



# New Mexico Humanities Council Grant Application Form

(Mini or Regular Grant)

## NMHC Use Only

Application Number: 2523  
Application Deadline: 1 Feb 2016, 5:01pm MT  
Award:

Total Amount Requested: 9940.00  
Total Amount of Matching Contribution: 15570.00  
Total Challenge Grant Amount: 0.00

PDF Generated: 3 Feb 2016, 11:51am MT

## Project Title:

**CLAY 2016: From Oaxaca to Santa Fe**

## Project Description:

In 2016, the Silver City Arts and Cultural District (SCACD), 501(c)(3), will sponsor the fifth annual Silver City CLAY Festival (CLAY). This week-long, multi-cultural event features lectures, tours, exhibits, demonstrations and hands-on activities under a united theme of clay. Activities, open to youth and adults, will center on archaeology, the expressive arts, and land use. The CLAY Festival highlights the use of clay as connective tissue between different cultures, disciplines and as a component in the daily lives of New Mexicans and visitors.

This year's festival theme, From Oaxaca to Santa Fe, focuses on the corridor of exchange associated with this region; from the Pueblo communities in the north, and south into Mexico this theme seeks to highlight and recognize the distinctive, historic and modern day connections of culture and commodities. Including the exploration of land use in this year's festival is a natural evolution to the broad theme of clay. Naturalists, farmers and ranchers who realize the importance of preserving historic ways and its landscape, add an important dimension to the knowledge shared by the festival. By helping to facilitate the gathering of diverse groups, CLAY enables their collaboration and sharing of knowledge.

SCACD and CLAY are seeking the New Mexico Humanities Council's assistance with the reimbursement cost for scholars, tours, lecture venues, and promotional marketing and supplies for CLAY Festival events.

## **Sponsoring Organization:**

### *Southwest New Mexico Arts, Culture and Tourism dba Silver City Arts & Cultural District*

Description: The Silver City Arts & Cultural District (SCACD) 501(c)(3) is a distinctive area in Silver City where historic architecture, an excellent eclectic mix of design, niche businesses and a concentration of artistic and cultural activities foster civic pride, provide opportunities for local creative enterprise and contribute to a unique, authentic, and stimulating experience for residents and visitors. SCACD collaborates with a diverse group of organizations and individuals throughout Grant County that encourage the preservation of historic assets, excellence in the arts and cultural education and enterprise, affirmative cross cultural communication and vibrant cultural tourism.

The Silver City Arts and Cultural District (SCACD) is part of a statewide initiative to enhance regional economies and quality of life through the support and promotion of an area's unique artistic, cultural and historic assets. Established by the State Legislature in 2007, the New Mexico Arts and Cultural District Program chose Silver City as part of the pilot program that now includes Albuquerque, Las Vegas, Los Alamos, Raton, and Taos. The district itself is a defined geographic area in Silver City, which includes historic downtown and extends up to the campus of Western New Mexico University.

Mission: The mission of the SCACD is to preserve, enhance, and sustain rural economic development initiatives and the creative economy in Southwestern New Mexico including Silver City and Grant County through education, cultural and historic preservation, promotion of tourism, sponsoring arts and cultural events, operation of arts and cultural facilities, beautification and installation of public works and monuments, and engaging the community in arts and cultural activities. The Southwest New Mexico Arts, Culture and Tourism shall also serve as 1) a vehicle for supporting cooperative initiatives for creative enterprise, 2) a repository of resources as well as a provider of services, and events for developing and promoting local artists and arts programs, cultural entrepreneurs, and arts and cultural educator, 3) an advocate for civic support and engagement in local art and cultural activity, and, 4) an intermediary that convenes local government, community-based organizations, residents and other stakeholders for the development of partnerships dedicated to sustaining the creative economy.

201 N. Hudson PO Box 2383, Silver City New Mexico 88061  
email: [info@silvercitytourism.org](mailto:info@silvercitytourism.org); tel: 5755385560; DUNS #: 079789341

## **Project Director:**

*Director Lee Gruber*, Project Director, Silver City Clay Festival  
PO Box 2383 , Silver City New Mexico 88061  
email: [lee@syzygytile.com](mailto:lee@syzygytile.com); tel: (575) 590-0314; fax: (575) 538-5555

**Fiscal Agent:**

*Ms. Michelle Geels*; Administrative Assistant, Silver City Arts & Cultural District  
201 N. Hudson PO Box 2383, Silver City New Mexico 88061  
email: michelle@silvercitytourism.org; tel: 5755385560

**Contact info "approved" on: 29 Jan 2016, 5:23pm MT**

**Project Formats:**

- Conference
- Exhibit
- Lecture(s)
- Radio Program
- Reading/Discussion
- Workshop
- Film or Video Discussion
- Symposium
- Panel Discussion
- Other (explain)
- Does program respond to a NMHC request for proposals (RFP)?

## **Humanities Scholars Who Will Participate:**

*Dr. Cynthia Ann Bettison*; WNMU Museum Director and Archaeologist, Western New Mexico University Museum

Director of the Western New Mexico University Museum since 1991

Ph.D., Anthropology, University of California, Santa Barbara, California, Specialization: North American Archaeology, Archaeology of Arid Environments. Chairperson: Dr. Michael Glassow

M.A., Anthropology, Eastern New Mexico University, Portales, New Mexico Specialization: American Southwest, Geoarchaeology. Chairperson: Dr. Phillip Shelley

B.A., Anthropology/Biology (combined major), Pitzer College, Claremont Colleges, Claremont, California.

Certificate, Archaeological Damage Assessment, ARI and the New Mexico State Historic Preservation Division

Certificate, Archaeological Law Enforcement (ARPA), Archaeological Resource Investigations and the New Mexico State Historic Preservation Division

Certificate, The Register of Professional Archaeologists, Registered Professional Archaeologist (RPA)

*Dr. Eric Blinman*; Director, New Mexico Office of Archaeological Studies

Archaeology Division, Museum of New Mexico, NM Department of Cultural Affairs

Undergraduate degree (AB) in anthropology from UC Berkeley; graduate degrees (MA, PhD) in anthropology from Washington State University. Dissertation 1988: The Interpretation of Ceramic Variability: A Case Study from the Dolores Anasazi

*Kate Brown*

Her first touch of clay at age 19 assured her this was the substance her hands were waiting for. Her formative apprenticeship at Jugtown Pottery in Seagrove, North Carolina in the early 1970s set her goal to work as a rural potter.

*Javier (Barb Campbell) Cervantes*

Initially I studied ceramics at an institute for Artists in the city center and made the decision to dedicate my life as a ceramic artist.

*Attorney A. Thomas Cole*; n/a, none

Various bar associations, US Supreme Court on down,  
Various Casa Grande city organizations, City Council, etc.

Juris Doctorate, 1972 College of Law, Arizona State University

*Dr. Richard Felger*, Researcher, University of Arizona Herbarium

Ph.D. at the University of Arizona in 1966. His dissertation analyzed the vegetation and flora of the islands and Gulf Coast of Sonora, Mexico.

*Dr. Eric J. Kaldahl*, Chief Curator, Amerind Foundation

**Evaluator:**

*Ted Presler*

Bachelor of Arts-Colgate University

Masters of Business Administration-Fordham University

Associates Degree in Fine Arts, Anthropology, Liberal Arts-Pima Community College. Also Clay 101, 102 Western New Mexico University

**Agreement:**

By signing and submitting this application, the authorizing official of the applicant organization, the project director, and the fiscal agent are 1) providing the required certifications regarding disbarment and suspension, and compliance with the nondiscrimination statutes as set forth in the INSTRUCTIONS OF CERTIFICATION, indicating that the applicant is eligible to receive federal funds, and 2) agreeing that any funds awarded by NMHC will be used for the purposes set forth herein, unless changes or revisions are subsequently approved in accordance with applicable policies of the New Mexico Humanities Council.

**Signatures****Project Director:**

**Director Lee Gruber**

**Date: 1 Feb 2016, 1:32pm MT**

**Fiscal Agent:**

**Ms. Michelle Geels**

**Date: 1 Feb 2016, 1:39pm MT**

## **Project Description**

### **1. What is planned?**

The CLAY Festival sees clay represented in all aspects of life; a crucial component to our collective past, present and future. To communicate this to the community, the CLAY Festival is offering lectures, exhibits, tours and creative events on topics that include archaeology, the expressive arts, and land use.

Free and open to the public, lectures will be offered in multiple locations in historic Silver City. Archaeology lectures will be given by Dr. Eric Blinman on reconstructing ancient pottery traditions, Dr. Eric Kaldaahl on Southwest migration patterns through time, and Dr. Cynthia Bettison on the Mimbrenño culture. Land use lectures will be given by Dr. Richard Felger on ethnobotany in Mexico and the southwest United States, Johnny Reed on the Mimbres Valley acequia, and A.T. Cole on restoration and importance of cienegas on his 12,000-acre ranch in the Burro Mountains. Expressive arts lectures will be given by Javier Cervantes and Barb Campbell on the Oaxacan clay communities of Mexico, Diego Valles and Carla Martinez on the history and future of the Mata Ortiz clay community in Chihuahua Mexico, and by Frank Willet and Luisa Baldinger on their lives as clay artists in Santa Fe, New Mexico. All expressive artists will also demonstrate techniques in association with their lectures.

Due to the upcoming renovations of the Western New Mexico Museum (WNMU), a temporary exhibit elsewhere at WNMU will showcase Mimbres pottery and culture, and will highlight the recently acquired NAN Ranch Collection. Two exhibits will be at the Silver City Museum; one profiling the multicultural women who helped to shape the West, including pottery displays and Native American artifacts, and a second on the history of local ranching and cowboy culture. The SC Museum will be offering lectures to accompany their exhibits in coordination with CLAY Festival events. Clay centric exhibits and demonstrations by local and visiting artists will be offered in the galleries and shops of downtown Silver City, at no cost.

Free tours are scheduled at Syzygy Tile, an artisanal factory in Silver City established in 1993. In support of National Park anniversary festivities in 2016, Park Rangers will guide extended tours at the Gila Cliff Dwellings National Monument. Guided tours to the NAN Ranch petroglyph site, where historic Mimbrenño excavations have taken place, will also be scheduled. A tour of the Mimbres Valley acequia is also planned.

Interwoven: Neo-Mimbrenño Explorations in Clay and Fiber, an international juried art exhibition is scheduled to open during the CLAY Festival. This exhibition encourages the artist applicant's investigation into the history and reinterpretation of the Mimbrenño aesthetic design, through the development of new artwork featuring a component of clay and or fiber. The accepted entries will be on display at the McCray Gallery, located at WNMU main campus, where they can be viewed. The show will be juried by nationally recognized Native American artist Jaune Quick-to-See Smith. A second exhibition, titled Beakers, Cups and Mugs: The Art of Drinking is presented. The exhibition takes the daily human activity of drinking, and interprets it in an artistic way. Nationally acclaimed artist, Heidi Preuss Grew, will be the juror for this show.

Additional festival events include a three-day film festival and a creative writing workshop. The film festival debuts with local ceramic artist, Kate Brown, discussing and demonstrating a new take on a historic process of clay animation. The following nights will present films that highlight historic building traditions with clay and others that showcase world renowned clay artists. The creative writing workshop, led by WNMU Professor, Dr. Austin Tremblay, is titled From Textile to Text: Workshops in Writing Craft, and presents an opportunity to explore the creative practice of writing, particularly as it relates to the making of ceramic art and the potential conversations between visual art and the written word. A sample of the work completed in the writing workshop will be available to the public through the CLAY Festival website and shared at a public event on the final day of the festival.

### **2. When will it take place?**

The CLAY Festival is an end of summer event which previously had taken place in early August. This year the Festival is July 25-31, 2016 and has grown from a three-day offering to a week-long event.

### **3. Where will it take place?**

The CLAY Festival is headquartered at the Silver City Murray Ryan Visitor Center, located in downtown Silver City. Lectures and demonstrations will take place in historic downtown Silver City at the Seedboat Gallery, Silco Theater, ASpace, Silver City Museum, Silver City Public Library and Leyba & Ingalls Art. Events will also take place on the Western New Mexico University campus at Light Hall, Parotti Hall, and the McCray Gallery. The NAN Ranch and the acequia tours will occur in the Mimbres Valley, and the Gila Cliff Dwellings are located in the Gila National Forest.

Additionally, the public libraries in Bayard and Cliff will be used for CLAY activities.

#### **4. Who are the managers, planners, and humanities scholars? Please provide names, titles, and brief identifications.**

The CLAY Festival is a tremendous undertaking and would not be possible without skilled planners, partners and scholars.

Lee Gruber is the initial innovator and remains the Director of the CLAY Festival. She is also the president of the Board of Directors of SCACD. Amber Rheubottom is the Project Coordinator of the CLAY Festival and the Southwest New Mexico Clay Arts Trail. Her main role is to plan and execute the events of CLAY. Dr. Eric Blinman has been involved in CLAY for several years as an advisor on archaeology and the Pueblo culture. Claude Smith III is professor emeritus at WNMU and an active ceramic artist, who advises CLAY on seeking the participation of international known ceramic artists. He also coordinates the use of WNMU ceramic facilities.

Beyond direct planners, CLAY has numerous partners who assist in many ways. Diana Ingalls Leyba is the founder and director of Silver City's signature public art series, the MRAC Youth Mural Program. Along with Susan Berry, former director of the Silver City Museum, they will curate the Neo-Mimbrenño juried exhibition. Additional partners include the Silver City Museum, regional Public libraries, WNMU Cultural Affairs, WNMU Museum, WNMU Humanities Department, WNMU Expressive Arts Department, Alex Brown Town Manager of Silver City, Syzygy Tile, Southwest Festival of the Written Word, and the Silver City MainStreet Project.

The scholars CLAY is bringing to the Festival this year are known experts in their respective fields and are reputed to be interesting and engaging speakers. Archaeology scholars for CLAY are Dr. Eric Blinman (Director New Mexico Office of Archaeology), Dr. Cynthia Bettison (Director of WNMU Museum), and Dr. Eric Kaldahl (Curator of the Amerind Foundation). Expressive arts scholars are Javier Cervantes & Barb Campbell (Oaxaca Mexico/USA ceramic artists), Diego Valles & Carla Martinez (Chihuahua Mexico/USA ceramic artists), Frank Willet & Luisa Baldinger (Santa Fe ceramic artists), and Kate Brown (Grant County ceramic artist and filmmaker). Dr. Austin Tremblay (Professor WNMU & published author) is an additional scholar. Land use scholars for CLAY are Dr. Richard Felger (emeritus University of Arizona, ethnobotany expert), A.T. Cole (attorney, owner of the Pitchfork Ranch, former chair of the Arizona Humanities Council), and Johnny Reed (Physician & Mayordomo of Achleta Galaz Community Ditch).

#### **5. How does this project involve the humanities disciplines?**

The humanities discipline aspires to showcase the interconnectedness of human pursuits and the CLAY Festival shares this vision. A multi-dimensional presentation of lectures, tours, exhibitions, and demonstrations offers festival participants a unique format to explore the relationship of humans and clay.

CLAY seeks to encourage civic discourse in archaeology, the expressive arts, and land use specific to the cultural diversity of the Southwest and New Mexico. The encouragement of critical thinking, analysis and interpretation, are encouraged by the multiple festival offerings. Delving into the human experience is a fundamental component of the humanities and the CLAY Festival does this in a unique way through the written word, creation of new artistic works, art observation, demonstrations, films, museum exhibits, self-guided and expert guided tours, and lectures. The open format also features activities throughout the day and in multiple venues in Silver City in an attempt to appeal to the varying schedules and interests of festival participants.

Entering the fifth year, CLAY has proven to be a viable format for the successful delivery of information and discourse. CLAY does not concentrate on the intellectual study of these topics, but instead uses these topics as lenses through which human constructs and concerns, specific to this diverse region can be explained, expressed, and understood. A festival of this type is ideally held in southwest New Mexico due to the multicultural population already having a social construct tied to the land and history, allowing CLAY to collaboratively encourage and expand, instead of create on its own.

The 2016 theme, From Oaxaca to Santa Fe, refers to the historic pathways so special to this region. For centuries commodities and ideas were exchanged in this corridor. CLAY is drawing attention to the modern usage of these historic pathways and highlighting the connections still present in modern-day life.

Clay is present in virtually every aspect of modern and historic human life; from the homes we live in, to the food we eat, to the way we artistically express ourselves. The Festival is meant to encourage collective awareness of connections, while highlighting individualistic specialties for the sharing of knowledge, leading to the conclusion of clay as a formative aspect of New Mexico culture, in the past, present and future

## **6. What are the evaluation criteria for this project?**

The primary evaluation for CLAY will be through the evaluator, Ted Pressler. He will attend the CLAY events to insure the humanities discipline is well represented. He will evaluate the activities for participant engagement, content, and presenter presence. At all events voluntary surveys will be available, with writing instruments provided. Social and digital media tracking will also be used to determine community engagement.

## **7. What is the role of the humanities scholar(s) in this project?**

Humanities scholars seek to ask questions, and explore the human condition for interconnectedness. For 2016, CLAY has chosen a select group of scholarly individuals to cultivate the sharing of knowledge on archaeology, the expressive arts and land use. Their unique skills and experiences will translate the theme, and show how clay can appear in recognizable and unrecognizable forms used in everyday life.

The scholars who will participate in this year's CLAY Festival are active researchers, writers, artists, as well as community leaders. Their extensive experiences within and outside the humanities disciplines, provide for a diverse group of presenters with varying viewpoints. They live, work and study in the Southwest region, and therefore are familiar with the social, cultural, and environmental challenges.

The archaeology scholars, through their presence and lectures, will enliven the past, while connecting it to the present lives of New Mexicans. In a lecture on southwest migrations, participants will see how previous generations moved about the southwest, perhaps even paralleling their own journeys. Additionally, the lectures, tours, and exhibits on the Mimbresños will showcase a culture, who despite existing for a short time, has left monumental artistic impressions on the world. The artistic scholars will complement the archeologists through discussions of their own journeys as artists, influenced by the past and influencing the present and future. The chosen artists, come from distinct regions, and yet their work and lectures will showcase their similarities. The juried exhibitions provide an opportunity for artists to learn about a new culture and share their work with a new community. The land use scholars examine problems of our modern-day society, and look to the past for preservation ideas, while considering the needs of future generations. Their hands-on work influences the food we eat, and the ability to continue residing in an environmentally harsh region.

The humanities scholars, collectively and individually provide the framework for all other festival events. Their active participation in lectures, tours, and demonstrations provides a structure upon which the Festival is built. Combined with an approachable presence, their expertise facilitates the open exchange of ideas essential to the human experience.

## **8. Who are the proposed audience/participants? Estimate of audience size?**

The audience of the CLAY Festival are residents of Silver City and visitors to this community. Through advertising and social media, CLAY seeks to attract resident from other areas in New Mexico. The Festival is designed to appeal to anyone with an interest in archaeology, the expressive arts, and land use issues experienced through the humanities discipline.

## **9. What kind of publicity is planned to reach the audience?**

Publicity for the CLAY Festival will be achieved through an extensive dispersion of print and digital media. Ads will be placed in print publications of the Silver City Sun News, Silver City Daily Press, Catron Courier, The Independent, Albuquerque Journal, Desert Exposure, Collector's Guide, CLAY Times, Ceramics Monthly and Land, Water, People, Times. Digital publicity will be achieved through Tile Heritage Foundation, NM Acequia Association, NM Potters Association, Facebook, Instagram, and archaeology list serves. Distribution material in the form of postcards, posters, flyers, and brochures will be created to showcase Festival offerings and will be distributed across Grant County and the entire state of New Mexico. Local and statewide radio campaigns are also planned to inform the population of the CLAY Festival.

## **10. Of what value is this project to the audience?**

The audience will discover a deeper meaning of clay as it has been an intrinsic part of the human race throughout history. Participants will gain an appreciation for the diversity of their land and cultures, through a format which encourages open communication and exploration. Previously uncharted avenues of knowledge will be explored through lectures, tours, exhibits, and hands-on demonstrations. The fostering of connections at the CLAY Festival will enrich their lives and broaden their understanding of this unique world.

The continuing education of adults and youth, whether in school or not, will take place while participating in CLAY events. Through the themes of archaeology, the expressive arts and land use, shared knowledge will expand and enrich the cultural connectedness of all who participate.

The essential value of the CLAY Festival is the encouragement and development of festival participants' connections to their history and humanity through the medium of clay. CLAY hopes to encourage its audience to strive, learn and discover the world around them and spark a creative force within them for the strengthening of their connection to their community. Clay is used in this festival as a physical attribute for understanding as well as a metaphor to the interconnectedness of humanity.

**11. Now that you have answered all the above questions, please condense it all into a three sentence description or blurb that NMHC can use for publicity and to put on the NMHC web site. Be sure to include funding support credits for NMHC and NEH in the three sentence description.**

The history of New Mexico, past, present and future, can be viewed through the eyes and medium of CLAY. The state's diversity is celebrated at the week-long festival, which offers participants an approachable, multi-dimensional exploration into archaeology, the expressive arts and land use. CLAY sincerely thanks NMHC and NEH for their support of this vital component of New Mexican culture.

# New Mexico Humanities Council Budget Summary & Supporting Explanations

## I. Services & Supplies

	Direct Grant	Challenge Grant	Sponsor's Matching Cash & In-Kind Donations	Third Party Cash	Project Income	Total
Telephone	0.00	0.00	0.00	0.00	0.00	0.00
Postage	200.00	0.00	230.00	0.00	0.00	430.00
Rentals	1500.00	0.00	1500.00	0.00	0.00	3000.00
Other	400.00	0.00	600.00	0.00	0.00	1000.00
<b>Subtotal</b>	<b>2100.00</b>	<b>0.00</b>	<b>2330.00</b>	<b>0.00</b>	<b>0.00</b>	<b>4430.00</b>
<b>Basis for Services &amp; Supplies</b>	Postage- 1,000 (\$0.27 ea) Postcards will be mailed to Visitor Centers, museums, and other sites of interest within New Mexico. 20 Welcome packets (\$8.00 ea) will also be mailed to all scholars. Rentals- Rental fees for multiple event venues: Seedboat Gallery (\$500), ASpace (\$200), WNMU Light Hall & McCray Gallery & Parotti Hall (\$400), Silco Theater (\$1,150). Event insurance & Permits (\$200), Sanitation (\$250), Shuttle vehicles (\$300) Other - Office supplies including such as evaluation cards, pencils, projection equipment, duplexing, binders, paper, envelopes, etc. Cash & In-kind - \$1,000 2016 NM Tourism event sponsorship grant, \$300 WNMU facilities in-kind, \$500 in-kind Town of Silver City					

## II. Publicity

	Direct Grant	Challenge Grant	Sponsor's Matching Cash & In-Kind Donations	Third Party Cash	Project Income	Total
Ads	400.00	0.00	1800.00	0.00	0.00	2200.00
Flyers/Posters	400.00	0.00	400.00	0.00	0.00	800.00
Brochure	300.00	0.00	900.00	0.00	0.00	1200.00
Other	400.00	0.00	1600.00	0.00	0.00	2000.00
<b>Subtotal</b>	<b>1500.00</b>	<b>0.00</b>	<b>4700.00</b>	<b>0.00</b>	<b>0.00</b>	<b>6200.00</b>
<b>Basis for Publicity</b>	Ads - will be placed in Desert Exposure, Catron Courier, Silver City Sun New, The Independent, Silver City Daily Press, Clay Times, Las Cruces Sun New, Albuquerque Journal, and with the New Mexico Potters Association, Archaeology list serves. Flyers/Posters - \$250 (500, 8.5 x 11, \$0.50 ea), \$50 (20, 12 x 18, \$2.50 ea), \$500 (outdoor signs with metal posts) Brochure - 4,000 brochures will be made listing all festival events, maps, contact information. Other - Design work (\$1,500) for ads, flyers, posters, brochures, social media (\$300), and email marketing (\$200). Cash & In-Kind - \$1,000 2016 NM Tourism event sponsorship grant, \$500 Collectors Guide in-kind, \$100 Independent in-kind, \$400 J&J Signs in-kind, \$2,000 (40 hours) graphic design in-kind, \$500 (25 hours) social media in-kind,					

**III. Travel**

	Direct Grant	Challenge Grant	Sponsor's Matching Cash & In-Kind Donations	Third Party Cash	Project Income	Total
Mileage(limited to \$.375 per mile of NMHC funds)	1100.00	0.00	1100.00	0.00	0.00	2200.00
Airfare	0.00	0.00	0.00	0.00	0.00	0.00
Per Diem(per person daily limit: food - \$24; lodging - \$70)	940.00	0.00	940.00	0.00	0.00	1880.00
Other	0.00	0.00	0.00	0.00	0.00	0.00
<b>Subtotal</b>	<b>2040.00</b>	<b>0.00</b>	<b>2040.00</b>	<b>0.00</b>	<b>0.00</b>	<b>4080.00</b>
<b>Basis for Travel</b>	Mileage - Javier Cervantes & Barb Campbell (3,000 Portland, OR), Diego Valles & Carla Martinez (800 Chihuahua Mexico), Dr. Eric Blinman (600 Santa Fe, NM), Dr. Eric Kaldahl (400 Dragoon, AZ), Frank Willet & Luisa Baldinger (600 Santa Fe, NM), Kate Brown (500 travel in coordination of Film Festival). Per Diem - Javier Cervantes & Barb Campbell (2 days ea), Diego Valles & Carla Martinez (2 days ea), Dr. Eric Blinman (5 days), Dr. Eric Kaldahl (3 days), Frank Willet & Luisa Baldinger (2 days ea) at \$94/person/day Cash & In-Kind - \$1,000 2016 NM Tourism event sponsorship grant, \$500 Bear Mountain Lodge in-kind, \$200 Murray Hotel in-kind					

**IV. Honoraria**

	Direct Grant	Challenge Grant	Sponsor's Matching Cash & In-Kind Donations	Third Party Cash	Project Income	Total
Scholars(Please explain if over \$350 per scholar, per event)	2000.00	0.00	2900.00	0.00	0.00	4900.00
Other Participants	1700.00	0.00	3000.00	0.00	0.00	4700.00
Project Director	500.00	0.00	500.00	0.00	0.00	1000.00
Evaluator	100.00	0.00	100.00	0.00	0.00	200.00
Other	0.00	0.00	0.00	0.00	0.00	0.00
<b>Subtotal</b>	<b>4300.00</b>	<b>0.00</b>	<b>6500.00</b>	<b>0.00</b>	<b>0.00</b>	<b>10800.00</b>
<b>Basis for Honoraria</b>	Scholars- Dr. Richard Felger (2 events), Dr. Cynthia Bettison (3 events), A.T. Cole (2 events), Dr. Austin Tremblay (3 events), Kate Brown (2 events), Johnny Reed (2 events) at \$350 per event Other participants - \$2,000 project coordinator (60 hours), \$1,500 administrative assistant (50 hours), \$500 editor (50 hours), and \$500 exhibition coordinators (40 hours). Cash & in-kind - \$1,000 2016 NM True event sponsorship grant, \$800 in kind director (20 hours), \$800 in-kind project coordinator (20 hours), \$800 in-kind administrative assistant (20 hours), \$300 in kind editor (25 hours), \$300 in-kind exhibition coordinators (25 hours)					

**GRAND TOTAL I, II, III, IV**

	Direct Grant	Challenge Grant	Sponsor's Matching Cash & In-Kind Donations	Third Party Cash	Project Income	Total
	<b>9940.00</b>	<b>0.00</b>	<b>15570.00</b>	<b>0.00</b>	<b>0.00</b>	<b>25510.00</b>

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### **Director Lee Gruber**

Title: Project Director, Silver City Clay Festival

Address: PO Box 2383  
Silver City New Mexico 88061  
USA

Email: info@syzygytile.com  
Office Phone: (575) 538-5560  
Phone: (575) 590-0314  
Cel Phone: (575) 590-0314  
Fax: (575) 538-5555

Institutional Affiliation (if any):

Education and degrees:  
BFA University of New York, Albany

### **Please specify your contribution to this project:**

#### **Role: Project Director**

Lee Gruber is the founder of the Festival and the current director. She provides concepts and connections without which the Festival could not occur.

**Experience relevant to this project:**

She has owned and developed two successful businesses; Syzygy Tile Inc. and Intuition Inc. and founded the first Patagonia retail store. Board director of the Silver City Arts, Culture and Tourism Board and the Coordinating Council, member of the Silver City MainStreet Project board.

**Publications, Products, Awards & Recognition relevant to this project:**

Silver City MainStreet Project Volunteer of the Year,

**Electronic "Signature"**

**Form UNSIGNED**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### Dr. Cynthia Ann Bettison

Title: WNMU Museum Director and Archaeologist,  
Western New Mexico University Museum

Address: P.O. Box 680  
Silver City NM 88062  
USA

Email: Cynthia.Bettison@wnmu.edu

Office Phone: 575-538-6388

Phone:

Cel Phone:

Fax:

### Institutional Affiliation (if any):

Director of the Western New Mexico University Museum since 1991

### Education and degrees:

Ph.D., Anthropology, University of California, Santa Barbara, California, Specialization: North American Archaeology, Archaeology of Arid Environments. Chairperson: Dr. Michael Glassow

M.A., Anthropology, Eastern New Mexico University, Portales, New Mexico Specialization: American Southwest, Geoarchaeology. Chairperson: Dr. Phillip Shelley

B.A., Anthropology/Biology (combined major), Pitzer College, Claremont Colleges, Claremont, California.

Certificate, Archaeological Damage Assessment, ARI and the New Mexico State Historic Preservation Division

Certificate, Archaeological Law Enforcement (ARPA), Archaeological Resource Investigations and the New Mexico State Historic Preservation Division

### **Please specify your contribution to this project:**

Certificate, The Register of Professional Archaeologists, Registered Professional Archaeologist (RPA)

### **Role: Humanities Scholar**

A partner to CLAY and will be giving an archaeology lecture on Mimbreno culture.

### **Experience relevant to this project:**

A professional archaeologist for the past 36 years and director & archaeologist of Western New Mexico University Museum for 25+ years, Cynthia has conducted research in the American Southwest, Southern California, Peru, and Nevada. She has published articles in a number of professional journals and presented hundreds of professional papers, lectures, and tours to a wide range of audiences. Her theoretical research interests for the past ten years have focused on the development of prehistoric ethnic group identity formation and interaction in west central and southwest New Mexico and east-central Arizona. She has an enduring interest in prehistoric Mimbres Mogollon archaeology and pottery, and prehistoric pottery of the Southwest.

### **Publications, Products, Awards & Recognition relevant to this project:**

Selected Grants: Native American Grave Protection and Repatriation Documentation Grant, Preparing for Meaningful Consultation: Determining the Scope of the NAN Ranch Collection (Mimbres materials), Step 1A (2014); Field Museum of Natural History Visiting Scholarship, July 2005; Selected Honors: Member, Matlocks Ruin and House Advisory Committee, Silver City Museum Society (2006); U.S. Coordinator, Mimbres-Paquimé Connection Tourist and Economic Development Loop for Southwestern New Mexico and Northern Chihuahua, Appointed by U.S. Senator Jeff Bingaman (D-NM) (1996). Selected Publications: (2011) Ceramics: Conservation of Ceramics, in The Oxford Companion to Archaeology, second edition, editor in chief Neil Asher Silberman. Oxford University Press, New York, London; (1999) The Mimbresños and History. Desert Exposure 4(8):16-17; (1999) Bettison, Cynthia Ann, Roland Shook, Randy Jennings, and Dennis Miller: Chapter 14: New Identifications of Naturalistic Motifs on a Subset of Mimbres Pottery. In 60 Years of Mogollon Archaeology: Papers from the 9th Mogollon Archaeology Conference, Silver City, New Mexico, 1996, edited by Stephanie L. Whittlesey, pp. 109-116; SRI Press, Tucson; (1998) The Mimbres Mogollon Culture. Mimbres-Paquimé Connection, August 1998; (1998) The Determinants of Settlement Patterns Among Prehistoric Agriculturalists of the Colorado Plateau: A Case Study from East-Central Arizona. Ph.D. Dissertation, University of California, Santa Barbara, California. Exhibitions: All exhibitions on Mimbres archaeology, culture, and artifacts since 1991, and in the renovated WNMU Museum.

### **Electronic "Signature"**

**Form "signed" on: 31 Jan 2016, 11:22pm MT**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### **Dr. Eric Blinman**

Title: Director, New Mexico Office of  
Archaeological Studies

Address: P.O. Box 2087  
Santa Fe NM 87504-2807  
US

Email: eric.blinman@state.nm.us

Office Phone: 505-476-4404

Phone: 505-466-0227

Cel Phone: 505-660-2809

Fax: 505-476-4448

Institutional Affiliation (if any):

Archaeology Division, Museum of New Mexico, NM Department of Cultural Affairs

Education and degrees:

Undergraduate degree (AB) in anthropology from UC Berkeley; graduate degrees (MA, PhD) in anthropology from Washington State University. Dissertation 1988: The Interpretation of Ceramic Variability: A Case Study from the Dolores Anasazi

### **Please specify your contribution to this project:**

#### **Role: Humanities Scholar**

Adviser to CLAY and a lecture on the process of "replication" of ancient pottery traditions: "Reinventing the Past: Archaeological Approaches to Reconstructing Ancient Pottery Traditions." Also an associated demonstration and ancestral Southwestern pottery techniques for youth and adults.

### Experience relevant to this project:

Dr. Eric Blinman is the director of the Museum of New Mexico's Office of Archaeological Studies (OAS). Eric has been involved in archaeology in the western United States since 1967, focusing on Ancestral Puebloan archaeology since 1979. He joined the staff of OAS in 1988, became deputy director in 1991, and served as acting director of the Museum of Indian Arts and Culture in 1999. He was appointed OAS director in 2006.

He began formal studies of Southwestern pottery in 1980 as part of his graduate research. This research has included both analytic studies of pottery collections and experimental replication studies of pottery production, firing, and use. In addition to his academic research on ancient pottery traditions, he has delivered more than 100 public programs, demonstrations, and classes on Southwestern pottery technology. These have been part of the nationally recognized education outreach program of the Office of Archaeological Studies.

### Publications, Products, Awards & Recognition relevant to this project:

Most recent of relevant peer reviewed or edited volume publications:

Blinman, Eric, Kari L. Schleher, Tom Dickerson, Cynthia L. Herhahn, and Ibrahim Gundiler  
2012 Making a Glaze: Multiple Approaches to Understanding Rio Grande Glaze Paint Technology. In *Potters and Communities of Practice: Glaze Paint and Polychrome Pottery in the American Southwest, A.D. 1250-1700*, edited by Linda S. Cordell and Judith A. Habicht-Mauche, pp. 107-116. *Anthropological Papers of the University of Arizona* 75. University of Arizona Press, Tucson.

Blinman, Eric  
2009 Appendix 1: Ceramic Analysis. In *Chaco and After in the Northern San Juan: Excavations at the Bluff Great House*, by Catherine M. Cameron. University of Arizona Press.

Hensler, Kathy Niles, and Eric Blinman  
2002 Experimental Ceramic Technology: Or, the Road to Ruin(s) is Paved with Crack(ed) Pots. In *Traditions, Transitions, and Technologies, Themes in Southwestern Archaeology*, edited by Sarah H. Schlanger, pp. 366-385. University Press of Colorado, Boulder.

Blinman, Eric  
2000 The Foundations, Practice, and Limitations of Ceramic Dating in the American Southwest. In *It's About Time: A History of Archaeological Dating in North America*, edited by Stephen E. Nash, pp. 41-59. University of Utah Press, Salt Lake City.

Skibo, James M., and Eric Blinman  
1999 Exploring the Origins of Pottery on the Colorado Plateau. In *Pottery and People, a Dynamic Interaction*, edited by James M. Skibo and Gary M. Feinman, pp. 171-183. University of Utah Press, Salt Lake City.

**Form "signed" on: 1 Feb 2016, 4:57am MT**

12 additional titles from 1984-1997

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### **Kate Brown**

Title:

Address: HC 71 Box 1397  
San Lorenzo NM 88041  
United States

Email: [katebrown@gilanet.com](mailto:katebrown@gilanet.com)

Office Phone: 5755369935

Phone: 575.536.9935

Cel Phone: 5755369935

Fax:

Institutional Affiliation (if any):

Education and degrees:

Her first touch of clay at age 19 assured her this was the substance her hands were waiting for. Her formative apprenticeship at Jugtown Pottery in Seagrove, North Carolina in the early 1970s set her goal to work as a rural potter.

**Please specify your contribution to this project:**

### **Role: Humanities Scholar**

Kate Brown will be the premiere film maker at the opening reception of the CLAY Film Festival, showcasing a new project which works with clay and under-the-camera animation. She will be discussing the process and her life prior to the film.

**Experience relevant to this project:**

She still draws inspiration from earthenware traditions: the Anglo-American potters of the former British colonies, and that of the Mexican-American borderlands, where she has made her home for the past 25 years. In 1983 she established her studio Kate Brown Pottery in its present location in Southwest New Mexico. She added tile to her production in 1994.

Kate has become a master of slip-decorated, clear-glazed terra cotta ware. She is currently experimenting with glaze color and texture over her slips. She says, "I love clay and working with clay slips. I mix them from my own recipe and I enjoy their creamy sensual texture. They are painterly and they move like clay." Over the years, she has made thousands of pots. Many of these pieces have an intimate place in the every day lives and celebrations of their owners. Throughout her years of production, Kate has focused on the clay as a canvas. Her patterns reflect her life in foothills near the Gila wilderness: plants, animals, sky and human forms, bold and loose. working on a body of tile paintings.

**Publications, Products, Awards & Recognition relevant to this project:**

She is celebrated her 40th anniversary show At What's a Pot Shop in Silver City, New Mexico, Oct 2006.

**Electronic "Signature"**

**Form "signed" on: 31 Jan 2016, 10:21pm MT**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

**Javier (Barb Campbell) Cervantes**

Title:

Address:

Email: redstarseeker@yahoo.com

Office Phone:

Phone:

Cel Phone:

Fax:

Institutional Affiliation (if any):

Education and degrees:

Initially I studied ceramics at an institute for Artists in the city center and made the decision to dedicate my life as a ceramic artist.

**Please specify your contribution to this project:**

**Role: Humanities Scholar**

Slide talk on clay communities of Oaxaca Mexico

**Experience relevant to this project:**

Early in my life at the age of eight years old I remember my first encounter with clay. This took place in the Anthropology museum in Mexico City. The story of prehispanic Mexico and its diverse cultures revealed to me a whole new world. I visited the museum often and would move silently from room to room appreciating all the marvellous pieces. Sculptures and objects made from stone, clay and other materials. In time my attention turned solely to the ceramic objects. My passion to visit the museum awoke in me the desire to become an artist. I established several clay studios in various states in Mexico and had the opportunity to teach ceramic workshops in Mexico and other countries. After forty years as a ceramist I am able to say that clay gave me everything, and most importantly is that I was able to meet many others who like me love clay.

**Publications, Products, Awards & Recognition relevant to this project:****Electronic "Signature"**

**Form "signed" on: 2 Feb 2016, 10:59am MT**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### Attorney A. Thomas Cole

Title: n/a, none

Address: 15.15 Separ Road n/a  
Silver City NM 88061  
USA

Email: atandcinda@gmail.com

Office Phone: 520.836.8002

Phone: 575.574.8593

Cel Phone: off grid, no lan

Fax: none

### Institutional Affiliation (if any):

Various bar associations, US Supreme Court on down,  
Various Casa Grande city organizations, City Council, etc.

### Education and degrees:

Juris Doctorate, 1972 College of Law, Arizona State University

### Please specify your contribution to this project:

#### Role: Humanities Scholar

The PowerPoint presentation will illustrate the following: a variety of grade control structures ? about 200 thus far in the main channel and 340 in the 33 side drainages have collected more than 30,000 tons of sediment ? installed in the 9-mile reach of the Burro Ciénaga on the ranch; comparative same-location photography, piezometer data and satellite imagery to show habitat improvement; and, most importantly, six local examples of habitat restoration, ranging in size from in-town rental property to 200,000 acres. Wes Jackson believes, ?We live in the most important moment in human history.? I agree, yet believe ethics need to play a more important role in the global warming solution.

**Experience relevant to this project:**

Former Chair, Arizona Humanities Council. Retired, we have lived on the Pitchfork Ranch for 13 years, overseen 15 restoration grants and thus have a hands-on relationship with the lands and the various entities implicated: government, organizations, individual workers and then some.

**Publications, Products, Awards & Recognition relevant to this project:**

Cinda and I published a paper on cienagas in the Gila Symposium, I am working on a 17 chapter manuscript about climate change and restoration. See You Tube: Aridland Cienagas

**Electronic "Signature"**

**Form "signed" on: 1 Feb 2016, 5:11pm MT**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### **Dr. Richard Felger**

Title: Researcher, University of Arizona  
Herbarium

Address: PO Box 1628  
Silver City New Mexico 88062

Email: rfelger@ag.arizona.edu

Office Phone:

Phone:

Cel Phone:

Fax:

Institutional Affiliation (if any):

Education and degrees:

Ph.D. at the University of Arizona in 1966. His dissertation analyzed the vegetation and flora of the islands and Gulf Coast of Sonora, Mexico.

### **Please specify your contribution to this project:**

#### **Role: Humanities Scholar**

A talk on his experience in botanizing across the deserts of the world and engaging in local and international conservation. His writings focus on desert botany, ethnobotany, and new food crops. Research projects include Arizona flora at the heart of the Sonoran Desert, botany of the desert edge in Sonora, Mexico, and a diversity of new food crops such as mesquite, nipa (a rice like grain thriving on seawater), and aridland grains for no till agriculture. For a dry world: fit the crop to the land.

**Experience relevant to this project:**

Subsequently he was on the faculty of the University of Colorado, Boulder, and then Senior Curator of Botany at the Los Angeles County Museum of Natural History. Returning to Tucson, he continued his research and conservation activities in aridlands, concentrating on the Gulf of California and Sonoran Desert Region. Working at the Arizona-Sonora Desert Museum from 1978 to 1982, he founded the research department. He has been active in regional and international conservation, including pioneer conservation of sea turtles of the eastern Pacific, primarily during the 1980s. In 1988 he founded the Drylands Institute in Tucson and was Executive Director until 2007. Until 2002 he was Adjunct Senior Research Scientist at the Environmental Research Laboratory, University of Arizona, and is presently Associated Researcher at the University of Arizona Herbarium and Research Associate at the San Diego Natural History Museum.

**Publications, Products, Awards & Recognition relevant to this project:****Electronic "Signature"****Form UNSIGNED**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### **Dr. Eric J. Kaldahl**

Title: Chief Curator, Amerind Foundation

Address: 2100 N. Amerind Rd.  
Dragoon AZ 85609

Email: ekaldahl@amerind.org

Office Phone:

Phone: 520.586.3666

Cel Phone:

Fax:

Institutional Affiliation (if any):

Education and degrees:

1995 Master's Thesis, Department of Anthropology, The University of Arizona, 2000 Doctoral Dissertation, Department of Anthropology, The University of Arizona, Tucson.

**Please specify your contribution to this project:**

### **Role: Humanities Scholar**

A public lecture on the Archaeology of Southwest Migrations through the Centuries from earliest times up to today, focusing on the region of modern Mexico and New Mexico.

**Experience relevant to this project:**

Dr. Eric J. Kaldahl is a Registered Professional Archaeologist who has participated in archaeological projects in east-central and southern Arizona, Nebraska, Missouri, and Illinois. He has worked for Old Pueblo Archaeology Center of Tucson and the University of Nebraska-Lincoln Department of Anthropology & Geography. Most recently he worked for the Tohono O'odham Nation government as a curator for the tribe's new Cultural Center & Museum. He became Amerind Foundation's Chief Curator in October 2007.

**Publications, Products, Awards & Recognition relevant to this project:**

1999- "Chipped Stone" In Living on the Edge of the Rim: Excavations and Analysis of the Silver Creek Archaeological Project, 1993-1998. B. J. Mills, S. A. Herr, and S. Van Keuren, eds. Arizona State Museum Archaeological Series 192. Tucson: University of Arizona Press.

2000- Archaeological test excavations and an in-place preservation plan for the portion of the Tanque Verde Wash Site, AZ BB:13:68 (ASM)

**Electronic "Signature"**

**Form UNSIGNED**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### **Dr. Austin Tremblay**

Title: Assistant Professor, Western New Mexico  
University

Address: 505 W. Yankie St.  
Silver City NM 88061

Email: austin.tremblay@wnmu.edu

Office Phone:

Phone:

Cel Phone:

Fax:

Institutional Affiliation (if any):

Education and degrees:

He earned a doctorate at the University of Houston and an MFA at New Mexico State University.

### **Please specify your contribution to this project:**

#### **Role: Humanities Scholar**

Dr. Tremblay will be chairing the From Textile to Text: Workshops in Writing Craft, a great opportunity to explore the creative practice of writing, particularly as it relates to the making of ceramic art and the potential conversations between visual art and the written word.

**Experience relevant to this project:**

**Publications, Products, Awards & Recognition relevant to this project:**

Before his academic life, he worked as an actor and playwright. Austin's writing has been featured in Gulf Coast, Smartish Pace, cream city review, Bateau, and other publications.

**Electronic "Signature"**

**Form "signed" on: 1 Feb 2016, 7:07am MT**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### Diego Gerardo Valles

Title:

Address:

Chihuahua  
Mexico

Email: diego\_valles@yahoo.com

Office Phone:

Phone: 636 661-7137

Cel Phone:

Fax:

Institutional Affiliation (if any):

Mata Ortiz

Education and degrees:

Diego graduated from middle school in Mata Ortiz and then from high school in Colonia Juarez, a Mormon town ten miles from Mata Ortiz. After that, he enrolled in Electromechanical Engineering at the Tecnológico Superior de Nuevo Casas Grandes and obtained his degree in 2005.

He graduated with honors of these three schools. He also studied a year abroad at the University of Technology Sydney in Australia as part of the Peace Scholarship Program, sponsored by the International Development Program (IDP) Australia and the Public Education Secretariat in Mexico.

### Please specify your contribution to this project:

#### Role: Humanities Scholar

Diego Valles and Carla Martinez will be giving a lecture on their lives as lifetime potters in Mata Ortiz, exploring the history of the region and the paths for the future. They will also be giving a public demonstration of 'black on black' pottery.

**Experience relevant to this project:**

Diego Valles has been expanding the limits not only of Mata Ortiz Ceramics, but also of traditional Mexican Ceramics.

**Publications, Products, Awards & Recognition relevant to this project:**

In 2006 he was offered to be part of the exhibition project Mata Ortiz: A 40 Years Phenomenon organized by the American Museum of Ceramic Art (AMOCA) and decided to devote his time completely to clay. 2010 he was awarded The National Youth Award for Arts, which is Mexico's highest honor to a young living artist, "for the combination of Science, Art and Excellence in the creation of his ceramics?"

**Electronic "Signature"**

**Form "signed" on: 31 Jan 2016, 9:42am MT**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### **Frank (Luisa Baldinger) Willet**

Title:

Address: 880 B Chicoma Vista  
Santa Fe NM 87507

Email: willettbaldinger@gmail.com

Office Phone:

Phone: 505-471-9070

Cel Phone:

Fax:

Institutional Affiliation (if any):

Education and degrees:

He holds an MA in Fine Art from CSU Los Angeles and taught high school art in California before moving to Santa Fe in 1971, where he established Santa Fe Pottery on historic Guadalupe Street.

**Please specify your contribution to this project:**

**Role: Humanities Scholar**

Frank Willet and Luisa Baldinger will give a lecture about their long life as full time ceramic artist living in Santa Fe.

**Experience relevant to this project:**

Throughout the years he has produced pottery continuously, all with an unerring sense of beautiful form, good design and superb craftsmanship. For more than thirty years he has collaborated with his wife, Luisa Baldinger, in a number of ceramic adventures. Together they produced Sunridge Pottery, a line of functional wheel-thrown and slab-made pottery for both the wholesale and retail markets, designed and produced "Santa Fe Lights", ceramic architectural lighting fixtures, and continued to sell their work in their shop Santa Fe Pottery. In 2003 they sold the shop. In his "retirement" Frank continues to spend several hours in the studio each day making his more one-of-a-kind pieces on the wheel and collaborating with Luisa on the glazing and firing in both the gas and soda kilns at their studio. The studio is located in a lovely rural setting a short distance from the Plaza in Santa Fe and is open by appointment.

**Publications, Products, Awards & Recognition relevant to this project:**

Awarded the Governor's Award for Excellence in the Arts in 2013, Frank Willett's work in high fired porcelain and stoneware is widely known and respected in the ceramic art community in New Mexico. In addition to the Governor's Award, he was honored by the City of Santa Fe Arts Commission Mayor's Award for Excellence in the Arts in 2002, was featured in the December 2005 issue of Ceramics Monthly, and was included in the Ceramic Arts 2015 Yearbooks 2015. His work has been shown in numerous invitational and juried shows, including an invitational show in the New Mexico Governor's Gallery, an invitational show of New Mexico potters at Santa Fe Clay, and, most recently, an exhibit of ceramics, "Critical Chaos", in conjunction with an NCECA conference, "Critical Santa Fe, a Symposium" in the Gallery at Santa Fe Community College.

**Electronic "Signature"**

**Form "signed" on: 1 Feb 2016, 3:09pm MT**

## Scholar's Form and Statement of Intent

(This serves as a brief professional resume and letter of commitment to project.)

### **Ted Presler**

Title:

Address: 411 West 10th Street  
Silver City NM 88061  
USA

Email: presrub@gmail.com

Office Phone:

Phone: 575-519-8375

Cel Phone: 575-519-8375

Fax:

Institutional Affiliation (if any):

Education and degrees:

Bachelor of Arts-Colgate University

Masters of Business Administration-Fordham University

Associates Degree in Fine Arts, Anthropology, Liberal Arts-Pima Community College. Also Clay 101, 102  
Western New Mexico University

**Please specify your contribution to this project:**

**Role: Evaluator**

I am a member of the Silver City Arts and Cultural District Council.

**Experience relevant to this project:**

I have had experience in producing clay pottery and visited a number of galleries and museums.

**Publications, Products, Awards & Recognition relevant to this project:**

**Electronic "Signature"**

**Form "signed" on: 1 Feb 2016, 12:12pm MT**

## Instructions for Certification

### Instructions for Certification

#### General Requirements

The New Mexico Humanities Council (NMHC) is required to seek from institutional applicants a certification regarding the nondiscrimination statutes and from all applicants certifications regarding debarment and suspension, and federal debt status.

By signing and submitting a proposal, the individual applicant or the authorizing official of the applicant institution provides the applicable certifications. When a prospective applicant is unable to certify regarding the nondiscrimination statutes, the prospective applicant is not eligible to apply for funding from NMHC. When the applicant is unable to certify regarding debarment and suspension or federal debt status the applicant shall attach an explanation to the proposal. The explanation of why the certification on debarment and suspension cannot be submitted will be considered in connection with NMHC's funding determination. Failure to furnish a certification or an explanation shall disqualify the applicant from receiving an award from NMHC.

The certifications are material representations of fact upon which reliance will be placed when NMHC determines to fund the application. If it is later determined that the applicant knowingly provided an erroneous certification or did not comply with requirements, in addition to other remedies available to the federal government, the National Endowment for the Humanities or NMHC may seek judicial enforcement of the certification (nondiscrimination statutes) or may terminate the award for cause or default (debarment and suspension or federal debt status).

The applicant shall provide immediate written notice to NMHC if at any time the applicant learns that its verifications were erroneous when submitted or have become erroneous by reason of changed circumstances.

#### Nondiscrimination Statutes

The certification regarding the nondiscrimination statutes shall obligate the applicant for the period during which the federal financial assistance is extended. There are two exceptions. If any personal property is acquired with NMHC's assistance, this certification shall obligate the applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with NMHC's support, this certification shall oblige the applicant or any transferee for as long as the property or structure is used for the grant or similar purposes. This certification is binding on the applicant, its successors, transferees, and assignees, and on the authorizing official whose signature appears on the application cover sheet for this proposal.

Grantees are also required to evaluate their policies and practices toward the handicapped and grantee organizations which employ fifteen or more persons must keep on file a list of the interested persons that were consulted and a description of the areas that were examined, the problems identified, and any modifications or remedial steps taken.

#### Certification

The applicant certifies that it will comply with the following nondiscrimination statutes and their implementing regulations:

- a) Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et. seq.) which provides that no person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination under any program or activity for which the applicant receives federal financial assistance.
- b) Section 503 of the Rehabilitation Act of 1973, as amended (20 U.S.C. 794), which prohibits discrimination on the basis of handicap in programs and activities receiving federal financial assistance.
- c) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. 1681 et. seq.), which prohibits discrimination on the basis of sex in education programs and activities receiving federal financial assistance.
- d) The Age Discrimination Act of 1975, as amended (42 U.S.C. 6106 et. seq.) which prohibits discrimination on the basis of age in programs and activities receiving federal financial assistance, except that actions which reasonably take age into account as a factor necessary for the normal operation or the achievement of any statutory objective of the project or activity shall not violate this statute.

#### Federal Debt Status

If any applicant is unable to certify regarding federal debt status, an explanation must be submitted with the proposal.

#### Certification

The applicant certifies, to the best of its knowledge and belief, that it is not delinquent in the repayment of any federal

debt.

#### Debarment and Suspension

The applicant agrees by submitting this proposal that, should the proposal be funded by NMHC, it shall not knowingly enter into any project-related transactions (as defined under lower tier covered transactions) with a person who is debarred, suspended, declared ineligible, or voluntarily excluded from participation in this covered transaction, unless authorized by NMHC.

The applicant further agrees by submitting this proposal to include without modification the following clauses in all lower tier covered transaction and in all solicitations for lower tier covered transactions:

- 1) The prospective lower tier participant certifies, by submission of this proposal, that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any federal department or agency.
- 2) Where the prospective lower tier participant is unable to certify to any of the statements in this certification, such prospective participant shall attach an explanation to this proposal.

A grantee may rely on the certification of a prospective subrecipient that it is not debarred, suspended, ineligible, or voluntarily excluded from the covered transaction, unless it knows that the certification is erroneous. A grantee may decide on the method and frequency by which it determines the eligibility of its principals. Except when specifically authorized by NMHC, if the participant in a covered transaction knowingly enters into a lower tier covered transaction with a person who is suspended, debarred, ineligible, or voluntarily excluded from participation in this transaction, in addition to the other remedies available to the federal government, NMHC may terminate this transaction for cause or default.

#### Certification

The applicant certifies to the best of its knowledge and belief that it and its principals:

- a) are not currently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from covered transaction by any federal department or agency;
- b) have not within a three-year period preceding this proposal been convicted or had a civil judgment rendered against them for commission of fraud or a criminal offense in connection with obtaining, attempting to obtain, or performing a public (federal, state, or local) transaction or contract under a public transaction; violation of federal or statute antitrust statutes or commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property;
- c) are not presently indicted for or otherwise criminally or civilly charged by a government entity (federal, state or local) with commission of any of the offenses enumerated in paragraph (b) of this certification;
- d) have not within a three-year period preceding this application/proposal had one or more public transactions (federal, state, local) terminated for cause or default.

#### Definitions

The following definitions refer to the terms used in the certifications regarding the nondiscrimination statutes, federal debt status, and debarment and suspension.

**Covered transaction:** A covered transaction is either a primary covered transaction or a lower tier covered transaction.

**Debarment:** An action taken by a debarring official in accordance with 45 CFR Part 1169 to exclude a person from participating in covered transactions. A person so excluded is debarred.

**Delinquent:** Represents the failure to pay an obligation or debt by the date specified in the agency's initial written notification or applicable contractual agreement, unless other satisfactory payment arrangements have been made by that date, or if at any time thereafter, the debtor fails to satisfy the obligation under a payment agreement with the agency.

**Federal debt:** The amount of money or property that has been determined by an appropriate agency official to be owed to the United States by any person, organization, or entity. Examples of debts include delinquent taxes, audit disallowances, guaranteed and direct student loans, housing loans, farm loans, business loans, Department of Education institutional loans, benefit overpayments, and other miscellaneous administrative debts.

**Ineligible:** Excluded from participation in federal nonprocurement programs pursuant to a determination of ineligibility under statutory, executive order, or regulatory authority, other than Executive Order 12549.

**Lower tier covered transaction:** a) Any transaction between a participant and a person other than a procurement contract for goods and services, regardless of type, under a primary covered transaction.

b) Any procurement contract for goods and services between a participant and a person, regardless of type, excepted to equal or exceed the federal procurement small purchase threshold fixed at 10 U.S.C. 2304(g) and 41 U.S.C. 253(g) (currently \$25,000 USD) under a primary covered transaction.

c) Any procurement contract for goods or services between a participant and a person under a covered transaction,

regardless of amount, under which that person will have a critical influence on or substantive control over that covered transaction. Such persons are project directors, principal investigators, and providers of federally required audit services.

**Participant:** Any person who submits a proposal for, enters into, or reasonably may be expected to enter into a covered transaction. This term also includes any person who acts on behalf of or is authorized to commit a participant in a covered transaction as an agent or representative of another participant.

**Person:** Any individual, corporation, partnership, association, unit of government, or legal entity, however organized, except foreign governments or foreign governmental entities, public international organization, or foreign government-owned or controlled entities.

**Primary covered transaction:** This is normally any nonprocurement transaction between an agency and a person, regardless of type, including grants, cooperative agreements, scholarships, fellowships, contracts of assistance, loans, loan guarantees, subsidies, insurance payments for specified use, donation agreements, and any other nonprocurement transaction between a federal agency and a person.

**Principal:** Officer, director, owner, partner, key employee, or other person within a participant with primary management or supervisory responsibilities; or a person who has critical influence on or substantive control over a covered transaction, whether or not employed by the participants.

**Proposal:** A solicited or unsolicited bid, application, request, invitation to consider, or similar communication by or on behalf of a person seeking to participate or to receive benefit, directly or indirectly, in or under a covered transaction.

**Suspension:** An action taken by a suspending official in accordance with these regulations that immediately excludes a person from participating in covered transactions for a temporary period, pending completion of an investigation and such legal, debarment, or Program Fraud Civil Remedies Act proceeding as may ensue.

**Voluntarily excluded:** The status or nonparticipation or limited participation in covered transactions assumed by a person pursuant to the terms of a settlement.