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BEFORE THE PUBLIC EDUCATION COMMISSION

STATE OF NEW MEXICO

IN THE MATTER OF:

TIERRA ADENTRO

TRANSCRIPT OF PROCEEDINGS
CHARTER SCHOOL PUBLIC INPUT HEARING
August 27, 2009
12:18 p.m.
5600 Eagle Rock NE
Albuquerque, New Mexico

REPORTED BY: Cynthia C. Chapman, RMR, CCR #219
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A P P E A R A N C E S

COMMISSIONERS:

- MS. CATHERINE SMITH, Chair
- MR. M. ANDREW GARRISON, Vice Chair
- MS. MILLIE POGNA
- MS. KATHRYN KRIVITZKY
- MS. CAROLYN SHEARMAN
- MR. JEFF CARR
- MR. VINCE BERGMAN

STAFF:

- DR. DON DURAN
- MR. SAM OBENSHAIN
- MR. MICHAEL C DE BACA
- MR. RUDOLPH ARNOLD, Attorney for PED
- MS. PATRICIA BUSTAMANTE, Attorney for PEC
- MS. MARJORIE GILLESPIE
- MS. CORINA CHAVEZ

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1 THE CHAIR: We do have a quorum still
2 present. Ms. Shearman, Mr. Bergman, Ms. Smith
3 Mr. Garrison, Ms. Pogna, Ms. Krivitzky. I'm
4 assuming that other people will be coming back. The
5 statement for the hearing.

6 The purpose of this hearing is to solicit
7 both written and oral input on the proposed charter
8 in accordance with the Charter Schools Act. Quote,
9 "The Commission shall receive applications for
10 initial chartering and renewals of charter for
11 charter schools that want to be chartered by the
12 State, and approve or disapprove those charter
13 applications." This is a citation from 22-8B-16,
14 New Mexico Statutes Annotated, 1978.

15 In addition, the Charter School Act states
16 that, "The chartering authority shall hold at least
17 one public hearing in the school district in which
18 the charter school is proposed to be located to
19 obtain information and community input, to assist in
20 its decision whether to grant a charter school
21 application. Community input may include written or
22 oral comments in favor of, or in opposition to, the
23 application from the Applicant, the local community,
24 and, for State-chartered schools, the local school
25 board and school district in whose geographic

1 boundaries the charter school is proposed to be
2 located." And that's a citation from 22-8B-6, NMSA
3 1978.

4 The Applicant, at this time, will be
5 Tierra Adentro. We would like to hear from the
6 applicants, and they are already seated, and we
7 appreciate that. So, please, for the record, state
8 the name of the school, the name or names of the
9 founders of the school, the proposed grade levels to
10 be served and membership projection of the school.

11 We request that you state for the record a
12 brief description of the school, the reasons you
13 believe this school will benefit the children and
14 citizens of this community, and any other
15 information that you would like the Commission to
16 know about your application. You have 15 minutes.
17 So please be as precise as you can during that time.

18 And, also, we are asking you for our
19 recorder, if you will please state your name slowly
20 enough that she gets it and spell it for her. So at
21 this time, we will begin. Thank you very much.

22 DR. DURAN: If you'll begin by introducing
23 yourselves first, and then we won't start the clock
24 until everybody's introduced themselves.

25 THE CHAIR: Thank you, Dr. Duran.

1 MS. WILLIAMS: My name is Gretchen
2 Williams, and I'm on the board of the founders.

3 MS. TORRES: Veronica Torres, also on the
4 board of the founders.

5 MR. LAUER: Gregory Lauer, L-A-U-E-R, also
6 a founder.

7 MS. LOVATO: I'm Rhonda Lovato. I'm
8 actually a consultant for finance.

9 MS. MAGALLANEZ: My name is Marisa
10 Magallanez. Last name, M-A-G-A-L-L-A-N-E-Z. And
11 I'm a founder.

12 MR. ENCINIAS: My name is Joaquin
13 Encinias, E-N-C-I-N-I-A-S. And I'm a founder.

14 UNIDENTIFIED SPEAKER: My name is --

15 DR. DURAN: Excuse me. Only the ones who
16 are going to present should introduce themselves.
17 So are we ready?

18 MR. ENCINIAS: Thank you, Madam Chair, and
19 Commissioners, for your time. My name is Joaquin
20 Encinias. And with me are the founding members of
21 Tierra Adentro, the New Mexico School of Academics,
22 Art and Artesanía. I come from four generations of
23 cultural educators in the disciplines of dance and
24 music.

25 Twenty-seven years ago, my mother, Eva

1 Encinias Sandoval, founded the National Institute of
2 Flamenco, a nonprofit organization whose mission is
3 to educate the American family in the rich culture
4 of flamenco. Since the inception of NIF, we have
5 recognized the dire need in our state for a school
6 focused on cultural education, preservation, and
7 progression, in a very hands-on, comprehensive and
8 purposeful way.

9 This school meets the critical need for
10 generational continuity of New Mexican culture
11 through academics, Spanish language, art and
12 artesanía. At one time, the study of artesanía and
13 art were synonymous disciplines seamlessly
14 integrated in the community and culture creating a
15 standard based on beautiful, appealing and ordinary
16 aesthetic. Art and artesanía are expressions of
17 culture and a major element in our curriculum and
18 educational process.

19 At Tierra Adentro, the New Mexico School
20 of Academics, Art and Artesanía, or TANM, the study
21 of art includes dance, music, drawing, and painting,
22 which leads right into the functional disciplines of
23 artesanía, such as weaving, pottery, jewelry making,
24 carving and tin work. It is our responsibility to
25 nurture the vision of the children in our community

1 and to provide the tools to build and maintain a
2 community based on cultural heritage.

3 In our state, with an Hispanic population
4 of 44 percent, there is no school with a
5 comprehensive and method-based curriculum focusing
6 on art, academics and artesanía through an Hispanic
7 lens. We need to give our children the opportunity
8 to learn these three disciplines in one place.
9 Educational opportunities at TANM, combined with an
10 in-depth study of cultures will provide not only a
11 relevant academic experience, but also help students
12 become aware of the important role they play in the
13 revival of cultural traditions in their communities.

14 All the students benefit from an in-depth
15 study of culture leading to young adults who are
16 compassionate and respectful of other cultures and
17 ideas. The mission of Tierra Adentro is to create a
18 learning environment based on our philosophy that a
19 well-rounded education includes the intensive study
20 of academics, art and artesanía. These disciplines
21 are hands-on, creative and intellectual by nature
22 and become more relevant for students when they're
23 culturally based.

24 TANM will offer a rigorous academic
25 curriculum through a college preparatory experience.

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1 TANM will serve students in the Albuquerque metro
2 and surrounding areas in grades six through twelve.
3 We will provide an innovative excellent educational
4 setting with meaningful cultural experiences for
5 children of all backgrounds through an inclusive and
6 nurturing environment.

7 Aside from the fact there is no school
8 offering this curriculum in the state, we feel that
9 the population of sixth- through twelfth-grade
10 students in Albuquerque more than supports the need
11 for this school. In order to give the cultural
12 relevance and continuity to our educational process,
13 we have chosen the "Iberian Diaspora" as our theme,
14 "diaspora" meaning the movement of people and their
15 contact with other cultures.

16 The Iberian Diaspora provides a focus to
17 our program without leading them to a Spanish world
18 view. Our approach is to provide a deeper
19 understanding of Spanish culture and its role in
20 New Mexico, and this will serve as a basis for the
21 study of other cultures.

22 A key factor in our success is our
23 partnership with the National Institute of Flamenco.
24 As the leader in flamenco arts education worldwide,
25 we have developed an expertise in cultural education

1 through our flagship programs: Festival Flamenco
2 Internacional de Albuquerque, the National
3 Conservatory of Flamenco Arts, and our performance
4 company, Yjastros, the American Flamenco Repertory
5 Company, our pre-professional company, Alma
6 Flamenca, and the children's company, Niños
7 Flamencos.

8 NIF has become an internationally and
9 nationally successful organization because of our
10 strong artistic vision, integrated programs and
11 expertise in curricular development. NIF will
12 provide Tierra Adentro world-renowned education,
13 unparalleled expertise in cultural curriculum
14 development, and a widespread community of support.
15 NIF has a network of support which includes over
16 1,000 students and over 15,000 patrons annually.

17 Additional prospective partners include
18 the National Hispanic Cultural Center, who are NIF's
19 professional flamenco company; Yjastros, the
20 resident dance company; as well as the University of
21 New Mexico Theater and Dance Department, where four
22 of our founders are faculty members. NIF's
23 educational model is in use around the country and
24 in other local schools, including the Public Academy
25 for Performing Arts as well as the University of

1 New Mexico, where two years of our methodology has
2 been adapted in its flamenco emphasis degree
3 program, which is the only one of its kind in the
4 world.

5 The proposed location for Tierra Adentro
6 is downtown Albuquerque. NIF has an established
7 history of excellent programming in this area. We
8 believe a culturally based school will thrive and
9 bring much needed educational synergy to downtown.
10 NIF is currently involved in a \$5 million
11 headquarter project in partnership with the City.
12 We have successfully raised over \$1.5 million from
13 State of New Mexico capital outlay funds. Our
14 vision is to develop a cultural campus where
15 cultural education and entrepreneurship thrive.

16 NIF's copywritten dance methodology, Baile
17 Flamenco: A Method, evolved over years of teaching
18 flamenco dance and was derived from the students'
19 need for consistent instruction. Baile Flamenco is
20 based on a study through a trilateral approach;
21 technique, application, and theory, by integrating
22 the trilateral approach into academics and other art
23 forms.

24 Tierra Adentro will facilitate a learning
25 environment of the highest quality in an engaging,

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1 fun, and creative way. The trilateral approach is
2 currently implemented in the sixth grade English
3 class at the Public Academy for Performing Arts.

4 At TANM, we are proud to offer the state's
5 only comprehensive curriculum of academic arts and
6 artesanía, studied through Iberian Diaspora. We go
7 beyond the typical thematic unit arriving at a
8 comprehensive thematic curriculum. This is a shift
9 from compartmentalized learning of dates, facts, and
10 information, moving towards an educational vision
11 based upon creating cohesive experiences,
12 relationships and connections.

13 Appendices C, D, E, and F of our charter
14 provide examples of a school of innovative
15 curriculum. We are proud to incorporate a thematic
16 and cohesive educational philosophy, while
17 maintaining alignment with New Mexico standards and
18 benchmarks.

19 In particular, Appendix C includes a
20 curricular framework for sixth-grade English,
21 illustrating classroom integration of the Iberian
22 Diaspora. Provided is an example of the scope and
23 sequence of TANM. As the primary curricular
24 adviser, NIF will utilize the expertise of
25 exceptional artists and artisans as consultants,

1 including master teacher and musician, John Truitt,
2 master artisan Charlie Carrillo, and master painter
3 Federico Vigil.

4 The art and artesanía programs are based
5 on skilled development of fundamental concepts for
6 years, followed by two years of study through a
7 wheel program. The wheel program enables students
8 to study a diverse set of disciplines and maximize
9 exposure in many subject areas.

10 In the tenth grade, students will select a
11 specific area of focus for in-depth study. As
12 founders, we believe in fostering a proactive
13 learning environment through consistent student
14 assessment, And students' own self-assessment will
15 be a key factor in our success. One of the major
16 benefits of the trilateral approach is its
17 consistent and easy mechanism of assessment on a
18 daily basis. The implementation of the trilateral
19 approach and the daily assessment process is
20 facilitated through sample curricular models
21 consisting of New Mexico standards based curricular
22 framework.

23 From these frameworks, thematic unit plans
24 are developed by teachers. From these unit plans,
25 daily lesson plans are derived. The checklists and

1 rubrics are the mechanism for implementation of
2 these daily lesson plans. Checklists contain all
3 skill sets students need to know in a subject and
4 have a built-in mechanism for tracking repetition
5 and immediate information on skill development --

6 These elements work in tandem to determine
7 proficiency of specific skill sets and facilitate a
8 proactive assessment process identifying
9 developmental issues almost immediately. To
10 complement the built-in assessment methods of our
11 methodology, NIF will use information systems such
12 as PowerSchool to manage and report student data.

13 The first year of student performance will
14 set the benchmark for TANM performance standards.
15 Academic progress will be communicated through
16 report cards and progress records.

17 Our goals. TANM's goals are categorized
18 under five major areas to direct and measure the
19 success of our school. Under each major area, we've
20 created complementing, yet distinct goals,
21 separately and specifically measured. The synergy
22 of this approach allows us to set broad, thematic
23 goal areas, while allowing us the ability to set
24 specific benchmarks and milestones under each area.

25 In fact, these goals work together to create success

1 in five areas.

2 TANM's organizational structure is based
3 upon a governing council, advised by five nonvoting
4 advisory committees. The advisory committees insure
5 that all TANM stakeholders have a direct line of
6 communication to the GC. However, they will not be
7 involved in the daily operation of the school.

8 The governing council has the authority to
9 hire and fire the principal, and, as stated in the
10 Tierra Adentro charter on Page 82, the principal
11 shall recruit, select, hire and discipline, as well
12 as promote all other school personnel, pursuant to
13 New Mexico law.

14 The instructional leader, along with the
15 principal, the National Institute of Flamenco and
16 advisory committees will develop and implement the
17 curriculum for TANM. The instructional leader's
18 main function, aside from curricular development, is
19 to insure that teachers have creative liberty while
20 maintaining philosophical unity and a cohesive
21 approach within the methodology.

22 The principal, along with an
23 administrative licensed instructional leader, will
24 be responsible for faculty evaluation. A sample is
25 included in your handouts. The philosophy behind

1 TANM's governing council is to guide the long-term
2 strategic interests of the school, assure compliance
3 with state and federal laws, as well as maintain the
4 original intent as set forth in the charter.

5 We would like to say that no NIF
6 appointees shall be an employee or receive any form
7 of compensation from NIF. In addition, NIF
8 appointments to the GC shall recuse themselves from
9 voting on any specific matters relating to financial
10 compensation to National Institute of Flamenco.

11 The NIF appointees' primary function on
12 the GC is to protect the artistic vision,
13 encouraging the curricular integrity pertaining to
14 the artesanía curriculum, ultimately protecting the
15 original intent of the charter, the innovative
16 nature of the school, and the students' best
17 interests.

18 Several waivers were also requested as a
19 proactive measure to insure flexibility during the
20 planning year, at which time any unnecessary waivers
21 will be amended. Employee relations shall comply
22 with all provisions of the New Mexico Personnel Act
23 and the New Mexico Charter Schools Act.

24 In your handout is a template for an
25 employee handbook, which describes all personnel

1 policies and procedures. This template will serve
2 as a working document for the principal and the
3 business manager to develop personnel policy during
4 the planning year, with final approval by the GC.

5 As founders, we believe the most effective
6 employee handbook must be developed by the principal
7 in accordance with their supervision and management
8 style.

9 TANM will promote community awareness and
10 advertise enrollment through the school's Web site,
11 local newspaper, and material distribution through
12 outreach efforts. Promotional awareness will be
13 facilitated through the widespread performance and
14 educational outreach of the National Institute of
15 Flamenco to over 15,000 people each year. Examples
16 of the outreach packet and brochure are also in your
17 handouts.

18 TANM's student discipline policy shall
19 comply with the student rights and responsibilities
20 as set forth in the Public Education Department
21 rules and regulations. The founders believe that
22 student discipline policies are more appropriately
23 handled by the principal to reflect the population
24 of the school. However, we have demonstrated a
25 template of a student handbook to demonstrate our

1 capacity to develop discipline policies, as well as
2 other student policies and procedures.

3 The arts and artesanía curriculum at TANM
4 uses its universal mechanism of communication to
5 facilitate needs, learning, and growth of all
6 students, including those with special needs. In
7 addition to this, TANM will be well-suited to meet
8 the needs of your students and special populations.
9 TANM will provide a student assistance team in
10 compliance with all PED and NMAC regulations. A
11 sample is included in your handbook. Early
12 identification of special needs students, including
13 ELL students, will be determined during the
14 registration process.

15 TANM has initially consulted with Rhonda
16 Lovato in the area of business management. Rhonda
17 has seven years of experience in charter school
18 business management and has worked in and set up
19 four schools in her experience. To insure sound
20 fiscal management and safeguard TANM against any
21 unauthorized or illegal financial activity, we will
22 follow all policy and employ internal controls as
23 mandated by the generally accepted accounting
24 principles as well as state and federal regulations.

25 Internal controls will be defined by the

1 business manager and approved by the GC during the
2 planning year. A sample of our internal controls is
3 included in your handbook. The business manager
4 will deliver financial reports for approval to the
5 GC on a monthly basis.

6 TANM will work with experts in charter
7 school real estate, architects, as well as the
8 Public Schools Finance Authority, along with state
9 experts to determine and meet facility needs. In
10 addition to meeting adequacy standards for public
11 schools, TANM will also provide dance studios in
12 workshop areas to facilitate the art and artesanía
13 curriculum.

14 I would like to say that the vision and
15 passion for this school has grown from the community
16 via the National Institute of Flamenco. We feel
17 blessed as a family and organization to create a
18 home for flamenco here in New Mexico, and we realize
19 the impact that this has had in children and
20 families in our community.

21 Now we have an opportunity to apply our
22 expertise and impact children through the public
23 education system. Thank you for your consideration.
24 And thank you, supporters, for being here with us
25 today.

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1 THE CHAIR: Thank you.

2 DR. DURAN: He made it within one second.

3 MR. CARR: That was good.

4 THE CHAIR: Item 4 on our hearing agenda
5 is local school board and district representatives.
6 And I think they can just remain seated where they
7 are?

8 DR. DURAN: Yes. I think so.

9 THE CHAIR: At this time, we would like to
10 hear from the local school board and/or district
11 representatives. We will request that anyone who
12 does come forward from the local board or the
13 district state your name and position and then your
14 reasons this charter school application should be
15 approved and/or reasons why this charter school
16 application should be denied by the Commission.
17 Those presenters from the local board or from the
18 local district will have ten minutes. So we ask you
19 to be as precise as you can.

20 We have Dr. Diego Gallegos from the
21 Albuquerque Public School district who was here
22 yesterday. He made a brief presentation. And he
23 left us with a letter. And I have been reading the
24 first two paragraphs of the letter so that we get
25 the spirit of it, I hope.

1 And it says, "The Albuquerque public
2 Schools cannot support authorization of any of the
3 new charter applications within our district
4 boundaries. We have reviewed each of the eight new
5 charter applications to the NMPEC, and we want to
6 acknowledge the applicants' desire to create new
7 charter schools. It is clear that they have worked
8 hard to identify what they believe to be unique
9 needs and unique responses to those needs. The
10 Albuquerque Public Schools extends an invitation to
11 them to present their ideas to us as possible
12 inspiration for future magnet schools within the
13 district. We believe that the current economic
14 situation in New Mexico necessitates that we move
15 slowly on adding new schools that may duplicate
16 programs and services already being offered by the
17 local district or the State of New Mexico. Further
18 complicating the economic issue are the yet
19 unresolved challenges of providing public buildings
20 to current APS charter schools and PEC charter
21 schools within a local district."

22 And I assume that you have a copy of this.
23 So we'll move forward, then, with that.

24 As you know, we're in item 5, community
25 input. Public comments and observations regarding

1 the application will be heard at this time. There
2 will be a four-minute time limit per presenter.
3 Persons from the same group and having similar
4 viewpoints are asked to select a spokesperson to
5 speak on their behalf. Multiple and repetitious
6 presentations of the same view will be discouraged.

7 And I am discouraging it at this time.
8 We've been advised by staff that we need to leave
9 here by 1:30 in order to be in Las Vegas,
10 New Mexico, by 4:00 for another hearing. So we'd
11 ask your cooperation in allowing us to adhere to our
12 schedule so that other people have the same
13 opportunity we hope we are granting you.

14 So at this time, if the -- there is
15 community input, you will be recognized by the
16 Chair. Please come to the podium and use the
17 microphone and state your name, spelling it for the
18 recorder. Sometimes what may seem a very common
19 name to you may not be to the recorder, even though
20 she's doing an absolutely fantastic job and has done
21 this in the past for us. And so we know from
22 experience that she does do this.

23 So please help us in this. So at this
24 time, the Chair will recognize people -- yes, sir,
25 back there, in the back. And you will be timed by

1 Mr. -- I called you "Mister" this time. I lost your
2 graduate degree. Dr. C de Baca.

3 MR. HERNANDEZ: Hi. My name is Jorge
4 Hernandez. J-O-R-G-E, H-E-R-N-A-N-D-E-Z. Welcome.
5 Thank you for giving me this time. I also thank
6 each of you for your service on behalf of the State.
7 All this is for our kids, and I just really
8 appreciate everybody being here for that.

9 I am a parent of two children. My
10 19-year-old son and my 15-year-old granddaughter,
11 both of them have attended charter schools and very
12 successfully. I'm a strong supporter of the charter
13 school movement. my son graduated from the Public
14 Academy for Performing Arts. He had a very rich
15 education there, and he's now in the film program at
16 CNM. We're very proud of the progress he's made.

17 It was very obvious to us that the regular
18 public education system does not offer the kind of
19 rich experience that an art school or a dance school
20 can bring to the academic process. His emphasis was
21 on film and video. And it really helped him enrich
22 how he learned his academics. He is a much stronger
23 student for that experience.

24 My daughter -- let's get to my
25 granddaughter. Excuse me. Her name is Gabriella

1 Garduño. And she has been a student of some of the
2 teachers here for flamenco. She's young. She
3 started two-and-a-half years ago; three years ago in
4 dance, but she just started flamenco two-and-a-half
5 years ago. And she started in flamenco after she
6 had started in hip hop. You know, she went to the
7 hip hop because that's what's very popular with our
8 kids. But when she saw the flamenco, when we saw
9 the flamenco, it was such a passionate and such a
10 rich experience that she was drawn right to it.

11 She's been doing it now for two-and-a half
12 years, and she takes so much pride in it. She goes
13 to the conservatory for classes during the summer,
14 which we pay for ourselves, as a student at the
15 Public Academy for the Performing Arts. Her dance
16 has greatly given her so much confidence and so much
17 of an ability to express herself that I totally buy
18 into the premise of this charter school.

19 I was so excited when I saw this that I
20 thought, you know, I need to come down there. So
21 thank you for waiting for us. Quite a time here.
22 But I do want to say that this has support. I have
23 direct experience from my kids. We look forward to
24 this school being there.

25 The only other comment I would add here is

1 we have checked. The regular public education
2 school system, including the brand new school that's
3 just opened up on the west side, Volcano Vista, they
4 have no dance program. Nothing. We went there.
5 They have cheer. That's what they have. And cheer
6 is good. I'm not taking anything from that. That's
7 a great experience.

8 But it's not art. And it's not flamenco.
9 And it's not that rich. So we need this in our
10 schools. And I would respectfully disagree with the
11 comment from APS or the -- that, you know, let's not
12 duplicate what's already -- there's no duplication
13 here. Dance is woefully unaddressed in the regular
14 school system. So this has all my support, and I
15 wish all of you all of my passion and all of my
16 energy. So thank you.

17 THE CHAIR: Thank you, sir. I had a young
18 lady back there in a white --

19 UNIDENTIFIED SPEAKER: Oh, no. I'm sorry.

20 THE CHAIR: All right. Yes, ma'am.

21 MS. CRAWFORD: Good afternoon. And thank
22 you. My name is Carol Crawford. And I'm a
23 grandparent of four that dance in flamenco. And I
24 cannot begin to tell you how much confidence these
25 little ones have as a result of being in the dance

1 school. They are well, well rounded. It has
2 influenced them so positively.

3 So I feel strong about this. And in
4 another city, lots of other cities, they have strong
5 art. And our city is getting to be the size that
6 it's needed. And it's such an international place.
7 So I really wish you would consider this school.
8 It's extremely important. And it really, really
9 helps the children. And I just thank you for
10 listening.

11 THE CHAIR: Thank you. Is there anybody
12 else? Yes, ma'am.

13 MS. VIGIL: Good afternoon. My name is
14 Dolores Vigil. And I am a mother of eight,
15 grandmother of 17. I am here to tell you that my
16 last two graduated from PAPA, the Public Academy for
17 Performing Arts. That's where the older one got
18 into flamenco. And because of the -- the passion
19 that they have for that dance and the discipline
20 that they showed, because of them, she is now in
21 college, which she really didn't want to go.

22 But they encouraged her. They showed her
23 the vision of going to school and getting that
24 education. So she is reg -- and thanks to these two
25 ladies here, they would not let her give up. And so

1 in about two years, she will have her teaching
2 degree, because that's what she wants to do.

3 This is what they have taught. They
4 showed this passion. They don't let them give up.
5 They want them to focus. And that, I think, is so
6 important for the kids nowadays. They don't have a
7 focus. They don't have anything that they can
8 mentor -- anyone that they can mentor. But these
9 people, all -- they're like family. And they take
10 everybody in. And they all stress education,
11 education, education, and within bringing the art
12 into it. I think that has all the -- makes all the
13 difference in the world.

14 And I now have another daughter that just
15 graduated. And she also is going to college and
16 going to be taking her flamenco class there at UNM
17 also. And also my grandchild. She's there in
18 flamenco. And she is now in sixth grade. So she'll
19 be going to PAPA. But she's excited about this
20 program.

21 And I think this program will bring more
22 to New Mexico because it just brings in our culture.
23 And maybe one of these days, people will figure out,
24 you don't need a passport to get to Albuquerque, New
25 Mexico, you know. So please consider this school.

1 Thank you.

2 THE CHAIR: We'll hope so. Yes, ma'am.
3 Yes, sir. Oh, it's "ma'am." I'm sorry.

4 MS. ENCINIAS SANDOVAL: Good afternoon.
5 My name is Eva Encinias Sandoval, and I'm the
6 director of the National Institute of Flamenco. I
7 thank you very much for being here. I know you had
8 a long morning, and, hopefully, this will go very
9 smoothly. I'd like to thank all the people that are
10 here in support of this endeavor. Unfortunately, it
11 got a little longer than we expected, so it lost a
12 lot of people. But we thank you for holding on.

13 Just to let you know that I'm a full
14 professor at the University as well as my
15 directorship of the Institute. And throughout the
16 years, we have had a wonderful articulation with the
17 Public Academy for Performing Arts in regard to
18 being able to articulate students that have been
19 introduced to dance and music into the University
20 program.

21 And we see, with this development of
22 something like Tierra Adentro, our ability to do
23 that in a much more comprehensive and complete way.
24 So we are very, very excited. For generations, our
25 family has been very invested in education. That's

1 what we do. And we do it through performance,
2 production, and learning. And we're all very
3 invested in that. So we hope that you will consider
4 our application.

5 I wanted to read to you -- Senator Pete
6 Campos, our State senator, was not able to be here
7 today but sent an e-mail that he would like to share
8 with you. So I wanted to read that. Excuse me.
9 I'm back to teaching now, and I'm a little hoarse.
10 From Senator Pete Campos. "I wholeheartedly support
11 your efforts to engage in a much-needed charter
12 academy that will specifically address the complete
13 development of academic and artistic talents of our
14 youth. Can you imagine, we hone the specific
15 talents of youth in the areas of academic basics and
16 core artistic talents. This will catapult us to new
17 and never imagined level of students self-esteem,
18 global competitiveness, and ultimate meaningful
19 employment. We must not stop at traditional or
20 ordinary education. If we stop at the routine,
21 students will falter. They will move more slowly
22 through life and become disengaged because their
23 input did not make a positive or meaningful
24 difference."

25 He wanted me to pass that on to you. I

1 thank you for your time.

2 THE CHAIR: Thank you. Is there anybody
3 else? Yes, ma'am. Oh, we have a team effort here.

4 MS. VIGIL: Hi. My name is Sonia Vigil,
5 V-I-G-I-L. This is my daughter, Evangelina Vigil.
6 She's a student at the conservatory. She's also
7 going to PAPA, the Public Academy for Performing
8 Arts. She's 11, and she's Type 1 diabetic. She's
9 on an insulin pump. And I know that there's
10 different kinds of dances where it's very difficult
11 for her to incorporate her diabetic life. But at
12 the conservatory, they have been so supportive, and
13 they have really met her special needs. Not to
14 mention she's not the only child there with a pump.

15 Being on a pump takes a lot of discipline,
16 and also studying flamenco does as well. They've
17 also put this in a very positive aspect for her of
18 focusing and focusing on something positive. I note
19 that in public schools -- I -- I have two other in
20 public schools. And they do not focus like this,
21 positively.

22 I know that flamenco has really given her
23 a drive to be very -- not picky, but she is very
24 precise in how she does things. She focuses more,
25 and she pays a lot more attention to her work. And

1 I also have a son. He's nine years old. He's also
2 into art. And it's not just only dance that is
3 artistic. There's martial arts. There's also art
4 as in Leonardo da Vinci. He is very, very into
5 that. He can tell you exactly anything about him.
6 He is very, very focused on that as well.

7 And I know that this is something
8 positive. And it's something that will help the
9 children focus and stay out of trouble. Because
10 children have so much energy. I have four. I know
11 how much energy it takes and how -- how much time it
12 takes and effort it takes to have the energy focus
13 on something positive. And flamenco does that for
14 them. Every single one of them, they go and they
15 support.

16 I also have two younger sisters that are
17 doing flamenco as well, and I know that it's just
18 something that drives you. It's something inside of
19 yourself. It's something that you're so focused on
20 that you want everything else to be better. You
21 don't have time to get into trouble because you're
22 focused on doing something positive, you know.

23 And that's something that I want my
24 children to be able to do. And I think that if this
25 charter school isn't approved, that it's going to be

1 a lot more difficult. And me, as a single parent,
2 having to come up with money for a parochial
3 school -- because I really believe either it's a
4 parochial school or it's a charter school. And this
5 school is just so family-based.

6 And, seriously, children come from
7 families, and they need to be able to have that
8 stiff foundation in order to be somebody in life.
9 So I really hope that you guys approve this school.
10 Know that it's going to better the lives of children
11 here in New Mexico. We are a melting pot. So I
12 think that this is something that's going to be good
13 for the kids. Think about the kids. Approve it.

14 THE CHAIR: Thank you.

15 MS. VIGIL: Thank you.

16 THE CHAIR: Is there anyone else? Yes,
17 ma'am.

18 MS. OSUNA CARR: Hello. My name is Elena
19 Osuna Carr. And I am a member of the dance company,
20 Yjastros. I also have been involved in the National
21 Conservatory of Flamenco Arts for many years now.
22 And I have just recently entered the teaching field,
23 so I am now a part-time teacher.

24 I have just finished any master's in
25 secondary education with endorsements in fine arts

1 and modern languages.

2 The first experience that I had with
3 flamenco was through the University of New Mexico
4 with Eva Encinias Sandoval. One thing to consider
5 is that young people are having a hard time finding
6 ways of how to express themselves in good, healthy
7 ways. They are feeling a lot of feelings, and they
8 are expressing them, a lot of times, in negative
9 ways in terms of ditching school, drugs, alcohol,
10 fights, and gangs.

11 When I met Eva, I was at a place in my
12 life where I was there. And I couldn't find a way
13 to focus or how to express the things that I was
14 feeling. And through flamenco, I was able to learn
15 how to express myself in a positive way. And the
16 discipline and the rigor, the persistence that
17 flamenco requires is something that bled over into
18 all of my other academic -- into the academic arena,
19 and I was able to go to college to finish, which is
20 something I never thought I would do.

21 I dropped out of high school. I dropped
22 out after a year and a half. I went to T-VI, and I
23 took some typing classes. And then Eva was someone
24 who was pivotal, and flamenco, the art form, in
25 changing my life. And so for young people today,

1 sometimes they need another way to get to the skills
2 that they're going to need to be academically
3 successful, and this is an option for them. I don't
4 know quite what to do with this.

5 THE CHAIR: Is there anyone else? Yes,
6 ma'am.

7 MS. ENCINIAS: Hello. My name is Marisol
8 Encinias. I'm a teacher and dancer of flamenco,
9 danced flamenco my whole life. I teach at the
10 University of New Mexico and the Conservatory of
11 Flamenco Arts. I'd just like to speak in support of
12 this charter.

13 While we're all talking about flamenco --
14 and it definitely is -- flamenco has been the major
15 focus -- well, the major focus of my life. This
16 school will not only focus on flamenco, but it will
17 focus on Hispanic arts and crafts in general that
18 are pertinent and important to people from
19 New Mexico and for people who live here. And so
20 kind of including all of those ideas and disciplines
21 as well as academics into the education of our young
22 people, I think is important, gives them a -- a
23 place where to become excited about learning and
24 learning about all kinds of things and going on to
25 if they're going to be dancers, to study arts with

1 renewed enthusiasm, to go to college, to get a
2 degree, to do whatever they're going to do in the
3 long-term successfully.

4 So I'd like to speak in support of this
5 charter, not only because I'm passionate about
6 flamenco, but just because I'm passionate about
7 learning and passionate about education and making
8 sure that our students, our young people, have an
9 opportunity to study all these things in a place
10 that is going to be successful. Thank you.

11 THE CHAIR: Thank you. Is there anyone
12 else? All right. Thank you very much. We move to
13 Item 6. At this time, the Public Education
14 Commission reserves time to address any questions
15 that the Commissioners may have of the Applicant.
16 And then we have our applicants up here at the
17 microphone. So please keep your responses as brief
18 as possible to allow for questioning from other
19 Commission members. Commissioners, please be
20 recognized by the Chair. Are there any questions?
21 Mr. Carr?

22 MR. CARR: I don't think I have any
23 questions for you. I just wanted to -- it's nice --
24 I always hear math and science, math and science,
25 math and science, all the time. And math and

1 science is very important. Art is also very
2 important. I'm a musician, and I like to dance.
3 And Taos High School, we've got a flamenco program
4 for quite a few years and some other dance programs.
5 And I saw -- I've seen the benefit in my students
6 for that.

7 And I want to applaud you in this action
8 that you're taking. And one thing you guys didn't
9 bring up, and something we don't hear enough about,
10 is that the arts in dancing, music, improve math
11 scores, you know. So that was something -- you need
12 to bring up, too, maybe at some point.

13 So thank you.

14 THE CHAIR: Thank you. Anybody else?
15 Ms. Shearman?

16 MS. SHEARMAN: I always have questions.

17 MR. GARRISON: Here it comes.

18 MS. SHEARMAN: Good morning. And thank
19 you all for waiting on us. Could we go to the
20 budget, please. I'm looking at a particular line
21 item, line No. 60, General Supplies and Materials.

22 MS. LOVATO: I'm sorry. Just one moment.

23 MS. SHEARMAN: I'm sorry?

24 MS. LOVATO: Which line item?

25 MS. SHEARMAN: Pardon me?

1 MS. LOVATO: Which line item is it?

2 MS. SHEARMAN: It's General Supplies and
3 Materials. It's line 60.

4 MS. LOVATO: And function.

5 MS. SHEARMAN: It's 11000, 1000, 56118.
6 It's under "Supplies."

7 MS. LOVATO: (Indicates.)

8 MS. SHEARMAN: My question concerns the
9 big change from year one to the succeeding years,
10 going from \$3,200 to \$40,000, \$53,000, \$51,000.

11 MS. LOVATO: Can I answer?

12 THE CHAIR: Please use the mic.

13 MS. LOVATO: There's actually a couple of
14 reasons I budget this way. One way, in creating
15 these budgets, you cannot project growth. And in
16 here, you will get growth in the first year of
17 operation. Also, there's a supplemental grant that
18 we'll apply for, which is our federal stimulus
19 funding. And that is where we'll apply in the first
20 year to completely supply, furnish, and equip our
21 facility.

22 In the following years, we won't have that
23 federal stimulus to fall on because that's just more
24 for implementation. It's years two and three. So
25 that will be part of our budget in the following

1 years. The first year, we'll try to get all of that
2 from our federal stimulus funding.

3 MS. SHEARMAN: Thank you. Come on down
4 to -- what are you all going to do for a building
5 for the first two years?

6 MR. ENCINIAS: I can answer that.

7 MS. SHEARMAN: Or forever. I guess you
8 don't have any maintenance costs for the first two
9 years. But it starts in year three. But when you
10 come down to property, utilities, rental of a
11 building, or whatever, maintenance, I don't see
12 anything. I'm down in the 3100s.

13 MR. BERGMAN: While you're doing that, you
14 had that building thing. Could you put that back up
15 there so we can be looking at while we're answering
16 that question?

17 MS. LOVATO: It's under 2600, I believe.
18 11000, 2600.

19 THE CHAIR: I think we're having
20 conversations among four people over here. Let's
21 get it where everybody can understand the questions
22 and then understand the answers.

23 MR. ENCINIAS: Concerning --

24 MS. SHEARMAN: Looking in the right place?
25 2600s. I knew you had someplace to be.

1 MS. LOVATO: It's in 11000, 2600.

2 MS. SHEARMAN: Yeah. She found it in the
3 2600s. The only other thing I note is you don't
4 have anything budgeted for auditing. And I think
5 that was one of the findings in the preliminary
6 review as well. That's in the 3100s.

7 MS. LOVATO: It should be under 2300.
8 Yeah. There's \$8,000 budgeted for auditing in the
9 first year. It's actually under function -- fund
10 11000, 2300, 53411. It's on Page 11.

11 MS. SHEARMAN: Thank you. I'm looking in
12 the wrong part. Thank you very much.

13 MS. LOVATO: You're welcome. That's all
14 right.

15 THE CHAIR: Anybody else? Mr. Bergman.

16 MR. BERGMAN: The reason I asked for that.
17 I think you indicated in your application that you
18 were looking at several different properties. One
19 of them is Fifth and Gold. There was an old museum
20 down on Mountain Road? Is this complex on Mountain
21 Road, or has the City and Bernalillo County acquired
22 another complex?

23 MR. ENCINIAS: Mr. Commissioner, this is
24 not on Mountain Road. This is on Lomas and the
25 railroad. I'll just stand up, if I may. This right

1 here is the Lomas Boulevard. This is the railroad
2 track. This is a building that's currently being
3 developed by the National Institute of Flamenco. We
4 have looked into availability of properties all
5 around this building as well as here to the east of
6 this building.

7 And if the property owner here is
8 interested in leasing us 20,000 square feet
9 immediately to the east of our headquarters, as well
10 as there's empty space -- here it is -- that is also
11 for lease -- we're looking at establishing a campus
12 that would be more temporary for the first two years
13 with possibly portable units or utilizing this
14 building on this space and then supplementing that
15 with this headquarters that's already being
16 developed here, so that we can utilize and save some
17 taxpayer money by utilizing the synergy within these
18 spaces.

19 Eventually, we would like to see this area
20 grow into a cultural campus, where this right here
21 would be what would be earmarked for
22 Tierra Adentro's charter school. This is currently
23 George Maloof property that became available within
24 the last two months. And we are in conversations
25 with community members and real estate experts as

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1 well as we will be in conversation with the Public
2 School Finance Authority to figure out the
3 possibilities of utilizing all this space in this
4 facility. We've also looked at other spaces in
5 downtown that could meet requirements.

6 MR. BERGMAN: Okay. Thank you. And I had
7 just one other general -- I'm not sure it's even a
8 question. Probably is. With all the -- I read the
9 application and listened to you today. With all the
10 excitement and the passion for the flamenco and the
11 dance and all that, when we get to the final
12 analysis, it's still the reading and the writing and
13 the arithmetic that's a part of the school. I would
14 just like to hear you say that you're going to be
15 just as excited and passionate about that.

16 MR. ENCINIAS: Veronica.

17 MS. TORRES: Hi. To answer your question,
18 I'm currently a level three teacher currently
19 working on my admin license, and I'm a sixth grade
20 English teacher at the Public Academy for Performing
21 Arts and also the head of the dance department there
22 and the flamenco teacher there and also the
23 department head for English.

24 At PAPA, I have utilized, as he said in
25 his speech earlier, the trilateral approach and have

1 been very successful with it. When I first got to
2 the school, I found that with a diverse community of
3 kids that charter schools can bring, you're -- you
4 have ranges of second-grade readers all the way to
5 twelfth-grade readers in a sixth-grade classroom.
6 And it was my job, in a full inclusion school, to
7 meet the needs of each one of these children. We
8 have successfully implemented that approach, and it
9 has worked amongst kids of diverse needs in meeting
10 AYP every year that the school has been opened in
11 each one of the disciplines.

12 And I'm currently starting to train other
13 teachers in this trilateral methodology, not only in
14 dance, but also in the academic areas. And we hope
15 to carry it over -- its successes over into math and
16 science as well as other art disciplines.

17 MR. BERGMAN: Thank you very much.

18 THE CHAIR: Anybody else?

19 MR. CARR: One quick, one -- are you going
20 to teach -- are you going to teach anyone to dance
21 through the computer?

22 MS. TORRES: No.

23 MR. BERGMAN: We're talking about a little
24 higher art form.

25 MR. CARR: Good. Okay.

1 MS. KRIVITZKY: I just have a quick
2 question. What does the name of your school mean?

3 MR. ENCINIAS: The word "Tierra Adentro"
4 comes from, actually, the Camino Real. El Camino
5 Real that goes from Mexico still to Santa Fe was
6 once -- the official name of that road was El Camino
7 Real del Tierra Adentro. That means "the inward
8 land." From the Spanish perspective a long time
9 ago, they referred to this land, from Santa Fe up to
10 Colorado all the way down to Mexico, as "the inward
11 land," we're calling this. We thought it was a very
12 beautiful name, and also has some mystical
13 characteristics about the inner person, Tierra
14 Adentro, a rich history, but not being exclusive to
15 Spanish culture.

16 MS. KRIVITZKY: Thank you.

17 MR. ENCINIAS: Thank you.

18 THE CHAIR: Anybody else? Okay. I need
19 to do two or three things, so please stay with me,
20 folks. No. 7 is the Commission encourages continued
21 public input in writing until September 1, 2009, at
22 5:00 p.m. Written comments should be sent to the
23 Public Education Commission in care of Beverly
24 Friedman, 300 Don Gaspar Avenue, Santa Fe,
25 New Mexico, 87501. Or e-mail comments to Beverly

1 Friedman at bev.friedman@nm.state.us.

2 First of all, I'd like to thank you folks
3 for making the presentation today and staying with
4 us. The Public Education Commission would like to
5 thank the community of Albuquerque for their
6 hospitality. In particular, we thank CNM Workforce
7 Training Center for the use of their facilities and
8 for working so cooperatively with our staff.

9 We are going to recess in a few minutes
10 until this afternoon in Las Vegas at Highlands
11 University at Thomas Donnelly Library. And that
12 will be at 4:00 p.m.

13 I want to read something, if I may.
14 Commissioner Carr asked a legal opinion of our
15 attorney.

16 And she says, "Dear Commissioner Carr:
17 Thank you for your request for a legal opinion on
18 the subject of waiver of requirements set forth in
19 the public school code. As I interpret your
20 request, you would like to know the following:

21 "1. What requirements are subject to
22 waiver;

23 "2. Is there any limit on the number of
24 listed requirements that may be waived.

25 "The legal authority for waiving certain

1 requirements set forth in the Public School Code is
2 found in statutes, Section 22-8B-5, parentheses C,
3 New Mexico Statutes Annotated, 1978. It states the
4 following: " Quote, "C. The Department shall waive
5 requirements or rules or provisions of the Public
6 School Code 22-1-1 NMSA '78, pertaining to
7 individual class load, teaching load, length of
8 schoolday, staffing patterns, subject areas,
9 purchase of instructional materials, evaluation
10 standards for school personnel, school principal
11 duties and driver education. The Department may
12 waive requirements or rules and provisions of the
13 Public School Code pertaining to graduation
14 requirements. Any waivers granted pursuant to this
15 section shall be for the term of the charter
16 granted, but may be suspended or revoked earlier by
17 the Department." End of quote.

18 "Under the regulations governing charter
19 schools, an application for a charter must provide a
20 description of the waivers the charter school is
21 requesting from PED and cite by policy number and
22 title the requirement for which waiver is requested.
23 NMAC 6.80.4.12, parentheses X."

24 Then she goes on to say, now, "Based upon
25 the statute cited above, it appears the Secretary is

1 mandated to waive any other requirements listed,
2 except graduation requirements, upon the submission
3 of a request that comports with the governing
4 regulations. Therefore, if an approved charter
5 contains a request for waiver, submitted
6 appropriately, of any of the listed requirements,
7 the Secretary must grant the waivers.

8 "For your information, I have listed the
9 statutory location for the particular requirements
10 listed in Section 22-8B-5, parentheses C supra.
11 Individual class load, Section 22-10A-20. Teaching
12 load, Section 22-10A-20. Length of schoolday,
13 Section 22-2-3.1. Staffing patterns,
14 Section 22-10A-20. Subject area, Section 22-13-1.
15 Purchase of instructional materials,
16 Section 22-15-1, et seq. See Section 22-15-8.
17 Evaluation standards for school personnel, Section
18 22-10A-19. School principal duties, Section
19 22-10A-18. Driver education, Section 22-13-12.

20 "I hope I have responded to your inquiry.
21 Please let me know if you require additional
22 information."

23 I would just say this. I certainly
24 misspoke myself this afternoon when I told previous
25 groups that I would be reluctant to grant a waiver.

1 And I knew better. But I will tell you. I also
2 said to this group of Commissioners that, basically,
3 this is our one chance. We have a little one on
4 September the 10th and 11th. But this is our one
5 chance for us to state why or why not we are having
6 a problem with your -- with your application.

7 And so if I'm going to say to somebody I'm
8 going to have a negative vote, when it comes down to
9 the final result of that vote, if it's approved, we
10 can approve it with certain kinds of clauses, if you
11 will. If it's disapproved, I believe Dr. Duran --
12 just a minute, Mr. Bergman --

13 MR. BERGMAN: Yeah. I just wanted --

14 THE CHAIR: Okay. I recognize you're
15 waiting to be recognized. But I'm just going to try
16 to finish, if I may. When it comes down, then, I
17 think, also, if we disapprove it, we have to say why
18 we are disapproving that charter.

19 So, folks, let's be very carefully aware
20 of this. We've had some -- well, I'm not going to
21 say "difficulty." I'm hunting for the word. But
22 we've had some concerns sometimes in how we phrase
23 our ultimate motions so that they cover the kinds of
24 things that we, as a total Commission acting on
25 whatever the final vote is, that we, as a total

1 Commission, say to an Applicant, We are approving
2 you, but with these.

3 DR. DURAN: Conditions.

4 THE CHAIR: Thank you. I kept saying
5 "concessions," and that wasn't it. Conditions. And
6 so then we then rely on the staff to -- to try to
7 sort out all of those conditions and then sort out
8 whether or not, in ultimate conversations and in
9 ultimate addenda to the -- to whatever your
10 application is, we have to then try to be able to be
11 absolutely certain that our motion that passes
12 the -- the Commission must be so written that there
13 really isn't any question about what we're doing and
14 why we're thinking this way, and that we don't leave
15 the staff wondering, Well, what did they mean by
16 this.

17 So, folks, this is why I'm saying to you
18 and why I personally said to -- to various people
19 throughout the day, I'm having a difficulty about
20 the waiver request. I would have a very difficult
21 time, for example, to approve a charter -- and
22 that's just one vote out of ten -- but to approve a
23 charter that has a waiver request that's very broad
24 or very vague or something of that sort.

25 And so I'm saying this, because on

1 September 10th and possibly the 11th, this
2 Commission will be meeting in -- I hope, here.

3 DR. DURAN: Madam Chair, I am happy to
4 announce that the Commission will be meeting at the
5 Balloon Fiesta Museum as we did last time, which is
6 right down the street on Alameda. So --

7 THE CHAIR: At the Balloon Fiesta Museum.
8 And we did meet there before. So I'm just saying
9 that on the 10th and the 11th, are reserved for
10 those days. We hope that we are through September
11 the 11th. But we're willing, as unpaid volunteers,
12 elected officials, to take our time to give as much
13 time to the process as is necessary. So I just
14 wanted to try to clarify.

15 Thank you, Mr. Carr, for your request of
16 the attorney. Thank you, Madam Attorney, for making
17 that response so rapidly. And thank you, folks, for
18 being here with us today. And please understand
19 what our position is when we approve a charter.
20 Then, basically, I guess that's really kind of our
21 last shot at it, isn't it?

22 DR. DURAN: Madam Chair, that is your last
23 shot at it. And then after that --

24 THE CHAIR: From then on, it's in the
25 hands of the Department and the Secretary.

1 DR. DURAN: That is correct.

2 THE CHAIR: And so this is why we come, we
3 listen, we ask. And sometimes it may seem that we
4 are coming and listening long and asking long. But
5 we try not to. Now, Mr. Bergman.

6 MR. BERGMAN: Very quickly. To the
7 founders, thank you for this presentation you gave
8 to us. I look forward to reading it when I get a
9 minute or two. I know a lot of hard work and effort
10 went into it.

11 THE CHAIR: Anybody else? All right. We
12 are recessed until 4:00 p.m. in Las Vegas, New
13 Mexico.

14 (Proceedings concluded at 1:18 p.m.)
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BEFORE THE PUBLIC EDUCATION COMMISSION
STATE OF NEW MEXICO

IN THE MATTER OF:
TIERRA ADENTRO

REPORTER'S CERTIFICATE

I, Cynthia C. Chapman, RMR, CCR #219, Certified Court Reporter in the State of New Mexico, do hereby certify that the foregoing pages constitute a true transcript of proceedings had before the said PUBLIC EDUCATION COMMISSION, held in the State of New Mexico, County of Bernalillo, in the matter therein stated.

In testimony whereof, I have hereunto set my hand on September 2, 2009.

Cynthia C. Chapman, RMR, CCR #219
201 Third Street, NW, Suite 1630
Albuquerque, New Mexico 87102

Job No.: 3981D