.

*[Staff Clarification: Ms. Garcia y Griego explained the crossover is muddy, but Bandstand does have earned and unearned income through the form of sponsorships and fees for services; which is considered an income source, even though there is no admission.*

*The budget in the application is just for the arts programs proposed and is clear that they are not funding the bandstand activities. The differences are seen in the organizational versus the project budgets.]*

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

**CADP-06 Pandemonium Productions, INC. - no conflicts of interest**

*Lead-Ms. Stafford: artistic excellence-* the samples show a complete sample of the work; however theater is in real time. More video, opposed to the photos and audio presentation would be nice. The executive director and music director have strong credentials and experience in arts *education*. She likes that the choreographer came up through the company, left to go to college and returned to Santa Fe to work. A strength of the project is the three productions per year with the students; the repetition of performing experiences has value. A strength is that the funding request is for a musical not previously seen in Santa Fe. *Administratively-* the biographies of the key personnel reflect their *artistic* skills rather than their administrative skills, but they have been running the organization for a long time. The applicant quantified the fall production with how many students, how many performances, number of performances for schools, etc. The total audience projection is 3,250, and there is stability in the leadership of their founder. The organizational history provided cumulative statistics from the beginning of the organization, which was positive. An *administrative strength* is also that the board has a good diversity of professional skills and ethnicities. In terms of things the organization could work on: their private/individual support is modest and there is more opportunity there. *Promotion/marketing-* the application mentions peer to peer social media sharing by the students, which is a great way to promote the program. *Educational-*the information about the afterschool programs and the scholarships offered to over 40 students over the year is great. The Drama Residency Program in Santa Fe schools reaches nine primarily bilingual classes. How students are recruited from that and which schools those are would be nice to know. The organization offers the next layer of performances for the schools. It is nice that free tickets and transportation is

offered to the first 100 children on the Saturday/Sunday opening weekend performances and teachers are offered study guides. The *budget* is modest and consistent. The diversity of income sources in private industry could be improved.

*Backup Reader-Ms. Gilmore: Dinosaurs before Dark* idea has many opportunities as an *educational* crossover for school children. This organization has been part of the change in the last 20 years for more *education* and things for children to do. A positive is the history of collaboration with other organizations in Santa Fe. The audience and the *budget* numbers look good and the board is positive in their diversity and strength.

*General Panel Comments:* \$25,000 is given annually and their scholarships support students and ensure economic diversity in the cast. To see that their organizational chart has parents as equal to the executive director is great. *Financially-* foundation and private support could be improved. The partnerships with the Opera and SFPS are great and teaching in the classroom provides an opportunity to gain an understanding of their audience. A housekeeping note to applicants is to either spell theater with e-r or r-e but be consistent. It is interesting what organizations consider *reasonably priced* tickets; thumbs-up to this organization with \$10 for adults and \$6 for kids. The cross-pollination with School for the Arts; Theaterwork; Teatro Paraguas, etc. is so commendable. Open rehearsals allows everyone an opportunity to see the process and get engaged. The applicant mentions they will look at the redesign of their website and logo this year; if the website needs an overhaul then go for it; but they do what they do well. There are over 2,000 people in the audiences and Pandemonium is beloved in that niche. The applicant should consider whether the money and time should be spent on the website and logo or better spent working with the youth. Proofreading is needed; the collaborators names should be correct.

Audience Introductions: Gale Quint and Andrea Poole with Sangre de Cristo Chorale.

#### **CADP-07 Pomegranate Studios- no conflicts of interest**

*Lead-Ms. Gilmore: education -* Pomegranate Studios is a unique performance and *education* entity with a focus on Middle Eastern dance and American Tribal style dance. The strength is the girls are brought in for their *educational* component and there are many free programs. The video was enjoyable and showed an enhancement from the choreographic end and was not just Middle Eastern. The music was interesting and more up to date. The dancing and skills were strong and the free programs serve up to 5,000. There is a large e-mail list of about 1100 people, a strong online presence and a nice website. This year the Summer World Dance Camp is a new program funded through Santa Fe County. The *budget* is realistic and has improved over the years and the surplus is nice. The collaborations focus on girls; Girls Rock; FACT (Fine Arts for Children and Teens); Girls Inc.; SFPS. It would be nice if the applicant specified which public schools and the upcoming programs. In terms of the request, there was no list of programs; only past scheduling. It is always good to show what the organization plans in the upcoming schedule. The *educational* component of learning about the Middle East is great and timely. The application mentions reaching 4,000 New Mexicans, and that number should be up in 2015.

*Backup Reader-Ms. Pickens: artistically-* there are great images and the video was high-quality, but would have been nice to see snippets of other shows being done. There is a good balance of *income*, but the huge amount of in-kind was impressive and a surprise; it is not clear what \$118,000 of private support is. *Administratively-* there are several errors with organizational names in the application. An example is a reference to *Plan B*; a name which the organization hasn't used for 20 years. The location information contained verbatim information that was repeated in the project description; including the typographical errors. That opportunity would be better used to explain the

project, rather than just repeat. The Seeds Program is tremendous and unique and providing a safe environment for girls is important, especially at that age. That the program has spawned 19 other national programs is impressive.

*Ms. Warren Zachary:* the Summer World Dance serves needy and at risk girls. The expectation would be that the online brochure would focus on Middle Eastern dance and movement, but features are also offered such as: *World Dance; How to Sew a Costume; Stage Makeup; Culture and History; Costume and Film; Journaling; and Poetry, Art and Talking Circles*. The skills offered are impressive and beyond what would be expected.

*General Panel Comments:* the mission is to empower young women and this gives work experience as well as *artistic* experience. This is an opportunity in updating their boiler plate in how they express their organization. Pomegranate should consider tying into the national and state standards for the *educational programs*. The key personnel reflect the mission of the organization to empower young women and give them work experiences as well.

*Ms. Hnasko:* A repetition of text sends a tacit message that the organization does not have enough to tell. This organization has so much they are doing that is tremendous and the space should be used to talk about all they are doing. In terms of demographics, more information is needed on the measures used and the *exact* numbers. Similarly the 900 American Indian and Alaska Natives in the audiences is incredible, but leaves a question: do they go to the pueblos or are they partnering with native communities, etc. The applicant is commended for having a fiscal agent and working with NDC (New Mexico Dance Coalition), but the *budget* should include information; how much is paid for a fiscal agent, etc. The \$17,000 increase on their projected income is mentioned, but does not say how. The applicant should use the space to provide more detail.

Audience Introductions: Marc Dorfman with the Santa Fe Concert Association; Janet Dewey, Executive Director with Performance Santa Fe; Steven Ovitsky with Santa Fe Chamber Music Festival; Jennifer Ferraro, Pomegranate Studios.

#### **CADP- 08 Sangre de Christo Chorale of New Mexico- no conflicts of interest**

*Lead- Mr. Fisher:* the chorus has a strong *educational* component. *Artistic*-the quality of the sample was excellent and has a high caliber of artistry despite the criticism from the press. The *artistic* personnel are highly qualified, even though the Chorale is currently in transition. The diversity of choral work is stressed in the application, including new original works of composers. *Administratively/financial*- the Chorale acknowledges the need in their *budget* to diversify earned income. The *budget* appears good year to year, but a concern is whether their success can continue to be maintained in their transitional state. The *educational program* is excellent and integrated into their *artistic* work. The apprentice program welcomes a few students every season to train and perform with the main chorus. In addition there is a diverse array of *educational* components and the audience is educated during the performance. The organization chart seems to have unusual crossover between board members and the choral participants. He questions what the relationship is.

*Backup Reader- Ms. Hnasko:* Chorale is 37 years old and a really important organization musically. *Education and outreach*-needs more information: how many chorale students attend; how many in the audience are actually choral students that the organization specifically works with. Youth attend free with a parent and parents are charged \$20 for a ticket. She encourages Chorale to reconsider the \$20 ticket price and “test the waters” and offer free tickets to youth and a parent. That could boost attendance and the audience numbers for youth, bring awareness to the organization and provide opportunity for new youth and audience members. It would be nice to know which music/choral teachers the organization works with specifically and what they think about the program. A lot of



beneficial information could be generated. The applicant should consider how to use the concerts as an *outreach* tool; some concerts/mini concerts could be held at school sites; there could be a free or \$5 concerts at those schools. In line with their mission, how could they go where the young people are to connect them to the organization? The organization might reconsider direct mail and if it is an effective *marketing* tool: direct mail is sent to 800 homes for an audience of only 300 people. The application does not address the current deficit or the plans to remove the debt; possibly the 2010 business campaign could be reinvigorated as a way to erase the debt.

*General Panel Comments:* the work Chorale is doing with many New Mexico based composers is appreciated and positive and that a lot of new work is commissioned is outstanding. The *budget-* under Income has a substantial and positive membership and subscription income, but that is not reflected in the fiscal year earned income. The apprenticeship program is small, but seems focused and seems a high impact for students that participate.

*Ms. Warren Zachary:* on the applicant's statement: "*provides access and encouragement to underserved audiences*"; what is meant by encouragement? Are invitations sent to open rehearsals or do they do demonstrations? They state their concerts are promoted by "*information distributed to local nursing homes and retirement centers*" and this is unclear if these are invitations or access, etc. Specifics are needed.

**CADP-09 Santa Fe Youth Symphony Association, Inc. -**

**no conflicts of interest**

*Lead-Ms. Hnasko:* the application is excellent and the supplemental materials help highlight the breadth and depth of the Symphony. The request is for \$6,000 for the Winter and Spring Concert weekends in five different venues throughout town. *Education-* rehearsals and classes are taught in seven schools. *Standards of artistic excellence-* the Youth Symphony's concert weekends support youth and provide performances that enhance Santa Fe's creative community. The musical scores, the high *artistic* quality and the number of genres represented: jazz, mariachi, strings, and classical orchestral music, is impressive. *Administratively-* the organization is 20-years-old and shows what it is to be flexible and adaptive in a community where needs are changing. The Youth Symphony started by offering a strings program. They are now the only youth orchestra organization in the United States that offers many genres. The organizational chart is well-organized. The staff is large and diverse and talented and has musical instructors who are performers that are well-versed in music across genres and in being a musician. *Financially-* the request is fair and the surplus of funds over the last two years demonstrates fiscal responsibility, but more information could be given about the \$20,000 debt. The organization is growing their social media and marketing initiatives. Possibly a young person in the organization could be engaged in a leadership opportunity as a marketing liaison. *Educational programs-* this is a top-notch organization with two each of orchestras; string orchestras; jazz ensembles; and mariachi ensembles and there is also an Elementary Strings Public School Instruction Program. In addition it is incredible and important that the Youth Symphony provides private lessons and loans instruments and provides financial assistance to encourage students to play endangered instruments. The youth ages 6-17 is high with 3,124 audience members and the organization is doing the opposite of what many are in building new audiences. The Youth Symphony helps young people express themselves through the language of music. Their mission is not just to produce professional musicians, but encourage youth to have appreciation, understanding and involvement in music across a lot of genres. The organization is impressive on all levels and appreciated for the work they do in Santa Fe.

*Backup Reader-Ms. Stafford:* the new focus on fundraising is good, although the *budget* is not clear how recent surpluses would be used. The 90% retention rate in the Mariachi Program is fabulous.

*General Panel Comments:* this organization is wonderful and has made huge improvements across the board, especially *administratively*. The audience participation numbers are larger in Hispanic/Latino than White and are unusual and there is clearly a need in the community. This is the first time big names such as Mark O'Conner, Bobby McFerrin, Guillermo Figueroa, etc. were brought in to teach and perform with the students. The organization does an excellent job to tier their *education* level: elementary, beginning, intermediate and advanced. Students can see the path leading careers as evidenced by the teachers and wonderful guest artists. The student peer to peer recruiting is commendable. Worth noting is that the Strings Program started at St. Francis and now has moved to Capital High School and is a perfect example of the organization's *access* and *outreach* and recognition of the south side of Santa Fe.

## **V. 2014-2015 1% Lodger's Tax Applications**

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

Ms. Garcia y Griego explained organizations are required to play a role in promoting tourism, but the criteria are the same. The focus is on areas of evidence of artistic and administrative qualities: *standards of artistic excellence; administrative and financial capability* and *the quality of the education programs*.

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

#### **SNPP-01 Concordia, Santa Fe, Inc. - no conflicts of interest**

*Lead- Ms. Stafford:* She found the application challenging as a reader. *Artistic sample-* the audio had no identification that the work is Concordia or when it was recorded or who conducted the music, etc. There were a lot of visual images of guest conductors, but not of the ensemble. *Artistic strengths*—the biographies show a high level of musical professionalism and the personnel and repertory is a strength and there is a distinct focus on wind instruments. *Administrative capability-* the applicant needs to work on stronger support for themselves, including their performance samples. As an example: it would be helpful to know how many high school musicians participate in High Desert Winds and if the free concerts are the only means used to attract minorities and low income audiences. Their idea that they “*fill a definite void in live instrumental music in Santa Fe*” is a big assertion. The narrative said 9 of the 11 performances are free; there are then ticket sales for two performances, but the project *budget* does not show any ticket/admission income. The audience is small, which is not surprising for a niche genre, but statistics on over 11 performances average 132 people per performance. A suggestion is to look at *marketing* and how audience data is collected, such as names and addresses, etc. The in-kind donations show a strong commitment from those involved in the organization. The High Desert Winds appears to be the main *educational program* and is always great to have young people perform side by side with adults and professionals under a baton of a guest professional conductor.

*Backup Reader-Mr. Fisher:* the *budget* is not constructed in a way that demonstrates a high level of *administrative/financial capability*. The unearned income is zero in the *budget*, but should clearly be categorized in the breakdown. Another concern is that the applicant did not understand that grant funding could not be directed where they want. More time and care should have gone into the application. A vast improvement would be to get more audience; there are a lot of performances for the audience numbers and the reach is low.

*General Panel Comments:* the integration with the Museum of New Mexico is a great venue, especially being a small and new organization. That there is no logo is a surprise; branding is very important in trying to grow audience recognition. The applicant needs to spend more time on the *budget*; no contributed income was in the organizational budget, but in the project budget all of it is contributed income and vice versa with the earned income. It would be nice to know how the numbers are derived and the sources that were used in the age span. It is incredible that 40 New Mexico musicians come together for the concerts, but the application states that two thirds of the artists that participate come from outside of Santa Fe. The question is how local relationships could be grown and developed. There is the question of who oversees the *outreach and education* connections. Specificity in the concerts and schools is needed -which schools and are the three concerts held in schools or are they held elsewhere? The youth component and *outreach* is confusing. The organization does not fulfill the requirement with the 1% Lodgers' Tax funds, to use half the funds for marketing/promotion.

Ms. Hnasko apologized and noted that she failed to notice earlier that two thirds of the musicians *are* from New Mexico; Taos, Farmington, Los Alamos, etc.

*[Staff Clarification: the project activities (outreach) appear they will occur at St. Francis Auditorium.]*

#### **SNPP -02 New Mexico Dance Coalition                      no conflicts of interest**

*Lead: Ms. Warren Zachary:* the \$3,000 request is to promote dance in the community in two annual productions: Mono Mundo and their 28th Annual Choreographers' Showcase. A great thing about the organization is their fiscal sponsorships offered to art organizations, which is extraordinary. The *artistic strengths* were difficult to assess, because the narrative was repetitive and not clear what the New Mexico Dance Coalition (NMDC) is trying to do. The application mentions promoting excellence by collaboration, education and administrative services, but does not have enough specifics. Belisama and Mosaic are mentioned, which creates questions. The applicant states NMDC helps "*foster original work of high artistic quality*", which is too generic to draw strength from. In the *quality of educational programs* the applicant states they provide performance opportunities "*to emerging and professional dancers and choreographers*" and "*several outreach activities*", but are not stated as to what they are. *Administrative-* the salaries for the administrative were not listed and NMDC has a \$22,000 reserve and she questions why there are no paid salaries.

*[Staff Clarification: the application does show administrative contracted fees and artistic contracted fees and probably they pay for staff by contract as opposed to a salaried position.]*

*Ms. Warren Zachary:* the total audience numbers might just be "typos", but she doesn't understand them. The statement "*provide services needed to produce and direct concerts for individual dance artists*", again does not have the specifics needed.

*[Staff Clarification: Ms. Garcia y Griego said she thought it correct that the total audience number is a typographical error, because it came up in the Arts Commission Review also. There should be a hyphen between the two and three rather than for the Choreographers Showcase and Mono Mundo is referenced as 500. However, it is still an error.*

*The project that the Arts Commission is asked to support is the Choreographers' Showcase and Mono Mundo. The budget reflects just those two events, rather than the whole organization.]*

*Backup Reader-Ms. Gilmore:* NMDC has been in existence 27 years and she's glad to see them continue. The organization has been doing the same thing for almost the entire history; the Choreographers Showcase gives

opportunity to emerging and more experienced dance artists. The Mono Mundo is an exciting, focused program on the Plaza and always free and blends with the desired component of tourism. The organization acting as a fiscal agent is also a strength, although somewhat unusual. NMDC also offers audience insurance and a new administrative program offers \$400 scholarships to three promising dance students. In constructive criticism: the *budget* might be where the applicant could look for private funding and tends to be a positive place for scholarship income. The *administration* could be 'beefed up', having been the same for a long time; more personnel is needed and possibly *paid* personnel. The \$22,000 surplus amount is incredibly positive, but seems the money could be distributed more effectively. She questioned the rental if that is for the Railyard Performance Center which is not clear in the budget.

*[Ms. Garcia y Griego added there would also be a permitting fee for the use of the Plaza Bandstand.]*

*General Panel Comments:* the NMDC fills a niche working with the number of different organizations and genres of dance that might not otherwise be supported. The service provided to so many arts organizations in the dance community in general is so impressive. It is a surprise that NMDC applied for so little with very small *administrative* support and donated ads and money spent only on *marketing*. It would benefit the organization as a whole to apply for more money. The \$40,000 fiscal agent fees are unclear how they are reflected in the budget and fit into the organizational budget. If internal, the fees should not be pointed out or the fees should be explained more clearly. There is absolutely no unearned income in the budget. The applicant is urged to look at fundraising for the project and for the organization. This is a grass roots organization that does a lot to facilitate dance in Santa Fe. Many of the organizations get their "leg-up" with the services provided. The Dance Coalition is commended for what they have done and continue to do. It is great they give three annual dance scholarships, but which companies benefit? Which students receive those? It would be helpful if the fiscal relationship was explained; what does a relationship look like? How much is generated; is it a percentage of the budget or a flat fee, etc.?

*Ms. Stafford:* One dilemma for NMDC is that it is a service organization, not a producing/presenting organization. The NMDC is asking the Arts Commission to consider the two concerts they will produce and the services, the fiscal sponsorships and insurance. Those are important services for the organizations that use them.

*Ms. Stafford left the room at this time due to conflict of interest with the next proposal.*

*[Staff Note: if approved for funding, only portions of the project in Santa Fe County are eligible for funding.]*

### **SNPP- 03 New Mexico Performing Arts Society- conflicts of interest: Ms. Stafford**

*Lead- Ms. Pickens:* the New Mexico Performing Arts Society (NMPAS) is seeking \$10,000 in support of their annual concert series including winter concerts on Thanksgiving weekend and the Bach Chorale. *Artistic-* the audience reviews included in the artistic samples were appreciated. The visual art and oral program notes used are unique and helpful. The timing of their concerts from the Lodgers' Tax standpoint is smart with the focus around tourist times of Thanksgiving and Christmas and in drawing that audience. The staff is small, but highly qualified both *administratively and artistically* and a lot has been accomplished in the last couple of years and there is strong volunteer support. The organizational *budget* has a significant change in earned income in the last fiscal year to the current fiscal year. It was unclear whether NMPAS was conservative with their estimates, but should have been addressed more in the budget narrative. There are strong collaborations and workshops and an oral program interpretation and collaboration with the New Mexico School for the Arts.

*Backup Reader- Ms. Warren Zachary:* there is a mix of interaction of local music, utilizing local talent and co-presenting with other musical organizations. *Marketing* is a strength and *education* offers top notch professionals. More clarification in the *outreach effort* would have been helpful; there was not enough detail on their programs and whether they are specifically for public schools. The introduction of art exhibits to go along with the programs is to be applauded. The auditory and visual broadens the experience for the concert audience. There are no specifics on the *educational outreach* with NMSA and would be nice to know. In terms of demographics, it is impressive that the organization is reaching out in the 25-65 plus range.

*General Panel Comments:* the applicant fosters the work of New Mexico musicians and artists and has a Spanish/Mexican history heritage component. Clarification is needed as to whether the New Mexico Bach Society is a part of this. Wonderful to include the fine artists, but would be nice to know who some of the artists have been or might be; what the selection criteria is and what the process looks like, etc. The board is great and the *budget* is nicely run. The application states that unused funds would go to 2015/2016, but would be better for the request to be so clean that all of the funds are used this year. The applicant could ask for additional funds next year. Funds should be tightly managed and used in the year for which they were requested. Ticket prices are too high and to get more youth in attendance and grow their *education/outreach*, the student tickets should be \$5. Student- parent pairs could be \$10 and senior tickets could even be lower. Ticket sales of \$25 in the chapel and \$35-\$45 in larger venues is amazing, but is a concern in relation to the outreach piece. Currently there are 60 listed for 6 to 17-year-olds in the audience and about 70 ages 18-24 and an experiment in decreasing their ticket costs might see an increase in their audience numbers for those age groups. It is good that NMPAS is at Capital High School and Eldorado and in several elementary schools, but which elementary schools would be nice to know. There are a couple of media sponsorships with Hutton Broadcasting and the Santa Fe Reporter.

*[Staff Clarification: the education section mentions discounted ticket rates. In looking at the organizational history they explain that the New Mexico Arts Society encompasses both the Chapel Series and the New Mexico Bach Society.]*

*Ms. Garcia y Griego confirmed that the panelist just wanted to suggest lowering the prices.*

*Ms. Stafford returned to the room at this time. Ms. Pickens left the room due to conflict of interest on the next two proposals.*

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

Ms. Garcia y Griego explained the organizations have been receiving Lodgers' Tax funds for a minimum of 2 to 3 years before moving into this category. This criteria broadly falls under artistic and administrative quality, including: *standards of artistic excellence; administrative and financial capability and the quality of the educational programs.*

*Ms. Pickens left the room at this time due to conflict of interest with the next proposal.*

#### **CAPP-01 ASPEN SANTA FE BALLET- conflicts of interest: Ms. Pickens**

*Lead- Ms. Gilmore:* the organization is superlative and the grant is nicely written and has everything you would like to see. *Artistic strengths-* technically their dancers are always exquisite and beautiful and do a great job on stage as is the mix of programming. Over 30 ballets have been commissioned in their 18 year history and a relatively small

company has grown into a larger company with a reach locally, nationally and internationally. A new aspect is the incorporation of Juan Siddi Flamenco who will augment the New Mexico commitment to the Spanish arts and heritage and serve Aspen Santa Fe Ballet well. *Educational* – the component is strong. There are satellite locations and \$15,000 assistance for need-based scholarships. The Ballet offers 500 free tickets and the regular ticket prices are reasonable at \$25, given their artistic success. Their outreach is to senior facilities and the Santa Fe Indian School. The audience is 61% from Santa Fe; 13% from other parts of New Mexico and 26% from out-of-state. The application does not mention enough their national reputation and touring, both nationally and internationally, which brings people to Santa Fe. Their website has huge traffic and the *PR/Marketing* is strong. The application is great and is consistent with their past applications.

*Backup Reader-Ms. Stafford:* the Folklorico Program is really impressive and with nine public schools in SFPS and the Pojoaque after-school programs is a great addition to the ballet school. *Administratively-* their cash reserve is a plus.

*General Panel Comments:* A hope is that as Folklorico grows the scholarship funds are increased to continue to give to students in need. It was nice to see the real data collected and the numbers estimated in the economic impact on the city. The application is a good example for other applicants. The stimulation of \$1.4 million is impressive. The scholarship represents making dance instruction available to anyone in the community; training is recreational, as well as pre-professional. The Ballet mentions in their application that they promote Santa Fe everywhere they go and should be recognized for the effort. A highlight is that their “culturally relevant program provides creative, healthy, physical activity while building confidence, pride in culture and self-esteem.”

*[Staff Clarification: the Folklorico program is offered for free.]*

Audience Introductions: Oliver Prezant with the Santa Fe Community Orchestra; Constance Marks with the Santa Fe Women's Ensemble; EJ Nelson with the Santa Fe community Orchestra; Karen Brettschneider with Aspen Santa Fe Ballet; Jackie Camborde with the Lensic Performing Arts Center.

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

*Ms. Pickens left the room at this time due to conflict of interest with the next proposal.*

## **CAPP-02 Lensic Performing Arts– conflicts of interest: Ms. Pickens**

*Lead-Ms. Hnasko:* one could attend any event at the Lensic without having prior information about it and be assured of a high quality performance. That is true in both local projects as well as national/international performances in music, theater, comedy, poetry, film, opera and family events. The request from the Arts Commission is for 50 presentations. *Artistic excellence-* this application and the supplemental materials demonstrate that the Lensic brings the finest, creative work to Santa Fe. The Lensic presents at least 200 local and community events are throughout the year. The Lensic is committed to a deeply rooted Santa Fe history while providing a broad *cultural spectrum* of what is happening in the larger world. *Administrative/financial-* one of the city's leading cultural organizations. Their staff is well qualified and the board is engaged and talented with a lot of capacity. The *financial* information provided is accurate and the *marketing* plan is good. The *educational programs* offered are impressive. The PASS program

brings 10,500 students to the Lensic each year and is a community asset. The Student Performances Program allows students to participate and learn the technical side of rehearsing and producing a show and is a gift to the community. The Technical Theater Internship Program takes youth to the next level for those who want to be involved in theater arts and school credit can be received. There are paid internships for two weeks in summer and scholarships for the graduates of the Technical Theater. *Backup Reader-Ms. Gilmore*: This is a continuum of a creative commons and the application and the Lensic's work is very impressive. The variety of things done by the Lensic covers the scope of everything in the Arts. The numbers regarding distribution among the age groups are impressive as is the diversity of the audience. Their website is updated daily and tickets are easier to get. Their *promotion/marketing* is strong.

*General Panel Comments*: the mix of earned and unearned income is a healthy mix and a model and that is true in all categories. The HD (high definition) capacity is especially appreciated. The *educational program* would have been better with more quantified information; how many interns and students in the programs and the schools involved in the Performing Arts Workshops.

*Ms. Warren Zachary: Cultural impact*- although there is an incubator program for theater; she would like to see the Lensic support local professional/semiprofessional theater groups; both in terms of vision and costs. *Artistic contribution*- the Lensic is applauded in their *outreach* because of the low cost films and access to high definition and to national theater. The organization is stellar.

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

#### **CAPP-03 Santa Fe Chamber Music Festival, LTD- no conflicts of interest**

*Lead- Mr. Fisher*: this is an excellent application and a robust, highly functioning organization. They are focused on defining and expanding what they do; growing their audience and reaching more people efficiently and effectively. The staff is highly qualified. The audience development numbers skew to 65 plus and there a number of program efforts and strategies to expand their audience. On their organizational chart the *artistic* director does not seem to be directly in charge of any of the artistic staff; which is unusual. The articulation of what has been done to contribute to the 20th and 21st century chamber music repertoire is impressive. Since 1980 the organization has commissioned 66 compositions and has been a major force in continuing the form in the world. They bring artists of the highest quality into the local communities. The *educational programming* is extensive and addresses accessibility and provides free buses. A lot of thought has been given to including children and introducing them to this form. The audience programming is enormous. The Young American String Quartet Composers' Workshop is one of the ways they continually move forward and develop new programming, making the organization, the community and the world more vibrant with this type of music. An additional note to accessibility is an enormous number of free rehearsal performances that are both *educational* and considered performances. The ticket prices are graduated and tiered, which is good and youth are recognized; discounted rates for ages 6-18 and 19-35 year-olds. The syndicated radio series increases their audience enormously. The thoughtfulness and deliberateness of some of the elements of the application was wonderful. *Marketing*- the applicant addressed that they track, identify, and weed out underperforming media. They also explained why and how they allocate their request stating that: "*they allocate funds to international artists, because they are some of the best marketing they can do*".

*Backup Reader-Ms. Hnasko*: very impressive and a pleasure to read the application. The performances of historically significant pieces as well as commissions of new pieces, is impressive. To hear the greatest young, new performers in the Young American String Quartet Composers Workshop for five dollars is not just a nod and honor to

the past, but a promotion of what's coming next in this field. Really important is that not just the performances, but the rehearsals are open. People most often hear the perfect, polished, final version of music and hearing the artistic and musical process that leads to that has impact. *Educational programming* is excellent. The instruction taking place in the Strings in our Schools is bilingual and all of the locations have high needs and bilingual populations. The Scientific Symposium that was launched that looks at music and science and overlaps what otherwise is not thought about, is impressive; as well as the 4.2 million listeners through their radio broadcast in one year. The organization is putting Santa Fe on a bigger map musically, *culturally and artistically* and Santa Fe is lucky to have them. Their donor base is huge and broad with \$1 million from outside of Santa Fe. They are a well run organization with a surplus and no debt in their ninth consecutive year of operation.

*General Panel Comments:* the organization is very positive and strong in what they present. *Promotional/marketing-*the Chamber mentions links to artists' websites, and that adds to the informational component of who they are. They also talk about taxi-toppers, which are unique and visible. After 40 years it is clear that *artistically and administratively* the organization is doing something right. The Chamber uses the tiered ticketing concept in their awareness of the audience gap for ages 19-35 and has made tickets more affordable, which is wise. Particularly impressive after all that was said, is that the artists are all available after the programs.

#### **CAPP-04 Santa Fe Community Orchestra- no conflicts of interest**

*Lead-Ms. Warren Zachary:* the request is for \$10,000 for free programs. The Orchestra states they “*have a vibrant amateur music scene offering all aspects for free*”. Through their surveys they know that 30% of their audience responds. There is comprehensive cross-pollination between different aspects; from a *Romeo and Juliet* concert and music from Tchaikovsky to *West Side Story*. In addition there are staged readings from Shakespeare's plays by NMSA students. There are multimedia performances; open rehearsals and free rehearsals and Oliver is known for his humorous commentary. The students are prepared for concerts and there is follow-through and learned exercises and pieces arranged for them. There is an example of learning *Tiny Tango* and then they get to hear the *Le Grand Tango*. There is an integrated *educational outreach*. There is a community for beginners or professionals exploring new aspects of their musicianship. The business and corporate support seems low at \$1000 and more money might be available. The *Budget* is balanced and specific economic impact numbers can be given because their attendees are surveyed.

*Backup reader-Ms. Pickens:* The orchestra is a great opportunity for community members and a wonderful resource for amateur local musicians and aspiring composers. The video sample could have had better sound quality especially on the speaking parts and was difficult to hear. *Administratively-*there are good skills and experience and a good mix on the board. *Financially-* their earned and contributed income is balanced. The in-kind support is twice the organizational budget. There is a lot in the *cultural* contributions and would have been better if the applicant had explained that more in the narrative, rather than a bulleted list. *Educational* – the Side-by-Side Program is excellent; students can work with professional musicians in an atmosphere unmatched in terms of the experience gained. The Anatomy of a Symphony is an excellent way to educate the audience and the support materials are spectacular. The abbreviation of words would have been better spelled out and the total audience numbers were slightly off.

*General Panel Comments:* appreciated how ambitious the Orchestra's repertory is and great that they solicit from their orchestra members. They do a good job of pairing local guest artists with the Community Orchestra. The board is dedicated and takes on staff roles and they are small, but highly skilled. It is appreciated that the Community Orchestra is demystifying and debunking the idea that orchestras are intimidating. The lectures are excellent and



stimulating; the Side-by-Side program, to have something that is such a high level musically in an accessible place, is great. It would be nice to see more diversity in audience and could be a factor of getting the Orchestra on the road. There are low numbers in the youth 6-24 age group that could be fulfilled by outreach to schools, etc. to bring more youth in. As an organization with a relatively small budget it has good data and numbers and that is appreciated. The organization is adventurous *artistically* and is exciting that they push the boundaries.

**CAPP-05 Santa Fe Concert Association- no conflicts of interest**

*Lead-Ms. Stafford:* the Association is now doing business as Performance Santa Fe and after decades it is great that they are rebranding and embracing everything they do in their new branding and messaging. The *artistic samples*-were useful, not just the work they present, but the samples from the work they produce through the Orchestra with their young guest artists. The small part on *Notes on Music* by Joe Illick is important in the artistic quality in his musicianship and charisma as a conductor/accompanist/lecturer. The programming for next year looks fabulous; their year-round programming sets them apart. *Administratively* a clear summary of activities is provided with locations; *marketing* and sales information is clear, and they have a strong board. It would have been helpful if the *educational programs* were quantified, in addition to the numbers for the *Santa Fe Public Schools on Stage*. *Financially*-the budget has a solid mix of support, but does not share how the budget surpluses would be used. There is a tiered *educational* program that includes bringing students to performances; master classes, concerts in the schools and coaching. The SFPS on Stage is a wonderful program to highlight what is happening in the schools. It is good that the Community Opera is focused on third graders and the family concerts are a wonderful form of *outreach*.

*Backup Reader- Ms. Warren Zachary:* it is “awesome” to have the Globe Theater’s production of *King Lear* coming. The rebranding opens the organization up. They are thoughtful that they match their venues to the performers and projected attendance. The demographic age group of 6-17 at 5,700 is as strong as the 65 plus and is speaking to the next generation. Five hundred tickets are given away.

*General Panel Comments:* the *educational* programs are listed and students are able to see high level musicians/artists and engage with them beyond the stage. The programs all link and connect and the tickets given out increase audience members and connects everything beautifully. The variety of programming and venues are a big strength and it is striking how much work is put into the venues for each program. Changing their name is really appropriate here, because the organization is all about performance. *Administrative*- the salaries and benefits seem slightly high relative to the organizational budget. *Promotion and marketing* is extremely thorough and their understanding and commitment to social media helps with the younger audience. *Financial* -there is a significant increase in the organizational budget in earned and unearned income from year to year. It is addressed in the narrative as bringing in more underwriting for the concerts, but seems a lot.

*[Staff Clarification: in addition to the comment about the underwriting, the organization is adding concerts also, which impacts the earned income.]*

*[Staff Note: in keeping with funding program restrictions, if funded the applicant will need to revise the project budget to ensure that Arts Commission funding is only applied to portions of the programming that takes place in Santa Fe County. The February 2015 event would not be eligible.]*

**CAPP-06 Santa Fe Desert Chorale- no conflicts of interest**

*Lead-Ms. Pickens:* The Desert Chorale is seeking \$35,000 in support of their Summer and Winter Festivals, focusing their performances around the tourism draw. *Artistic*-the audio sample was lovely and the program book did an

excellent job of explaining the different facets of the organization and giving recognition to the conductors, composers and artists involved. A professional review in the material would have been helpful. *Administrative/financial* - the application is strong and accurate and the amount of planning in place for the 2015 Tour was impressive. The cash reserve of \$100,000 is really impressive and there was a great balance of contributed and earned income. A formatting note: the project detail was a little difficult to read and spacing, etc., might have helped. The online and social media approach is great and there are daily Facebook posts. *Educational outreach*- could have been stronger, but the work with UNM and public lectures and free concerts are wonderful. More specificity was needed about the visits to the Santa Fe Public Schools to assist with preparations, competitions and concerts.

*Backup Reader-Mr. Fisher:* the number of different venues is impressive. The *promotion/marketing*-the Chorale lists ancillary events not directly related to the choral performance that will enrich the performance. They have twice as many followers as the Chamber Music Festival. The *artistic* samples both in performance and all of their materials were wonderful.

*General Panel Comments:* the Chorale is leading forward with a program that is more populist. An example is the Voasis performance at Warehouse 21, which was sold out last year. There are singular works or entire programs based on Native and Hispanic heritage. The cross *marketing* with some hotels is fantastic and hosting the film showing of Amadeus is exemplary. The *education programs* are disappointing. Other seasonal applications find ways to continue to be present in the community. The applicant could stretch their imaginations more without a huge amount of effort. In the *education* component the Chorale seems to be emphasizing more of an online and virtual component, but there should be more than just that. If that is the emphasis, it would be important for people to have the specifics so they can utilize the online component. The audience number is a question if the numbers are supposed to be percentages, because they were so low. Voasis is new and the Chorale is specifically targeting a younger audience. More effort needs to be made to establish where educational and outreach is happening; specifics in the application are needed. On reduced rates for students; what are the prices and which organizations receive the 100 tickets given away to service organizations? It is interesting that four of the six performances at Warehouse 21 were sold out, but the age information shows only 12 people under the age of 25 attended a performance. That appears to be a disconnect and that gap could be filled and the numbers of youth increased with more effort.

*Mr. Fisher and Ms. Warren Zachary left the room due to conflicts of interest on the next proposal.*

*[Staff Clarification: there is confusion in the project narrative between the location listing and the actual project narrative. If this application is funded, the actual scope of services becomes what is contained in the project narrative; which is the season of performances. There is some lack of clarity about the funding of \$25,000 "to help fill a profound need for local performing art space to offer space to artists where there is very little at this time". The Arts Commission does not do capital improvements and the application is about the performing season.]*

#### **CAPP-07 Santa Fe Little Theater, Inc.- conflicts of interest: Mr. Fisher and Ms. Warren Zachary**

*Lead-Ms. Pickens:* the Santa Fe Playhouse seeks \$25,000 in support of their season. The Playhouse as they state is: "the longest running theater west of the Mississippi" and has a lot of history. This is very much a community theater and anyone can be involved. The *quality of the artistic* samples and the backgrounds of key personnel were good and a couple of professional reviews were included. *Administratively*- the board liaison mentioned is a smart idea. The Off-the-Wall program, provides space for other groups in town for free or a minimal fee and is smart and

creates accessibility for artists that couldn't otherwise afford it. The amount of private support is impressive, as well as other earned income; the corporate and foundation support could be increased, it seems low. Having no outstanding debt and owning their building is impressive and adds to stability. A legacy was received which allows the budget to remain consistent. The applicant is encouraged to consider what would happen when the legacy runs out and should stabilize their income stream without the legacy to balance the budget. The *outreach* seems passive. The applicant mentions 100 school groups are bused in, but they did not list which groups. And there are hundreds of tickets given away, but there is no detail on how or to whom.

*Backup Reader-Ms. Gilmore:* the Theater has been around a long time and has done an enormous service to the community in providing a low-cost venue. They fill a niche for artists, dancers, poetry readings etc. that is reflected in the audience numbers, which are high. She sees it as a giant *outreach* program and important in what it provides the community. More information about the legacy in terms of the budget and whether that was turned into an endowment would be nice.

*General Panel Comments:* "Bench Warmers" is one of the two signature activities and the "*Fiesta Melodrama*" is an outlet for both experienced and novice playwrights. It would be great to make the facility available to other entities. . The Theater is going through an *administrative* transition which is another challenge. The Community Theater is really important and impressive with 92 seasons of plays and a hundred young actors participating in the 50 performance weekends.

*Ms. Warren Zachary and Mr. Fisher returned to the room.*

**CAPP-08 Santa Fe Performing Arts School & Company- no conflicts of interest**

*Lead- Ms. Gilmore:* the Company does 10 shows, mostly self-produced and their facility is open to other organizations. They state they are the longest resident adult company. The Company does interesting, unusual presentations not otherwise seen in Santa Fe and is a positive that many children are also affected by their program. The Theater has 315 seats and the Playhouse provides a smaller theater perfect for their niche community, which is a huge asset. There is a strong new playwright competition and advertising in the national magazines helps with the *tourist* component. They have a good online presence. *Education-* there could be more happening. They tend to bring the schools to them; more detail was needed in that area. *Administratively-* there are a number errors that should be improved.

*Backup Reader-Ms. Warren Zachary:* the application was difficult to assess.

*Ms. Warren Zachary:* there are two online examples of performances; a children's performance and one not locally generated. She had problems with the accuracy in the application materials and there was a lot of repetition in the narrative. Specifics were needed throughout the application. The examples given of project descriptions include some very old projects. One of the strongest parts of what the organization presents to the community is a tremendous resource as a rental. The cost of the children's program at \$400 is expensive and online the cost is \$600.

*[Staff Clarification: the reference on the website is correct and the cost discounted is \$400. Citing statistics and where they come from would have been helpful to the panelists.]*

*General Panel Comments:* spell theater with an e-r or r-e but keep it consistent. There are small detail errors and the lack of data, considering the organization has been around almost 30 years, is surprising. There is a great opportunity to get systems in place and make tracking data easier and more helpful. If the systems are not in place the applicant should cite some studies of the impact on the Arts or use anecdotal information to support the information they present. Regarding the scholarships; it is a challenge for Arts organizations to make the income they need to survive and provide *outreach* that is affordable. The application questions need to be addressed more precisely; the tourism drive is mentioned in one section, but was actually presented as a *marketing* plan rather than addressing the demographics of tourists.

*Ms. Stafford:* the samples did make clear and give many examples of the stage reading of *Eight*; an important theatrical activity in the community, both in content and theme of social justice. The application states that over 78% of the total low income minority youth between the ages of 6-12 attending public schools in the community, are affected by their program. What does that mean? The statement could mean many different things. Providing more information would be very helpful, such as the public schools they work with and the grades; how many students in their Artists-In-the-Schools programming; etc. That information would take the application a long way. A concern is given the size of what is represented in the history of the budget; the Company shows a jump of \$25,000 increase in two years in terms of the bottom line. If true, \$25,000 is quite a big change over two years.

*Ms. Hnasko:* The request is funding for 10 shows and samplings of what *might* be included are provided. Given the timing; it would be nice for the panel to know what the 10 shows are. The audience numbers demographic breakdown does not add up and is confusing and because of that, isn't clear how to use the data. On the scholarship; if the amount is \$400 per participant; how many classes is that and how often does the class meet. Specificity is needed.

*Ms. Stafford:* the historical budget is presented in terms of *net* and the project revenue and expenses are presented in *gross*. That makes it challenging for the panel to make a meaningful presentation, even though the applicant did explain the differences.

[Applicant Note: for future applications the Arts Commission recommends the applicant use either gross or net throughout the application. This is not a financial statement and the applicant should strive for clarity in future applications for the reviewer rather than accounting accuracy.]

#### **CAPP-09 Santa Fe Pro Musica- no conflicts of interest**

*Lead-Ms. Pickens:* Pro Musica is seeking \$25,000 for concerts and the great amount of detail in what will be presented is appreciated. The sound quality on the audio samples was really nice as are the audience shots. The applicant addressed the specifics of the application questions well and was very clear and showed how they arrived at their numbers. The figures were good throughout the application, but when the discretionary spending of their audience was addressed they lacked the support of the information in the same way. *Budget-* the other organizational expenses were not listed making it appear that there is a surplus. In the budget narrative a deficit is referenced in fiscal year 2013, and what was presented was that the income and expense was identical. *Education programs-* the applicant was specific and does a great job of increasing the understanding of the discipline they are presenting. The college student package is great and is nice that efforts are made in that direction. The program is extensive and high quality and the exposure for the kids and the master classes is impressive.

*Backup Reader- Ms. Stafford:* the variety of the samples and the quality of the recording was appreciated. The strength for this organization is that they have evolved their programming with the current mix and guest artists and the larger ensemble programs. *Administratively*-the application is good overall and things were quantified. A brief narrative overview in the project description could have been helpful to give the big picture. A strength is the long-term leadership of their founders, both *artistically and administratively*. The *budget* increase in earned income was a surprise and she questions whether the increase in ticket revenue from the current year can be continued next year as projected; it isn't clear why they think last year's attendance could be sustained. There is a typographical error in the expenses in artistic salaries. Proofing is always good. The *education* programs are multi-layered and the description is clear and the programs are wonderful. Establishing a relationship with St. John's College is a smart new idea.

*General Panel Comments:* appreciated the applicant's honesty throughout, especially in the budget narrative and talking about when a funding stream dries up. On the list format for reviewers, it is important to add a descriptive narrative, because seeing only the list is problematic. Reaching out to college age is important and that could be an opportunity. Creating lessons that are tailored to each concert is appreciated and they are given to teachers in preparation for the concerts conducted in elementary schools.

**CAPP- 10 Santa Fe Women's Ensemble- no conflicts of interest**

*Lead-Ms. Hnasko:* it was a fun surprise to learn this 33-year-old organization has brought so much musically and *culturally* to Santa Fe. They are putting Santa Fe on the larger map of musical importance internationally. The Ensemble requests \$10,000 to perform four holiday concerts and outreach and informal concerts at venues throughout Santa Fe. *Artistic excellence*- the awards and proclamations and recognition garnered locally and around the globe is impressive. The samples submitted left her entranced. The project is sound and provides opportunity to hear historically and the newly commissioned women's chorale repertoire. The organization is run all by volunteer and has a long history of continued leadership. There are no full-time employees. The Ensemble contracts with local instrumentalist and Santa Fe businesses and is impressive how much is done on such a small budget. The project estimated income is \$56,700 and the request is for \$10,000. The Ensemble hopes to offer free *educational* programming for younger children at the Southside Library and reach out to churches, retirement residences and social service organizations and seek opportunities to partner with local schools. The plans were somewhat hypothetical, and more specificity would be nice. The venue of the Southside Library is wonderful. A consideration should be whether musical vouchers could be given at the Saturday performance so youth leaving a performance could hear another performance after the *educational* program. The programs are themed and impressive that there is not just choral music, but history and culture. The Ensemble could work with the public schools' Art Coordinator and choral teachers at middle and high school levels or elementary, to try to expand their *outreach*. More is needed about how they plan to grow their outreach. This is a three-pronged project with *artistic excellence, administrative/financial capacity and education*. The applicant could have been even more specific when they mentioned that they perform for service clubs, churches etc. Overall this organization is an ambassador for Santa Fe for Spanish music and history and she was impressed.

*Backup Reader-Mr. Fisher:* the *outreach* with Esperanza and Solace is interesting and an unexpected collaboration. The numbers for audience members is not enormous, but their great media multiplies the numbers. The sample was an edited video of the performance. Documenting Performing Arts is difficult and they do a good job. All Performing Arts organizations will need to represent themselves online with video. The print and online materials are great and

they are on YouTube and talk about QR codes, which is impressive. The economic impact would have been better with numbers.

*General Panel Comments:* although all volunteer, the bulk of their spending stays in Santa Fe. The Ensemble is encouraged to seek other foundation support. They have strong financials and the bulk of their material is already written in this application. They are small and do not have capacity for different *outreach* opportunities through schools and connections and working with a great existing infrastructure such as Solace or Esperanza is smart. The Smart phone access is forward thinking. The other *artistic* strengths are the long time involvement of the conductor and that many of the singers have been with the Ensemble for years. Regarding social media; the video sample story was great; they posted a video on YouTube that was seen by the composer who lived in Switzerland. The composer then offered the Ensemble another piece to perform. Finding more collaborative efforts would be nice. The Ensemble's application was clear concise and easy to read. Their Motto is great: "Adventurous Programming, Passionate Commitment and Sublime Singing".

**CAPP-11 Southwest Roots Music, Inc. -**

**no conflicts of interest**

*Lead-Mr. Fisher:* The organization produces up to 20 music events at a variety of Santa Fe venues, specializing in roots music; which is traditional music from various cultures. Their potential audience reaches a wide range from 5,000-10,000 annually. *Artistic-* the sample does not reflect the full range of their music in the application, which made him wonder if some portion of the *cultural* contribution was lip service or throwing in genres or ethnicity that is not reflected anywhere else. *Outreach-* the application states outreach as beyond the festivals and going into schools and libraries. The focus is broad and thematic and a few of the artistic personnel serving as educational instructors or artists also perform. There wasn't a reference to at-risk or underserved and the schools mentioned in the *education* statement are not underserved schools in Santa Fe. The radio partnership is great and broadcasts of their events go to rural areas and the Pueblos. The print advertising was shrunk to move to an online approach. Attention should be paid to proofing the application and using language, which is sometimes vague and occasionally redundant that explains what the organization does. The *education* piece could be more robust and some of the items are limited in scope and could be more comprehensive. The programming is a good variety and diverse; their strengths are the variety of venues and the radio broadcasts. *Outreach* should be more directly targeted. The *budget* and narrative had issues and their dramatic growth was not completely addressed. Earned income is \$20,000 and the expenses almost match, but are not addressed in the narrative. The request for funding allocation is somewhat skewed to *marketing*. There is a question on the board and staff list that was combined and the list appears to have no treasurer as an officer of the board. The board seems to only have three or four members. The program seems great and reaches a lot of people and has a good niche and addresses a wide range of music and wonderful talent. Their *marketing* is robust and diverse.

*[Staff Clarification: the artistic and administrative biographies list board members that are taking over artistic and administrative duties. And a separate Board of Directors lists Michael Koster as treasurer.]*

*Backup Reader-Ms. Pickens:* the *artistic samples* and the narrative leave a lot to the imagination. The application talks about a lot that is not represented. The variety of audience and performers if edited could communicate their impact better. In the project *budget* the income matches the organizational budget, but the contributed income does not; the numbers are off. That *outreach* takes place in more than the public schools and they do things with the libraries, but their *outreach* still seems limited and ad hoc.

*General Panel Comments:* strengthening the demographics of the 18-24 age range seems a target market for this kind of music. Why is that number so small? The long time involvement of their key personnel is a strength. They have found what is successful and know how to do it. The 1,000 member audience in the 6-17 age group is impressive and the 6,400 in the 25-64 age demographic is nice. No specific lineup for programming was listed for this summer and would seem the talent should be lined up and in place by now. Love what they do and artistically they are great.

*Ms. Warren Zachary left the room at this time due to conflict of interest on the next proposal.*

**CAPP-12 Teatro Paraguas- conflicts of interest: Ms. Warren Zachary**

*Lead- Ms. Stafford:* artistic-the sample was interesting in that it was from one production, but could have been helpful to get a sense of other things Paraguas does. There is a distinctive focus on bilingualism and Hispanic/Latino poetry and theater and they have their own space that is available for others to rent. The facility is located on the south side of Santa Fe. The key personnel are experienced and well trained and dedicated to the mission of the organization. The space and scale as a total of the operation, is small and intimate. An *administrative* strength is that it is a small-scale and achievable by the personnel. Their key personnel *artistically and administratively* are experienced volunteers and have related professional work. The board consists primarily of key administrative and artistic personnel, and they should consider what other skills and connections would be helpful. Their *educational programs* seem sound and they have a strong partnership with Capital High School for master classes, technical workshops and mentoring. Currently work is being done to collaborate on Esperanza with Capital High School and Teatro Luna from Chicago. More information about Teatro Luna would have been nice. The budget seems consistent and stable from year to year and the balance of support overall is good.

*Backup Reader- Ms. Hnasko:* the application was impressive. There is a need for arts programming on the south side and this makes a south side cultural destination. The link to Capital High School furthers that and with their own 55 seat theater, it is sold out and being utilized for events beyond their own. *Artistically-* the organization is impressive and the promotion of Hispanic and Latino poetry and theater is an important niche. *Administrative/financial-* the board functions in many positions, and there is no paid staff. Over time, in terms of sustainability, that might need attention. Funding was mentioned for a part-time company manager. The applicant should question: how they imagine the organization growing; what the needs are that are not currently met and how they phase from a board operated organization to one with a paid manager. *Educationally -* the ticket prices are low and the youth involvement and all of their work is impressive.

*Backup Reader-Ms. Gilmore:* she noticed the word "literature" had been eliminated from their mission statement and wondered why. In terms of the original playwriting the organization works with, literature is an important component and is distinct from poetry.

*General Panel Comments-* this is the only group continuing bilingual theater and local work about our region and that niche is important to support. The diversity of their reach in theater is excellent. There were minor errors throughout the application and time should be taken to review and update and be consistent (such as using a hyphen in the word bilingual). Very impressive that the organization brought Teatro Luna from Chicago and is creating a partnership with Capital High School - an area of the community that is overlooked. There was difficulty with loading the review and artistic samples as a JPEG.

[Applicant Note: the Arts Commission would recommend a *print* sample for reading should be in PDF format.]

Ms. Warren Zachary returned to the room.

**CAPP-13 The Santa Fe Opera-**

**no conflicts of interest**

*Lead-Ms. Stafford:* the Santa Fe Opera is the mother ship of performing arts in Santa Fe and the state. With international *artistic* quality and a breadth of *educational* and *outreach* programs and highly competent *administrative* staff. They generously collaborate with many other organizations as evidenced in these applications. This year they will present a festival of Community Opera as three operas for families on the grounds of the Opera as part of the season and an American premiere. Reviews were included from Opera News.

*Backup Reader-Ms. Pickens:* the Opera is clearly *artistically* sound and strong *administratively* and *financially*. Their *outreach* is diverse and broad and they have a guild throughout New Mexico. The application was solid, but there were some “typos” which was a surprise. The organization is looked up to in town as a *standard of excellence* and they do great work.

*General Panel Comments:* their connection to Native communities is great and there are large numbers of Hispanic and Latino people who access their performances. The *outreach and education* is diverse and inclusive. The numbers are impressive and the amount of people who come to Santa Fe from outside the United States to access the Opera is beautiful. There is also going to be a \$23 million overhaul to the campus. This is a very effective way to utilize the list format with the narrative combined after each part. The thoughtfulness was impressive that was put into the statement about *marketing/promotion*; it was not just what the project was but *why* they were doing it. The numbers were wonderful; the *promotion and marketing*; the reach of the organization, is astounding.

**CAPP-14 The Santa Fe Symphony Orchestra & Chorus, Inc. -**

**no conflicts of interest**

*Lead-Mr. Fisher:* the Symphony’s number of concerts with 29 in different venues is surprising. There is a strong *educational* component with the Santa Fe Public School System and they have small group lessons for middle and high school students in various instruments that includes serving underserved and at risk populations and bilingual instruction. The application mentions their innovative programming and diverse repertory that reaches diverse constituencies. They note they are the only full-size professional orchestra with a chorus in Santa Fe. They also have a radio component that quadruples their reach of audience and would be nice to know the numbers. The application was strong overall with a couple of small “typos”. The *budget* has a significant decrease in the earned income from the first year and was confusing. The following year the amount goes up by about half of what it dropped.

*Backup Reader-Ms. Hnasko:* the proposal is for the 30<sup>th</sup> Anniversary of the Symphony Orchestra and Chorus. The amount of connections to schools, retirement communities, 29 concerts at the Lensic and the Basilica is all impressive. The applicant is working with all of the middle and high schools in town and has focused on working with *all* of the middle schools, which can be a desert of programming. There is a program for fourth graders and another *outreach* component as well. Greg Heltman, who has been with the organization since inception and throughout the 30 years, has provided leadership that is embedded in the organization and has made the Santa Fe Symphony Orchestra and Chorus hugely successful. There is a huge increase in youth audience members with 5,300 people under the age of 24 in the audience. When aging out of musical organizations is discussed, this organization is doing the opposite; and is in great part because of their strong award-winning mentoring and *educational* programs. The



*artistic* sample of Joe Hayes doing a trilingual musical story was beautiful without one language weighted more than another. That demonstrated how 3,700 of 6 to 17 year olds or the full audience of 23,600 keeps coming back. It was riveting and engaging.

*General Panel Comments:* there is Spotify and Pandora which is impressive. Fundraising is strong and the support through various councils and boards plays into that and is commendable. The statement of the multiplier of how they arrived at the economic impact is appreciated. The *education/outreach*-has clearly stated principles and how they are calculated. That they have a support group again contributes to how they are able to work with the public schools. Their season is September through May leaving space for chamber music and opera, which is incredibly respectful and thoughtful. Santa Fe ends up with year-round *cultural tourism* and excellence. They are commended for their sensitive programming. Their Discovery Concert program book and the orchestra are greatly appreciated and took her back to her childhood. A noteworthy *artistic* strength is that they have chosen to be a cooperative venture between the musicians and their supporters. That is a distinctive business model for a symphony and is an important aspect of what the Symphony does. They will also showcase prospective music directors in their search for another music director, which will continue into next year. The question about the *Budget* narrative surplus and the additional earned income last year could be due to the success of their Painted Violins fundraising project. The fundraiser bumped them up and now is returning to a more normal level.

*[Staff Clarification: the position to be filled is for a Principal Conductor].*

*[Staff Note: In keeping with the intent of the 1% Lodgers' Tax funding, if recommended for funding, this applicant would need to revise the project budget so that half of the funding is used for marketing and promotion of the project to tourists.]*

#### **CAPP-15 Theatre Grottesco North America Inc. -**

#### **no conflicts of interest**

*Lead-Ms. Warren Zachary:* this is a 30-year-old company with roots in Europe that is a *cultural* treasure in Santa Fe. They continue to reinvent themselves and bring dynamism to the performing arts scene that is not duplicated by any other organization. Their performance is unique. They have identified a need for venues for performance and are holding back until they could find an intimate performance space. They are the largest theater company in Santa Fe and are national/international ambassadors. They bring highlights to the *tourist* industry in a wonderful way. This year two new projects would be created and 20 performances with *education* programs. The *educational* program is excellent but *outreach* could have more specificity. The participating workshops are mentioned, but should state how the outreach in the next year is envisioned. The training offered to the public is commendable and includes youth, the elderly and the physically challenged. Over 80% of their budget is spent locally with over a \$500,000 impact. The details about the continued expansion of youth, special needs and underserved populations participation could have been shared; where they find the underserved and what the special needs are, etc. The open rehearsals are great and the age demographics of 6-17 at 200 and 18-24 with 400 is gratifying. *Marketing*- they adjust their formula regularly, which is important to find the most effective combination. Being part of the larger organization of Network of Ensemble Theaters allows them to benefit by that expertise. A deficit was addressed from last year and a balanced balance budget is projected this year. The largest public contributor is based in Australia and speaks to the *outreach* of international impact. How unusual the Theatre Grottesco is, cannot be under-emphasized; they are always evolving and have new works.

*Backup Reader- Ms. Stafford:* the Theatre works in a distinct style of physical theater that requires specialized training. That skill was brought to the company through their principals and they help train others. There is long term

consistency in leadership; *artistically* and in the *budget* and planning. They do *educational* work with post secondary students as well as younger students and work with colleges and universities.

*General Panel Comments:* each youth receives about 8 hours of in-depth contact time, per participant in the *educational* workshops. *Outreach* is done in 17 elementary schools, which intuitively doesn't seem a connection with a sophisticated high-level type of theater. It would be interesting to know how and if the program is working and what the teachers think about the student matinees and if it would ever be useful to do a matinee at the middle school level. The Theatre focus is on the physical movement aspects, absurdity and comedy and in some ways is wonderfully appropriate for elementary school children. The Theatre has a great dialogue with their audience and often has a Q&A afterwards. The *budget* has a huge amount of private support, but more work needs to be done on getting foundation and business/corporate support to balance it. Despite their unique niche, the Theatre doesn't get too comfortable and remains flexible, both organizationally and artistically, to keep the projects exciting. The adjectives in their mission statement were wonderful and different with "explosive and rekindling". Their organizational chart is unique and represents true collaboration. The "pay as you wish" is an excellent way to draw both a younger audience and a new audience. The imbalance between earned and contributed income, in both the project budget and the organization was concerning. If the private support is one individual, there is a question if that could be sustained long term.

#### **CAPP-16 Wise Fool New Mexico -**

#### **no conflicts of interest**

*Lead- Ms. Hnasko:* this was fun reading about the only circus arts company in Northern New Mexico. The \$25,000 in funding would support four performances in various venues throughout Santa Fe. The organization is innovative and collaborative and has a 14-year track record. The company listens and creates based on what they hear. They address social issues and perform them in ways that are compelling and creative. This organization exemplifies how creative risk taking is important and can be used in a productive and generative way that is cohesive for the community. *Artistically* the application and project proposed is great and the performances beautifully utilize light, sound, music and movement and circus arts. The artistic samples exemplify that well. Key personnel are capable and have been honored with a Mayors Award in 2005 and have received numerous recognitions and accolades locally, nationally/internationally. This is another organization putting Santa Fe on a bigger map in terms of circus art. Administratively-the company is well run and managed and has seven year-round staff and 95 to 110 contract artists and teachers employed seasonally. The request is fair. The *marketing/PR* strategy is strong and income strategy is diversified with earned and unearned income nicely in balance. The *administrative and financial* materials presented were impressive. The *educational* is at the center of what they do; they are all about access and diversity and learning. The organization addresses issues through its team performance programs; Teen BUST! and free performances at the south side studio space and youth education programs at several schools. Specificity of schools would be good. The audience is diverse in age and ethnicity; of the 6,000 more than 2,000 are below 18 years of age and there are 400 African-Americans and over 2000 Hispanic/Latino. The Wise Fool performances are gathering places for people throughout the state because of the Peñasco Program who come to Santa Fe for the activities.

*Backup Reader-Ms. Warren Zachary:* the company has dealt with issues such as censorship and water rights/land use. Many organizations offer *education/outreach* about building life skills, but this is visual and the company talks about their focus and building trust, teamwork and mutual respect. The Wise Fool provides 2,000 New Mexicans with hands-on experience and is wonderful that the summer intensive is free for middle-school aged girls, the homeless and other at risk youth. *Promotional/marketing*-they will contract with a PR firm to broaden their *outreach*. The private business/corporate and foundation support could probably be strengthened.

*General Panel Comments:* the collaboration with other organizations is admired. The board is small, but all are clearly committed to the concept of social justice. The company has a lot of focus on women. Their impact is broad and they do a lot of free public performances for Earth Day. It is impressive that each season they employ additionally 95-110 contract artists. That alone is a high impact on the community. The organization is breaking boundaries statistically; the audience numbers and data are like no other regarding age and ethnicity. As the company does this great radical work, they are intentional and thoughtful. The organization chart looks like a circus. This is a great way to get kids engaged in learning and a great marriage between exercise and the arts and building trust and is a unique approach. It would help to see educational materials that support their statement that their teachers are trained every year, but clearly education is what the organization is about. It is healthy that the company took off a year from Circus Luminous to reflect and re-examine their format.

Ms. Garcia y Griego thanked the panel for their time and many hours of hard work and for their review and constructive feedback. She thanked Ms. Stafford for jumping in at the last minute and Ms. Blyth for her work online and compiling the information.

She asked that panelists not discuss the applications with the applicants, members of the board or staff, friends, etc. She explained that the process is lengthy and would go through many committees. She said she would send an e-mail to everyone about the final outcome.

## **VII Adjournment**

*The meeting adjourned at 3:01 p.m.*