



University of New Mexico  
Bureau *of* Business & Economic Research

# Building on the Past, Facing the Future: Renewing the Creative Economy of New Mexico

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We take full responsibility for any errors or oversights that may be contained within this report.

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### Abstract

Arts and cultural industries in New Mexico enjoy a national reputation that is far beyond the state's size or economic standing. Narrowly defined, these industries employ 43,031 persons in New Mexico, equal to 1 of every 18 jobs in the state (5.5%). More broadly defined, including persons employed in cultural tourism, art and cultural education, and industries linked to the unique culture and heritage of the state, the arts and cultural industries employ 76,780 persons, equal to nearly one in ten jobs (9.8%) in the state. That is more than the state's construction and manufacturing industries combined.

New Mexicans are, to a much greater extent than residents of other states, employed professionally as artists and artisans, in galleries and museums, and in other activities and industries most closely associated with the creative aspects of arts and culture. However, New Mexicans are far less likely to be employed in rapidly growing and higher paying applied fields such as media, advertising and software publishing.

Creative professionals working in New Mexico perceive new opportunities as well as new challenges. In some regards, circumstances are similar to those in all parts of the world. Globalization means the development of new markets but greater competition as well. Emerging technologies both allows for and demands the development of new ways of delivering art and culture, no matter the location. In New Mexico and elsewhere, creative professionals and organizations are experimenting with new strategies to develop and engage audiences, with a greater focus on participation, collaboration and the creation of community.

However, some of the circumstances facing creative professionals in New Mexico are unique. In more than 200 in-depth interviews conducted for this project, creative professionals in New Mexico commonly described the state's arts and cultural industries as a 'small pond', with both advantages and disadvantages. According to these varied accounts, the small pond offers intimacy, social access, natural beauty, quality of life and allowance for experimentation. But the small pond can also mean a scarcity of material support, limited market opportunity and isolation from the rapid currents that drive innovation. For some, the small pond is a welcoming space with a long history of shared experience, but for others it is a place of intense struggle for access, influence and identity.

Cities, states and nations across the world are embracing arts and culture, and creative industries generally as a foundation for the development of a 21<sup>st</sup> century economy. With a genuinely unique history, a creatively engaged population and a strong national and global reputation, New Mexico is well positioned to succeed in the development of its own creative economy. A successful long-term strategy must involve a balance of policies that preserve and renew the state's unique social and cultural environment with initiatives that avail its creative professionals with the energy and opportunities that globalization and emerging technologies offer. Specifically, policymakers and advocates of the state's creative economy should undertake and integrate work in four broad areas: capacity building in support of creative enterprises; cultural programming that furthers community development; promotion of arts and cultural education and engagement; and branding initiatives that give greater emphasis to diversity, accessibility, innovation and quality.



## Executive Summary

The arts and cultural industries are among the main drivers of New Mexico's economy. Arts and culture in New Mexico enjoy a national reputation far beyond the state's size or economic standing. With the proper level of support and evolution, the arts and cultural industries could be leveraged to help power the New Mexico economy as it emerges from the economic recession.

To appreciate the importance of arts and culture to New Mexico's economy, consider that these industries are the primary source of employment for 43,031 New Mexicans – roughly equal to the state's construction industry and 50% larger than the manufacturing industry. The arts and cultural industries account for about 1 of every 18 jobs in the state (5.5%). These industries pay \$1.37 billion in wages and salaries, roughly equal to the total paid by the state's mining industry, and more than the total paid by hotels and restaurants.

These figures are based on a narrow definition of the A&C industries. If we include persons employed cultural tourism, arts and cultural education and industries linked to the unique culture and heritage of the state (e.g. crafts, salsa, and adobe), the arts and cultural industries employ 76,780 persons - equal to about one in ten jobs (9.8%) in the state. That is more than the construction and manufacturing industries combined.

Arts and cultural industries generate \$137.1 million in revenues for state and local governments in New Mexico. Approximately two-thirds of the total is received by the state government as gross receipts taxes, income taxes paid by cultural workers, federal transfers and various fees and private grants. The total cost of cultural services to public agencies in New Mexico is \$168.0 million. Most of these costs are borne by local (and especially municipal) governments, with the largest share of the funds allocated to libraries as well as museums and cultural services and events. These figures do not include revenues or spending on public education.

**Comparisons with other states.** New Mexico's arts and cultural industries are similar to other states in terms of the total share of employment. However, the specific subsectors and occupations that employ artists and cultural workers in New Mexico differ substantially from national patterns. New Mexicans are, to a much greater extent than residents of other states, employed professionally as artists and artisans in galleries and museums, and in other activities and industries most closely associated with the creative aspects of arts and culture. Moreover, there are specific regions within New Mexico where the association with specific activities is truly extraordinary, such as galleries in Santa Fe and artisanship among the Native Nations. Yet, New Mexicans are also far less likely to be employed in more rapidly growing and higher paying applied fields such as media, advertising and software publishing.

**Changes in arts and cultural industries.** This study includes detailed surveys of the assets, impacts and challenges of a number of key sectors of New Mexico's arts and cultural economy. These include: fine arts, museums, libraries, galleries, performance venues, monuments and

parks, fairs, festivals, farmers' markets, historic preservation, heritage and craft industries, cultural tourism, and funders of arts and cultural activities and institutions. Challenges facing New Mexico's cultural economy are numerous. Arts and cultural institutions, as well as individual artists, have been hit hard by the recent recession, but they are also facing more general and ongoing changes. Globalization has made arts and cultural markets more competitive. New markets are emerging, aesthetics are changing, consumption habits are evolving and emerging technologies are providing entirely new ways to deliver and experience art and culture. In important ways, the new technologies and consumer patterns are driving the arts and cultural markets in directions that are difficult to predict.

In response to these pressures, cultural institutions nationwide, including those in New Mexico, are experimenting with new strategies to engage audiences. Artists and organizations recognize that they no longer can wait for their audiences to approach them, nor can they expect their audiences to be content with a passive one-directional experience of culture. Instead, organizations are increasingly reaching out with social media, mobile exhibits and experiential programming to engage their audiences. Organizations are making new efforts to collaborate and to attract and engage new audiences, especially youth. Some organizations are establishing multi-function facilities that are flexible, accommodate multiple niches and foster a sense of community and participation. These strategies require new skills, can be initially expensive and work better in some contexts than others. Some artists and organizations have flourished while many continue to struggle.

**Creative professionals in New Mexico: advantages and disadvantages of working in a 'small pond.'** BBER conducted 200 interviews, including 125 in-depth surveys, with creative professionals in New Mexico. In these interviews, creative professionals commonly described the state's arts and cultural industries as a 'small pond', noting both advantages and disadvantages. According to these varied accounts, the small pond offers intimacy, social access, natural beauty, a high quality of life and allowance for experimentation. But it can also mean a scarcity of material support, limited market opportunity and isolation from the rapid currents that drive innovation.

A greater number of those who participated in the study reported that location in New Mexico was, on balance, more of an advantage than a disadvantage in their professional lives. Interestingly, there was no discernible pattern, in terms of ethnicity, age, gender, location, type of work, time spent in the state, or even one's account of their professional success, among those who counted more advantages than disadvantages. Also, participants were more likely to express a commitment to remaining in the state than a willingness to relocate under the right circumstances. Yet, here, the differences among respondents were sharp. For those committed to remaining in the state, their decision was almost entirely a matter of personal history and identity; their professional lives were an extension of their identity and could not be thought of separately. But for those willing to relocate, it was largely a matter of professional opportunity and development; many have an affinity for life in New Mexico but it was a secondary consideration.

The difference among creative professionals in terms of their willingness to stay or leave the state suggests that perhaps, rather than a small pond, New Mexico's creative industries are divided among many still smaller ponds with little flow or interaction among them. This account questions the narrative of 'tri-culturalism' that has been influential in the development of the state's cultural industries and suggests instead that amidst the global changes described above there is an increasingly intense competition for access, influence and identity among creative professionals in the state.

**Recommendations to revitalize New Mexico's creative industries.** Cities, states and nations across the world are embracing arts and culture, and creative industries generally, as a foundation for the development of a 21<sup>st</sup> century economy. The findings of this study suggest that New Mexico is well-positioned to succeed in this regard, by leveraging its genuinely unique history, creatively engaged population and strong national and global reputation for the development of a 21<sup>st</sup> century creative economy. However, to be effective, the state must implement cultural policies that foster the capacity necessary for the growth of creative enterprises, renew and integrate its diverse communities, promote education and engagement, and update its national brand to emphasize accessibility, opportunity and quality.

Specifically, based on the findings of this comprehensive study BBER offers twelve interrelated policy recommendations:

1. Establish a business development center for creative enterprises, supported by services such as career advising, business plan development, fundraising and investment solicitation, accounting and financial management and marketing.
2. Utilize the business development center to provide at-cost Information Technology services and training to support artists and creative enterprises.
3. Develop and administer a web-based platform for statewide networking among creative professionals in New Mexico, and for the collection and distribution of cultural data generated by arts institutions, creative businesses and funders.
4. Promote the enforcement of the Indian Arts & Crafts Act to protect Native American artists against misrepresentation, and support the capacity of Native communities and professionals to exercise greater influence in the marketplace for their work.
5. Emphasize cultural programming that builds cultural capacity in communities, emphasizing local-over-global narratives, community over individual artists and grassroots organizations over the sponsorship of large centralized institutions.
6. Develop initiatives that expose New Mexico's communities to broader and more contemporary regional, national and global markets; inviting more diverse perspectives, providing more opportunities for engagement and emphasizing renewal as well as preservation.
7. Implement strategies to ensure the effective administration of the 2003 Fine Arts Education Act (FAEA) in elementary schools and advocate for the extension of the FAEA to middle and secondary schools.

8. Establish collaborative efforts between DCA, PED and HED to better prepare educators to teach in New Mexico's culturally diverse classrooms with the development of teacher training, community-engagement programs and culturally sensitive curriculum aligned with Common Core Standards.
9. Develop technically-advanced audience engagement programming to utilize the business development infrastructure outlined above.
10. Prioritize cultural and economic policy that promotes collaborative relationships among communities, beginning with partnerships between the Albuquerque-Santa Fe creative corridor and other regions of the state.
11. Establish a robust economic development plan to promote the state's creative industries cluster, with collaboration among state departments and drawing from the experiences of the film incentive program and the national laboratories.
12. Refashion the state's national marketing campaigns to integrate New Mexico's history and traditions with a more modern, quality-first brand relevant to a broader segment of the state's creative industries.

New Mexico's creative industries are an essential component to both the state's economy and identity. With the proper support, New Mexico has the ability to leverage the arts and cultural industries for economic development while preserving and renewing the state's cultural assets and quality of life.

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## 1. Introduction

The Great Recession has had a near devastating impact on arts and cultural (A&C) industries. As unemployment has risen and incomes have fallen, already uncertain markets have contracted. Most large institutions – public, private for- and not-for-profit – have slashed budgets and abandoned their more ambitious plans. Many smaller organizations have been forced to redirect their efforts to secure revenues and funding, often shifting their activities far from their intended missions. Individual artists, especially the newest and most innovative, have found it impossible to focus on their work and have taken on second and third jobs to pay their bills.

Yet, it would be short-sighted to perceive these events merely as a pause in the smooth development of an expanding cultural economy. This recession, as with all economic crises, is as much a period of transformation as a moment of decline, and this is nowhere more evident than in arts and cultural industries. The restructuring of markets, the emergence of new technologies and changes in the ties that bind communities with their history and environment are changing the character of arts and culture and radically transforming the processes by which individuals and communities experience them. This is evident in the formation of individual business plans and industry-wide trends, both globally and here in New Mexico.

This study of the arts and cultural industries in New Mexico was commissioned by the New Mexico Department of Cultural Affairs in 2012. The overarching goal of the study is to better understand and provide policy recommendations to more effectively leverage New Mexico's art and cultural assets and industries in support of the state's economic and social development. The study comes on the heels of the most severe economic downturn in decades and documents, in detail, the myriad impacts of the downturn on New Mexico's arts and cultural industries. But the study goes beyond these immediate impacts to consider the opportunities and challenges posed by the broader and longer-term changes in the ways that art and culture are created and experienced globally and within New Mexico.

The study consists of four parts. In Part 1, we focus on a quantitative description of A&C industries in comparison to other states and cities across the US. In Part 2, we consider how specific segments – from artists to museums and libraries to commercial distributors – have experienced and responded to new opportunities and challenges. In Part 3, we explore the advantages and disadvantages of location in New Mexico for creative professionals through interviews with New Mexico's A&C professionals. In the final section, we consider policy options that may help to better position New Mexico's arts and cultural industries for future growth and to better leverage these industries to promote social and economic development generally.

## 2. The Economic Impact of Arts and Cultural Industries in New Mexico

### 2.1 The Cultural Economy: Definitions and Methodology

The definition of the cultural economy is the subject of ongoing and wide ranging debate, with substantial implications for economic and policy analysis (Hesmondhalgh, 2002; Scott, 2008; Markusen, DeNatale, Wassall, & Cohen, 2008; Pratt & Hutton, 2013). For instance, studies of the cultural economy in specific states, using very different definitions of what constitutes “culture” and “art”, have generated employment estimates that range from less than one percent to nearly fifty percent of a given state’s total workforce (Markusen et al., 2008). In this context, it is clear that the way in which the cultural economy is defined goes a long way to determining the results of economic analysis.

A useful definition of the cultural economy should meet four criteria: a) it should be based on a clear, consistent and defensible definition of ‘culture’; b) it should be transparent with respect to its constituencies and purpose; c) it should align with readily available and reliable data so that it can be measured and the results replicated by independent auditors; and finally, d) it should provide a standard that allows for comparison over time or between places.

This study is based on a ‘tiered’ definition of the cultural economy. At the center is a relatively conservative account of the cultural economy established by the New England Foundation for the Arts (NEFA) (DeNatale & Wassall, 2007).<sup>1</sup> NEFA defines the cultural economy from two complementary perspectives – first, as cultural enterprises and second, as occupations in a cultural workforce.

The first perspective (enterprise) considers the creative economy in terms of the demand for the goods and services that are produced; that is, from an industry perspective. From this vantage all workers within an enterprise or industry that is defined as cultural are included. For instance, an accountant working for a museum (an industry, in this case) is included because the job derives from the demand for the museum. NEFA includes 92 narrowly defined industries in its definition of the arts and cultural economy.<sup>2</sup> For more detailed analysis, the 92 industries are grouped into six sub-categories, which are described later in this report. Data for this analysis is from the Census Bureau’s Economic Census, which organizes employment, wage and receipts data according to the NAICS industrial classification. The 92 industries, the corresponding NAICS codes and category assignments are listed in Appendix A.

The second perspective (workforce) takes the opposite approach, considering the creative economy in terms of the work that is performed; that is, from an occupational perspective. In this light, all workers in a specific occupation are included without regard to industry. For

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<sup>1</sup> NEFA is one of six not-for-profit regional arts organizations funded by the National Endowment for the Arts (NEA) that, among its other activities, sponsors arts and culture-related research.

<sup>2</sup> The industries are organized according to standard six digit NAICS codes (North American Industrial Classification System). NEFA uses the 2002 NAICS definitions.

instance, a graphic designer employed by a manufacturing firm is included (and the museum accountant is not) based on the occupation and the type of work they perform.<sup>3</sup> NEFA includes 46 Census-defined occupations in its definition, and these occupations are grouped into nine sub-categories, which are again described later in this report. Data for this analysis are from the Census Bureau's American Community Survey (ACS) Public Use Micro Statistics (PUMS). The 46 occupations, the corresponding Census codes and the category assignments are listed in Appendix B.

There are three advantages to the NEFA methodology. The first advantage is that NEFA's definitions are based on a theoretically rigorous and defensible conceptualization of the cultural economy, based in part on the work of David Hesmondhalgh (2002; Hesmondhalgh & Pratt, 2005, pp. 1-14) and, in turn, Raymond Williams (Williams, 1981). In essence, the definition attempts to balance an understanding of culture that is historically consistent and meaningful with an acknowledgement that cultural industries and occupations have undergone and will continue to undergo profound transformations. The second advantage is that, in light of the contentious nature of any definition of the cultural economy, NEFA provides a high degree of transparency by using standard systems of classification based on the widely accepted North American Industrial Classification System (also known as NAICS). The third advantage is that the NEFA methodology facilitates statistically valid comparisons because it uses a standard dataset that is available for the country as a whole and for each individual state.

Part 1 provides analyses from both the industrial and occupational perspectives. In both cases, they provide a measurement of New Mexico's cultural economy focusing on employment. However, differences in the data associated with the two perspectives allow the analyses to be extended in different ways. Data from the industry perspective is readily available for the 50 states and the District of Columbia, and thus this analysis involves a direct comparison, using standardized NEFA definitions and data, of New Mexico (and in some cases Albuquerque and Santa Fe) to their geographical counterparts. This puts the findings in national perspective. Conversely, the occupational data are more detailed for regions within New Mexico, allowing for comparisons of different areas within the state, again using standardized NEFA definitions and data.

In addition to the NEFA-defined industries and occupations, this report also provides analyses of a number of other activities and industries that are important to New Mexico, but are not included in NEFA's classification. These activities and industries include education and cultural tourism, as well as heritage and craft industries that are important to New Mexico and its sense of place. Heritage and craft industries considered in this report range from traditional acequia agriculture, to adobe building, to small scale processing of foods such as salsa and tortillas. The definitions of these activities are specific to this study and do not allow for direct comparison,

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<sup>3</sup> It is important to note that these two approaches are complementary and should not be combined. Adding the two perspectives would result in considerable double-counting; i.e. a graphic designer employed by a museum would be counted twice, once as a designer and once as a museum worker.

but the analysis is presented separately so as not to compromise the integrity of the state-to-state comparison of NEFA-defined sectors. The analysis of the New Mexico-specific sectors is included because it is important to the development of a cultural policy that fits the unique conditions of the state.

The data used throughout the report are the most recent available from the selected sources. Economic Census data used in this report are from 2007; the Economic Census is conducted on a five year cycle and the 2012 data will not be available until late 2013 or 2014. American Community Survey is the five year estimate for years 2007 through 2011. Dun & Bradstreet establishment level data is for 2010. Fiscal analysis is based on fiscal year 2010; where necessary, values for calendar years 2010 and 2011 were averaged. Dates used in other parts of the report vary according to the sources, and are noted for each case. For consistency, dollar values throughout the report are adjusted for inflation and presented as calendar 2012 equivalents.

Before reviewing the results of this study, it is useful to introduce a key metric or a standard of measurement used throughout this analysis – the ‘location quotient’ (or LQ). A location quotient is a measure of the importance of an industry or occupation in a local economy compared to some standard or ‘base economy’. In cases where the analysis involves a comparison of New Mexico to other states, the standard or base economy is the US as a whole. In cases where the analysis involves a comparison of regions within the state, the standard is the New Mexico economy. A location quotient value of 100% indicates that an industry or occupation is in equal proportion to that found in the base economy; a value greater than 100% indicates that it is relatively more common than the base economy; and a value less than 100% indicates that it is relatively less common. Thus, a location quotient of 200% for professional artists in New Mexico would indicate that professional artists are twice as common in New Mexico’s economy, as a share of total employment, as in the US economy; a location quotient of 50% would indicate that professional artists are only half the share of the work force in New Mexico as in the US.<sup>4</sup>

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<sup>4</sup> In technical terms,  $LQ = (JOBSip / JOBStp) / (JOBSir / JOBStr)$  where i is the industry under consideration, t is the total of all industries; p is the place under consideration (in this case, New Mexico); and r is the reference or base geography with which New Mexico is being compared (in this case, the US). To illustrate, assume that there are 8,000 professional artists in New Mexico and the total work force is 800,000; then artists are 1% of the total. Now assume that there are 1 million artists in the US and total employment in the country is 200 million; then professional artists are 0.5% of the total. Thus, professional artists are twice as common in New Mexico as in the US (1% versus 0.5%) and the LQ for professional artists in New Mexico is 200%.



## 2.2 The Economic Impact of Arts and Cultural Industries in New Mexico

According to analysis of the most recent and best available data, a total of 76,756 persons are employed in New Mexico’s cultural economy, which is equal to 9.8% of total employment in the state. The single largest sector of the state’s cultural economy is in education, where the employment of 14,578 persons is attributable to arts and cultural activities. Retail and wholesale trade is the second largest sector, with employment of 13,318 persons. The third largest sector is cultural tourism, with 11,077 persons employed in accommodations, restaurants and related services. The total contribution of the cultural sector to the state’s economy is \$5.6 billion per year. A total of \$2.2 billion in wages and salaries is paid to cultural workers. **Table 1** shows employment, wages and output for New Mexico’s cultural economy, by sector. **Figure 1** is a graphic of employment by sector.

**Table 1. Employment, Wages and Output in Cultural Industries in New Mexico (Wages and Output in ‘000s)**

Arts and Cultural Industries	Employment	Wages	Output
Independent Artists	8,171	\$170,977	\$234,826
A&C Goods Manufacturing	3,552	\$107,460	\$312,799
Advertising & Public Relations	1,769	\$78,546	\$279,839
Architecture & Design	4,826	\$236,016	\$409,988
Arts Funding & Promotion	1,485	\$72,875	\$137,830
Heritage & Craft Industries	1,377	\$40,996	\$102,882
Libraries, Museums, Historical Sites & Parks	4,673	\$108,121	\$211,289
Photography, Motion Picture & Sound	2,772	\$74,003	\$200,286
Publishing & Broadcasting	9,158	\$362,343	\$869,799
Retail & Wholesale Trade	13,318	\$261,209	\$1,168,629
Cultural Tourism	11,077	\$155,126	\$561,457
Education	14,578	\$545,575	\$1,102,366
<b>TOTAL</b>	<b>76,756</b>	<b>\$2,213,248</b>	<b>\$5,591,991</b>

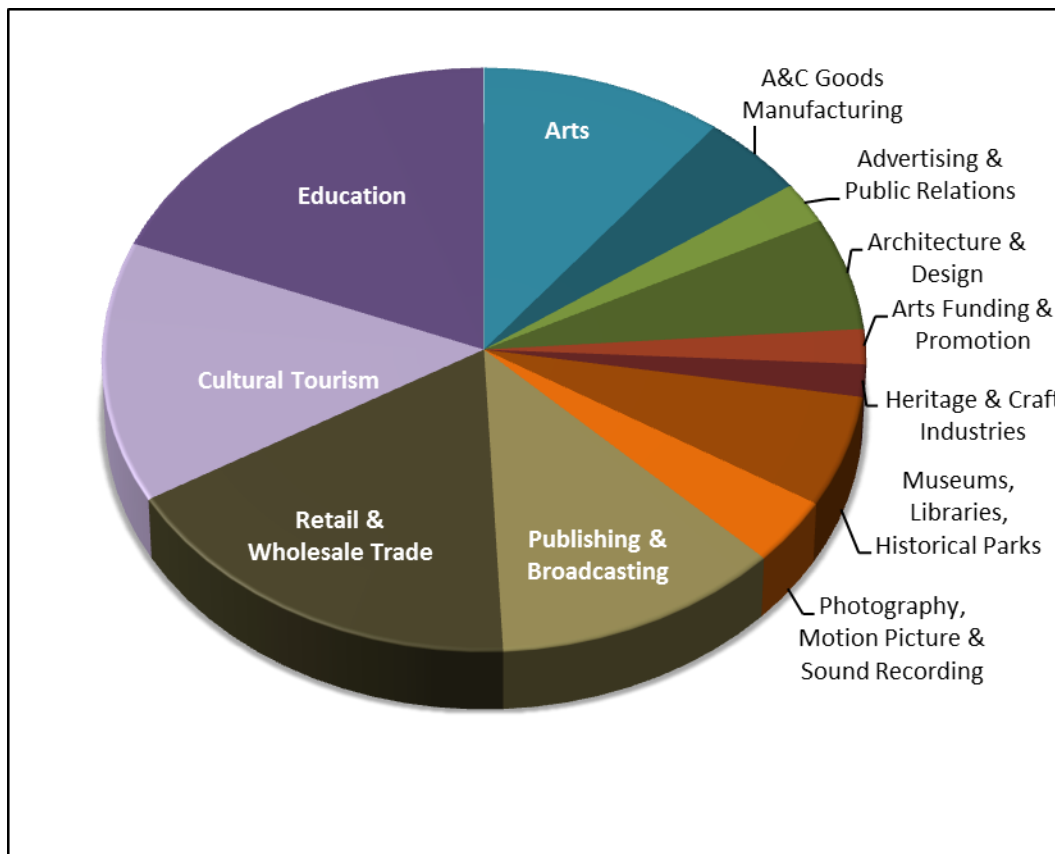
Source: See text for in Section 2.1 for various sources.

### Comparing New Mexico’s Cultural Economy to the U.S.

To compare employment in the cultural industries with that of other states we consider only NEFA-defined industries with comparable data. Within this category, employment in cultural industries in New Mexico is 91% as large as the equivalent share of employment in the national (US) cultural economy (location quotient=91%). This would place New Mexico toward the middle among states – 21st of 39 states with sufficient data for comparison. However, this result may be skewed by the limited availability of data for New Mexico, since data for New Mexico is available for only 41 of 91 NEFA-defined cultural industries.<sup>5</sup> According to the second NEFA perspective using its classifications for occupations, for which more complete data is available, employment in cultural occupations in New Mexico slightly exceeds that of the national share (location quotient=103%). These patterns are considered in greater detail below.

<sup>5</sup> Note, however, that the 91% share reported here reflects only those industries for which data is available; i.e. while this is an incomplete account, the low value does not directly reflect the limited availability of data.

**Figure 1. Employment in the Cultural Economy in New Mexico, by Sector**



Source: See text in Section 2.1 for various sources.

### Industry Perspective

Compared to the United States, New Mexico has a high concentration of Art and Cultural (A&C) businesses (LQ=113%), the seventh highest of 48 states with sufficient data. But the average concentration of A&C jobs is somewhat lower than in the US as a whole (LQ=91%; 21<sup>st</sup> of 39 states with data). This implies that A&C businesses tend to be quite a bit smaller in New Mexico than the national average, only 55% of the national average (6.2 employees per A&C business in New Mexico versus 11.3 nationally). Second, A&C workers in New Mexico are poorly paid, earning an average annual salary of \$29,349 compared to a national average of \$48,860. This places New Mexico 40<sup>th</sup> of 51 states in terms of average earnings.

These patterns can be broken down through a closer examination of the three subsectors that by NEFA definitions comprise the core A&C economy:

- Cultural goods production (such as jewelry and musical instrument manufacturing, lithographic printing, book printing and more)
- Cultural goods distribution (museums, art dealers, bookstores, jewelry stores and more)

- Intellectual property production and distribution (artists, graphic designers, publishers, media, film production, internet publishing and more).

Nationally, cultural goods production accounts for 9% (420,500 workers) of all A&C jobs, with average pay of \$38,419; cultural distribution employs about twice as many workers (12% of A&C jobs or 568,200 jobs), but pay is very low (\$25,957); finally, intellectual property production and distribution is the largest subsector (80% of A&C jobs or 2.45 million jobs) and also pays much higher salaries (\$52,843).<sup>6</sup> Nationally, 80% of A&C wages and salaries are paid to workers in the intellectual property production and distribution subsector.

**Table 2. Employment and Location Quotients for NEFA Industry Groups (2007).**

<b>Industries</b>	<b>Employment</b>	<b>Location Quotient</b>
Cultural Goods Production (Core)	1,550	155%
Cultural Goods Distribution (Core)	4,275	179%
Intellectual Property (Core)	7,035	79%
Cultural Goods Production (Periphery)	314	70%
Cultural Goods Distribution (Periphery)	2,258	131%
Intellectual Property (Periphery)	1,028	28%
<b>TOTAL</b>	<b>16,460</b>	<b>91%</b>

Source: 2007 Economic Census; calculations by BBER.

**Table 2** shows employment and location quotients for NEFA defined industry groups. As these data show, compared to national patterns, New Mexico has a high concentration of workers engaged in cultural goods production (LQ=155%, highest of the 39 states with comparable data); a high concentration of workers in the low-paying cultural goods distribution subsector (LQ=179%, second of the 39 states); but few jobs in the high paying Intellectual property production and distribution subsector (LQ=79%, 25th of 39).<sup>7</sup> These patterns can be examined in even greater detail, at the scale of the 41 individual industries that comprise the A&C economy in New Mexico.<sup>8</sup> Nationally, the A&C industry that employs the largest number of workers is Software Publishing (NAICS 511210), which pays an average annual salary of \$115,000. However, in New Mexico software publishing is only the 20<sup>th</sup> largest industry of the 41 for which data is available. Another example is advertising agencies (NAICS 541810). This high paying industry, with an average annual salary of \$71,000, is the 5<sup>th</sup> largest A&C employer nationally, but only the 17<sup>th</sup> largest (of 41) in New Mexico. Finally and to the other extreme, low wage jewelry manufacturers (NAICS 339911; average annual salary of \$37,481) are the 6<sup>th</sup> largest A&C employer in New Mexico but only the 34<sup>th</sup> largest nationally.

<sup>6</sup> The percentage for cultural goods production accounts (9%), cultural distribution (12%) and intellectual property production and distribution (80%) add to greater than 100% due to decimal rounding.

<sup>7</sup> The highest concentration of intellectual property workers are in New York and California.

<sup>8</sup> As noted, NEFA uses 91 narrowly-defined industries to comprise the A&C economy. The Economic Census has available data for only 41 of these industries. The comparison or LQ is thus based on only the 42 industries for which data is available in New Mexico; this applies also to computations for other states as shown in the state rankings.

Notwithstanding the skew in the distribution of A&C workers in New Mexico toward lower paying industries, the role of A&C workers in New Mexico should not be underestimated. Here we focus on the inner core of A&C industries to find the specific strengths of New Mexico’s creative economy. According to the 2007 Economic Census, museums (NAICS=712110) employ over 500 workers in New Mexico, making the state home to the 9<sup>th</sup> greatest concentration of museums workers in the country (LQ=120%). New Mexico is also home to the 5<sup>th</sup> greatest concentration of employment in nature parks (national parks, state parks, etc.), with more than twice its share of related jobs (LQ=224%).

The very kernel of the A&C industries are ‘independent artists, writers and performers’ (NAICS 71151), most of whom are self-employed.<sup>9</sup> **Table 3** shows employment and sales for this group. Of the more than 2,000 industries included in the NAICS classification, this single category is probably the one most closely associated with the arts. In New Mexico, 6,000 persons are employed professionally and primarily as independent artists, writers and performers. This number, as a share of the total workforce, is nearly 50% greater than the national average (LQ=148%), giving New Mexico the 4<sup>th</sup> greatest concentration in this important category.<sup>10</sup> Most of these artists reside in the Albuquerque-Santa Fe axis. Albuquerque is home to nearly 2,500 professional artists (LQ=128%), the 39<sup>th</sup> highest concentration of 342 metropolitan areas for which there is data. Santa Fe is home to the greatest concentration of professional artists in the entire country. Fully 2.6% of all workers in Santa Fe (1,665 persons) identify themselves as primarily employed in this field (LQ=484%), a higher percent than art world meccas such as New York City, Los Angeles or Miami that are many times Santa Fe’s size.

**Table 3. Employment and Sales for Artists, Writers and Performers in New Mexico, Albuquerque MSA, Santa Fe MSA and the Rest of the State (2007). (Sales in ‘000s)**

	New Mexico	Albuquerque MSA	Santa Fe MSA	Rest of State
Employment (#)	5,999	2,452	1,665	1,882
Employment (Rank)	28 (of 51)	51 (of 342)	67 (of 342)	68 (of 342)
Employment (LQ)	148%	128%	484%	584%
Employment (LQ, Rank)	4 (of 51)	39 (of 342)	1 (of 342)	2 (of 342)
Sales	\$105,062	\$36,237	\$42,549	\$26,276
Sales (Rank)	19 (of 51)	57 (of 69)	12 (of 69)	13 (of 69)

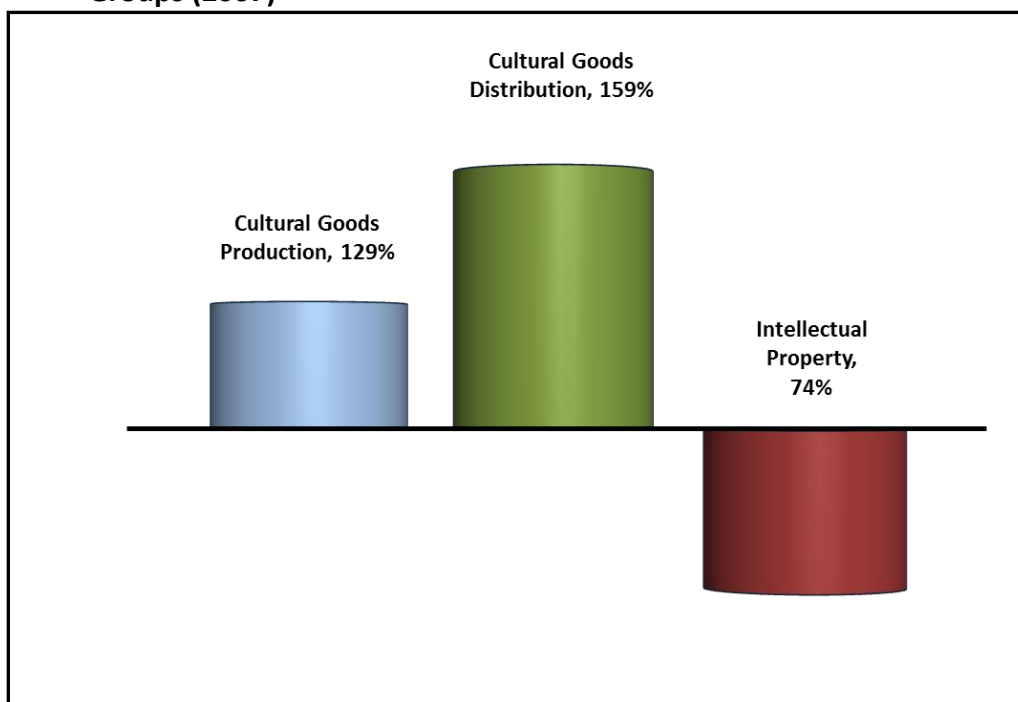
Source: 2007 Economic Census; calculations by BBER.

<sup>9</sup> Nationally, more than 90% of the 758,600 independent artists, writers and performers counted by the Census Bureau are self-employed and unincorporated. To capture this broader population in this analysis, we combine employer statistics from the 2007 Economic Census and non-employer statistics from 2010. Non Employer Statistics are derived from tax forms filed with the IRS. In IRS filings, an individual identifies the single industry in which they are employed; activities that an individual may consider a second or third job are not included in this census.

<sup>10</sup> Only New York, Vermont and California rank higher.

'Art dealers' (NAICS 45392) is proportionately the largest A&C industry in New Mexico. The 2007 Economic Census counts 215 incorporated art dealers in New Mexico, with total employment of 768. Despite the relatively small size of New Mexico (ranked 36<sup>th</sup> by population with approximately 2.1 million people), New Mexico has the 7<sup>th</sup> greatest number of art dealers and the 6<sup>th</sup> largest number of related employees in the country.<sup>11</sup> In relative terms, New Mexico has the greatest share of its workforce employed by art dealers of the 51 states and Washington DC, and more than six times the national rate (LQ=624%). To be sure, New Mexico's wealth of arts dealers is heavily concentrated in Santa Fe, where 128 businesses were counted in 2007, placing the city 7<sup>th</sup> in the nation in the number (not just percentage) of art dealers, in the company of metropolitan areas with populations more than 30 times as large.<sup>12</sup> Thus the location quotient for art dealers in Santa Fe is shockingly high (LQ=4,915%). And the wealth of art dealers is not limited to Santa Fe. According to the 2007 Economic Census, employment with art dealers in Albuquerque was 26<sup>th</sup> of the 131 metropolitan areas for which data is available (LQ=252%).

**Figure 2. Location Quotients for New Mexico Cultural Industries, by NEFA Industry Groups (2007)**



Source: 2007 Economic Census.

<sup>11</sup> One important qualification is that the Economic Census may undercount (or over count) the number of establishments and associated employment. In this case, Collector's Guides list as many as 50% more establishments in New Mexico. However, the Economic Census remains the best available measure of this or any other industry because of the consistency of its methodology across geographies. Thus, while a count may be low for New Mexico there is every reason to believe that the count will be equally low for other states, thus comparative measures such as location quotients would remain statistically valid.

<sup>12</sup> New York, Los Angeles, Miami, Chicago, San Francisco and Washington, DC metropolitan areas were, in order, the top six.

In summary, New Mexico has more than its share of A&C businesses and a bit less than its share of A&C jobs. New Mexico has a disproportionately large number of persons employed in ‘cultural production’ and especially in those areas that one may consider most essentially artistic. New Mexico’s share of workers employed in ‘cultural distribution’ is even greater, though these jobs generally are low paying. However, the concentration of employment in these first two groups are more than offset in New Mexico by the relatively low number of jobs in the much larger and higher paying ‘intellectual property production and distribution’ subsector.

### Occupational Perspective

In the previous section the analysis focused on arts and cultural industries, where all workers are counted without regard to their specific occupation (e.g. an accountant working in a museum is included as an employee of a cultural industry). In this section the analysis assumes a different but complementary occupational perspective (e.g. a graphic artist employed by a manufacturing firm is included but the museum accountant is not). This perspective provides additional detail and serves as a cross-check of the preceding analysis.

According to Census ASC PUMS data, 30,367 persons are employed primarily in arts and cultural occupations in New Mexico, equal to 3.5% of the state’s workforce.<sup>13</sup> This proportion is slightly higher than for the national economy, where the A&C workforce comprises 3.4% of total employment; thus, the location quotient is 103%.

In New Mexico, the occupational group with the largest employment level is ‘visual artists’ (7,217 jobs), which slightly exceeds the national employment share (LQ=103%). This group is comprised of three individual occupations. Designers are by far the largest occupation identified by NEFA, accounting for 16.5% of all A&C jobs nationally. Designers are less prominent in New Mexico (3,536 jobs, or 11.6% of state A&C occupations; LQ=73%). On the other hand, ‘artists and related workers’ occupational category is proportionately very large in New Mexico, more than double the national average (LQ=220%). The third visual arts occupation, photographers, is somewhat more common in the New Mexico than in other parts of the US (LQ=109%).

‘Art, information and cultural support’<sup>14</sup> is the second largest A&C occupational group in New Mexico (7,126 jobs), though this number is below the national share (LQ=96%). The composition of this group offers an interesting contrast between New Mexico and the A&C economy in the country as a whole. Nationally, this occupation group is dominated by advertising and public relations jobs but in New Mexico these activities are much less common, with location quotients around 60%. Instead in New Mexico, librarians, editors, camera

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<sup>13</sup> A participant in the ACS surveys is allowed to identify only one occupation. Thus, if an individual is employed both as an artist and as a server in a restaurant, s/he self-identifies the single primary occupation.

<sup>14</sup> Art, information and cultural support, as defined by NEFA, is somewhat of a catch-all category, including occupations as varied as advertising and public relations managers to librarians to a diverse collection of media and broadcast workers. See Appendix 2 for a detailed listing of NEFA’s occupational groups.

operators, and broadcast engineers and technicians are relatively more common, with location quotients of 120% and much higher.

The third largest A&C occupational category in New Mexico is 'applied artists' (3,492 jobs), which is somewhat larger than the national equivalent (LQ=107%). Architects is the largest occupation within the core of the 'applied artists' group, with a concentration similarly greater than the national share (LQ=107%). New Mexico also has more than its share of technical writers (LQ=146%), though editors are more scarce (LQ=84%). 'Chefs and head cooks' are in the periphery of this occupation group. Nationally, chefs are the second largest A&C occupation – over 300,000 chefs and head cooks, coast to coast – but in New Mexico their profile is far more modest (LQ=61%).

'Artisans' are the fourth largest occupational group in New Mexico (3,192 jobs). 'Artisans' is by far the most disproportionately large occupational group in the state (LQ=365%). The size of the artisan group owes primarily to the extraordinarily large number of 'jewelers and precious stone and metal workers' (LQ=1022%), molders and casters (LQ=344%), and 'etchers and engravers' (LQ=260%). With 2,751 jobs, 'jewelers and precious stone and metal workers' is the second largest A&C related occupation in all of New Mexico.

The two smallest A&C occupational groups in New Mexico are 'performing artists' and 'applied artists'. Performing artists (1,788 jobs) have a smaller presence in the state economy than in the national economy (LQ=80%), likely due to the relatively small population and audience found in the state. Finally, 'creative artists' is the smallest A&C occupational category in New Mexico, both in terms of the number of jobs (1,007) and in comparison to the nation (LQ=71%). This may be surprising to some in New Mexico, as this group includes writers and authors (LQ=76%).

These occupational patterns described here have important similarities with the industrial patterns described above and serve to underline the most important findings of this analysis. First, from both the industry and occupation perspectives, the size of New Mexico's A&C sector is close to the national average – a bit below average by industry (LQ=91%) and a bit above average by occupation (LQ=103%). The consistency is more notable in the details that are discussed below. Second, both industry and occupational data indicate that New Mexico is very well represented in the innermost circle of the cultural economy, among 'artists and related workers'. Third, both data sets indicate that New Mexico has a disproportionately large number of jobs in categories that are low paying. In terms of industries, New Mexico has a large number of employees in cultural products distribution; in terms of occupations the best example is the large number of poorly paid jewelry makers, etchers and engravers, and molders and casters. Fourth, both data sets show New Mexico is underrepresented in categories that in the national economy are large and well-paying. Intellectual property production and distribution was the best example in terms of industries. In terms of occupations, the gap between New Mexico's cultural economy and the national cultural economy is greatest among designers and advertising and public relations occupations.

## The Geography of Arts and Cultural Occupations in New Mexico

The American Community Survey (ACS) PUMS data provides geographical detail for New Mexico, allowing us to examine regional patterns of arts and culture-related employment within New Mexico. Specifically, the data is organized according to 15 regions across the state.<sup>15</sup> For this section, the ‘base economy’ for the location quotient will be the state of New Mexico as a whole (not the United States). So a value of 100% means that an industry or occupation is in equal proportion to that found in New Mexico’s base economy; a value greater than 100% indicates that it is relatively more common than in New Mexico as a whole, and a value less than 100% indicates that it is relatively less common. Location quotients for all cultural workers, by region, are shown in **Table 4**. More detailed data for artists, performing artists, producers and directors, and writers is shown in **Table 5**.

A&C occupations account for a larger share of total employment in urban areas than rural areas in New Mexico. In urban New Mexico, about 3.8% (LQ=109%) of the workforce is employed in A&C occupations, whereas about 3.1% (LQ=89%) of rural workers are employed in these occupations.<sup>16</sup> Among occupation groups, applied artists (LQ=136%), and especially architects (LQ=151%), are most strongly concentrated in urban counties, with relatively few located in rural counties. The much smaller creative artist and performing artist groups are also more strongly concentrated in urban rather than rural New Mexico. The large art, information and cultural support category shows only a small bias in favor of urban New Mexico (LQ=104%), likely because libraries (whose workers are included in this category) provide employment even in the most rural communities. Finally, New Mexico’s large artisan occupational group is primarily rural (LQ=113%), with a very strong cluster of jewelry makers in McKinley and Cibola counties (presumably a high proportion of the jewelry makers in these two counties are Native American, but the data set has no specific information along these lines).

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<sup>15</sup> The 15 regions, known as Public Use Microdata Areas or PUMAs, are drawn to provide fairly equal populations, on average about 135 thousands per PUMA. Thus several rural counties in New Mexico are grouped within single PUMAs while Bernalillo County is broken into five distinct PUMAs.

<sup>16</sup> In this section location quotients are calculated in reference to New Mexico total (rather than the US). Calculated this way, the location quotients allow for direct comparison of the various regions with an overall average of 100%.



**Table 4. Location Quotients for Cultural Occupations in New Mexico, by Region (2007-2011)**

Region	Performing Artists	Visual Artists	Creative Artists	Applied Artists	Information & Support	Artisans	Total
San Juan County	96%	48%	60%	17%	85%	21%	49%
Northcentral Counties*	91%	99%	64%	129%	151%	165%	132%
Eastern Counties**	91%	123%	42%	57%	93%	23%	75%
Santa Fe & Los Alamos Counties	177%	221%	264%	238%	135%	99%	169%
Sandoval & Valencia Counties	75%	110%	144%	90%	84%	111%	99%
Bernalillo County	128%	92%	110%	130%	106%	100%	106%
Cibola & McKinley Counties		142%	27%	29%	63%	619%	213%
Southwestern Counties***	122%	91%	62%	27%	131%	78%	89%
Doña Ana Counties	60%	78%	74%	54%	63%	39%	59%
Otero & Chaves Counties	44%	59%		38%	110%	44%	63%
Eddy & Lea Counties	31%	17%	44%	49%	51%	16%	32%
<b>URBAN</b>	<b>125%</b>	<b>112%</b>	<b>131%</b>	<b>136%</b>	<b>104%</b>	<b>89%</b>	<b>109%</b>
<b>RURAL</b>	<b>71%</b>	<b>86%</b>	<b>64%</b>	<b>58%</b>	<b>96%</b>	<b>113%</b>	<b>89%</b>
<b>NEW MEXICO</b>	<b>80%</b>	<b>103%</b>	<b>71%</b>	<b>90%</b>	<b>96%</b>	<b>145%</b>	<b>103%</b>

\*Guadalupe, Mora, Rio Arriba, San Miguel and Taos Counties

\*\* Colfax, Curry, De Baca, Harding, Lincoln, Quay, Roosevelt and Union Counties

\*\*\* Catron, Grant, Hidalgo, Luna, Sierra, Socorro and Torrance Counties

Source: US Census Bureau, American Community Survey, 2006-2011 5 year estimates. Public Use Micro Statistics. Calculations by BBER.

**Table 5. Location Quotients for Artists, by Occupation, in New Mexico, by Region (2007-2011)**

Region	Artists and Related Workers	Performing Artists	Producers and Directors	Writers and Authors	Artist Total
San Juan County	69%	91%	109%	69%	<b>78%</b>
Northcentral Counties*	204%	114%	21%	73%	<b>145%</b>
Eastern Counties**	65%	105%	48%	49%	<b>71%</b>
Santa Fe & Los Alamos Counties	325%	70%	501%	304%	<b>272%</b>
Sandoval & Valencia Counties	43%	99%		151%	<b>71%</b>
Bernalillo County	78%	134%	112%	97%	<b>98%</b>
Cibola & McKinley Counties	310%				<b>156%</b>
Southwestern Counties***	64%	141%	65%	28%	<b>78%</b>
Doña Ana Counties	32%	80%		85%	<b>50%</b>
Otero & Chaves Counties	16%	58%			<b>23%</b>
Eddy & Lea Counties	10%	42%		51%	<b>24%</b>
<b>URBAN</b>	<b>84%</b>	<b>85%</b>	<b>29%</b>	<b>63%</b>	<b>76%</b>
<b>RURAL</b>	<b>114%</b>	<b>113%</b>	<b>161%</b>	<b>132%</b>	<b>120%</b>
<b>NEW MEXICO</b>	<b>256%</b>	<b>100%</b>	<b>57%</b>	<b>90%</b>	<b>129%</b>

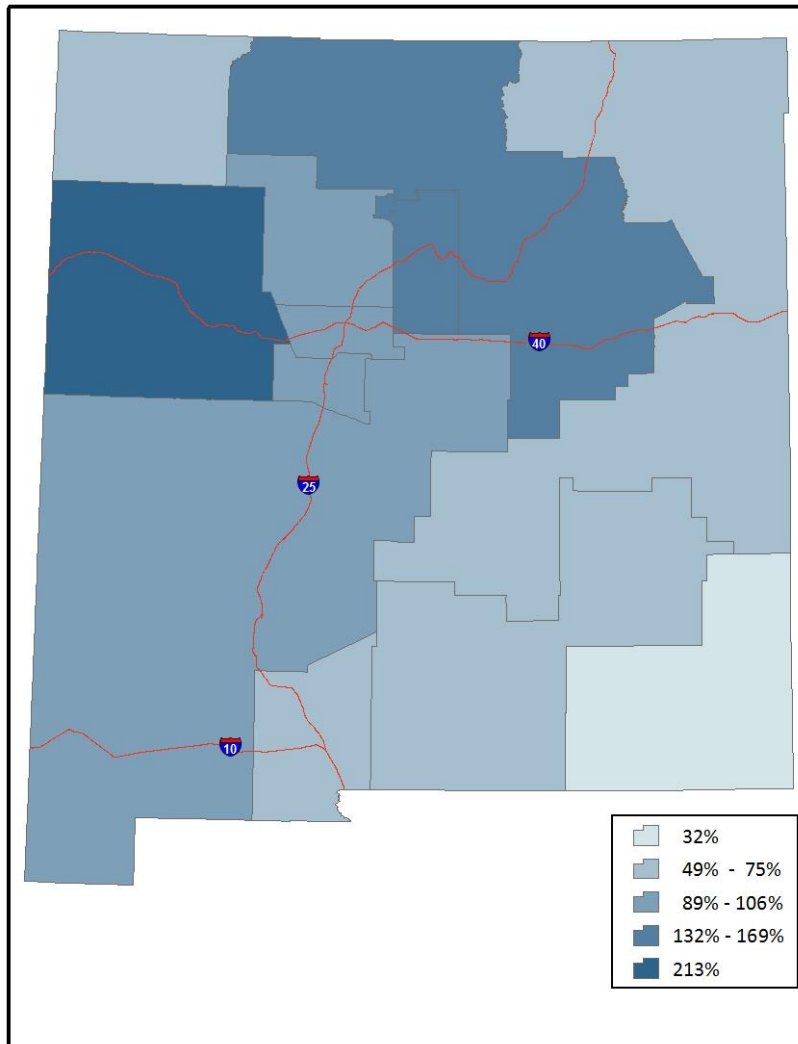
\*Guadalupe, Mora, Rio Arriba, San Miguel and Taos Counties

\*\* Colfax, Curry, De Baca, Harding, Lincoln, Quay, Roosevelt and Union Counties

\*\*\* Catron, Grant, Hidalgo, Luna, Sierra, Socorro and Torrance Counties

Source: US Census Bureau, American Community Survey, 2006-2011 5 year estimates. Public Use Micro Statistics. Calculations by BBER.

**Map 1. Location Quotients for Cultural Occupations in New Mexico, by Region (2007-2011)**



Source: Map produced by BBER; data from US Census Bureau, American Community Survey, 2006-2011 5 year estimates. Public Use Micro Statistics. Calculations by BBER.

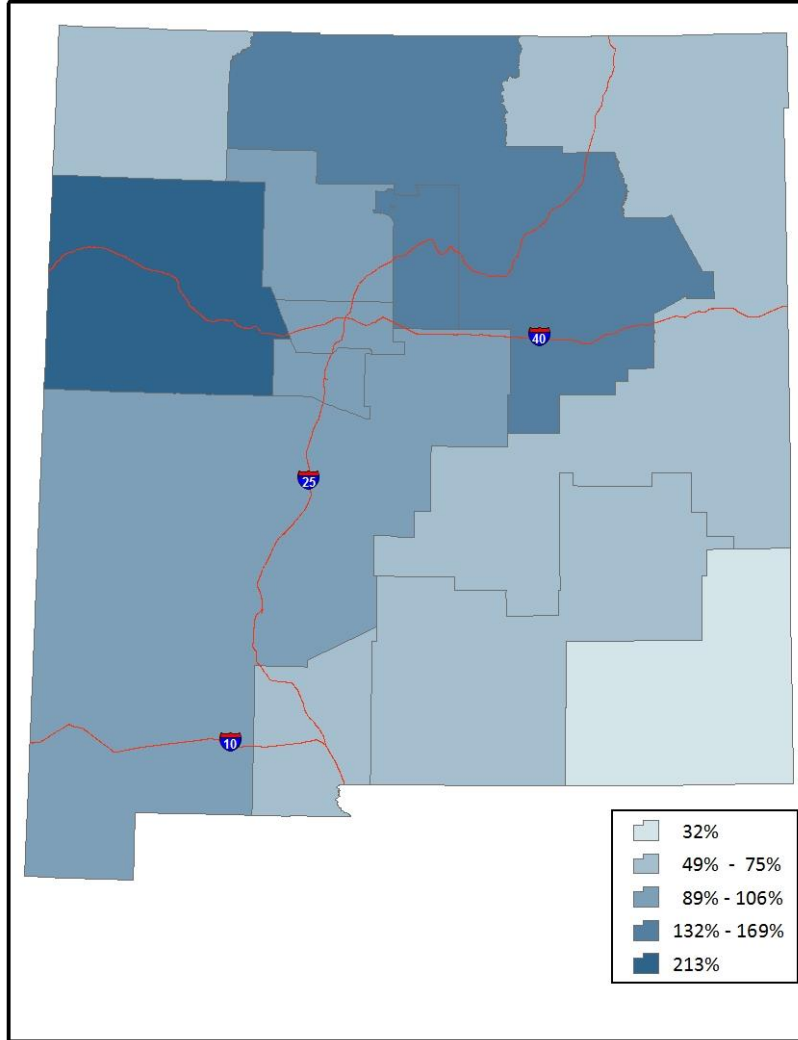
PUMS data allows us to more closely examine cultural employment in individual regions.<sup>17</sup> The region that includes McKinley-Cibola counties has the largest concentration of cultural workers, with 7.4% of the workforce (LQ=213%) engaged in the creative sector (presumably a high percentage of cultural workers in these two counties is Native American). (Refer to **Map 1** above.) The large presence of the cultural sector in this region is due largely to the strong jewelry cluster as well as the large number of visual artists who live in the area. However, the

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<sup>17</sup> ACS PUMS data, which is based on a 5% household survey, does not come with measures of statistical error. However, as a general rule, the narrower the category – by region or occupation – the more likely there is to be a significant degree of sampling bias, making very specific numbers less reliable. However, the opposite is also true – at the scale of an individual region the reliability of the data is significantly improved by aggregating the data from individual occupations to occupational groups to sums for all groups.

size of these two occupational sectors is partially offset by the weakly developed art, information and cultural support cluster (LQ=63%), both among library and communications workers. **Map 2** shows the distribution of artisans by region in New Mexico.

**Map 2. Location Quotients for Artisans in New Mexico, by Region, 2007-2011**

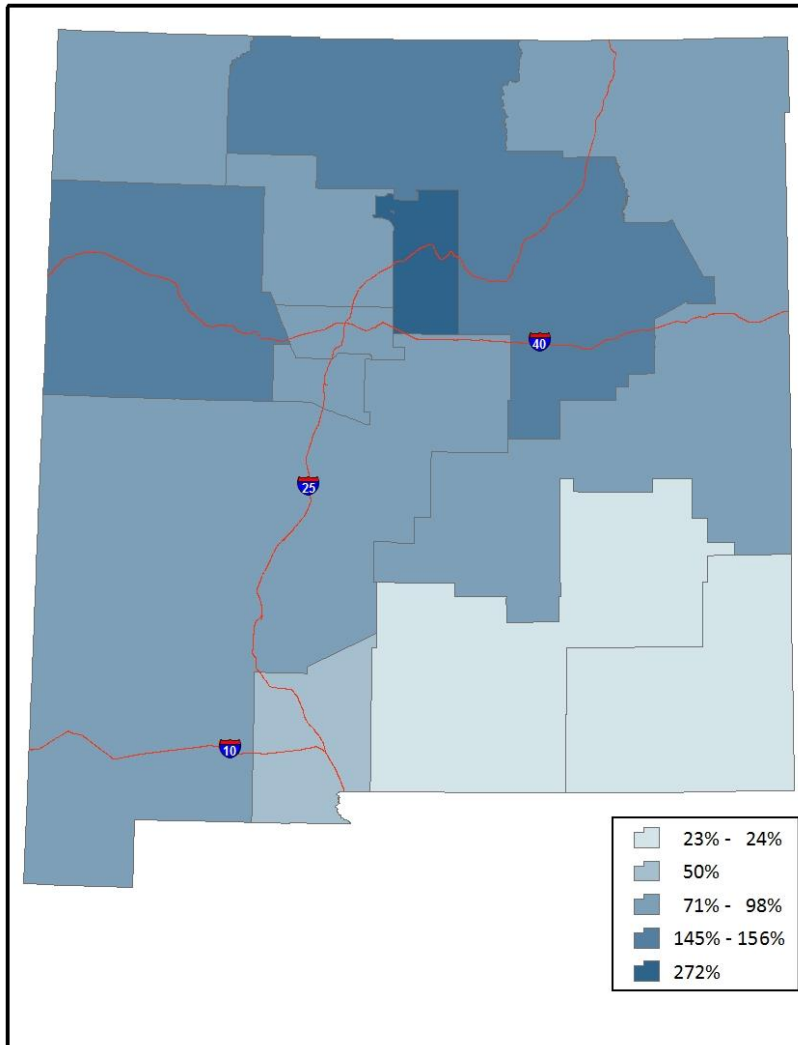


Source: US Census Bureau, American Community Survey, 2006-2011 5 year estimates. Public Use Micro Statistics. Calculations by BBER.

The region with the second strongest concentration is Santa Fe County, where 5.9% of the workforce is employed in arts and cultural occupations (LQ=169%). In Santa Fe, most of the occupational groups are well represented, with the exception of artisans (jewelers, precious stone and metal workers, etc.). In particular, creative artists (LQ=264%), applied artists (LQ=238%), visual artists (LQ=221%) and performing artists (LQ=177%) are clustered in Santa Fe. Art, information and cultural support occupations (library and communications workers, etc.) are also concentrated in Santa Fe, though to a lesser extent (LQ=135%). Only artisans are underrepresented in Santa Fe County (LQ=99%), likely due to the high cost of living.

The third region with a large A&C cluster is north central New Mexico (LQ=132%), which includes Rio Arriba, Taos, Mora, San Miguel and Guadalupe counties. In this region, the A&C jobs are disproportionately represented in what NEFA defines as peripheral occupations (LQ=243%) and in art, information and cultural support (LQ=151%). Peripheral occupations with many jobs in the region are highly diverse and include bakers, woodworkers and cabinetmakers, recreational therapists and tour guides.

**Map 3. Location Quotients for Creative Artists in New Mexico, by Region, 2007-2011**



Source: US Census Bureau, American Community Survey, 2006-2011 5 year estimates. Public Use Micro Statistics. Calculations by BBER.

Bernalillo County has the fourth greatest concentration of A&C jobs relative to the size of the workforce (LQ=106%). The A&C occupations most densely clustered in Bernalillo County require proximity to markets and audiences. For instance, 45% of all performing artists, 69% of otherwise defined entertainers and performers, 54% of announcers, and 47% of all broadcast engineers and technicians in New Mexico are located in Bernalillo County. Access to professional services also spawns clusters of A&C jobs in Albuquerque. Advertising and public

relations industries are concentrated in Albuquerque, as are architects and technical writers. Conversely, as with Santa Fe, artisan occupations (jewelers, precious stone and metal workers, etc.) are not well represented in Albuquerque, possibly due to the higher cost of living than in rural areas where artisans are present in relatively greater numbers.

Sandoval and Valencia Counties – both technically part of the Albuquerque metropolitan area – share characteristics with both Bernalillo County and the state’s more rural counties. Overall, A&C employment tracks that of the state (LQ=99%) with a large number of creative artists (LQ=144%), visual artists (LQ=110%), and artisans (LQ=111%) close to its share of art, information and cultural support (LQ=84%), and fewer performing artists (LQ=75%) and technically oriented applied artists (LQ=90%).

A&C occupations account for a smaller share of total employment in areas outside of these five central and northern New Mexican regions. Of the six remaining regions, Doña Ana County (where Las Cruces is located) is the only urban region. In Doña Ana County, A&C jobs account for only a small share of total employment (LQ=59%). There appear to be several aspects to this pattern. First, despite its status as a metropolitan and regional hub, local audiences do not seem to support performing artists occupations (LQ=60%). In part, this may be the result of competition from the much larger, neighboring El Paso metropolitan area. Second, Doña Ana County lacks a strong art or artisan niche that is often found in rural New Mexico; for example near large Native American populations in the northern part of the state. Finally, despite the presence of New Mexico State University and the broader availability of regional services in Las Cruces, Doña Ana County has one of the smallest ‘art, information and cultural support’ occupational measurements (LQ=63%, which includes library and communications workers). One possible explanation for the relative weakness of the region’s cultural infrastructure, ironically, may be the very rapid growth of the area, with the development of cultural services lagging behind the surge of population growth. To its advantage, the strength of the region’s military and technology sectors has supported the employment of a fairly large number of well-paid technical writers and designers. (Refer to **Map 3**.)

The two largest geographical PUMAs sprawl across southwestern and northeastern/east central New Mexico. The southwestern region, which ranges from Hidalgo and Grant to Sierra and Socorro Counties and includes the communities of Silver City, Deming and Truth or Consequences, has the largest share of A&C jobs (LQ=89%) of the regions outside the five core areas described above. Performing arts is particularly strong in the area (LQ=122%), and visual artists, particularly photographers, are also present (LQ=91%). The cultural economy of the region is strongly supported by a large art, information and cultural support occupational cluster. There are a few factors at play here. One is the stable presence of cultural infrastructure in rural areas, including libraries and educational institutions such as Western New Mexico University and New Mexico Tech. The second is the impact of outdoor recreational opportunities in the western counties, which employ a number of tour guides (which is an A&C occupation in the art, information and cultural support category). Finally, there is some evidence of the development of video arts in the region, which supports a number of camera operators and editors.

The large rural northeastern/east central region, which includes counties from Union to Lincoln and communities such as Clayton, Tucumcari, Portales and Ruidoso, is reasonably well represented by A&C jobs (LQ=75%). Visual artists, in particular, make their home in the region (LQ=123%). Again, the cultural infrastructure of art, information and cultural support (LQ=93%), especially libraries, provides a solid foundation. However, there are very few artisans (jewelers, precious stone and metal workers, etc.), which are strongly associated with Native communities.

San Juan County has a remarkably small A&C employment base (LQ=49%). Performing artists are well represented (LQ=96%), but employment for creative (LQ=60%), visual artists (LQ=48%) and artisans (LQ=21%) is more scarce. Importantly, well paid and technically oriented applied artists are all but absent in the region (LQ=17%), and the stabilizing influence of art, information and cultural support (library and communications workers, etc.) is comparatively weak (LQ=85%). As in the southwestern region, outdoor recreation provides some opportunity for tour guides and alike.

The tenth region to be considered includes Chaves and Otero counties, including the city of Roswell. To a large extent, this area depends on the stabilizing influence of art, information and cultural support occupations (LQ=110%, library and communications workers, etc.) to offset weak creative and applied artistic and artisan occupational groups. The core performing (LQ=44%) and visual (LQ=59%) artistic groups lack a strong presence, though there are a number of photographers.

Finally, we move to the southeast corner of the state, to the region that includes Eddy and Lea Counties. This region has by far the smallest participation of arts and cultural occupations in the local economy (LQ=32%). This region is neither well represented by core performing (LQ=31%), visual (LQ=17%) and creative artists (LQ=44%) nor more technically oriented applied artists (49%), especially architects, archivists and editors, nor artisans (LQ=16%). But what most distinguishes the region is the unusually weak art, information and cultural support occupational group (LQ=51%). The number of persons employed in various library occupations is especially low, accounting for less than half the share of the workforce seen in the rest of the state. Commercially oriented occupations such as advertising and public relations are also scarce, as they may be clustered in the larger and not too distant metropolitan areas in west Texas.

The following summarizes the geographical patterns described above.

Within New Mexico, the northern and central regions of the state have the strongest A&C economies. This is partly due to the higher level of urbanization, as occupations that are tied closely to markets and audiences or that are more technical in nature tend to be clustered in the state's urban centers, especially around Albuquerque and Santa Fe. Another likely factor is the remaining impact of art colonies in Taos and Santa Fe, extending back to the early 20th century.

Regions across New Mexico have unique clusters of artistic and cultural employment, from artisan work in Indian country (especially McKinley County), to artisan crafts and visual artists in north central New Mexico, fine artists in Santa Fe, performing artists in Albuquerque, photographers in Chaves and Otero counties, and outdoor and recreation occupations in southwestern New Mexico.

Undergirding these specific occupational clusters is a relative consistency in art, information and cultural support occupations, most importantly libraries but also commercial communications. As a general pattern, the regions with the very smallest A&C workforce in New Mexico are those with the smallest art, information and cultural support occupational cluster, which results in a weak cultural infrastructure. The McKinley-Cibola region of Native Americans is an exception, where the very strong artisan and visual artistic occupational groups more than offsets the deficit.

### Other Sectors of New Mexico's Cultural Economy

Arts and cultural activities are woven into nearly every sector of New Mexico's economy, beyond the discrete set of industries and occupations included in NEFA's definitions. In some cases, the activities are similar to those that may be found in any other state, though they may be in economic sector areas that are not traditionally considered to be part of the cultural economy. In other cases, the activities are unique to or of particular importance to New Mexico and are not considered in studies of the cultural economies of other areas. In this section, we consider some of these activities and extend the standardized account of the A&C economy described above. In particular, we estimate the number of jobs associated with arts and cultural activities in education, tourism, traditional agriculture and a number of craft industries.<sup>18</sup>

#### Education

The formal education system, from kindergarten to post-graduate studies, is one of the most important venues for learning and creating culture, yet educational institutions are typically omitted from analyses of the cultural economy. One problem is that it is difficult to delineate the subjects that should be included. For the purposes of this work, NM DCA staff and BBER agreed on definitions that would include: arts, literature, foreign languages and religious studies; we also include a share of history and social studies.<sup>19</sup>

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<sup>18</sup> Because the activities included in this section are not based on standardized definitions and in some cases do not use readily available secondary datasets, we do not attempt to compare the extent of these activities to what may be seen in other states. The activities included in this section were identified by officials of the funding agency, the NM Department of Cultural Affairs, in conjunction with the BBER research team.

<sup>19</sup> To limit estimates to the arts and cultural content, independent of skill development, we chose to include 50% of history and social studies credits at the K-12 level. Similarly, where detail was not available we included 50% of English to capture literature but not include reading, grammar and other skill acquisition efforts. At the college and university level, we included history, geography, philosophy, anthropology and regional studies.

With this in hand, the methodology that we use to estimate employment associated with arts and cultural education in New Mexico is straightforward – in theory. Fundamentally, the work includes the estimation of the percentage of school activity that is associated with arts and cultural education. We refer to this percentage as the ‘cultural coefficient’. Cultural coefficients are estimated for five separate categories of educational institutions in New Mexico – public primary schools, public secondary schools, private primary and secondary schools, Bureau of Indian Education (BIE) schools, and colleges and universities.<sup>20</sup>

The specific strategy that is used to estimate the coefficients depends on the availability of data, which varies according to the five educational categories. For public secondary schools, estimates of coefficients are based on number of classes offered; for BIE schools and colleges and universities, the estimates are based on teacher assignments; for public elementary and private K-12 schools, where the lines are less clear, we rely on national studies of subjects covered in schools by grade. Again, as dictated by the availability of data, estimates of cultural coefficients are made at the scale of individual school districts and charter schools for public primary and secondary schools; and school by school for private schools, BIE schools and colleges and universities. With the estimates in place, the cultural coefficients are multiplied by the corresponding staffing levels (full time equivalents, FTEs). Totals for counties and categories are summations of the individual estimates.

According to BBER’s estimates, New Mexico employs a total workforce of 13,867 persons in support of arts and cultural education: nearly a quarter (23.6%) of all employees at these educational institutions. In total, educational institutions account for about one-quarter of the state’s arts and cultural workforce. Within education, higher education accounts for the largest number of jobs (5,476 jobs, or 41% of the education total); public secondary schools employ 3,846; primary schools employ 3,145; and private K-12 and BIE schools employ 896 and 503 persons, respectively, in support of arts and cultural education.

#### Public primary schools

Typically elementary schools in New Mexico do not have distinct class periods and specific teachers assigned to individual topics, and New Mexico Public Education Department (PED) has no specific guidelines to govern the time spent on various topics. Thus, the allocation of time in elementary schools can only be estimated. A study in 2007 by Jennifer McMurrer of the Center for Education Policy involved a detailed nationwide survey of time spent, by subject, in elementary schools with the purpose of a five year evaluation of the impact of No Child Left Behind (NCLB) policies. The survey broke the school day into six subject areas, plus lunch and recess – English and language arts, math, social studies and art and music. According to this account, an average of 6.6% of the school day is committed to arts and music; 10% to English and language arts; and 10.6% to social studies and history. Assuming that one half of English and language arts is given to literature (the other half to grammar), and one half of social studies to work with a direct bearing on culture (the other half to skill development), then just

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<sup>20</sup> Educational institutions that specialize in arts and foreign languages are included in the NEFA estimates and are not included here to avoid double-counting.



under 17% of the average elementary school day is committed to arts and cultural studies. According to New Mexico PED, public schools in New Mexico employ a total staff of 36,086 persons (full time equivalents, FTE), of which 18,535 are employed in primary schools. If the efforts of the entire primary school staff are allocated according to the structure of the school day, the state employs 3,145 persons to support arts and cultural studies in public elementary schools. Because NMPED staffing data is available on the scale of school districts, these estimates can be made accordingly, then aggregated to counties.

### Public secondary schools

Estimates at the secondary school level can proceed at a much higher level of precision, because NMPED provides data on the number of classes, according to 29 subject areas (e.g. mathematics, English, history, and so on). This data is available on the scale of individual school districts and charter schools (127 in total). According to this NMPED data and using the criteria described above, an average of 23.6% of secondary school classes cover arts and cultural subjects in New Mexico, ranging from a low of 9.1% to nearly 50% at one charter school. Again, NMPED provides data on the staffing, and the state's public secondary schools employ a total of 16,280 persons (FTE). By allocating each school district's staff according to its specific commitment to arts and cultural education, as estimated by class time, we arrive at an estimate that the state employs 3,846 persons to support arts and cultural education in public secondary schools.

### Private kindergarten through secondary school

Estimates for private schools are much looser, as we lack reliable data on the allocation of time to class subjects. Instead, we conservatively estimate that private schools allocate time by the same pattern as public schools, according to grade levels.<sup>21</sup> 183 private schools in New Mexico educate 21,528 students and employ a staff of 4,061 persons (2,217 teachers) ("New Mexico Private School Statistics," n.d.). Applying the arts and cultural estimates described above, on a school by school basis, we estimate that private K-12 schools employ a total of 896 persons in support of arts and cultural education.

### Bureau of Indian Education (BIE) kindergarten through secondary school

There are 40 BIE schools in 10 counties in New Mexico, with a total of 1,439 teachers and an estimated staff of 2,635. BIE provides data on the employment of teachers by subject area. The data suggest that the commitment of time to arts and cultural studies at BIE schools varies widely, from just 8% to as much as 50%; the average share at the BIE schools is 22.2%. Using the same methodology as above, we estimate for each school the total staff FTE that is allocated to arts and cultural education. In total, BIE schools employ a total of 503 persons in support of arts and cultural education in New Mexico.

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<sup>21</sup> BBER conducted a survey of a small number of private K-12 institutions regarding the use of time by subject matter. This survey indicated that, indeed, private schools spend on average about the same amount of time on arts and cultural education as the public system. This should not be taken to be a complete or scientific sample.

### Higher education

New Mexico has three public universities with a significant research mission; three public universities with a primary focus on education; ten university branch campuses; six community college systems; and a number of private for-profit and not for-profit colleges. These institutions have campuses in 21 counties across the state. To estimate employment associated with arts and cultural studies at these institutions, BBER collected data on total staffing levels, full-time faculty, and faculty in departments relevant to this study as described by DCA professional staff and BBER researchers.<sup>22</sup> The cultural coefficient of each institution was calculated as the ratio of faculty in relevant arts and cultural departments to the total number of faculty.<sup>23</sup> The coefficient is then applied to total employment levels to determine the number of jobs supported by arts and cultural studies. By this measure, 31.9% of all higher education employees in New Mexico, excluding athletics and UNM's Health Science Center, support arts and cultural education. The focus on this area varies widely, from a low of 11% to 100% at the Santa Fe University of Art and Design. In total, these activities support 5,476 jobs.

### Cultural Tourism<sup>24</sup>

Apart from education, cultural tourism employs the greatest number of persons in New Mexico's cultural economy. According to BBER's estimates, with guidance and assistance of analysts at the New Mexico Department of Cultural Affairs and New Mexico Tourism Department, 24.5% of tourism activity in New Mexico is related to arts and culture. For the hotels and accommodations industry alone, cultural tourism accounts for 3,328 jobs. Additionally, 61 jobs in travel and visitor services can be attributed to cultural activities. Given the complexity of the issue and absence of reliable data, we make no attempt to estimate the impact of cultural tourism on the restaurant industry, though more than 30,000 persons are employed in full service restaurants in New Mexico.

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<sup>22</sup> Departments included fine arts, cinematic arts, graphic arts and art history; architecture; humanities; philosophy; English; foreign languages; history; geography; anthropology, regional and ethnic studies and communications.

<sup>23</sup> Because UNM has a Sunshine Portal that identified individual staff by department, we were able to estimate the arts and cultural activities of the main campus of the University of New Mexico more directly and more accurately. This assessment focused on the main campus and did not include the Health Sciences Center and athletics departments. For UNM calculations the cultural coefficient was the ratio of total employment in relevant departments to total employment in all academic departments. By this measure, 32% of UNM academic activities fall within the arts and cultural sphere. This ratio was then applied to support functions at the university, such as security, residential and food services, and central administration. Finally, we directly added employment in non-academic but explicitly arts-related departments and programs, such as museums, libraries, presses and media.

<sup>24</sup> This section considers only net additional jobs created cultural tourism beyond those that otherwise counted. For example, jobs in museums, retail and other sectors that are funded by the spending of cultural tourist but they are not included here to avoid any double counting. Thus, jobs created cultural tourism reported here is certainly an undercount.

### Methodology for estimating share of tourism to cultural

Longwoods Travel USA, a private research firm, conducts in-depth household surveys on travel patterns of Americans. The surveys query demographic data, residential location, travel destinations, the purpose of travel, travel party size and composition, length of trips, modes of transportation, types of accommodations, expenditure patterns and sources of information, and activities during travel. The list of activities includes 38 items, plus 'none of these activities'.<sup>25</sup> Of the 38 activities, DCA analysts and the research team identified eleven as cultural activities.<sup>25</sup> Activity data is available for various 'lengths of stay', from one night to more than 28 nights. The data included 970 trips to New Mexico, with a weighted average length of stay of 4.2 nights.

For trips in New Mexico, BBER calculated the share of activities that were cultural in nature to be 28.5%. We then adjusted this figure to account for those who did not engage in any of the listed activities, and weighted the responses according to the length of stay.

The uncertainty associated with these estimates are that the survey results do not offer any means to 'weigh' the activities – the survey asks whether or not the respondent engaged in given activities with no account for amount of time or the expenditure associated with that activity, whether it occurred a single time or multiple times for the length of the stay.

### Heritage Industries

In addition to NEFA-defined industries and occupations, arts and cultural education and cultural tourism, BBER worked with the staff of the NM Department of Cultural Affairs to identify a limited number of economic activities that are perceived to be of particular importance to the state for inclusion in this analysis. The criteria for inclusion are that the activities be of unique cultural relevance to New Mexico and that production methods are small in scale and based on artisan skills. The industries included in this category are: traditional acequia-based agriculture; craft food processing (including salsas and canned chiles, chile powder and tortillas); craft wineries and breweries; artisan sheep/wool and textile industries; other craft manufacturing; automobile modification ('low-riders'); and adobe block manufacturing.

The data used in this analysis was gathered on the scale of individual establishments. The source of the data was Dun and Bradstreet National Establishment Database.<sup>26</sup> The specific method for identifying establishments varied by sector but generally involved an examination

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<sup>25</sup> The cultural activities include: art gallery, dance, fair/exhibition/festival, landmark/historic site, museum, opera, rock/pop concern, symphony, theater, winery and zoo. The list also included a number of business activities, outdoor recreational activities, leisure activities and shopping.

<sup>26</sup> BBER accessed the data with the National Establishment Time Series (NETS) dataset, an archival aggregation of Dun and Bradstreet data for time series analysis provided by Walls and Associates. <http://youreconomy.org/pages/walls.lasso>

of individual businesses. Acequia-based agriculture was estimated county-by-county, based on the percentage of agricultural land under acequia management (Ackerly, 1996).<sup>27</sup>

According to these data, a total of 721 acequias provided irrigation for 357,065 acres of farmland in New Mexico. Food processing businesses with fewer than 50 employees in three narrowly defined industry groups were included.<sup>28</sup> This category included 58 businesses with average employment of 11 workers. The winery and brewery category included 26 wineries, with average employment of 5.3 workers, and 10 breweries, with an average of 8.7 employees. No individual business had more than 24 employees in this group. The artisan sheep/wool and textile category included 12 businesses with an average of 2 employees. Craft manufacturing included 12 woodworking businesses, with an average of 1.8 employees, and 32 doll and toy manufacturers, with an average of 2.1 employees.<sup>29</sup> BBER researchers identified 30 businesses with an average of 1.9 employees professionally engaged in automotive modification. Finally, as a result of discussions with professionals involved in the field, BBER identified only five businesses, with an average of fewer than 2 employees, still engaged in the commercial manufacturing of adobe bricks.

Reflecting the selection criteria, with an emphasis on traditional and small scale production methods, the economic footprint of these activities is modest, accounting for 1,377 jobs and over \$40.9 million in wages.

**Table 6. Employment and Wages in New Mexico’s Heritage Industries, 2010**

<b>Industry</b>	<b>Employment</b>	<b>Wages ('000s)</b>	<b>Avg. Wages</b>	<b>Output</b>
Acequia Agriculture	278	\$6,246.2	\$22,472	\$22,018.7
Food Processing	656	\$20,013.3	\$30,508	\$47,270.2
Wineries and Breweries	226	\$8,721.4	\$38,590	\$19,811.2
Artisan Wool & Textile	61	\$1,407.5	\$23,073	\$3,617.2
Artisan Manufacturing	90	\$2,718.9	\$30,210	\$6,339.0
Low Rider modification	57	\$1,593.0	\$27,947	\$3,358.7
Adobe Block Manufacturing	9	\$296.2	\$32,913	\$467.1
<b>TOTAL</b>	<b>1,377</b>	<b>\$40,996</b>	<b>\$29,773</b>	<b>\$102,882</b>

Source: Dun and Bradstreet, National Establishment Times Series database; calculations by BBER.

<sup>27</sup> Acequia land use data was collected by the Office of the State Engineer for 1987, the last year for which data is available. BBER accessed the data in “A review of the historic significance of and management recommendations for preserving New Mexico’s acequia system” by Neal Ackerly, in a study conducted for the Department of Cultural Affairs, Historical Preservation Division in 1996.

<sup>28</sup> Companies manufacturing salsa in the “fruit and vegetable canning” industry (NAICS 31142); chile powder in the “spice and extract manufacturing industry” (NAICS 311942); and “tortilla manufacturing (NAICS 311830).

<sup>29</sup> This craft manufacturing category was defined with a limit of 5 employees. One Native owned business with 20 employees, engaged in souvenir doll and toy manufacturing, was also included.

## Fiscal Impacts

Arts and cultural activities support and are supported by federal, state and local government. The private sector also supports art and cultural activities, but for the most part government has been the primary patron of arts and culture, both currently and in the past. Libraries, museums, parks, historical preservation and many other cultural activities and assets are directly and indirectly supported by government programs, tax expenditures and other means of public support. In turn, government receives revenues from gross receipts taxes, income and property taxes generated by arts and cultural industries, lodger's taxes from cultural tourists, fees from users and grants from private foundations and individuals. State and local government also receive a declining level of federal support, which is then parceled out for cultural activities.

In this section we detail A&C-related revenues and expenditures of state and local governments in New Mexico, but we do not consider the impact on the federal government. The analysis is for calendar year 2010, but for consistency the data is reported in 2012 dollar values. The analysis covers the full sweep of cultural activities described in the preceding section, with the exception of public education. Public education is assumed to be a necessary investment to develop an informed and literate civil society and a productive labor force. An assessment of the returns on this investment is beyond the scope of this study and is left to experts in educational policy.

### Total Government Expenditures and Revenues

In total, state and local governments in New Mexico spent an estimated \$169.7 million on cultural programming in 2010, while generating \$137.1 million in revenues, with a resulting net deficit of \$32.6 million. Local governments provide the lion's share (70%) of public cultural funding. State government realizes a significant surplus as a result of the many cultural activities across the state because those activities generate significant revenues from the various taxes and fees named above. Though as noted previously, educational funding is not included in this analysis.

#### State of New Mexico

On a net basis, the cultural sector generates a positive balance of \$52.0 million for the state government in New Mexico, with revenues of \$93.5 million and expenditures of \$41.5 million in 2010. Gross receipt taxes (GRT) on arts and cultural goods and services generated the greatest amount of revenue (\$47.9 million), and restaurants serving cultural tourists comprised the largest share of the GRT revenues.<sup>30</sup> Taxes paid on income generated from cultural enterprise also generated substantial revenues for the state (\$37.5 million), with employees of cable service providers, architectural firms, newspaper publishers and design firms contributing the

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<sup>30</sup> Gross receipt tax revenues were collected on the basis of 5 digit industrial codes from the NM Department of Taxation and Revenues. The gross receipt tax revenues were allocated for each industrial category with use of 'cultural coefficients' described earlier in this study.

largest shares.<sup>31</sup> Transfers from the federal government, including grants to the state's New Mexico Arts, the State Library and the Historic Preservation of the Department of Cultural Affairs brought another \$3.4 million to the state government. State museums generated an estimated \$1.9 million in user fees, and culturally-oriented state parks earn an additional \$193,000. New Mexico's Art in Public Places program, otherwise known as "1% for the Arts" which mandates that a portion of appropriations for capital expenditures be set aside for the acquisition of works of art for public buildings, generated \$1.6 million from state capital improvement programs in 2010.<sup>32</sup> Finally, state museums, libraries and other cultural institutions received \$986,000 in gifts and grants from private individuals and foundations.<sup>33</sup>

State expenditures on cultural programming are channeled principally through the New Mexico Department of Cultural Affairs (DCA). In 2010, the DCA budget was \$35.8 million. (Refer to **Table 9**.) Slightly more than half (\$19.8 million) supported the eight state-owned museums, including the National Hispanic Cultural Center and the Museum Resource Division. Spending by the State Library accounted for \$4.6 million; the administrative and organizational obligations of the DCA Office of the Secretary accounted for \$3.2 million; the Historic Preservation Division and the Office of Archeological Studies received \$1.8 million and \$2.2 million, respectively; the budget of New Mexico Arts( the state arts agency) was \$2.2 million; and finally, the New Mexico Historic Sites division, which maintains and manages six monuments across the state, accounted for another \$2.2 million of the DCA budget. Apart from the Department of Cultural Affairs, the state's Art in Public Places /1% for the Arts program invested \$1.5 million in 2010, with one-quarter of these funds allocated to project commissions and the remainder for purchases.

New Mexico State Parks - a division of Energy, Minerals and Natural Resources Department - manages 35 parks in the state parks, including five with a substantial historical/cultural

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<sup>31</sup> Personal income tax revenues were estimated on the basis of salaries for the cultural sectors identified earlier in the study. For each industry, estimates were based on average income and the effective tax rate (state income tax payments as a percentage of gross income) appropriate for that the average income

<sup>32</sup> Since its inception nearly 25 years ago, the Art in Public Places program (also known as the "One Percent (1%) for Art" public program) has placed more than 2,500 works of art in all of New Mexico's 33 counties that reflect the diversity of the arts in New Mexico and the Southwest, building a public art collection for the State of New Mexico. In 1986, New Mexico passed the Art in Public Places Act which declared it to be "a policy of the State that a portion of appropriations for capital expenditures be set aside for the acquisition or commissioning of works of art to be used in, upon or around public buildings" (Section 13-4A-2, NMSA 1978). The resulting Art in Public Places (AIPP) Program is often referred to as the One Percent (1%) for Art Program because of the requirement in the law that "for each appropriation exceeding one hundred thousand dollars (\$100,000), agencies shall allocate as a nondeductible item an amount of money equal to one percent or two hundred thousand dollars (\$200,000), whichever is less, of all eligible capital projects." These funds are to be expended for the acquisition and installation of works of art to be placed "in, upon or around" the new building or the building in which the major renovation is to occur. (Section 13-4A-4, NMSA 1978). [www.nmarts.org/art-in-public-places.html](http://www.nmarts.org/art-in-public-places.html).

<sup>33</sup> This estimate includes only grants given directly to state institutions over which the institution has discretionary authority, and does not include gifts and grants to supporting private institutions, such as the Museums of New Mexico Foundation, which retain fiduciary authority.

component.<sup>34</sup> We estimate that New Mexico State Parks Division spent 7.4% of its \$27.1 million, or \$2.1 million, on historical and cultural preservation and programs in calendar year 2010.<sup>35</sup> Finally, in calendar year 2010 the State of New Mexico provided \$226,000 in State Income Tax Credits for the preservation of 63 Registered Cultural Properties, leveraging \$2.0 million in construction projects.

**Table 7. Expenditures by State and Local Government and EXPO New Mexico on Arts and Cultural Activities (Fiscal Year 2010)**

New Mexico	Total
<b>State Government</b>	
Department of Cultural Affairs	
Office of the Secretary	(\$3,335,792)
Museums	(\$19,801,445)
Historical Preservation	(\$1,878,383)
NM Arts	(\$2,315,553)
State Library	(\$4,828,026)
Monuments	(\$2,265,929)
Archeology	(\$2,332,569)
Accural	(\$900,944)
1% for the Arts	(\$1,473,765)
State Income Tax Credit, Historic Preservation	(\$226,718)
Parks Division	(\$2,115,149)
<b>Subtotal</b>	<b>(\$41,474,272)</b>
<b>Local Governments</b>	
County	
Government Spending	(\$4,380,273)
Capital Improvement Projects	(\$3,359,828)
Municipal	
Government Spending	(\$91,554,673)
Capital Improvement Projects	(\$17,059,130)
1% for the Arts	(\$2,201,656)
<b>Subtotal</b>	<b>(\$118,555,560)</b>
<b>EXPO New Mexico Subtotal</b>	<b>(\$7,992,058)</b>
<b>TOTAL EXPENDITURES</b>	<b>(\$168,021,891)</b>

Sources: see text for various sources.

<sup>34</sup> Cerrillos Hills State Park in Santa Fe; Vietnam Veterans Memorial Park in Angel Fire; Pancho Villa State Park in Columbus; Oliver Lee Memorial Park in Alamogordo; and the Living Desert Zoo and Gardens in Carlsbad.

<sup>35</sup> The estimate of 7.4% cultural coefficient is based on professional staff designations, which would include archeologists, museum curators and architects and landscape architects within the cultural sector and exclude wildlife biologists and zoologists as outside the cultural sector.

### Local Governments

Local governments accounted for more than two-thirds of public funding (\$118.6 million) for art and cultural programs in New Mexico in 2010. The majority of this funding was provided by the 105 municipal governments in the state. This spending was minimally offset by revenues earned by local governments, which totaled \$37.6 million, so local governments are by far the most significant patron of the arts in New Mexico.

**Table 8. Revenues to State and Local Governments and EXPO New Mexico from Arts and Cultural Industries (Fiscal Year 2010)**

<b>New Mexico</b>	<b>Total</b>
<b>State Government</b>	
Gross Receipts Taxes	\$47,893,061
Income Taxes	\$37,485,611
1% for the Arts	\$1,641,956
Fees	
Museums & Libraries	\$1,899,382
State Parks	\$192,877
Federal Transfers (to DCA)	\$3,377,905
Private Grants to Public Institutions	\$986,475
<b>Subtotal</b>	<b>\$93,477,266</b>
<b>Local Government</b>	
Gross Receipts Taxes	\$18,244,976
Lodger's Taxes	\$9,919,524
Property Taxes	\$2,401,230
1% for the Arts	\$2,769,542
Fees	
Museums & BioPark	\$3,443,916
Private Grants to Public Institutions	\$862,534
<b>Subtotal</b>	<b>\$37,641,723</b>
<b>EXPO New Mexico</b>	<b>\$6,012,468</b>
<b>TOTAL REVENUES</b>	<b>\$137,131,457</b>

Source: see text for various sources.

The primary source of revenues to local governments from the cultural sector derived from gross receipts taxes (GRT) on cultural goods and services, totaling an estimated \$18.2 million. (Refer to **Table 8** above.) (The method of estimation and the industrial pattern of revenue generation are the same as for the state government). The second largest relevant source of revenues to local governments was the Lodgers' Taxes paid by hotel visitors, which totaled \$9.9 million in 2010.<sup>36</sup> Fees collected by museums and especially Albuquerque's BioPark generated an estimated \$3.4 million in admission and user fees. A few local governments levy a 1% fee on

<sup>36</sup> As described above, it is estimated that 24.5% of Lodgers' accommodations are attributable to cultural tourism. Lodgers' Taxes for municipalities and counties are collected by BBER's DataBank.



capital improvement projects to fund public arts, generating \$2.8 million in revenues in 2010. Finally, property taxes on commercial cultural properties totaled an estimated \$2.4 million and property taxes paid by individuals who earn their living in the cultural sector totaled an additional \$59,000 for local governments.

**Table 9. NM Department of Cultural Affairs Budget, by Funding Source, FY2012 ('000s)**

<b>DCA Division</b>	<b>Operating Fund</b>	<b>State General Fund</b>	<b>Federal Funds</b>	<b>Intra State Agency</b>	<b>Other State Funds</b>	<b>Total Funds</b>
Museum Resource Division	\$1.6	\$2,574.4	\$0.9	\$27.5	\$576.0	\$3,180.5
Farm & Ranch Heritage Museum		\$1,658.9			\$14.1	\$1,673.0
Museum of Art		\$1,402.6			\$95.9	\$1,498.5
Museum of Indian Arts		\$1,285.9	\$100.1		\$258.9	\$1,644.9
Museum of International Folk Art		\$1,112.0			\$307.2	\$1,419.1
Museum of Natural History	\$17.2	\$2,412.4			\$442.7	\$2,872.4
Museum of Space History		\$1,090.7			\$160.7	\$1,251.4
Historic Preservation Division		\$639.3	\$922.2	\$87.6	\$135.0	\$1,784.1
History Museum / POG		\$2,526.6			\$128.6	\$2,655.2
Los Luceros		\$38.6			\$27.1	\$65.6
National Hispanic Cultural Center		\$2,206.0			\$340.8	\$2,546.8
New Mexico Arts Division		\$1,418.9	\$780.4			\$2,199.3
New Mexico State Library		\$3,119.6	\$1,364.2		\$101.8	\$4,585.6
Office of Archeological Studies		\$34.9			\$2,180.6	\$2,215.5
Secretary Staff, ASD	\$1.1	\$3,115.9	\$0.4		\$50.9	\$3,168.3
State Monuments	\$11.2	\$2,031.2	\$40.2		\$69.7	\$2,152.2
Other		\$95.1			\$760.6	\$855.7
<b>TOTAL</b>	<b>\$31.1</b>	<b>\$26,762.9</b>	<b>\$3,208.3</b>	<b>\$115.1</b>	<b>\$5,650.5</b>	<b>\$35,768.0</b>

Source: NM Department of Cultural Affairs internal budget.

Municipal governments spent an estimated \$91.5 million on cultural programs in calendar year 2010, equal to 8.3% of total operational budgets. The City of Albuquerque spent \$36.7 million, including \$16.3 million on the BioPark, \$12.2 million on the city library system and other human and family development initiatives, and \$8.2 million on community and cultural engagement programs, which include museums, public art and other initiatives. The City of Santa Fe's cultural budget accounted for \$10.6 million, with about half for libraries and most of the balance in support of cultural tourism and other arts and cultural programs. The budget of the City of Las Cruces included \$4.6 million for arts and culture, again with about half allocated to libraries and the balance divided between museums and other direct cultural services. We applied to other municipal governments the pattern observed in Santa Fe and Las Cruces of a 50:50 spending ratio between libraries and other arts and cultural programs. Based on this assumption, BBER concludes that combined cultural expenditures of the remaining 102 municipalities totaled \$39.7 million, or 6.2% of total operating budgets. Municipal finance costs for capital improvement programs dedicated to cultural facilities totaled \$17.02 million in 2010, an equivalent of 2.7% of total capital spending.

While municipalities allocate the majority of their ‘culture and recreation’ budgets to libraries, museums, and other cultural programs, counties in New Mexico instead focus on recreational activities and facilities that are not included in this study. In total, cultural programming by counties are estimated to have been \$4.4 million in 2010, with about three quarters of this total committed to county library systems. In isolated cases, counties invest in the promotion of cultural tourism. Budgets of New Mexico counties also include an estimated \$3.4 million in capital costs for cultural facilities, again including mainly libraries.

### Expo New Mexico

Expo New Mexico is a state enterprise fund established to maintain and operate the fairgrounds in Albuquerque and to oversee the operations of the New Mexico State Fair, held every September at the fairgrounds. As an enterprise fund, Expo New Mexico is statutorily required to generate revenues to cover its operating costs, though the state does often provide funding for capital projects. In fiscal year 2011, Expo New Mexico received a total of \$12.6 million in operating revenues, and 48% or \$6.0 million is estimated to have been generated by cultural events at the fairgrounds.<sup>37</sup> The total operating budget of Expo New Mexico was \$16.8 million in 2010. Using the same estimates for cultural content, operational expenditures for cultural programming totaled \$8.0 million, resulting in a single year deficit of \$2.0 million for cultural programming.

## **2.3 Summary of Economic Impacts**

The cultural economy employs 76,756 persons in New Mexico, more than the combined total of the construction and manufacturing sectors. This accounts for about 10% of all jobs in the state. Cultural workers earn \$2.2 billion in wages and salaries, and the total contribution of the cultural sector to the state’s economy is \$5.6 billion per year. The state’s cultural economy generates about \$137 million per year in revenues for state and local governments, with about two-thirds going to the state government. Government invests about \$170 million per year in arts and culture in New Mexico, with the greatest share spent by municipal governments on libraries, museums and cultural events and services.

New Mexico’s cultural economy can be compared to other states in the US by using a narrower and highly standardized set of definitions. Overall, the size of New Mexico’s arts and cultural industries is roughly proportionate to that of the rest of the country. New Mexico has a slightly greater than proportionate share of businesses in A&C industries but a slightly smaller than proportionate share of total employment in these industries (91%). This suggests that, on average, cultural businesses in New Mexico are smaller than average (6.2 employees per A&C business in New Mexico versus 11.3 nationally). These patterns are generally corroborated by a

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<sup>37</sup> The cultural coefficient was estimated as follows. 116 events were held at Expo New Mexico in 2011. According to the definitions detailed earlier in the report, attendance to the 50 events defined as culture was 162,533, representing 42% of total event attendance. Additionally, 575 thousand persons attended the State Fair in 2011, the entirety of which is defined as cultural. Racing and gaming activities, by contrast, are not included in the study’s definition. Applying these values to Expo New Mexico budgetary categories, it is estimated that 57.5% of total spending is attributable to cultural activities.

second dataset, which examines the economy in terms of occupations rather than industries. According to these data, employment in A&C industries is New Mexico slightly greater than the national average (103%).

The size and character of New Mexico's cultural economy varies significantly from one region of the state to the next. In regions with large Native American populations, such as McKinley County, there are a huge number of artisans producing goods such as jewelry and pottery. In north central New Mexico, from Santa Fe into Rio Arriba and Taos Counties, there are a very large number of creative and applied artists as well as persons in 'cultural support occupations' (e.g. librarians, curators, communications). In metro Albuquerque, the cultural workforce is engaged in activities that require proximity to markets and technical services, such as performing artists, media and broadcast, advertising and architects. As we move out of these core areas, the cultural economy is less prominent but still significant. In these areas the focus is on support occupations, supported mainly by basic cultural infrastructure such as libraries and communications. The cultural economy is weakest in regions of New Mexico where investment in the cultural infrastructure is lowest and/or in regions that fall into larger metropolitan markets outside the state, such as El Paso or Lubbock.

Despite the relative comparability of the total size of New Mexico's cultural economy in relation to the national average, the structure of New Mexico's cultural economy differs significantly from the larger national pattern. By a rigorous national definition, used here, the cultural economy is comprised of businesses that operate in three areas – a production sector that pays modestly (e.g. jewelry and musical instrument manufacturing, printing); a distribution sector where wages are very modest (e.g. book stores, museums); and an intellectual property sector where pay is much higher (e.g. designers, architects, media, software publishers as well as artists).

New Mexico tends to have a much larger than average share of employment in the first two sectors (production and distribution), as well as artists, but a much smaller than average share of employment in the higher paying and faster growing intellectual property sector. In other words, in New Mexico we find a great quality and quantity of artistic talent and cultural assets, and the state is quite successful in making these talents and assets accessible in traditional ways, for instance in galleries, museums and activities related to cultural tourism. However, in industries that are more technical and faster growing— often where artistic talent and cultural assets are brought to market at scale, with high profits and with high pay, New Mexico lags behind much of the rest of the country.

### 3. New Mexico's Arts and Cultural Economy: A Review of Major Sectors

#### 3.1 Artists in New Mexico

For at least a thousand years, art has been deeply intertwined with religion and the very basics of daily life in the Native American communities of New Mexico –dance, storytelling, iconography, fiber arts, pottery, jewelry, and beadwork have been passed down from generation to generation today finding the Native communities of New Mexico with a rich concentration of artists. By the 20th century, great New Mexican Native American artists, such as jewelers Gail Bird and Yazzi Johnson, weaver Clara Nezbah Sherman, photographer Lee Marmon, painter R. C. Gorman and potter Maria Martinez, had drawn acclaim in the national and international arts world.

Beginning in the 16th century, colonial Hispanos from Spain and Mexico came to New Mexico and initiated art production in the new world, creating family and guild systems for developing and passing along skills through the generations and developing artistic styles of iconography, textile storytelling, furniture and craft production completely unique to New Mexico. From these traditions emerged the spectacular Rio Grande and Chimayo weaving styles, Colcha embroidery, Santeros (such as Jose Dolores Lopez and Patrocino Varela) and writers (including Angelico Chavez, Fabiola Cabeza de Baca and Rudolfo Anaya).

“The historical relationship to art is inspiring. The religious art of the Hispano community retablos and bultos, the pueblo arts – from jewelry to religious dance to storytelling, the architecture is incredibly inspiring – one feels part of a very long and deep artistic conversation that is deeply intertwined with the land.” –Mel Scully, Painter, Taos.

In the 20th century, new schools and artists introduced the landscape and cultures of New Mexico to the American art world. These included Taos Society of Artists, the Santa Fe-based Los Cinco Pintores, Georgia O’Keeffe and Ansel Adams. Writers such as D.H. Lawrence, Willa Cather and Edward Abbey lived and worked in New Mexico. The New Mexico art scene also included great modernist painters such as Andrew Dasburg and abstract painters such as Agnes Martin and Frederick Hammersley. World renowned architects, including Antoine Predock and New Mexico-native Bart Prince, draw inspiration from the state’s landscape and history in their contemporary work.

#### An Industry Perspective

Today New Mexico still teems with artists and creative entrepreneurs. According to the Census Bureau’s Economic Census, there are six thousand persons, or nearly 1% of the total workforce, employed professionally and primarily as “independent visual artists, writers and performers”. The percentage of New Mexico's total employment that is comprised of professional artists is one of the highest in the country, and is nearly 50% higher than the national average (0.63%). Only in California, New York and New Hampshire do artists account for a larger share of the

workforce. For regional comparison, Colorado is ranked 17th, Arizona is ranked 26th, Utah is ranked 35th, and Texas is ranked 38th.

Santa Fe remains a huge magnet for artists, with 1,665 professional artists, equal to 3.3% of the city's total employment base. In fact, Santa Fe is the number one ranked municipality in the country for this category, more than five times higher than the national average. Albuquerque also is ranked higher than the national average, with artists accounting for 0.78% total employment with 2,452 jobs, thus placing the state's largest city 39th out of 342 municipalities by this measure.

The vast majority of these artists are self-employed, truly entrepreneurs and small business entities in every sense, having to hustle their creative products to make their living. However, 5.4% of the artists in New Mexico are engaged by an employer as a visual artist, writer or performer. In Albuquerque, 7.7% of artists are so employed, and in Santa Fe 5.5% of artists.

New Mexico also benefits from a proportionally high number of arts establishments and industries, including theater companies, dance companies, musical and arts groups. Out of all of the various businesses and establishments in New Mexico, 525 of them are arts establishments and industries, which places the state seventh out of 50 states plus the District of Columbia in terms of the share of all businesses that are engaged in the arts. Santa Fe ranks third out of 358 municipalities, and Albuquerque ranks 40th.

### **An Occupational Perspective**

Using a separate dataset, considering artists as an occupation rather than as an industry, a fairly similar pattern is observed. The consistency between these very different sources of data adds confidence to the findings. New Mexico has a higher percentage than the national average of visual artists, actors and artists in general. It's about at the same level as the national average for the percentage of musicians and writers/authors. It's quite a bit below the national average for producers and directors, and dancers and choreographers.

Within the state, there is a fairly wide geographic spread of artists, though not surprisingly there is a heavier concentration in the urban areas. Santa Fe once again leads the way, with far higher percentages than the state averages in the categories of actors, visual artists, producers/directors, writers/authors and total number of artists. However, it lags behind the state average for the percentage of musicians.

Bernalillo County, with Albuquerque as its county seat, is above the state average for the percentage of musicians, producers/directors and dancers/choreographers, and about at the state average for writers/authors and total number of artists. It is a bit lower than the state average for the percentage of visual artists.

The west-central region, which is home to Zuni as well as many of New Mexico's Navajo population, has an extraordinarily large number of artists and artisans relative to total employment, and the north-central region, which includes Taos, also has a large number of

artists. Notwithstanding these two regions, urban areas tend to have a much higher share of artists than rural areas in New Mexico. Another exception to this pattern is Dona Ana County, which includes Las Cruces, where relatively few work in artistic occupations.

### Artists' Earnings in New Mexico

Although New Mexico is home to a relatively large number of artists, their earnings are less impressive. The average earnings of independent visual artists, writers and performers in New Mexico are just \$17,513, well below the national average earnings of \$25,521. This places New Mexico at a ranking of 19 of the 51 states and DC. Average earnings for artists largely reflect the low earnings of the large number of self-employed artists, whose average income is \$17,299. Average earnings of the relatively small number of artists working for employers are much higher (\$38,611). This difference in earning between self-employed and employed artists is consistent with the national pattern.

Artists living in Santa Fe have earnings slightly above the national average (\$25,555 versus \$25,521), placing average artists' earnings 11th of the 69 metropolitan areas for which there is complete information. Earnings in Santa Fe are relatively strong because of the earnings of self-employed artists, who have average receipts of \$24,789 compared to the national average of \$21,181. In Albuquerque, the story is very different. Artists in Albuquerque earn on average only \$14,779 (or only 58% of the national average), placing the city 57th of the 69 metropolitan areas with data. Setting aside Santa Fe and Albuquerque, artists living in other areas of the state earn just \$13,962. In summary, artists' earnings in New Mexico are low, and except for the comparatively high earnings of self-employed artists in Santa Fe they are very low.

In 2010, Leveraging Investment in Creativity, Helicon Collaborative and Princeton Survey Research Associates International conducted a survey to better understand the impact of the economic recession on artists. The survey reveals a balance between the severity of the economic recession and resilience of artists as a community.

More than half of artists participating in the survey report that the impacts of this recession have been more severe than previous downturns. An equal number report that they have experienced a drop in income; 18% have seen declines in sales by 50% or more. Two thirds of artists report that they earn less than \$40,000 per year; only 6 percent said they earn \$80,000 or more and very few artists' incomes approached six figures. Although the majority of artists have college degrees, their unemployment rate is significantly higher than that of other "professional workers," that is, occupations that generally require college training. Artists are more readily leaving the labor force than other segments of the population. Further, the economic downturn has laid bare a persistent failure to establish critical service infrastructure for artists, such as access to healthcare services, affordable housing, tax benefit and compensation policies and other safety net programs.

Yet artists have always been 'non-traditional workers', and have proven to be resilient. They are self-reliant and entrepreneurial, and have a skill set that many non-artist occupations are now having to learn in order to cope with the realities of the broader economy. Artists have more

experience than the US workforce in general in hustling to cobble together income from multiple sources. According to the study, two-thirds of artists have at least one job in addition to their work as an artist. Nearly 60% of artists with secondary employment are employed in A&C related fields, whether in academia (51%), commercial arts (43%) or non-profit organizations (42%). They perform jobs such as teaching, grant making, and consulting to non-profit arts organizations.

Many New Mexican artists, like those surveyed nationally, cobble together incomes from various sources. Art and cultural entrepreneurs often work as freelance business people, and as such, it is often difficult for them to access the "personal infrastructure" – high-speed Internet access, health care, financial advice, retirement, housing and more – they need in order to effectively work and prosper. Since as individuals they are not part of a large consumer pool, which generally is offered better rates for various services than individuals, these creative entrepreneurs live a more economically insecure life. Artists and creative professionals are at the forefront of a general trend in the 21<sup>st</sup> century economy in which more workers will not have lifetime or even long-term employment with a single employer, and instead will be reliant on multiple and changing sources of income as freelance workers. In learning how better to provide this 'personal infrastructure' for our creative freelancers, we have the opportunity to better understand how to better serve a growing segment of the 21<sup>st</sup> century economy.

#### Native American Artists

Native Americans in New Mexico face extremely high levels of poverty. More than one in three households living on Native land in New Mexico lives below the poverty line of \$23,021 for a household of four. Nearly 20% of these households live on less than \$10,000. By contrast, 7% of US households and 9% of New Mexican households live on incomes of \$10,000 or less. In some Native communities, unemployment rates can exceed 50%. And for many workers living on Native land, distances from home to employment centers can be extremely long. On an average basis, working persons living on Native lands face commute times about one third longer than the average for a worker in New Mexico; for many the commute to work can be an hour, two, or even more.

Given the high rate of poverty and unemployment and often long distances to employment opportunities, Native households often cobble together a living from multiple sources to remain on tribal lands. Arts and cottage craft production is often an important source of income and a critical aspect of the overall household strategy. During late 2012 and early 2013, BBER conducted in-depth interviews with 26 Native American artists, Indian arts advocates, Indian arts retailers and other tribal members involved in Native arts promotion. Based on these discussions, we estimate that the percentage of Native Americans engaged in commercial arts production in New Mexico ranges from 10% to 90% depending on the tribal community. The average is as high as 30-40%.

Native Americans in New Mexico are engaged in the production of jewelry, pottery, baskets, sculpture, painting, kachinas, rugs, wood work, fiber art and weavings and other forms of art and crafts. In most tribal communities, the family is the most important organization in art and

craft production. One learns their craft from elders, and engages their spouse, children and grandchildren, nieces and nephews in a home-based process of production. Those who demonstrate exceptional artistic talent or even express enthusiasm assume responsibilities for passing the skills to the next generation, with the basic skills perpetuated within the family.

Responsibility for selling and marketing these art products typically also remains within the family. There are many and varied venues for sale. The products can be offered for sale to wholesalers, from pawn shops in Gallup to more prestigious wholesalers in Santa Fe; at Indian art shows and markets; in tribally owned gift stores and galleries; to galleries and retailers; and directly to the public out of homes, through portal programs such as the Palace of the Governors and Albuquerque Old Town plaza, on reservations and pueblo lands, on roadside stands, or direct relationships with collectors. Increasingly, the art world has embraced the internet and other technologies to reach new markets.

Despite the extraordinary legacy and creativity of the art, Native Americans face difficult challenges in remaining competitive and earning a fair living in their work. For one, many Native communities are underserved by the internet, and face both barriers to entering new markets and understanding the dynamics of these markets, including pricing. Also, Native producers are often at a disadvantage in negotiating with retailers, wholesalers and other buyers, as they lack leverage and assets to hold them during periods when the market is slow or to enable them to seize opportunities when the market is strong. A related issue, sometimes a subject of debate within the Native communities, is that more commercially successful artists and artisans often re-establish themselves off Native land and do not use experiences and connections to leverage success for others in the community. Perhaps most problematically Native artisans face an entrenched and growing threat of misrepresentation and counterfeit, which both narrows the market and forces down the price for authentic work. The problem of misrepresentation of Native arts and crafts is considered in greater detail in a subsequent section of this report, on arts and cultural commerce.



## 3.2 Arts and Cultural Commerce

During the current economic climate, in which fewer people have extra resources for what some consider to be "discretionary" spending such as art and culture, unsurprisingly the vendors and purveyors of art and culture have struggled across the nation, including in New Mexico. Whether the venue has been in art galleries, arts and crafts fairs, performance venues, farmers markets or the state fair, attendance mostly has been down, and with it, sales. Those who sell art have had to find new strategies to cope not only with a difficult economic climate but also a shift in how art is being consumed. Today, art can be purchased from New Mexico's finest artists and artisans without ever visiting New Mexico. Collectors can view artwork online as well as purchase it online. So there are fewer reasons for an increasing number of collectors to travel to New Mexico to partake of the artistic and cultural life here.

So besides the recession, the onset of the digital age, the shifting demographics, and the globalization of the arts market are pushing all sectors to adjust their approach to arts and cultural commerce. In some cases that means incorporating new technologies such as online capabilities; it also means looking for new ways to collaborate, as well as to streamline operations and look for ways to engage the public and prospective customers through more interactive, authentic and multi-dimensional venues.

### Galleries

Compared to many other A&C sectors, art galleries occupy a unique niche. For the most part, art galleries are private establishments with little recourse to government support when economic times become difficult. But like other sectors, galleries have had to cope by tightening their belts, looking for ways to collaborate, and otherwise adapting to the changing times. This has given rise to new strategies and approaches that have reset the landscape going forward. One strategy has been to re-envision the gallery space itself, making it into more of a community space that specializes in bringing art more intimately into the community and making the role of the artist more that of a creative catalyst for the public.

### General Trends at Galleries Across the United States

A recent report from First Research found that the number of US art dealers and galleries includes about 6,000 companies with combined annual revenue of approximately \$8 billion (First Research, 2012). A report by First Research in 2010 pegged the number of galleries at 6,500, so it appears that the recession has caused the number of galleries to decline by 7.8% in recent years (Atkinson, 2012). Large galleries have advantages in buying, financing, and marketing, while smaller companies try to compete effectively by offering unique products, providing superior customer service, or serving a local market. The industry is top heavy, with the top 50 companies generating about 40 percent of revenue (First Research, 2012).

Yet during the economic recession, not every gallery has had the same experience. While many smaller galleries are fighting to survive (with some already having closed their doors) high-end galleries and those that cater to a wealthier clientele not only have survived but many have flourished. Art auctioneer Sotheby's staged the biggest auction in its 268-year history in

November 2012, selling \$375 million worth of works by post-World War II masters Mark Rothko, Jackson Pollack, Gerhard Richter, Willem de Kooning and others in a single day (Reuters, 2012). New York's biggest galleries have gotten even bigger, expanding into larger display spaces and opening additional offices in London, Zurich, Beijing and other art capitals. The owner of one New York gallery says, "Instead of feeling the pinch in the recession--and I almost feel guilty for saying this--the high end of the market has been inured...We're in a unique kind of insulated bubble" (Gopnik, 2012).

Galleries have responded to the economic climate with different strategies. Some have narrowed their focus, both in terms of the size of their stable of artists and the types of art offered. Others have sought to expand their geographical markets and reach. While the bigger galleries have opened additional offices, at home and elsewhere, for most galleries their strategy has increasingly utilized a significant online component, attempting to reach broader international markets with their more specialized and focused offerings. Oftentimes, this involves cultivating focused relationships with selective buyers and limiting the number of represented artists to those few with strong reputations and already well-developed markets.

Other galleries have sought to broaden their audiences by turning their "gallery" into so-called "art spaces" that incorporate multi-functional locations that may include bookstores, coffee shops, performance spaces, lectures, classes and workshops, artist studio spaces, and even yoga (Grodach, 2011, pp. 74-85). This community-based arts strategy often relies upon a production and consumption of art rooted in and reflective of a specific group of people with a shared sense of values based on geographic location and/or identity. The community arts spaces function in a way that enhances interaction within and between communities, which has the potential to generate businesses, jobs, and tourism dollars. The provision of space is especially helpful for students, emerging artists, and those without gallery representation and organizations that cannot afford or find an appropriate space.

These "art spaces" – such as the one called 'Art Space' in New York City – make increasing use of social media and networking as a means of greater engagement, particularly with an eye toward engaging younger buyers of art. They often are involved in neighborhood revitalization and tourism activities, community outreach and arts education, and incubating artistic production. They serve as an anchor that roots the arts community in a sense of place and constituency (Pratt & Hutton, 2012). One specific type of arts space is a membership-based cooperative gallery, where members pay a monthly fee and have work obligations at the gallery instead of having employees. Often times the members are artists who collectively manage the gallery.

Other galleries have evolved their business plan to the point where they have shut down their physical presence and moved their operation entirely to the Internet. Most gallery visitors just like to look and do not buy art, particularly during this economic downturn, so moving their business to the Internet dramatically cuts overhead without sacrificing sales. Some galleries that have shut down their physical space instead take their stable of artists' work to large art fairs for display. With the growth and prominence of large international art fairs such as

Miami's Art Basel and ART Santa Fe, in which art collectors and dealers are together en masse, many gallery owners have discovered that selling at several fairs a year is an easier way to make money than having a physical gallery. In one weekend in which "supply and demand collide," observed one curator, dealers can make more money than they could in a year of operating a physical gallery and waiting for the right buyer to come in the door (Calamaio, 2011).

### A Profile of New Mexico's Galleries

Just as New Mexico is rich in the number of artists, it also has a bounty of galleries. New Mexico has approximately 500 galleries scattered throughout the state, including more than 150 in Santa Fe alone. While New Mexico is only the 36th most populous state in the United States, it is ranked seventh in the number of galleries. When measured as a percentage of all businesses within the state, New Mexico has 5.3 times the number of galleries as the national average. And when jobs are measured as a percentage of all employment within the state, New Mexico's galleries provide 6.2 times the number of jobs as the national average.<sup>38</sup> Generally speaking, galleries in New Mexico account for a far greater share of the state's economy, in terms of the percentages of the number of businesses, jobs and wages, than that of any other state. However, despite the great number of galleries, recent years has seen a loss in the number of galleries in Santa Fe, Taos, Albuquerque, and across the state.

Santa Fe and Albuquerque in particular rank high for the number of galleries. Albuquerque is the 57th most populous metropolitan statistical area (MSA), but it is ranked 44th in the number of galleries. Santa Fe is truly a gallery mecca; while Santa Fe is ranked as the 271st most populous metropolitan statistical area (MSA) in the United States, it is ranked seventh among all MSAs in the number of galleries. Santa Fe is in the company of metropolitan areas with populations more than 30 times as large, including New York, Los Angeles, Miami, Chicago, San Francisco and Washington DC metropolitan areas (which are the top six in order). When gallery employment is measured as a percent of jobs created by all businesses, Santa Fe provides nearly 50 times the concentration of jobs in galleries as is found across the country.

For the purposes of this study, BBER conducted stratified random surveys in 2012 of 37 galleries statewide, selected because they were representative of their geography and size.<sup>39</sup> Based on this survey and other sources, BBER estimates that the total sales of New Mexico's galleries are approximately \$300 million per year. The sales in individual galleries range from a few thousand dollars annually to as much as \$15 million. Most of the higher value galleries are in Santa Fe, and about three-fourths of art sold (as measured by value) is sold to buyers living outside of the state, and therefore both brings in new revenue to the state but also is exempt from gross receipt taxes. Sixty percent of the art sold (as measured by value) is 'first market'; the remainder is resold on the secondary market, such as antique or old master works. Among the galleries included in the survey, just under 60% of the art that is sold in galleries (as

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<sup>38</sup> US Census Bureau, 2007 Economic Census. The Economic Census is conducted every 5 years; the 2012 Census will not be available until late-2013 or 2014.

<sup>39</sup> The survey included eight galleries located in Santa Fe, five in Albuquerque, three in Taos, as well as others from Chimayo, Gallup, Las Cruces, Ruidoso, Silver City and a dozen other communities across the state.

measured by value) is created by New Mexico artists. Again this work includes both first and second market work, and thus may include articles such as antique rugs or early generation Taos painters as well as contemporary artists. Including only first market art, BBER estimates that New Mexico galleries generate \$60 million in commissions and sales for in-state working artists.

New Mexico's galleries vary widely in terms of the products they offer - selling new and antique paintings, prints, sculpture, ceramics and pottery, jewelry, textiles and fiber arts, baskets, wood carvings, glass art, digital art, clothing, photography, iconography and more. While New Mexico realized much of its early reputation in art via its nationally-renowned southwestern landscape art, today the types of art and artists vary considerably, including not only landscape artists, but also contemporary artists, modernists, postmodernists, Native American artists, Hispanic artists, and even Japanese bamboo artists. Commented one gallery owner, "The diversity of art in New Mexico is incredible. Whatever you want, we have got it here."

### [New Mexico Galleries Hit Hard by the Recession](#)

Like so many of the A&C sectors, New Mexico's gallery sector unsurprisingly has been hit hard by the economic downturn, with declining customers and sales. One gallery owner complained that 2012 was "the worst in seven years." Another gallery owner said that the last three years were the worst of the past decade, with sales down by half due to the economy. This has a ripple effect on other parts of the arts sector, including artists. Another gallery owner said that because galleries are hurting financially, the artist community is suffering as well. "It is really hurting everybody. Gallery owners cannot support the local artists if they do not have the means to help them."

The challenges are not only matters of policy and marketing but global, historical and technical. For instance, due to changes in technology and other global trends, collectors are collecting differently today. Collectors no longer have to walk the length of Canyon Road in Santa Fe, going in and out of galleries, meeting gallery owners, meeting the artists, and staying in hotels and eating in restaurants. Instead, they can buy on the Internet or attend the Zürich, Venice, Shanghai or Miami Biennales. They can purchase their favorite New Mexico artists and never come to New Mexico; they can purchase a beautiful Maria Martinez vase and never have to walk around Santa Fe Plaza and look at pottery of lesser known Native American artists working in the same tradition. Some New Mexico artists are still extremely successful, but their success no longer translates into increased opportunities for other New Mexico artists in the way it once did.

Tastes and aesthetics of art are rapidly changing and galleries are challenged to remain relevant. Said a gallery association director, "Big time buyers are getting older and dying, or they are slowing down their collecting. We need to figure out ways to get the 35-year-olds interested, because they will start buying art when they turn 50. We need to do things to attract younger, more youthful customers."

### [Strategies in New Mexico's Galleries: From "Art Gallery" to "Art Space"](#)

New Mexico has been losing galleries, including in the localities where the arts historically have been strongest, including Santa Fe, Taos and Albuquerque. The galleries that remain have been coping with these challenging times in a similar fashion as galleries across the United States, using creative and innovative strategies. Some have narrowed the scope of the art as well as the artists they are representing, focusing on fewer artists with higher profile and greater name recognition. Some high-end galleries have moved online and scaled back their physical presence. Other galleries have partnered with other businesses to co-promote.

New Mexico has seen a growing number of “art spaces” popping up in recent years. The Kosmos/Factory on 5th Art Space in Albuquerque is representative of this new wave of art beyond galleries. Located on the site of an old construction company warehouse, the property consists of 1.5-acres of land and two buildings covering 20,000 sq. ft. The Factory now has 34 rental artist workspaces, three large gallery spaces, and “The Kosmos” coffee bar/performance space. The Gallery spaces at the factory include the cavernous 1500 sq. ft. 5G Gallery with 20 ft. vaulted ceilings, the 600 sq. ft. 5G North Gallery and the 450 sq. ft. 5G South Gallery. Studios are rented to artists for reasonable costs and include free internet and parking. The space provides gallery talks, poetry readings and concerts, and includes a coffee shop. Clientele and artistic media include jewelers, potters, painters, writers, multimedia artists, poets, mosaics, photographers and stained glass. The space allows for artist collaboration and networking, and the revenue is sustained through rental use of the property, cover charges and donations.

Other "art spaces" include Outpost Art Space in Albuquerque, with a budget over \$650,000 in value added dollars by involving volunteers and members to help with productions; New Mexico Arts Centennial Project Space in Santa Fe, which facilitates collaboration of a diverse range of New Mexico artists; Site Santa Fe Art Space, which has a gallery and is used for education and lectures; Air Dance Art Space in Albuquerque, which specializes in dance, trapeze, poetry, music and education; VSA North Fourth Art Center in Albuquerque, which sports a theater and gallery and sponsors education and training, community outreach and community involvement, especially for seniors, children, at risk youth, those with mental illness, and children with autism. Other art spaces include Eastern New Mexico Art Space in Tucumcari, Art and Conversation in Silver City, West End Art Depot in Las Cruces and Taos Artspace.

The leaders of the gallery sector are clearly grappling with strategies to move forward in the current environment. They are looking to partner with other New Mexican leaders who recognize the fundamental value of art and culture to the Enchantment State. The president of the Santa Fe Gallery Association summed up the challenges and dilemmas when she said, “Art is our best bet for economic growth. It utilizes what we already have; it builds on the business model we already have. People are already here making art; it seems like a natural fit for just developing that and for saying ‘We are the most artistic state. You come here; you are going to find the most incredible art of all kinds. We don't have good art, we have great art’.”

## Performance Venues

### The National View

Attendance at artistic performances has been impacted negatively across the United States, which is evident from looking at attendance and ticket sales figures at major venues.

Attendance at ballet, symphony, opera and theater has declined from its pre-recession levels by over 5%, from 80.1 million in 2007 to 75.8 million in 2010. When compared to the high of 86.4 million in 2003, that represents a drop of 12% in attendance. But compared to 2009, when attendance reached a low of 65.0 million, the attendance in 2010 has increased by almost 17%. So this industry may be on an upswing (National Arts Index, 2012).

Attendance at movies also has declined, by a bit over 4%, from a pre-recession level of 1.4 billion audience members in 2007 to slightly more than 1.3 billion in 2010. That's a decline from 2009 figures as well, so there is not much evidence of a recovery in the nation's movie theaters through 2010.

However, attendance at popular music venues managed to maintain and even increase slightly from pre-recession levels, from 49.5 million in 2007 to 50.7 million in 2010. Concert ticket sales also have increased slightly from pre-recession levels, from \$4 billion in 2007 to \$4.25 billion in 2010, an increase of 6%. The 2010 figures are significantly higher – an increase of 70 % – than they were in 2003, yet they are lower than they were in 2009 by 7.6 %.

In looking at these numbers, a few things stand out. Americans attend 'high arts' performances (ballet, theater, symphony and the opera) in greater numbers than 'popular music' events (about 76 million vs. 51 million in 2010). Yet both of these sectors' numbers pale in comparison to motion picture attendance, with the latter having sold 1.34 billion tickets. However, attendance at popular music events has held steady during recent years while attendance at both high arts performances and motion pictures has fallen during that same time. Also, the tightening market has impacted smaller venues, companies and performance spaces everywhere, much more than it has impacted the larger venues.

The responses by performance venues to a tightening market have been similar to those deployed by other A&C sectors. In smaller and midsize venues, there has been a movement toward sharing of resources (pooling props and equipment, promotion, arranging tours and block bookings through a network of venues, etc.), and multi-functional use of performance spaces, including coaching studios, recording studios, archives and record libraries. Venues have downscaled some of their programming and production costs, relying more on smaller (and therefore less expensive) acts, including one person shows, which are less costly to produce, as well as utilizing longer runs of fewer shows. Other means of holding down production costs have included modernizing the classics for popular audiences, and scaling back the grandeur of productions and going with simpler, more intimate settings. Some have resorted to paying their performers less money, or hiring DJs rather than live performers because DJs are cheaper. Some venues have resorted to not paying performers at all.

### Increased use of new technologies

Some performance venues have begun deploying technology to expand audience reach. For example, the Metropolitan Opera in New York simulcasts 12 operas to 1,500 theaters in 46 countries, selling an additional 2.4 million tickets in one year. The Washington National Opera's annual simulcast at the Washington Nationals' baseball stadium attracts 20,000 fans. Said Susan Coliton, vice president of the Paul G. Allen Family Foundation, "To thrive in today's world, it is essential that arts organizations find innovative ways to engage audiences—using new technologies, alternative venues, and capitalizing on the public's growing interest in personal arts experiences" (Americans for the Arts, 2011).

Other performance venues are recording their live performances and selling the recordings as standalone products, in some cases directly after the performance has ended. Opera houses have begun adding translation screens so that English-speaking audiences can understand the non-English libretto. Virtually every performance venue has begun to enhance their Internet and Web-based presence by creating their own mobile apps. Customers are increasingly accessing their favorite performance venues via their smart phone devices, so having a mobile app for one's performance space has become common.

### Performance Venues in New Mexico

Performance venues in New Mexico are located in several regions of the state, but 18 of the top 25 performance venues (as measured by seating capacity) are located in Albuquerque. Nine of the top 25 are publicly owned, with four of these being owned by the University of New Mexico and one by New Mexico State University. Two of the top 25 performance venues are owned by the city of Albuquerque, but no others are municipally owned. Twelve are owned by nonprofit organizations. The 25 largest performance venues are listed in **Table 10**.

The largest venue is Expo New Mexico, which has a maximum capacity of 60,000 people during the State Fair, and 10,000 not including the State Fair. Three of the top four performance venues with the highest seating capacity are located at tribally-owned casinos. These three combined account for more than half of the total seating capacity of the top 25 performance venues in New Mexico (excluding Expo New Mexico during the State Fair).

In 2011, the top 25 venues hosted 1,395 events, excluding events at the State Fair, with a combined attendance of 1.73 million people. Three-fourths of this attendance occurred at the 18 performance venues located in Albuquerque. Venues in Santa Fe also are intensively used – attendance in Santa Fe is 55 times greater than capacity, which means that an average seat is filled 55 times per year, compared to a measure of 33 in Albuquerque. The top 25 venues, again excluding the State Fair, employed 184 persons FTE in 2011. Of these 83 positions were in greater Albuquerque and an equal number were in Santa Fe, with the large majority employed by the Santa Fe Opera.

**Table 10. Seating Capacity, Events and Attendance at the Largest Performance Venues in New Mexico (2011)**

Venue	City	Year Opened	Seating Capacity	Events	Event Attendance
Flickinger Center for Performing Arts	Alamogordo	1988	590	50	20,000
Expo not including State Fair	Albuquerque		10,000		385,378
Hard Rock Casino ABQ Pavillion	Albuquerque	2000	15,000	18	161,637
Sandia Resort & Casino	Albuquerque	2001	4,200	11	40,000
Kiva Auditorium - ABQ Convention Center	Albuquerque	1972	2,338	4	65,000
Popejoy Hall (UNM Main Campus)	Albuquerque	1966	1,985	145	223,181
National Hispanic Cultural Center	Albuquerque	2004	1,179	128	99,000
Historic El Rey Theater	Albuquerque	1941	700	15	10,000
ABQ Little Theater	Albuquerque	1930	494	8	29,122
Rodey Theater (UNM Main Campus)	Albuquerque	1973	400	10	14,400
South Broadway Cultural Center	Albuquerque	1994	309	150	120,000
African American Performing Arts Center	Albuquerque	2007	300	100	50,000
Carlisle Performance Space (UNM)	Albuquerque	1957	200	4	800
Outpost Performance Space	Albuquerque	1988	160	100	50,000
Theater X (UNM)	Albuquerque	1973	120	9	1,500
The Adobe Theater	Albuquerque	1957	102	120	10,000
Vortex Theater	Albuquerque	1976	90	9	9,000
Explora Theater	Albuquerque	2003	65	100	
Desert Rose Playhouse	Albuquerque	2005	61	8	400
Edith and FE Atkinson Recital Hall (NMSU)	Las Cruces	1984	504		
Rio Grande Theater	Las Cruces	1926	422	122	22,499
Santa Ana Star Center	Rio Rancho	2006	7,500	15	230,000
Santa Fe Opera	Santa Fe	1957	2,234	39	76,860
Lensic Performing Arts Center	Santa Fe	2001	821	200	100,000
Santa Fe Performing Arts	Santa Fe	1988	312	30	9,128
<b>TOTAL</b>			<b>50,086</b>	<b>1,395</b>	<b>1,727,905</b>

Source: NM Business Weekly, "Performing Arts Venues," Aug. 10-16, 2012

Drawn from online survey sent to contacts in Performing Arts category, Data for 2011

### Arts and Craft Fairs

In light of the recessionary pressures on the arts and supported with innovations in event development and marketing, arts and cultural fairs have become more important venues for the arts. Fairs have filled an important niche featuring more affordable art and unrepresented artists, which allows emerging artists a chance to find their audience and for purveyors of art to expand the art collector demographic. With many galleries down-sizing or focusing on their most established and safest artists, fairs offer an outlet for artists who cannot get a footing in the current gallery world – newer, less tested, and possibly more avant-garde artists. For these artists, fairs offer a direct link to the customer without the mediation of art gatekeepers. Across the country, fairs have become important art and performance venues, including the MDW Fair in Chicago, the (e)merge art fair in Washington DC, the Fountain Art Fair in New York and the Pool Art Fair in Miami and New York.



New Mexico is home to countless arts, crafts, culinary, music, cultural, county and religious fairs and festivals, from Bean Day in Wagon Mound to Feast Day at San Geronimo at Taos Pueblo to the Dona Ana County Fair, the Pie Festival in Pie Town, Diez y Seis de Septiembre Fiesta in Las Cruces, the Silver City Blues Festival and the Expo and State Fair in Albuquerque. A number of towns and villages in north central New Mexico continue to celebrate their traditional saints' days with fiestas including traditional masses, musical celebrations, parades, the electing of a fiesta court, arts, crafts and food. Largest among these are the Santa Fe Fiestas, celebrated since 1712. All 19 pueblos, as well as both Apache nations and the Navajo nation celebrate feast days and some religious holidays, pow-wows and arts and crafts fairs with the non-tribal public. BBER researchers have identified at least 100 fairs and festivals in New Mexico, along with another three dozen county and state fairs and over 80 arts and crafts fairs, and to varying degrees most of them offer an outlet for artists, artisans and performers.

But unquestionably New Mexico's largest and best known arts and cultural fairs, for which hundreds of thousands of visitors still come to New Mexico from all over the world, are the Indian Market, Spanish Markets, and the Folk Art Market, all located in Santa Fe. These three extraordinary art and cultural events attract national and international collectors and visitors. The events in 2012 were surveyed by CRC and Associates in conjunction with Southwest Planning and Marketing as part of a "three-event" collaboration between Spanish Colonial Arts Society (Santa Fe Spanish Market), Santa Fe Folk Art Market and Southwest Association for Indian Arts (SWAIA). The three separate surveys were kept identical in terms of format and methodology in order to make comparisons across the events.

The importance of these three annual art and cultural events to New Mexico's revenue and tax base is clear and well-documented. According to CRC/Southwest Planning, the aggregate economic impact from the three Markets is around \$128.8 million spent on lodging, foods and meal, entertainment and shopping (transportation spending was excluded from that sum). The total revenue going to the city of Santa Fe from the gross receipts tax (GRT) was an estimated \$3.4 million, while the total revenue to Santa Fe County from the GRT was estimated to be \$1.5 million. The amount of revenue going to the state of New Mexico for the GRT (excluding City and County portions) was estimated to be \$4.6 million. In addition, the total estimated revenue going to the city of Santa Fe from the Lodger Tax was an estimated \$2.0 million, while total Lodger Tax revenue for Santa Fe County was estimated to be \$180,084.

The demographics of visitors to all three markets showed some interesting variations. The majority of visitors classified themselves as "White/Anglo, non-Hispanic," but that was especially high for the Folk Art Market (86%), and less so for the Indian Market (73%) and the Spanish Market (58%). The number of visitors from out-of-state also varied, with 43% of Indian Market and 45% of Folk Art Market visitors being from out-of-state, compared with only 23% of visitors to the Spanish Market being from out-of-state. Educational and income levels also varied between markets, with Folk Art and Indian Market attendees having the highest educational levels, as well as the higher income levels compared to Spanish Market attendees.

The average party size was similar for all three markets (3-4 people) per party. The average age also was virtually identical (56-58 years of age), though the Spanish Market had on average more visitors under 20 years of age than Indian or Folk Art. CRC/Southwest Planning concluded that this was likely a result of more local participation at the Spanish Market. For all three markets, out-of-town visitors that spent the night in Santa Fe spent between 4 and 5 days, on average.

Repeat visitation for the Spanish Market and Indian Market were both extremely high, with 72% of the visitors having visited these Markets previously. For both markets, the average previous number of visits was between 9-10 times. The Folk Art Market showed a somewhat smaller figure, with half of the respondents having visited previously. CRC/Southwest Planning concluded that is likely because the Folk Art Market is only ten years old while the other two markets have been held for decades, and so are much better established with a core audience that has been coming to their market for many years.

But the Folk Art Market is quickly building up its loyal following, as evidenced by the fact that the market was the main reason for visiting Santa Fe for 67% of out-of-town visitors. This figure is higher than for the Indian Market and the Spanish market (56.1% and 43.8% respectively). All three Markets are a big draw for visitors from outside Santa Fe, but Spanish Market is positioned a bit more as a “local’s” event.

#### State Fair and EXPO New Mexico

EXPO New Mexico in Albuquerque is a State of New Mexico enterprise fund responsible for operating and maintaining the eponymous year-round fair and entertainment facility. Situated on a 236-acre parcel of land situated in the center of Albuquerque, EXPO New Mexico typically hosts approximately 145 annual repeating events and approximately 55 more events each year. The range of shows is eclectic, including trade shows, arts and crafts fairs, sporting events, horse and livestock shows, horse racing, a casino, art exhibits, flea markets, concerts, and the biggest show of all in New Mexico, the State Fair. EXPO New Mexico Flea Market generates almost \$2 million in revenue each year, making it second to the casino and racetrack in terms of the EXPO’s biggest source of income. BBER estimates that 48% of all Expo revenues are A&C related. EXPO is a very busy venue, with as many as six separate events taking place simultaneously in different locations across the grounds during peak months, each event drawing from several hundred to several thousand visitors. This kind of capacity makes EXPO New Mexico an important multi-use facility. In 2011, attendance was 385,378 (excluding State Fair attendance, see more about that below) (Henningsen, 2011)

The largest and most important of the EXPO events is the annual State Fair, a two week event in September which has been occurring for more than 70 years. The State Fair is a high point on the New Mexico calendar, as it provides an epicenter where New Mexicans come to celebrate their heritage. At the state fair one can see competitions in a variety of traditional Western events from rodeo to livestock showings and auctions, as well as competitions in the odd and unusual: the 2011 New Mexico State Fair saw some 13,000 entries in more than 2,500 classifications competing for the best of just about everything imaginable – from Spam, pies

and other foodstuffs to model airplanes, woodwork, Lego constructs, photographs and more. The works of more than 2,500 individual exhibitors competed for a blue ribbon and the opportunity to show off their finest creations. In addition, visitors also can see local artwork, crafts and other wares, and learn about the various cultures of New Mexico.

The economic impacts of the State Fair show how important it is to the state and regional economy. The Fair drew nearly a half a million visitors from all across New Mexico. The estimated direct economic impact to Albuquerque and Bernalillo County is \$15 million, with approximately 80% of that amount—an estimated \$12 million—spent locally at restaurants, businesses and other shopping destinations, and hotels. The total operating revenue for the State Fair was \$12.0 million, and it spent \$6.2 million on employee salary and benefits. Sales of artwork from the art galleries totaled \$203,375 in 2011. Of that, the Fair received \$48,422 in commissions, and another \$20,350 in entry fees.

Fairs remain an essential outlet for artists and cultural entrepreneurs. While the ability to market work online has decreased the reliance on fairs by some artists, the struggling gallery world has increased the importance of fairs for other artists. New Mexico's fairs, whether large or small, should look for ways to build on their strengths to develop a more appealing, engaging, multi-function experience that will further the arts and cultural economies in the state.

### Farmers' Markets

Like fairs, farmers' markets also have become useful outlets for artisans as well as consumers of heritage industries and arts and crafts, albeit a much smaller one as a percentage of sales than the bigger fairs.

The growth in the number of farmers' markets has been steady since the 1970s, with growth accelerating in the 2000's to 67 farmers' markets statewide today. In a recent survey by the New Mexico Farmers' Marketing Association of 61 of those farmers' markets in 2012, it was found that a total of approximately 947 vendors frequented the 56 farmers' markets that supplied this data, an average of 17 vendors per farmers' market. The biggest of those were the farmers' markets in Santa Fe (150 vendors), downtown Albuquerque (88 vendors), Taos (52 vendors), Las Cruces (50 vendors), Los Ranchos (48 vendors) and Corrales (40 vendors) (New Mexico Farmers' Marketing Association, 2013).

Of the total sales at the farmers' markets, 91% were made up of agricultural products (fruits, vegetables, meat, dairy, honey), with the remaining 9% from sales of crafts and processed foods.

In 2012, the total amount of sales at the 55 farmers' markets that provided data was \$8.5 million, and this revenue came from approximately 37,054 weekly customers. The amount of gross sales, customers, as well as vendors has shown strong growth over the last 15 years, with sales increasing from \$1.4 million in 1998 to \$8.5 million in 2012. The number of customers has

increased from 5,302 in 2002 to over 37,000 today. The number of average weekly vendors has increased from 370 in 2002 to approximately 1000 today.

So New Mexico's farmers' markets are vibrant and growing, and fill an important cultural niche. They are small but important venues for emerging artists, crafts people, acequia farmers and producers of heritage food products. Said Denise Miller, director of the New Mexico Farmers Marketing Association, "From traditional and heritage foods, to new and innovative products, the artists who sell directly to the public at farmers' markets across the state contribute to the health and well-being of their communities, both nutritionally and economically. They are the taste of local culture, color and vibrancy."

### **Native American Arts: The Market and Impacts of Misrepresentation**

Native Americans are perhaps more extensively involved in the production of art and more economically dependent on a healthy arts market than any other community in New Mexico. Yet beyond this very general statement there is little that can be said with authority about scale of the market for Native American arts in New Mexico, or in the US. The most often cited national estimates about the size of the market come from a 1985 Department of Commerce study, which quoted a figure of approximately \$1 billion. But in 2011 the US Government Accountability Office (GAO) found that not only is this study outdated, but the estimates are unreliable because they were based on anecdotal information and not systematically collected data. No existing national database specifically tracks Indian arts and crafts sales. And no reliable estimates about the size of this market will be forthcoming anytime soon, since the GAO determined that "to conduct a study that could accurately estimate the size of the Indian arts and crafts market...would be a complex and costly undertaking and may not produce reliable estimates" (United States Government Accountability Office, 2011).

Yet the question is critical because of the importance of the arts to Native communities, the centrality of Native arts to New Mexico's culture and economy, and the severe impact of the growing counterfeit market for Native American arts. Recognizing both the importance and the complexity of concerns regarding markets for Native arts we will limit our discussion to the identification of what are by consensus key issues but make no claims of an authoritative account. Our discussion is based on cited work and in-depth interviews with 26 Native American artists, Indian arts advocates, Indian arts retailers and other tribal members involved in Native arts promotion.

### **Impact of Counterfeit Native Art**

An issue of both concern and controversy within Native American communities is the amount of forged, counterfeited and non-Indian made arts and crafts that are being offered for sale all over the world, as in New Mexico, as authentic Native American arts and crafts. According to a September 2008 report by the US Senate Committee on Indian Affairs the practice results in the diversion of millions of dollars a year from Indian artists to counterfeiters (Holmes, 2010). William Keller, Assistant Attorney General in the New Mexico Attorney General's Consumer Protection Division, told BBER researchers that the industry estimates that up to 80 percent of

all Indian art on the market may be illegitimate. In BBER's interviews with Native experts and officials in New Mexico and Washington, including the Department of the Interior Indian Arts and Crafts Board, estimates of misrepresentation ranged from 40% to 90%. Though again, the 2011 GAO cautions as to the difficulty and unreliability of any estimate.

The specific nature of misrepresented Native art varies widely. To one extreme, fake Indian art is being mass produced in places like the Philippines, Mexico and China, and then smuggled into the US for sale. One city in the Philippines was even encouraged to rename itself "Zuni" so that it could "truthfully" brand its products with "Made in Zuni" (Brooke, 1997). Other examples are crafts made of fake or manufactured materials, such as faux turquoise, or the use of non-Native production techniques, whether undertaken by Native or non-Native artisans. The most high-profile case recently made headlines when the Navajo Nation brought a civil suit against the giant retailer Urban Outfitters, suing over the retailer's use of "Navajo" with some of its products, including underwear (called the "Navajo Hipster Panty") and a liquor flask. The clothing boutique's website featured several pieces of jewelry labeled vintage Navajo with turquoise stones and silver.

#### Legal attempts to crack down on fake Indian art

The problem of Native American art forgery has been a persistent and growing problem for decades in the United States as well as in New Mexico. In 1935 the US Congress passed the Indian Arts and Crafts Act (IACA), establishing the Indian Arts and Crafts Board (IACB) in the Department of the Interior to promote the economic welfare of tribes and Native Americans through the development of Indian arts and crafts and expansion of the Indian arts market. To ameliorate the harm of counterfeit Native art, Congress subsequently amended the IACA in 1990, 2000, 2007 and 2010 in attempts to strengthen lax enforcement. The amendments to IACA are essentially truth-in-advertising laws that prohibit misrepresentation in the marketing of Indian arts and crafts products within the United States and provide criminal and civil penalties for marketing products as Indian made when such products are not made by Indians (US GAO, 2011, p. 6).

In 1978, the State of New Mexico passed a state version of the federal act, called the Indian Arts and Crafts Sales Act. Together they provide a theoretical framework for law enforcement officials to protect the Indian craftsperson as well as the public from false representation in the sale, trade, purchase or offering for sale of Indian arts and crafts. But according to tribal representatives as well as legal and law enforcement specialists, both the state and federal laws have been rendered ineffective in practice by a lack of resources for the investigation and prosecution of alleged violations of that act, and by a failure of the various law enforcement agencies to prioritize this type of crime. A higher-up involved in the Santa Fe Indian Market said, "The legislation lacks teeth."

Enforcement attempts have been inadequate, given the extent of the counterfeit market. From fiscal year 2006 to fiscal year 2010, the federal Indian Arts and Crafts Board received 649 complaints nationwide of alleged violations, including 131 complaints from the Southwest region, defined as the states of New Mexico, Arizona, Texas and Oklahoma (US GAO, 2011, p.

34). The vast majority (82%) of the complaints involved retail establishments (49%) and online sales (33%), another 5% of complaints involved pow-wows and 3.4% markets and fairs (US GAO, 2011, p. 32).

Of the 649 complaints, the IACB determined that 150 involved an apparent violation of the law, and it referred 117 of the complaints for further investigation by law enforcement officers. But no cases were filed in federal court as a result of any of these complaints. In response to some of these complaints, the Board sent warning letters and educational brochures to about 45 percent of alleged violators (US GAO, 2011). From 1990 through 2010, only a single criminal case was charged in New Mexico under the federal IACA, *United States v. Rose Morris*, in which the defendant pled guilty in 2007 to two counts of misrepresenting Indian produced goods and products and was sentenced to 5 years' probation. During those 20 years, only four other criminal cases were brought in the entire country (US GAO, 2011, p. 36).

### Conclusion

Art and cultural commerce in New Mexico has been struggling, as it has been in the rest of the country. The recession, combined with the onset of the digital age and the globalization of the arts market, is pushing all sectors to adjust their approach to arts and cultural commerce. Echoing sentiments heard throughout our interviews, one Native Arts advocate commented that the way people buy and collect art has changed. Redefining the notion of the traditional 'collector' is the availability and accessibility of art across the globe. As an example, the advocate mentioned that if a person wanted to buy a Martinez pot, they would not necessarily have to come to New Mexico to purchase it. This availability of art across the world poses a challenge to New Mexico artists, as customers wouldn't necessarily have to come to New Mexico to buy New Mexican art.

These factors have affected virtually all venues, including art galleries, arts and crafts fairs, performance venues, farmers markets and the state fair. Galleries are adjusting to the new art market by working to engage new audiences online and through diversified business models that offer customers a wider and more engaging experience. Some of them are converting into multi-function, multi-dimensional "art spaces," offering an experience beyond just the buying of art.

Fairs also are undergoing somewhat of a makeover, becoming more multi-functional and providing the diverse entertainment that the public demands.

To address the changing demographics of the traditional collector, art sellers need to reach out to new demographics and incorporate new technologies. Galleries have the option of engaging the new customer through the internet, but fairs and festivals clearly lack this option so they must take the other tack – really building on what they already are, which is a multi-dimensional cultural experience through film, lectures, performance, cuisine, etc., making the experience of the fair an all-inclusive cultural experience. While the ability to market work online has decreased the reliance on fairs by some artists, the struggling gallery world has increased the importance of fairs for other artists. Fairs as well as farmers markets offer the

possibility of more direct and genuine connections with the artists and farmers, and this is popular. It not only brings cultural vitality to the local community, but it offers visitors a more direct, authentic experience of place.

Said John Torres-Nez, Director of SWAIA, "Fairs need to build on their strengths in order to maintain clientele. We offer a personal connection with artists. We have expanded to offer a whole week of film, lecture series, music, and the like. This not only brings people in to keep our sales up, but it has a stronger impact on the local economy." This director claimed that by making their fair more multi-dimensional and expanding the role of the fair, they have managed to keep people in town longer and specifically downtown for more hours of the day, according to their research. "This is good for us – the market used to be a mad house for about two hours in the morning and then business would die. Now, people linger – there are exhibits, music, food and every hour we keep them wandering around downtown they become more likely to come back for that piece they liked in the morning and the more money they are going to spend downtown."

Performance venues also are dealing with a changing market. They, like the new 'art spaces,' are working to do a better job at offering a multidimensional cultural and educational experience. All of the purveyors of art and culture are trying to use technology, innovation, collaboration and community building efforts to stay competitive.

### 3.3 Funding Arts and Cultural Organizations

Arts and cultural organizations across the country, whether public or private, are undergoing dramatic changes brought on by a loss of funding associated with the economic recession. Many have had to seek out new strategies and incorporate new creative technologies in order to survive. Arts organizations depend greatly on grants from public and private funders, yet nationally most funders of arts and cultural activities have reduced giving by at least 10 percent and some by as much as 80 percent in recent years (Sidford, 2009). Private foundation endowments and public agency budgets have been slashed, with the average loss in endowment assets of arts funders in the 20-25 percent range, although some have experienced much greater drops. Public agencies have experienced equivalent or even greater cuts, approaching 50 percent in a few cases.

In New Mexico, arts and cultural organizations are coping with a tough economic climate by adopting strategies of consolidation, collaboration and innovation. These strategies have been forced by necessity, as both private and public sources of funding have retreated in recent years. While the general tone has been one of struggle and searching for new strategies, a few organizations said that this past year was their best ever in terms of ticket sales and revenue. So perhaps as the broader state and national economies gain a more solid foothold, arts and cultural organizations will begin to see some of the benefit of that resurgence.

#### Sources of Funding for Arts Organizations

BBER collected financial information for a sample of 35 arts and cultural organizations in New Mexico ranging from organizations with annual revenues as high as \$15 million per year to as low as \$5,000 per year. The data included total revenues (revenues from gifts, services, and investment income) for the years 2007-2011. Overall, organizations receive on average of 33% of total revenues as gifts from individuals, 24% as grants from private foundations, 4% from public grants, 28% from services (tickets, program fees and so on), and the remaining 11% from income on investments. Unsurprisingly, performing arts organizations and venues received a greater share of their revenues from services (about 40%) and proportionately less in the form of gifts and investment income. Because of a couple of the largest organizations are in performing arts (e.g. Santa Fe Opera), the aggregate data tends to be somewhat skewed in favor of service revenues. From 2007 to 2011 revenues fell, in some cases precipitously, although clear patterns are difficult to discern because individual large grants by foundations can account for very significant changes in patterns.

#### Funding From Private Organizations

The Foundation Center provides an exhaustive list of individual grants by private US-based foundations, allowing for detailed analysis (Foundation Center, 2012). According to this data, New Mexico-based arts organizations were awarded 3,475 private grants with a total value of \$210.2 million between 2003 and 2010. The average grant was \$60,484; the median grant was \$10,000. The largest single grant (\$45.2 million) was given by the Texas-based Burnett Foundation to Georgia O’Keeffe Museum in 2007. The W.K. Kellogg Foundation provided a grant of \$16.2 million to the Institute for American Indian Arts in 2005.



Due to the recession, patterns of funding have shifted. Leaving aside the two large grants mentioned above, private grants to the arts averaged \$20.8 million per year between 2003 and 2008. During 2009 and 2010, after the start of the recession, grant totals fell to \$14.3 million (an 11.8% drop) and \$9.7 million (a 40% drop), respectively. The recession impacted both the average size of the grants and the number of grants. Average grant size dropped from \$44,840 prior to the recession (again, excluding the two large awards) to \$34,670 during the recession (a 22.7% drop). The number of grants decreased from an annual average of 464 to 346 (a 25.4% drop).

Allocation of private foundation funding for the arts is narrowly distributed, with most of it being given to just a handful of organizations and very heavily concentrated among organizations located in Santa Fe. The top four recipient organizations (Georgia O’Keeffe Museum, Institute of American Indian Arts, Santa Fe Opera and Site Santa Fe – all located in Santa Fe) received a total of \$125.2 million, or 60% of the total of all private funding. The top 10 recipient organizations received \$153.6 million, or 73%; and top 25 recipient organizations received \$176.1 million, 84% of all private grants.

Private grant making is concentrated in Santa Fe County. Of the \$210.2 million given over the eight year period, 168.9 million, or 80.4%, was given in organizations located in Santa Fe. This is not fully explained by the weight of a few large grants. Of the 3,475 grants made by registered private foundations, 2,154 (62%) went to Santa Fe. Bernalillo County organizations received 833 grants (24%), with a total value of \$22.3 million accounting for 10.6% of the total. Rio Arriba County received another \$7.2 million, nearly all of which went to the renovation of the historic Los Luceros property. Apart from these three, no other county received more than \$3.3 million or 1.6% of the total. (Refer to **Table 11** below.)

A total of 493 grant makers funded New Mexico-based arts organizations, with about half (241) of those providing \$25,000 or more in funding. But most of this private funding for the arts came from organizations that are not based in New Mexico. The single largest funder has been the Texas-based Burnett Foundation which provided 31 grants totaling \$75 million in value. This is equal to nearly 36% of all private funding and is twice as much as funding provided by all New Mexico-based funders combined. All Burnett Foundation grants were made to Santa Fe-based organizations, with the principal recipient being the Georgia O’Keeffe Museum (11 grants totaling \$66.1 million). The ten most generous grant makers contributed a total of \$145.3 million, or 69% of total giving.

**Table 11. New Mexico Recipients of Foundation Grants, 2003-2010. (Dollar values in '000s)**

<b>Recipient Organization</b>	<b>County</b>	<b># Grants</b>	<b>Total Value</b>
Georgia O'Keeffe Museum	Santa Fe	87	\$70,593
Institute of American Indian Arts	Santa Fe	70	\$28,299
Santa Fe Opera	Santa Fe	311	\$14,371
Site Santa Fe	Santa Fe	113	\$11,975
National Dance Institute New Mexico	Santa Fe	153	\$7,363
Los Luceros Foundation	Rio Arriba	4	\$6,585
Museum of New Mexico Foundation	Santa Fe	155	\$5,774
Santa Fe Art Institute	Santa Fe	64	\$3,760
Santa Fe Chamber Music Festival	Santa Fe	139	\$2,685
Center of Southwest Culture	Bernalillo	67	\$2,146
New Mexico Symphony Orchestra	Bernalillo	64	\$2,119
Lensic Performing Arts Center	Santa Fe	102	\$2,086
Architecture 2030	Bernalillo	14	\$1,975
Hubbard Museum of the American West	Lincoln	10	\$1,700
New Mexico Museum of Natural History Foundation	Santa Fe	26	\$1,432
Center for Contemporary Arts of Santa Fe	Santa Fe	36	\$1,291
National Hispanic Cultural Center Foundation	Bernalillo	41	\$1,179
Fine Arts for Children and Teens	Santa Fe	70	\$850
Indigenous Language Institute	Santa Fe	9	\$848
Spanish Colonial Arts Society	Santa Fe	22	\$783
New Mexico Community Foundation	Santa Fe	26	\$779
Santa Fe Media and Education Center	Santa Fe	4	\$719
Wheelwright Museum of the American Indian	Santa Fe	17	\$702
Southwest Symphony	Lea	17	\$663
K U N M-FM Community Radio	Bernalillo	15	\$656
<b>TOTAL</b>		<b>3,475</b>	<b>\$210,180</b>

Source: the Foundation Center Grants for 2003-2010

New Mexico-based funders provided 1,501 grants (43% of the total), with an aggregate value of \$36.8 million (about 17.5% of all private funding). However, because grants from New Mexico-based foundations were not among the largest (only one was greater than \$1.0 million), the average size of these grants was relatively small: only \$24,503 (compared to the average grant size coming from all private funders which was \$60,484).

New Mexico's museums were the largest single sector to benefit from funder largesse, receiving 717 grants with a total value of \$100.4 million and accounting for fully 48% of all private grants to arts and cultural organizations in New Mexico. Arts and Cultural Educational programs received an additional \$40.6 million (19.3%) and performing arts a total of \$33.5 million (15.9%), with the greatest share going to music (including opera). (Refer to **Table 12** below.)

**Table 12. Foundation Grants to New Mexico by Activity, 2003-2010**

Field	Grants (#)	Grants (\$000s)	Grants Value (%)
Performing Arts			
Music	768	\$22,925	11%
Dance	203	\$7,702	4%
Theater	106	\$1,175	1%
Other Performing Arts	93	\$1,722	1%
Historical & Cultural Preservation	322	\$12,118	6%
Humanities	19	\$230	0%
Libraries	77	\$1,163	1%
Media	157	\$9,696	5%
Museums	717	\$100,356	48%
Visual Arts	43	\$661	0%
Arts & Cultural Education	403	\$40,604	19%
Arts & Cultural Research	11	\$402	0%
Youth Development	83	\$858	0%
Community Support (General)	56	\$1,554	1%
Organization Support (General)	294	\$7,798	4%
Other (Unspecified)	123	\$1,218	1%
<b>TOTAL</b>	<b>3,475</b>	<b>\$210,180</b>	<b>100%</b>

Source: the Foundation Center Grants for 2003-2010

### Funding From Public Organizations

Public funding for the arts in New Mexico is small compared to the private funding. In 2010, public funding totaled \$1.6 million and thus comprised only 15% of all gifts and grants. Public funding comes primarily from two sources: the federal National Endowment for the Arts (NEA) and New Mexico Arts (a division of the Department of Cultural Affairs that serves as the state's arts agency).

#### National Endowment for the Arts

Equal to about 5% of private foundation grants, funding for the NEA averaged \$1.32 million per year during the period of 2004 through 2012 (National Endowment for the Arts, n.d.).

Approximately half of NEA funds are granted to New Mexico Arts, which in turn re-grants those funds to individual organizations. The remaining half of NEA funds is granted directly by the NEA to private and public organizations across the state.

As with private funding, organizations based in Santa Fe County receive the largest share of the NEA funds, about 61%, and Bernalillo County receives 27%. No other county receives more than 3%. The average grant to New Mexico organizations, with the exception of New Mexico Arts, is \$22,910, and the median is \$20,000. Since 2003, year to year funding from the NEA to New

Mexico has been stable, though an additional \$297,000 in arts recovery funds were allocated during the period 2009-2011 as part of the Obama administration's fiscal stimulus known as the American Recovery and Reinvestment Act (New Mexico Arts, n.d.).

### New Mexico Arts

New Mexico Arts is the state's art agency which provides financial support and technical assistance for arts services and programs to non-profit organizations statewide. It also administers the "One Percent (1%) for Art" public program which purchases art for display in public spaces. It is advised by a 15-member governor-appointed New Mexico Arts Commission.

In FY 2012, the state legislature appropriated approximately \$1.5 million to New Mexico Arts, an equivalent of \$0.71 per capita (NM Arts, n.d.). By this measure, New Mexico ranks 25<sup>th</sup> of 50 states. This is considerably higher than the neighboring states of Texas (\$0.10 per capita) and Colorado (\$0.19 per capita) but well below Oklahoma (\$1.06) and Utah (\$1.83).<sup>40</sup> New Mexico Arts re-grants much of the funds received from the state legislature and the federal National Endowment for the Arts to arts organizations and individual artists. In FY 2010, New Mexico Arts provided grants totaling \$977,000 to 164 organizations, an average of just under \$6000 per organization. **Table 14** provides a summary of New Mexico Arts for fiscal year 2010.

The activity generated by New Mexico Arts results in a considerable multiplier effect. By their own account, New Mexico Arts estimates that funded organizations served 1.17 million individuals, including 306,250 youth, while engaging 12,311 volunteers. These organizations contracted with 10,597 professional artists (who earned a total of \$4.9 million) and employed 1,077 staff members (who received an additional \$10.6 million in salaries and benefits). In total, that's approximately \$15.5 million in economic activity or 0.02% of the state's gross domestic product (Bureau of Business and Economic Research, UNM, 2012).<sup>41</sup>

New Mexico Arts tries to maximize its funding by using it as an incentive to encourage private giving and matching funds as well as earned income. Organizations receiving support from New Mexico Arts generated \$26.6 million in total income. That includes \$11.95 million (or 45%) in income for arts organizations generated from admissions, contracted services and other sources of revenue. Direct funding from New Mexico Arts to arts organizations accounted for only 4% of total income generated by those arts organizations that received New Mexico Arts support.

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<sup>40</sup> Data is not available for Arizona.

<sup>41</sup> The gross domestic product of New Mexico is approximately \$79.4 billion.

**Table 13. Summary of New Mexico Arts Funding and Impacts for Fiscal Year 2011**

County	Paid Staff	Professional Artists	Staff Salaries and Benefits ('000s)	Contracted Artists' Salaries and Benefits ('000s)	Artist Salaries as % Total Salaries	Earned		Total Income from All Sources ('000s)	Earned as % of Total Income
						Income from Services and Other Revenue ('000s)	Total Investment by New Mexico Arts ('000s)		
Bernalillo	280	2,283	\$1,711	\$1,399	45%	\$2,148	\$251	\$5,147	42%
Chaves	2	117	\$153	\$0	0%	\$50	\$7	\$290	17%
Cibola	6	235	\$19	\$19	50%	\$11	\$13	\$96	12%
Colfax	13	121	\$144	\$212	60%	\$135	\$25	\$582	23%
Curry	8	96	\$59	\$50	46%	\$22	\$7	\$191	11%
Doña Ana	20	161	\$378	\$75	16%	\$315	\$26	\$604	52%
Eddy	9	24	\$42	\$13	23%	\$28	\$26	\$76	36%
Grant	6	101	\$91	\$62	41%	\$81	\$18	\$226	36%
Lea	3	115	\$43	\$71	62%	\$34	\$5	\$242	14%
Lincoln	24	111	\$43	\$26	38%	\$36	\$17	\$125	29%
Los Alamos	3	47	\$15	\$32	69%	\$104	\$15	\$134	77%
Luna	1	200	\$5	\$10	68%	\$17	\$6	\$40	42%
McKinley	1	25	\$13	\$7	35%	\$16	\$9	\$43	38%
Otero	4	45	\$95	\$0	0%	\$81	\$4	\$231	35%
Quay	13	60	\$18	\$32	64%	\$18	\$27	\$102	18%
Rio Arriba	14	160	\$43	\$48	53%	\$121	\$20	\$291	42%
San Juan	19	355	\$244	\$80	25%	\$59	\$27	\$380	16%
San Miguel	0	506	\$5	\$8	63%	\$19	\$7	\$40	48%
Sandoval	3	69	\$0	\$64	100%	\$69	\$15	\$123	56%
Santa Fe	481	5,103	\$7,278	\$2,431	25%	\$8,263	\$327	\$16,639	50%
Sierra	0	16	\$0	\$3	100%	\$12	\$8	\$43	27%
Socorro	24	225	\$50	\$138	73%	\$101	\$23	\$282	36%
Taos	87	355	\$166	\$122	42%	\$208	\$73	\$585	35%
Torrance	30	57	\$5	\$7	58%	\$5	\$12	\$29	18%
Union	24	5	\$0	\$3	100%	\$1	\$7	\$9	6%
Valencia	2	5	\$8	\$4	35%	\$1	\$4	\$12	7%
<b>URBAN</b>	<b>781</b>	<b>7,547</b>	<b>\$9,366</b>	<b>\$3,904</b>	<b>86%</b>	<b>\$10,726</b>	<b>\$605</b>	<b>\$22,390</b>	<b>48%</b>
<b>RURAL</b>	<b>296</b>	<b>3,050</b>	<b>\$1,260</b>	<b>\$1,011</b>	<b>1203%</b>	<b>\$1,229</b>	<b>\$372</b>	<b>\$4,172</b>	<b>29%</b>
<b>TOTAL</b>	<b>1,077</b>	<b>10,597</b>	<b>\$10,626</b>	<b>\$4,915</b>	<b>32%</b>	<b>\$11,955</b>	<b>\$977</b>	<b>\$26,561</b>	<b>45%</b>

Source: New Mexico Arts "Investment in Non Profit Arts businesses.

Funding by New Mexico Arts was more evenly distributed geographically than either private funding or NEA funding. (Refer to **Table 13** above.) Organizations in Santa Fe County received just 34% of total grants from New Mexico Arts (compared to over 60% of private and NEA funding), and organizations in Bernalillo County received 26% (about the same percent as private and NEA funding). In all, organizations in 26 of the state's 33 counties received funds, and two other counties were served by funds allocated to organizations in neighboring counties.

New Mexico Arts has a number of programs under its umbrella: the Art in Public Places program, the Folk Arts program, the Arts Trails program (including the pilot Fiber Arts Trail program, [www.nmfiberarts.org](http://www.nmfiberarts.org)), and the Poetry Out Loud program for high school students and more. Since its inception nearly 25 years ago, the Art in Public Places program (also known as the “One Percent (1%) for Art” public program) has placed more than 2,500 works of art in all of New Mexico’s 33 counties that reflect the diversity of the arts in New Mexico and the Southwest, building a public art collection for the State of New Mexico.<sup>42</sup> The Acclaimed Artists Series and New Mexico Only Purchase Initiative both facilitate biennial direct-purchases of existing artwork. The Acclaimed Artists Series expended \$709,853 in 2010 for 63 artworks in 10 different counties,<sup>43</sup> and the New Mexico Only initiative expended \$870,881 in 2011 for 164 artworks in 19 counties.<sup>44</sup>

In partnership with the New Mexico MainStreet program, the Historic Preservation program, the Scenic Byways program, the Museum of New Mexico Foundation, the McCune Charitable Foundation and the New Mexico Humanities Council, New Mexico Arts supports New Mexico Arts and Cultural Districts program ([www.nmartsandculturaldistricts.org](http://www.nmartsandculturaldistricts.org)). To date, Arts and Cultural Districts have been established in six communities in New Mexico: Silver City, Las Vegas, downtown Albuquerque, Los Alamos, Raton and Taos.

### Funding Challenges for Arts Organizations

New Mexican arts organizations face a unique set of challenges during this period of economic downturn. Historically local organizations have been able to attract funds from large out-of-state foundations, but with deep cuts to public funding large national foundations are increasingly focusing their efforts on what are considered to be more basic needs. W.K. Kellogg Foundation, for example, has selected New Mexico for targeted funding but their goals do not specifically address the arts.

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<sup>42</sup> In 1986, New Mexico passed the Art in Public Places Act which declared it to be “a policy of the State that a portion of appropriations for capital expenditures be set aside for the acquisition or commissioning of works of art to be used in, upon or around public buildings” (Section 13-4A-2, NMSA 1978). The resulting Art in Public Places (AIPP) Program is often referred to as the One Percent (1%) for Art Program because of the requirement in the law that “for each appropriation exceeding one hundred thousand dollars (\$100,000), agencies shall allocate as a nondeductible item an amount of money equal to one percent or two hundred thousand dollars (\$200,000), whichever is less, of all eligible capital projects.” These funds are to be expended for the acquisition and installation of works of art to be placed “in, upon or around” the new building or the building in which the major renovation is to occur. (Section 13-4A-4, NMSA 1978). Through an open public process, committees made up of local and regional representatives work with New Mexico Arts staff to select artwork for their communities. The Art in Public Places program then commissions large-scale projects that are designed for integration directly into the architecture of a building, or the program purchases existing original artwork to be placed in public buildings. For a description, see “AIPP Program Description,” [www.nmarts.org/art-in-public-places.html](http://www.nmarts.org/art-in-public-places.html).

<sup>43</sup> “Acclaimed Artists Series,” pamphlet from New Mexico Arts/Art in Public Places program.

<sup>44</sup> “New Mexico Only Purchase Initiative,” pamphlet from New Mexico Arts/Art in Public Places program.

**Table 14. Grants by the National Endowment of the Arts to New Mexico, by County (2008-2012)**

County	2008		2009		2010		2011		2012	
	(#)	(\$000s)	(#)	(\$000s)	(#)	(\$000s)	(#)	(\$000s)	(#)	(\$000s)
New Mexico										
Arts	1	\$686.8	2	\$1,024.3	1	\$794	1	\$716.6	1	\$679.5
Bernalillo	10	\$177.5	11	\$342.5	12	\$221	10	\$214.5	8	\$120.0
Chaves					1	\$50				
Colfax	1	\$10.0			1	\$25	1	\$25.0	1	\$10.0
Doña Ana	1	\$20.0	1	\$10.0	1	\$30	2	\$35.0	1	\$25.0
Eddy										
Grant	1	\$10.0	1	\$10.0			1	\$10.0	1	\$10.0
McKinley	1	\$20.0								
Rio Arriba										
San Juan	1	\$10.0	1	\$10.0			1	\$10.0		
Santa Fe	11	\$315.5	18	\$588.0	12	\$356	12	\$300.0	14	\$382.0
Socorro					1	\$10			1	\$10.0
Taos			1	\$10.0	2	\$15	2	\$18.0		
Torrance										
<b>TOTAL</b>	<b>27</b>	<b>\$1,250</b>	<b>35</b>	<b>\$1,995</b>	<b>31</b>	<b>\$1,500</b>	<b>30</b>	<b>\$1,329</b>	<b>27</b>	<b>\$1,237</b>

Source: National Endowment for the Arts.

Corporate philanthropy in New Mexico is poorly developed. According to Forbes Magazine, not one of the nation's 500 largest companies is headquartered in New Mexico (CNNMoney, 2012). Further, according to the director of one of New Mexico largest grant makers, the endowments of many state-based foundations have been hit hard by the recession. The Santa Fe-based Eugene V. and Clare E. Thaw Foundation, for instance, will be shutting its doors. Funders that remain active in New Mexico are typically smaller family trusts with narrow geographic or area focus. Without a strong philanthropic community, arts organizations must depend on the patronage of private individuals; these donors tend to concentrate their giving on large organizations leaving smaller organizations with few options.

#### Strategies for the Times: Consolidation, Collaboration and Innovation

Nationally, many arts organizations have responded to the current economic challenges by trying to re-imagine and re-organize their work. Most art organizations also are reducing expenses and cutting staff and programs (Sidford, 2009).

Many arts groups are looking for ways to forge collaborations and cooperation that allow sharing of some resources, databases, and performance spaces. Some are looking for new opportunities to imaginatively create and present work, including engaging audiences in non-traditional venues such as restaurants, public parks, libraries, and private homes. An important factor in determining success has been an organization's rootedness in the community and its ability to adapt to changing circumstances.

According to a 2009 study by Grantmakers in the Arts, arts organizations have also been engaged in a great deal of self-reflection and introspection, as they contemplate the relevance of their artistic visions to the economic and social challenges of the times (Sidford, 2009). There is much discussion about the need to align both the business models of cultural organizations and their philanthropic practices with contemporary reality, especially the reality of demographic change, climate change, and the cultural and political dimensions of diversity. Central to the new policy discussions have been efforts to better link the arts. In the words of Bill Ivey, former chairman of the National Endowment for the Arts, art needs to connect “to broad public purposes and the right of citizens to lead vibrant expressive lives” (Sidford, 2009). There is a greater recognition that arts organizations have a tendency toward institutional self-interest and self-preservation, and that it is necessary to imagine a new and more encompassing vision whose central value is enabling individual and community creativity and fulfillment, not defending the status quo.

In times of economic stress, collaborations are desirable but can be complicated. There are real and substantial costs involved in cooperative endeavors such as joint ticketing systems or consolidated back office functions. In times of fiscal constraint, these costs present prohibitive barriers to entry for even the largest institutions, so collaboration can provide advantages. A consortium of eleven arts groups in New York City has organized to share equipment and other resources and to conduct joint marketing. In several places, theaters are merging their prop and costume shops. A number of funders have created special funds to encourage nonprofits of all kinds to consider collaborations, shared services, joint buying programs for supplies, health insurance and consolidations, or mergers (Sidford, 2009). However, mergers in the arts can be inherently problematic because each organization has a distinct artistic vision that resists combination with others. This has led some arts groups in one discipline to join with one in another discipline (dance and theater, for example, or theater and music) or to combine with a non-arts group, since in some cases that has been easier than for two groups in the same discipline to integrate.

### Responses of New Mexico Organizations

New Mexico’s arts organizations have adopted similar strategies as the national organizations to broaden funding sources. Collaboration and coordination in particular have been increasingly deployed strategies. For example, New Mexico Arts has encouraged artists and organizations to participate in the United States Artists Project, which is an organization and website where artists can solicit individual donors to support their specific projects. Any donations received via this project are matched by the “One Percent (1%) for Art” program. Like the Santa Fe Opera, New Mexico Arts has pursued art exchanges with other states’ arts organizations, though it has been difficult to get other states to participate. With cuts to arts education, many arts organizations have also sought opportunities to generate additional revenues through outreach programs in collaboration with the public schools.

There are a number of barriers to collaboration, however. One arts leader, familiar with the situation of many arts organizations, said that “many are trying to collaborate as much as they can, but everyone is just trying to survive, which does not leave a lot of time to figure out how



to collaborate." A related problem is that organizations that enter collaborative programs in search of new revenue sources become over-extended and lose sight of their core mission. To the other extreme, arts organizations that seek to collaborate face rigidity and even obstruction from government officials who seek to defend existing programs. This problem was cited by the director of a nonprofit performing arts company that is often unable to gain access to public venues. Others arts leaders complained that the strong concentration of public and private organizations and funding in Santa Fe discourages participation and collaboration around the state. They felt that regional meetings would encourage more coordination and perhaps more collaboration.

#### Use of New Technologies Spurring Innovation and Revenue

Arts organizations and artists are seeking new ways to use the Internet and computer-based technologies for communication, recordkeeping, databases, social networking, publicity and promotion to assist their missions and in the creative process itself. One strategy is creating mobile apps to establish more direct communication with audiences. For example, the Santa Fe Opera was able to obtain national funding from the Mellon Foundation to create its mobile app and for other technology upgrades. Another strategy, only slowly gaining traction in New Mexico, is 'crowd funding', which uses websites such as Kickstarter.com, RocketHub.org and Civicsponsor.org to access and aggregate direct funding for creative and collaborative projects.

### 3.4 Museums

Like the US economy in general, museums in the United States have experienced high levels of economic stress and belt-tightening. Budgets and museum work forces have shrunk for several years in a row, operating hours have been reduced for some museums and exhibitions have been canceled. According to a survey by the American Alliance of Museums more than 70% of museums in one study reported economic stress at their institutions in 2011, ranging from moderate (43%) to severe (16%) to very severe (13%) (American Association of Museums, 2012).

But just as the national economy is showing signs of a modest recovery, so are museums. A majority of museums reported increased attendance for the third year in a row (American Association of Museums, 2012). While nearly 40% of museums across the country experienced a decline in total revenues in 2011, that's less than the 53% of museums that experienced revenue reductions in 2010. Decline in government funding was sharp in 2011, with 47% of museums reporting a drop in government support; but at the same time a growing number of museums experienced funding boosts from private individual donors, corporations, foundations and earned income, compared to 2010.

#### New Mexico Museums by the Numbers

Museums in New Mexico have experienced a similar roller coaster. After several years of declining attendance, funding and revenues, many museums are still struggling but 2011 also was the best year ever in terms of attendance for nearly a third of New Mexico's 26 largest museums. While attendance at some museums remains lackluster, at other museums attendance has climbed back, and some have even surpassed pre-recession levels. Like museums across the United States, many museums in New Mexico are doing their best to adapt to a time of smaller budgets by deploying new strategies and technologies.

New Mexico invests relatively heavily in its museums. In 2012, the Department of Cultural Affairs, the state agency that oversees art and culture in the state, spent 52% of its \$35.8 million budget, or \$18.7 million, on museums. However, funding for museums has been impacted by the recession. The head of one art museum commented that, "Currently, 20% of our income comes from charitable contributions, 60% comes from earned income like admissions and store revenue, and 20% comes from foundations. With the level of uncertainty [in the economy] it impacted individual's willingness to make charitable contributions."

Expenditures and costs of museums have been impacted by the recession, though some more than others. Costs for the Albuquerque Biological Park have declined from a high of \$12.5 million in 2008 to \$11.9 million in 2012. But the Albuquerque Art Museum saw its costs change relatively little, going from its previous high of \$2.88 million in 2008 to a slightly higher amount in 2012, \$2.89 million.

According to **Table 15**, which shows data for museum attendance in the 26 largest museums in New Mexico, aggregate attendance dropped from a pre-recession high in 2007 of 4.6 million to

a low of 2.9 million in both 2008 and 2010. By 2011, overall attendance had begun to climb back toward pre-recession levels, reaching 4.1 million attendees. This is consistent with the national trend of a slow decline in attendance during the recession followed by improved attendance in 2011 and 2012.

New Mexico has four different basic types of museums: art, science, history and culture, and the zoo. The zoo, known as the Albuquerque Biological Park, has by far the largest attendance of any museum in New Mexico. According to Table 15, at 1.9 million attendees in 2011 the zoo was responsible for 46% of all museum visits, overwhelming the attendance of all other museums. It averaged 1.4 million attendees from 2006 through 2011, which was 40.4% of all museum visitations in New Mexico, and in 2011 its attendance nearly climbed back to its pre-recession high of 2 million in attendance.

The 11 science museums in New Mexico are the next most popular (as measured by total attendance), with an average annual attendance for all science museums combined of 866,000 (2006 through 2011), for an average of approximately 79,000 visitors per museum. Science museums saw a steady decline in attendance during the recession, from a high of 1.3 million total attendees in 2007 to a low of 684,000 in 2010. In 2011, attendance had climbed back up a bit to 771,000, but that still is only 59% of pre-recession attendance levels (though data are missing for attendance figures for three of the science museums in 2011). One positive note is that the Explora! Science Center and Children's Museum saw growth every year since 2006, to 236,000 attendees in 2011.

The seven art museums have the next highest total attendance, with an average annual attendance for all art museums of 659,000 (2006 through 2011), or 94,000 visitors per museum. Art museums also saw a steady decline in attendance during this recession until 2011, when art museums had their best year ever with 765,000 attendees. Georgia O'Keeffe Museum (62%), Carlsbad Museum and Arts Center (62%), Roswell Museum and Arts Center (49%), and New Mexico Museum of Art (9%) enjoyed sizable attendance increases in 2011.

The seven history and culture museums averaged 533,000 total attendance per year (2006 through 2011), or approximately 76,000 visitors per museum. In 2011, attendance at history and cultural museums was 638,000, which almost reached the pre-recession level of 649,000. Of particular note, the National Hispanic Cultural Center in 2011 surpassed its pre-recession level attendance by 23%. On the other hand, the Hubbard Museum has seen its attendance plummet from its pre-recession high of 57,000 in 2007 to only 19,000 in 2011. Likewise, the Indian Pueblo Cultural Center saw its attendance drop precipitously from a pre-recession high of 138,000 to only 69,000 in 2011.

**Table 15. Visitation to Museums in New Mexico, by City and Type (2008-2011)**

Museum	City	Type	2008	2009	2010	2011*
1 Albuquerque Biological Park	Albuquerque	Zoo	1,123	1,109	1,195	1,906
2 NM Museum of Natural History & Science	Albuquerque	Science	239	377	214	207
3 ¡Explora!	Albuquerque	Science	212	219	227	236
4 Albuquerque Museums	Albuquerque	Art	207	185	191	180
5 NM National Hispanic Cultural Center	Albuquerque	Culture	123	201	105	220
6 Georgia O'Keeffe Museum	Santa Fe	Art	159	143	158	256
7 NM Museum of Space History	Las Cruces	Science	116	153	79	137
8 International UFO Museum	Roswell	Science	40			
9 NM Museum of International Folk Art	Santa Fe	Art	76	127	61	124
10 Farmington Museum	Farmington	Art	83	51	92	78
11 NM Palace of the Governors/NM History	Santa Fe	History	51	144	103	109
12 Bradbury Science Museum	Los Alamos	Science	74	83	72	74
13 Indian Pueblo Cultural Center	Albuquerque	Culture	55	46	40	69
14 NM Museum of Art	Santa Fe	Art	73	73	56	61
15 LodeStar Astronomy Center	Albuquerque	Science				
16 NM Farm and Ranch Heritage Museum	Las Cruces	Culture	39	101	65	108
17 NM Museum of Indian Arts & Culture	Santa Fe	Culture	43	68	37	68
18 National Museum of Nuclear Science & History	Albuquerque	Science	31		39	80
19 El Rancho de las Golondrinas	Santa Fe	History	47	52	53	46
20 National Atomic Museum	Albuquerque	Science				
21 Roswell Museum and Art Center	Roswell	Art	37	33	37	55
22 Hubbard Museum	Ruidoso	Culture	27	12	20	19
23 Tinkertown Museum	Sandia Park	Science	17	20	19	20
24 Mesalands Dinosaur Museum	Tucumcari	Science	15	16	26	12
25 Robert H. Goddard Planetarium	Roswell	Science	4	9	8	4
26 Carlsbad Museum and Art Center	Carlsbad	Art	7	6	8	13
<b>TOTAL</b>			<b>2,898</b>	<b>3,229</b>	<b>2,906</b>	<b>4,081</b>
Art (n=7)			641	618	603	765
History & Cultural (n=7)			385	624	424	638
Science (n=11)			748	878	684	771
Zoo (n=1)			1,123	1,109	1,195	1,906

\* Data for state-operated museums may overstate 2011 attendance as accounting standards were changed in at least some cases to include all visitors rather than paying admission fees.

Source: New Mexico Tourism Department, TravelTrends.

### Geography of Museum Attendance

Being the most populous city in New Mexico, Albuquerque museums (including the highly popular zoo) draw the most people by far. According to **Table 16**, 71.4% of all museum visits occurred in a museum located in Albuquerque. Another 15% of all museum visits occurred in a museum located in Santa Fe, 6% of all museum visits occurred in Las Cruces museums, and 5% in Roswell museums. Some of the smaller museums with low attendance and located in the more rural parts of the state have had the most difficult time in recovering from the recession, in terms of boosting their museum attendance. Smaller museums often don't have the resources that can assist in the recovery process. The director of one smaller museum said, "We have a 14 member staff and a challenge is keeping our doors open."

New Mexico’s museums draw many visitors from out of state. In four museums studied – Palace of the Governors/NM History, Museum of Art, Museum of Indian Art and Culture, and Museum of International Folk Art – out of state visitors made up 51% of all visitors (106,500) and were responsible for 85% (\$674, 000) of the revenue in those four museums. So out of state visitors account for just over half of the visits but 85% of the value of ticket sales, which is not surprising since ticket prices for New Mexico residents are less than for out-of-state visitors (and free for in-state residents on Sundays). This balance seems out of proportion to some museum leaders. The director of one museum in Santa Fe said, “I would like to find a better balance between out-of-state visitors and in-state visitors. I don't want to lose those outside visitors, but I want to build the impact within Santa Fe and the state.”

**Table 16. Museum and Park Visitation, Revenues and Costs per Visit FY2011**

Museums and Monuments	Sales	People	Revenue	DCA Budget	DCA/Visits
Palace of the Governors/NM History	41,421	103,287	\$430,158	\$2,655,197	\$29.13
Indian Arts & Culture	15,464	37,052	\$154,595	\$1,644,894	\$53.93
International Folk Art	18,645	67,337	\$222,535	\$1,419,116	\$26.32
Museum of Art	21,987	59,239	\$201,636	\$1,498,462	\$31.26
Coronado		14,223		\$275,399	\$27.09
El Camino Real International Heritage Center		4,640		\$175,853	\$61.59
Fort Selden		5,032		\$217,609	\$65.09
Fort Sumner		5,338		\$243,141	\$66.14
Jemez		8,021		\$105,928	\$26.91
Lincoln		29,591		\$474,812	\$19.76
Monuments Administration				\$613,792	
Other				\$45,632	
Albuquerque Museum					\$23.78
Albuquerque BioPark		1,235,842	\$3,389,078	\$11,938,234	\$9.66

Source: NM Department of Cultural Affairs; City of Albuquerque Cultural Services.

### **New Strategies for Engaging the Public**

Museums have become increasingly dependent on the attendance of school children and older adults and in many cases have lost the attention of the critical 25-40 year old demographic. For this demographic, social connection and technology are keys to access.

#### Mobile and Pop-up Museums

The American Association of Museums survey on the state of US museums in 2011 found that museums have adopted a variety of strategies to cope with the recession and address what many perceive as competition for time and entertainment dollars. One entrepreneurial strategy has been that of going out to their prospective audiences rather than sitting back and waiting for audiences to come to them. Some museums have been taking their offerings (exhibits, programs, stores and participatory experiences) "to the street" via mobile and/or "pop-up" locations. Mobile exhibitions have been packed into vans, RVs and automobiles; pop-up exhibitions have taken advantage of underused retail space as more businesses have shut down

during the recession. Unusual venues for museum exhibits in 2011 included modified RVs, an old Fotomat booth and an elevator (American Association of Museums, 2012, p. 12).

One advantage of mobile and pop-up exhibitions is that they tend to be more experiential and hands-on, and less imposing. For example, the San Francisco Mobile Museum is a participatory touring exhibit that fits in the back of a car. It's designed to provide opportunities for people to explore their local communities through personal narratives (including the creation of personalized shadow boxes and shrines) and then share them with neighbors. San Francisco is also home to the Mobile Arts Platform, an installation in the back of a van.

In Detroit, the Inside/Out initiative from the Detroit Institute of Art brought "nearly 80 high-quality, life-size reproductions of some of its greatest paintings [to] 11 cities in southeastern Michigan ... to woo new visitors downtown to visit the original paintings once they've seen the copies in their own backyard" (American Association of Museums, 2012).

Some New Mexico museums have experimented with this. "Having an exhibit in an RV makes the museum experience less intimidating, and since our exhibits are hands-on, people really interact and connect with the content," says Kimberly Mann of the Van of Enchantment (American Association of Museums, 2012). The Van of Enchantment, which is a collaboration between the New Mexico Department of Transportation, the Department of Cultural Affairs, the New Mexico History Museum and the Museum Resources Division, is housed in a converted RV that tours New Mexico carrying artifacts and materials from the state museums and monuments. The Van of Enchantment tries to bring its contents to life with dynamic activities designed carefully for each event.

These entrepreneurial approaches to the museum experience are the result of the confluence of two different social and economic trends: a weakened economy that makes it more difficult to attract paying customers yet easier to set up temporary, low-cost, low-risk experiential sites; and a revival of localism, in which a public that also has less money better appreciates experiences that take place in your own neighborhood. It's like the old Mr. Softie ice cream truck that came to your block, except that now the vehicle is carrying museum artifacts.

This trend has been fueled by social media platforms such as Twitter and Facebook that facilitate communication with legions of followers and "friends." Pop-up, mobile and temporary locations help introduce museums to new audiences and make museum buildings seem less imposing. Satellite locations for established museums could be an effective strategy for broadening the museum base of customers and by extension community support.

### *Recommitment to Schools*

One venue where museums have been taking their roadshow is local schools. The American Association of Museums survey on the state of US museums in 2011 found that museums have adopted a variety of budget-saving measures, but one area where they did not cut back was education. Eighty-eight percent of museums in the survey maintained (55%) or increased (33%) the amount of resources devoted to K-12 students and their teachers. Like many other public

institutions, many schools also have seen deep cuts in local funding, and some museums have been able to partly replace those losses with their own educational resources.

“The schools have lost funding for field trips and we will have to explore how to bring [our museum] to the school,” said one museum leader, “which will at least [keep our museum] on the minds of the teachers with hope of a better economy and field trips.” Another said that “we are working hard to create alternative museum experience, either virtually or off-site” (American Association of Museums, 2012, pp. 2-3).

The director of one New Mexico museum said, “We have educational programs at the Boys and Girls Club...Other museums have museum magnet schools and youth collections as part of the curriculum. This is a direction that excites me and offers possibility for the long-term future. With these public programs, we hope to do a better job letting people know what we do and focus on more meaningful and rewarding activities in the galleries. We are also enhancing the exhibitions by adding layers of interpretation. We are looking into finding ways to hear from visitors to meet their needs.”

### Crowdsourcing

This proactive, experiential and hands-on approach in schools is just the tip of a growing iceberg. In many different ways, museums are endeavoring to remake themselves into participatory institutions that allow the public to be more involved and take more personal ownership over their museum experience. The overall goal is to create a more “visitor-centered” experience. The head of a museum in Santa Fe said, “We are shifting our focus to be more visitor centered. This is good for the experience with the art and also the long-term development strategy. We strive for more pleasant, memorable, and meaningful experiences at the museum, which is more likely to bring long-term supporters. We want to meet the needs of the community and involve the community.” He further notes that the Dallas Art Museum adopted plans to be visitor centered, and their attendance soared from 300,000 to 1,000,000 within 4 or 5 years. “The Detroit Institute of Art was struggling financially, and they tried different events and ultimately adopted a visitor centered strategy that helps them. These are examples that being visitor centric can be a long-term development strategy.”

Creating a more visitor-centered experience has been taking many forms in different museums. For example:

The United States Holocaust Memorial Museum (in partnership with the private company Ancestry.com) has recruited “citizen historians” to research historical documents from WWII. The Children of the Lodz Ghetto project is designed to teach historical skills while “restor[ing] names and stories to those whose identities were nearly silenced by a force that nearly succeeded in making them disappear completely from history” (American Association of Museums, 2012, pp. 2-3).

Many natural history museums coordinate “citizen science” projects that enlist public help to tackle large research challenges, like collecting and identifying ants, transcribing data from the labels on century-old cicadas, unearthing dinosaur bones or spotting celestial phenomena. The New York Public Library is developing a citizen cartography tool that lets the public take information archived on digitized historical maps and use the data to help develop a larger, more detailed database that will help future researchers.

The Smithsonian American Art Museum invited the public to vote via the Web on which examples of video games to include in its “Art of Video Games” exhibit. The National Library of Finland created the Digitalkoot project to help digitize millions of pages of archival material. Visitors to the site transcribe old books one word at a time as part of playing a video game.

Several museums, including the Smithsonian, The Children’s Museum of Indianapolis and the British Museum, have established positions for “Wikipedians in Residence.” The Wikipedians push museum data and images into the Wikipedia universe, as well as soliciting and managing content from the wiki-editing crowd (American Association of Museums, 2012).

This phenomenon of deeply engaging the public in a more meaningful experience has been called “crowdsourcing.” Crowdsourcing describes the process of soliciting content, solutions and suggestions from an undefined set of participants via the Internet. This is not a new phenomenon for museums, which have long relied on the work of volunteers who have a keen desire to “do” in addition to “view.” But technology allows this network of volunteers to be infinitely larger, and enables broader, deeper, more accessible engagement with a growing universe of amateur experts who may not otherwise be engaged with the museum and may even reside halfway around the world. Crowdsourcing is more than just interactivity or public feedback -- citizen history, citizen science and crowd-sourced art may help fuel the renaissance of the amateur expert, fostering new opportunities for lifelong learning (American Association of Museums, 2012, p. 7). And this could certainly change how museums work. Crowdsourced volunteers may become a training ground for future museum workers—or a replacement for existing museum staff. Museums may hire staff to train the crowd, moderate, compile, vet and share input, while reducing or eliminating positions that provided expert services internally. Crowdsourcing vastly increases the scope of work museums can tackle, but also increases the burden of oversight and quality control. Crowdsourcing also could challenge the traditional authority structure of museums. Museums might want to consider creating a staff position, such as a “curator of community engagement,” devoted to enlisting, training and supervising crowd-sourced input.

Some of New Mexico's museums have embraced this new wave in the museum-going experience, especially the science museums and Explora! Science Center and Children's Museum. They recognize that many of today's museum visitors seek more visceral experiences rather than static displays, including hands-on exhibits, multimedia presentations and interactive video kiosks. But the ability to adapt to the new interests and demands of audiences often has been impacted by funding issues, especially during this recession. The director of a



midsized museum in New Mexico, said, "We are planning to renovate to touchscreens, headsets with seven different languages, and theater." But, he said, it is a challenge to "keep up with the technology" when the recession makes it hard to even remain open.

### *Crowd-funding – New Strategies for Financial Survival and Sustainability*

This "wisdom of the crowds" approach to museums also has the potential to augment fundraising, particularly important in tough economic times. Museums have traditionally been tax payer supported institutions, but with government at all levels seeking new income sources, some people are seeing museums as "luxuries" or "amenities" rather than essential public goods. Museums are being forced to find creative ways to raise money and keep the doors open.

Many nonprofits already have been exploring the potential of social networking tools to augment fundraising efforts. Some museums have deployed traditional tactics such as increasing ticket prices, turning to their own collections for exhibits and (when stressed) even selling items from their collections to cover operating expenses. But some museums increasingly are using technology in creative ways to transform individual giving. Crowd-funding (a close cousin of crowdsourcing) is similar to the traditional approach used by charities of micro-giving, which is soliciting small amounts that add up through large numbers of donors. Ten years ago this primarily involved a "jar by the cash register." But increasingly the jar is being replaced by mobile phones, apps, text messaging, Web links and other ways being used to recruit large numbers of small donors via social media. Web sites like Kickstarter, Indiegogo and Peerbackers invite people to support projects ranging from acquisitions to exhibits to building expansions. Philanthroper, a small nonprofit startup, tweaks the popular model of online coupon sites such as Groupon and LivingSocial, sending an e-mail each day featuring a 501(c)(3) organization that subscribers can choose to support with donations of up to \$10. "Embedded giving" encourages people to add donations when they engage in commercial transactions such as paying for groceries or making ATM withdrawals. And many museums—like the Cameron Park Zoo, the Mississippi Museum of Art and the Mariners' Museum—are using mobile giving campaigns to solicit donations via text messaging. Donations via text are generally capped at \$20, but this can quickly add up if the audience is large enough.

However, these efforts are not just about raising money. They also are about building a community that will support the museum in an ongoing way. Increasingly, the forward-looking museums are working to ensure that development, marketing and IT staff work together to embed giving opportunities throughout the museum's social media, and its overall online and mobile presence. They are experimenting with mobile micro-giving via text messaging or codes embedded in advertisements and other marketing materials (i.e. "Want to help save this object? Txt to ...").

These methods are still somewhat experimental, and many smaller and medium-sized museums don't have the resources to go prospecting like this. The director of one of the larger and better-funded museums in New Mexico confirmed that reality, saying "Larger institutions do well while midsized and small institutions have more of a challenge." Museums that have

used these methods have had to carefully assess the expected return on investment from a mobile giving campaign, since it might entail a fair amount of work for not a lot of payback. If the social network giving is simply a replacement for current donation methods and fails to attract new donors, then it might not be worth undertaking. Though there are other benefits to these approaches besides just fundraising, including engaging a specific audience, raising public awareness and cultivating a desirable image.

These trends – crowd-funding, crowd-sourcing, mobile and pop-up museum locations as well as a recommitment to schools – seem likely to become more important, particularly as a result of the impacts of the economic recession, because they have the potential to transform how museums interact with the public. These strategies also help museums to address the specific challenges of attracting the important 25-40 year old demographic.

### Other Funding Strategies

Some New Mexico museums believe they might be well-positioned to better their financial situation through either enhancing their capacity as a research center, or by expanding a particular specialty that may have broader appeal. The Georgia O’Keefe Museum in Santa Fe has been giving a lot of thought to the first of these strategies. Its director said, “We have been in conversation about the best financial model. Currently, museums operate with financing from three traditional sources: contributions, earned income, and endowment income. Now, we’re looking at the university model that is based on research. We will investigate 3-D rendering and how these projects connect with research and development for museums and alternative sources of revenue from events.”

As one example, the O’Keefe Museum has a project where it created 3-D images of historic properties. This technology created new documentation for historic sites. The technology is called photogrammetry, and a 3-D photo of the building is created and pulled through a high-powered computer. As a result of this project, the O’Keefe Museum has been asked to document historic buildings in other places (one such project being in Havana, Cuba).

“This provides a new international reach for the museum,” says the director. “We are looking at how to expand our footprint and how this technology could be used in New Mexico and across the country. We may use it to document paintings so that we can tell if there are any changes from travel or stress and to help conserve the art. We could also create a 3-D print of a painting. With that kind of texture, a blind person could touch and appreciate the painting. This technology might generate new revenue for us. We are brainstorming other ways to use it. We are in the initial steps, but we believe there is a large potential need.”

The International UFO Museum and Research Center in Roswell has a unique market niche that it has been exploiting, and is looking to exploit further. Says its director, “We are a mecca. We have about 175,000 visitors per year from all over the world. We have been having our UFO Festival for about 9 years. In July, 8000 to 9000 people come to the event and hear from the experts we bring in.” The director also touted his museum’s advantages as a research center. “We also have the second largest library and research center on UFOs, crop centers, and so on.

We have a temperature controlled room for preservation, with first editions of books. Researchers even leave their materials to our library when they die. We've gone from 9 books and 12 periodicals to a few thousand. And we are constantly expanding and updating our technology.”

UFOs occupy a favored spot in the public’s imagination, including the media, which the museum has used to its advantage. “We have been so successful because we get so much free publicity. We have 20 film crews a year come in. They come from TV channels like the History Channel and foreign countries.”

Due to this unique market niche, this private, nonprofit “pop culture” museum has been able to survive with virtually no federal, state, or city funding. “Admissions, revenue and a small amount of donations (about \$12,000 a year) keep us going.” And their success has had a multiplier spillover effect in the small city of Roswell (population 49,000). “There are new hotels because we fill them up, and we bring in researchers, authors, and major science fiction movie stars.”

Not all museums will have such a uniquely favorable marketing niche, yet the experience of each museum can be instructive for many others. One funding strategy that apparently has not worked, however, is that of increasing admission or introducing new admission fees. In the American Association of Museums survey on the state of US museums, the largest museums (those with budgets of more than \$4 million) and the smallest museums in the survey (with budgets of \$250,000 or less) were just as likely to see increases in attendance over the past year. However, museums that charged admission were less likely to see increases in attendance than museums that do not charge admission. This suggests that museum visitors were very sensitive to pricing in 2011. As one museum leader noted, “People have less disposable income and are sticking closer to home, finding inexpensive things to do during their leisure time” (American Association of Museums, 2012, p. 2).

## 3.5 Public Libraries

### New and Old Challenges for Public Libraries

Public libraries in New Mexico and across the United States are no longer mere repositories of books. Like the rest of U.S. society, their role in the community has been transformed by the digital age. Libraries increasingly have become a service center for the many New Mexicans who need access to a computer and the Internet but do not have it at home. Online access has become increasingly important for multiple purposes. The American Library Association reports that for the third consecutive year, services for jobseekers remain the top-rated Internet service that libraries provide (American Library Association, 2011-2012, p. 7). More businesses require applicants to apply for a job online, and most job notices today are posted online exclusively. Resumes must be polished on a computer to look professional. Libraries increasingly are being called upon to provide technology training, assistance with job-seeking and support for accessing e-government services. In addition, students at all levels increasingly require access to internet and computer-based resources for educational purposes and more people are increasingly using computers and the internet to keep in touch with families and colleagues. With funding for public libraries being cut across the nation and in New Mexico as a result of the economic recession, New Mexico libraries are challenged to meet the real and increasing demands.

### Structure of New Mexico's Public Library System

The New Mexico public library system is composed of a State Library and 95 different local library systems, which cover 31 out of 33 of New Mexico's counties. The State Library provides services that support public and tribal libraries as well as deliver direct library services to rural populations, state agencies, the visually impaired, physically disabled, students and individuals conducting research. It provides services both to individuals as well as to the other 95 different public library systems across the state. The State Library partners with local libraries, assisting with accounting, maintenance, setting up local computers, infrastructure and other needs. Established in 1929, the State Library has a budget of approximately \$5.7 million. The State Library receives more funding from the Department of Cultural Affairs (DCA) than any other division under DCA's jurisdiction. It employed 34 people in Fiscal Year 2010-11 (New Mexico Department of Cultural Affairs, n.d.).

The 95 local library systems, with a total of 118 branches, form the state's library system. They receive 90% of their funding from local governments, with a cumulative operating budget in fiscal year 2011 of \$43.9 million. The local library system employed 288 full-time librarians and a total of 646 full-time employees who earned \$28.4 million, equal to 65% of the total operating budgets of the libraries.

Libraries are open to the public an average of 41 hours per week, but hours for individual libraries range from just 8 hours per week in one rural library to more than 60 per week in a few midsized systems. In FY2011 there were 7.9 million visitors to local libraries. The public

libraries circulated nearly 10 million books, including 3.5 million children's books, plus another 17,000 electronic volumes.

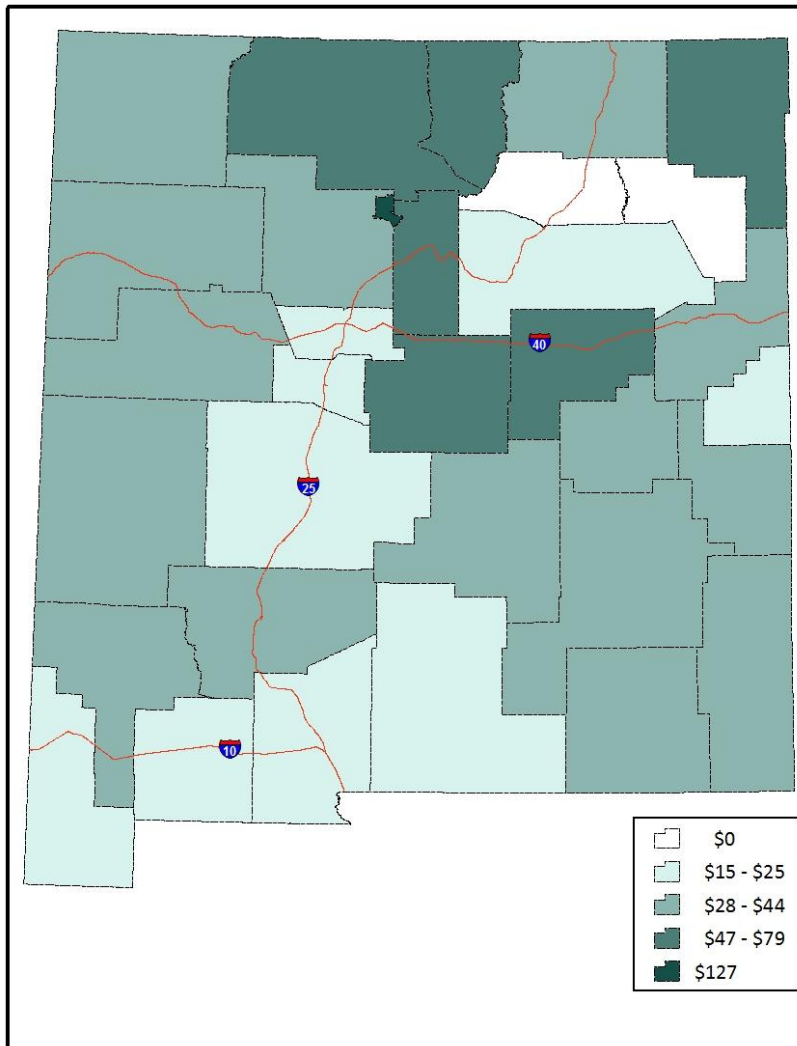
In addition to being a book repository, the local libraries services provide computer access and put on programming for both adults and children. New Mexico's local libraries provided access to 1,433 computers in FY2011; on average each branch has 12.1 public access computers. These computers are intensively used; on average each computer was accessed by the public 1,387 times in the year.

New Mexico's libraries increasingly emphasize programming. Library branches average about three programs each week with an average reported attendance of 23 persons. Nearly three-quarters of all programs are for children, and these emphasize art, activity-based programs, and especially reading programs such as Reading is Fundamental. About 20 percent of all programs are adult-oriented and are mainly computer-based, but also include lecture series, host talks by authors and the like.

Of the 118 library branches, 18 are tribal, 78 are in rural areas and 27 are in urban areas. Tribal libraries serve a total population of 31,891 (2% of the total population served by public libraries). The service population visits the library an average of 4.1 times per year, somewhat lower than the statewide average of 5.0. Library use in the tribal areas is strongly oriented to programs (the service area population participates in an average of 1.4 programs per year versus a statewide average of 0.3) and computer use (an average 2.2 uses) rather than book circulation (on average persons in the service area borrow 2.5 items per year versus the statewide average of 6.2). Perhaps because of the strong focus on library services, staffing is relatively high at tribal libraries (one staff FTE for every 4,809 library visitors per year). Total operating expenditures of tribal libraries is \$1.6 million (\$49.91 per person in the service area), with \$160 thousand capital expenditures in FY2011 (\$8,890 per library).

The 78 rural library branches serve a total population of 614,339 (38% of the total population served by New Mexico's public libraries). These libraries are comparatively well used (an average of 5.5 visits per year), and more than 81% of the service population are registered as borrowers. Rural library services balance program attendance (on average the service population attends 0.35 library programs), computer use (1.4 uses per year) and book circulation (5.7 items per year). Staffing levels at rural libraries are much lower than at tribal libraries (one staff FTE for every 10,119 library visitors per year). Total operating expenditures of rural libraries is \$19.7 million, or \$32.01 per person in the service area. Capital expenditures of rural libraries were \$8,520 per library in FY2011.

**Map 4. Total Per Capita Library Expenditures by County (FY 2011)**



Source: Map produced by BBER researchers, data pulled from State Library, 2011 Annual Report.

The 27 urban branches serve a total population of 963,347 (60% of the state total). Urban residents visited their libraries less often than rural residents (an average 4.6 visits per person in FY2011), but borrowed items more frequently (6.7 per person). Compared to the tribal and rural population, urban library users were less likely to make use of public access computers (an average of 1.1 times per person) and attended fewer library programs (an average of only 0.2 programs per person). Staffing perhaps reflects the less intensive use of library services; in urban libraries there is only one staff FTE for every 45,756 visitors per year. Total operating expenditures of urban libraries is \$22.6 million, or \$23.52 per person in the service area. However, urban libraries received a considerably higher level of capital funding in FY2011 (\$3.5 million). (Refer to **Map 4.**)

The differences in the use and services of tribal, rural and urban libraries reveal an important pattern. In general, urban libraries continue to be relatively more focused on the traditional function of book circulation, though the demand for computer access is growing rapidly. In

sharp contrast tribal libraries have a strong emphasis on public access to computers and library programming, especially for children. This likely reflects the higher levels of poverty and limited infrastructure, including high-speed internet, in tribal areas. Rural libraries split the difference. (Refer to **Table 17** below.)

**Table 17. Key Libraries Indicators, Rural and Urban New Mexico, 2007 and 2011**

	FY 2011				FY2007-FY2011 Change (%)			
	Tribal	Rural	Urban	Total	Tribal	Rural	Urban	Total
Library Service Area Population	31,891	614,339	963,347	1,609,577	24%	5%	6%	6%
Annual Hours Open	27,602	161,537	62,786	251,925	16%	2%	1%	3%
Visitors	131,915	3,373,186	4,506,959	8,012,060	-7%	18%	11%	13%
Registered Borrowers	19,248	498,230	614,614	1,132,092	29%	-11%	2%	-3%
Print Volumes	122,975	2,447,096	2,022,711	4,592,782	35%	5%	-5%	1%
Electronic Volumes	77	12,184	5,064	17,325	-26%	198%	262%	210%
Total Circulation	81,119	3,519,760	6,458,663	10,059,542	39%	8%	8%	8%
Children's Circulation	33,645	1,200,786	2,251,732	3,486,163	5%	14%	8%	10%
Personal Access Computers	157	831	445	1,433	6%	9%	17%	11%
Personal Access Computer Users	72,409	879,578	1,034,975	1,986,962	10%	5%	29%	17%
Children's Programs	1,516	5,772	4,509	11,797	19%	-2%	2%	2%
Other Programs	607	1,106	1,171	2,884	-8%	-22%	-23%	-20%
Total Programs	2,320	9,356	7,264	18,940	20%	28%	22%	25%
Children's Program Attendance	28,222	155,155	148,454	331,831	12%	14%	21%	17%
Other Program Attendance	11,092	14,934	11,623	37,649	209%	-53%	-62%	-43%
Total Program Attendance	44,318	214,860	184,256	443,434	54%	28%	21%	27%
Librarians (FTE)	19	171	99	288	68%	9%	-6%	6%
Total Staff (FTE)	27	333	285	646	18%	-1%	-13%	-6%
<b>\$000s</b>								
Total Local Government Income	\$874	\$17,584	\$20,903	\$39,361	46%	12%	-7%	1%
Total State Income	\$456	\$973	\$779	\$2,208	160%	-2%	-45%	-14%
Federal Income	\$252	\$196	\$49	\$497	-5%	233%	-41%	22%
Total Income	\$1,602	\$20,414	\$22,357	\$44,372	28%	6%	-9%	-2%
Capital Expenditures	\$160	\$665	\$3,472	\$4,297	398%	-90%	76%	-49%
Total Staff Salaries and Benefits	\$790	\$13,626	\$14,006	\$28,422	33%	17%	-2%	7%
Print Collection Expenditures	\$280	\$1,804	\$1,933	\$4,017	136%	-6%	-33%	-19%
Electronic Collection Expenditures	\$8	\$263	\$504	\$775	42%	125%	13%	36%
Collection Expenditures	\$320	\$2,442	\$2,808	\$5,570	126%	5%	-34%	-17%
Operating Expenditures	\$1,592	\$19,688	\$22,661	\$43,941	52%	10%	-7%	2%

Per 1,000 population	FY 2011				FY2007-FY2011 Change (%)			
	Tribal	Rural	Urban	Total	Tribal	Rural	Urban	Total
Annual Hours Open	865.5	262.9	65.2	156.5	-6%	-3%	-5%	-88%
Visitors	4,136.4	5,490.8	4,678.4	4,977.7	-25%	12%	5%	-67%
Registered Borrowers	603.6	811.0	638.0	703.3	4%	-15%	-3%	-68%
Print Volumes	3,856.1	3,983.3	2,099.7	2,853.4	8%	0%	-11%	-71%
Electronic Volumes	2.4	19.8	5.3	10.8	-40%	184%	242%	-14%
Total Circulation	2,543.6	5,729.3	6,704.4	6,249.8	12%	2%	2%	-57%
Children's Circulation	1,055.0	1,954.6	2,337.4	2,165.9	-16%	8%	2%	-60%
Public Access Computers	4.9	1.4	0.5	0.9	-15%	3%	10%	-88%
Public Access Computer Users	2,270.5	1,431.7	1,074.4	1,234.5	-12%	0%	22%	-75%
Children's Programs	47.5	9.4	4.7	7.3	-4%	-7%	-4%	-89%
Other Programs	19.0	1.8	1.2	1.8	-26%	-26%	-27%	-94%
Total Programs	72.7	15.2	7.5	11.8	-3%	21%	15%	-88%
Children's Program Attendance	885.0	252.6	154.1	206.2	-10%	8%	15%	-85%
Other Program Attendance	347.8	24.3	12.1	23.4	149%	-55%	-64%	-90%
Total Program Attendance	1,389.7	349.7	191.3	275.5	24%	21%	14%	-83%
Librarians (FTE)	0.6	0.3	0.1	0.2	36%	4%	-12%	-78%
Total Staff (FTE)	0.9	0.5	0.3	0.4	-5%	-6%	-18%	-78%
Total Local Government Income	\$27.41	\$28.62	\$21.70	\$24.45	18%	6%	-12%	-67%
Total State Income	\$14.30	\$1.58	\$0.81	\$1.37	109%	-7%	-48%	-86%
Federal Income	\$7.89	\$0.32	\$0.05	\$0.31	-24%	216%	-44%	-97%
Total Income	\$50.22	\$33.23	\$23.21	\$27.57	3%	1%	-14%	-75%
Capital Expenditures	\$5.02	\$1.08	\$3.60	\$2.67	302%	-90%	66%	-81%
Total Staff Salaries and Benefits	\$24.78	\$22.18	\$14.54	\$17.66	7%	11%	-7%	-70%
Print Collection Expenditures	\$8.77	\$2.94	\$2.01	\$2.50	90%	-11%	-37%	-78%
Electronic Collection Expenditure	\$0.27	\$0.43	\$0.52	\$0.48	14%	113%	7%	-48%
Collection Expenditures	\$10.04	\$3.97	\$2.91	\$3.46	82%	0%	-37%	-76%
Operating Expenditures	\$49.91	\$32.05	\$23.52	\$27.30	23%	5%	-12%	-72%
<b>TOTAL</b>								

Source: New Mexico State Library, FY 2007 and FY 2011 Annual Reports.

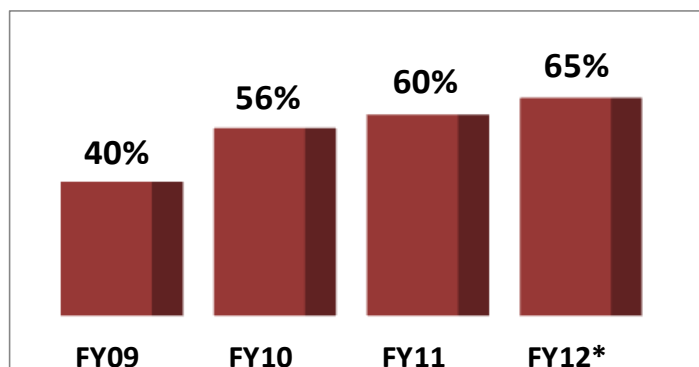
### New Mexico Public Libraries Affected by Funding Issues

As shown in Figure 4, libraries have been squeezed by shrinking budgets across the nation. Today's public libraries are grappling with a "new normal" of flat or decreased funding, paired with increased demand for public library technology, resources and services.

New Mexico's funding on a per capita basis for its public library system is 16th lowest in the United States, in the bottom quintile along with neighboring states Arizona and Texas. Funding is 23% below the national average, and far less than half the funding in those states that spend the most on their libraries. With a per capita spending of \$77.52 Washington DC spends the most on their libraries, whereas Mississippi with a per capita spending of \$15.41 is the lowest.



**Figure 3. Percentage of Public Libraries Reporting Flat or Decreased Operating Budgets**



Source: Libraries Connect Communities: Public Library Funding and Technology Access Study, 2010–2011.

\* projected

While funding from local, state and federal sources to libraries has been cut all across the United States due to the economic downturn, New Mexico has seen a more mixed picture when it comes to library funding. (Refer to **Figure 3.**) Funding has been cut much more in the urban areas than in the rural and tribal areas. Rural and tribal areas have continued to receive funding for their libraries; in fact both rural and tribal libraries have seen an increase in funding. Funding for tribal libraries has increased by 28% and funding for rural libraries has increased by 6%; however, funding in urban areas has declined by 9%. The increase in tribal funding is largely attributed to a 160% increase in funding from the state. The increased funding has allowed a 68% increase in full time positions at tribal libraries. The increase in rural funding has been exclusively the result of a 233% increase in federal funding, including funding for the federally-funded Fast Forward program which is specifically targeted for digital literacy training.

Cuts in staffing, operating budgets and collections have been deep in urban areas. A senior official with Albuquerque Bernalillo County Libraries said in an interview with BBER, “Staffing has been difficult. We lost 58 positions in the past 5 years, or 28% of our staff. This is higher than the 8% overall city rate of loss. We already have low staff levels for our size. You’d expect a staff of 300, and we have 150. It has been low for some time due to budget cuts with the city. They froze vacant positions and eliminated them over the past 5 years, so we lost 10 to 15 positions a year.”

What this reflects is that the changes in funding and expenditures that have occurred in recent years do not match demand and use patterns. Circulation and number of visitors increased in both urban and rural areas, with the number of computer users increasing the most in urban areas at 29% --yet funding was cut for the urban libraries. The impact of decreased business hours in urban libraries is substantial and results in many library-goers who are denied access to essential library services, including computers, internet access, e-government sites, employment resources and cultural enrichment. Pat Hodapp, Santa Fe city library director, underscored what this loss of funding and resources has led to when she criticized a proposed cutback of computer privileges to the public. “Computers have become crucial to many New Mexicans”, said Ms. Hodapp. “Most businesses, large businesses, only allow you to apply for a

job online on a computer. People come in to search for jobs, résumé creation, job applications and often just to keep in touch with families. People who have moved here — this is their lifeline. Now I can't even give them enough time to finish applying for a job...This is about people's lives" (Sharpe, 2012).

Libraries are increasingly emphasizing programs, especially for children. Despite a decline in resources, the number of programs was up 19% and attendance at these programs was up 18% in urban, rural and tribal libraries. Attendance was particularly strong in tribal areas among children – children in tribal communities were more than twice as likely to attend a children's program than children in non-tribal communities.

### Libraries Attempting to Enter the Digital Age

Libraries have become the default resource for many New Mexicans seeking to access the digital age. Given New Mexico's low per capita funding, not surprisingly New Mexico's libraries lag behind the national average in crucial service and infrastructure categories, according to a national study by the American Library Association in 2012 (ALA, 2011-2012, p. 76). These categories include the number of computers per library (12.2 in New Mexico, national average 16.4), the use of public Internet workstations, access to adequate connection speeds and licensed databases, access to digital references, e-books and Internet-based social networking, and access to jobs databases and other job opportunity resources. However New Mexico scored higher than the national average in other categories, such as providing access to homework resources, providing technical training to library users, and helping patrons to understand how to access and use e-government websites. New Mexico was about at about the nationwide average in terms of wireless availability.<sup>45</sup>

Initiatives to provide more computer and Internet access, as well as access to digital resources, e-books, electronic collections and more, began taking off in 2006-2007 when libraries invested more in digital products and spent less on print resources. There has been a clear shift in prioritizing resources to boost the number of electronic books and other e-products available in libraries' collections and turning libraries into digital literacy centers. One New Mexico librarian interviewed for this study talked about how her library and other local libraries have organized themselves into a consortium of 7 to 10 libraries that share e-books and e-audio books so they can share the cost of offering them to their patrons. This shift is reflected in the funding patterns, with expenditures on the print collection declining by 23% but expenditures on the electronic collection increasing by 36% (and by 125% at rural libraries). Said a librarian in one New Mexico library, "There is a challenge balancing our purchases with print and other electronic materials because some don't want digital and vice versa." This has resulted in a 215% increase in the number of e-books available to the public (though it was starting from such a very low base that they still comprise only 0.2% of the total number of books in circulation). These efforts have been aided somewhat by small amounts of federal monies for the Fast Forward program which are targeted for digital literacy enhancement.

In 2010-2011, urban libraries spent much more than rural libraries on electronic resources and have almost six times as many public computers (with 13 times the number of users) than their rural counterparts. Despite the growing need, New Mexico has added only an additional 141 public computers since 2006-2007, even as the number of computer users has increased by 281,943. Consequently, availability of public access computers (PAC) is extremely limited – only 0.81 computers for every 1000 New Mexicans who use the library. However, there is quite a difference in the number of computers available on a per capita basis in urban, rural and tribal libraries. Rural libraries have almost three times the number of PACs available per capita as urban areas (1.35 per 1000 population compared to 0.46); tribal libraries are especially well endowed with 4.92 computers per 1000 population, over 10 times the per capita amount of PACs in urban areas. However, that doesn't mean that the rural and tribal libraries are well-stocked with PACs, what that more reflects is the low population density in these areas. Overall, New Mexico has 25% fewer computers on a per capita basis than the national average, according to the American Library Association study.

Nevertheless, rural and tribal populations are making better use of the greater relative availability of PACs. They are much more likely to use PACs, likely reflecting higher levels of poverty that makes it less likely that tribal and rural populations have access to computers and the Internet at home. Consequently, the rural and tribal areas show a greater reliance on public access, and in many cases the local library is the only affordable infrastructure available. The librarian in one tribal community library said in an interview conducted for this study, "Tribal governments suffer economically, so patrons use libraries more. There has been more use of our library since the recession...usage is going to continue to grow."

A 2010 Pew Research Center survey reports that only 50 percent of rural households had broadband at home, compared to 70 percent of urban households, which underscores the importance of connectivity at rural and tribal libraries (Smith, 2010). In 2011 the National Telecommunications and Information Administration (NTIA) conducted a study which found that 27 percent of dial-up users, primarily in rural areas, did not have access to broadband Internet service in their area (Economics and Statistics Administration, 2011). Thus, public libraries' role as a social service agency providing a digital literacy center is crucially important in these geographic areas.

### [Demand for Digital Literacy Skill Training on the Rise](#)

Interviews with various New Mexico librarians, as well as national studies, confirm that in an information and Internet driven age, where information, services, and resources are increasingly only available online, New Mexicans who lack digital access as well as skills are at a disadvantage. Public libraries are struggling to keep up with the increased demand for more training. Not only do libraries not have enough computer terminals to service demand but for certain purposes the speed of the connection often is not fast enough. Streaming video (including online instructional courses) and the viewing of graphic-heavy content require faster broadband speeds, and many librarians report that their networks experience overload on a daily basis. This not only seriously affects the public's access, but also the access and work of library staff.

Besides the infrastructure bottlenecks, there is also a shortfall in sufficient staff who have the necessary digital training. One New Mexico librarian stated, "I'm a librarian, not a computer specialist." Yet requests from the public for one-on-one assistance have increased, with many requests coming from those who lack basic computer skills: seniors needing to order medications online, job seekers needing to apply online or unemployed workers needing to apply for benefits online. With digital literacy skills having become essential for accessing online government services, public libraries have continued to expand e-government assistance.

More and more libraries report that services for job seekers remain the most used Internet service. Public libraries are often the only source for employment resources, especially after the drastic cuts to federal spending for training over the last six years, including \$1 billion cut since 2010 (National Skills Coalition, n.d.). Library services for those searching for a job include access to job databases and other online job resources, patron assistance to complete online job applications, and consultation with outside agencies or individuals to help patrons seek or attain employment.

Public libraries were not established to play this role, yet have been thrust into the position anyway. This has put a burden on library staff. Virtually every library reports that they do not have enough staff, as well as staff expertise, nor do they have enough equipment to help patrons. Library staff is often not trained to provide computer or technology support, and those functions typically are not included in the operational budget. Says a librarian at one New Mexico Library, "One of the challenges is that not all staff members can help because there is a learning curve...People over 40 are technology immigrants, and those under 30 are technology natives. Us older people grew up with card catalogs and mimeographs. We may not be prepared to provide new technology just because our patrons want it."

Sometimes the solutions create new challenges due to unintended consequences from well-meaning policies. Many libraries get computers, software and other computer related technology donated. While access to free infrastructure is a blessing, it also means that many libraries often have used and outdated hardware and software. When repairs are needed, tech support is not often donated and tends to be expensive, especially for older equipment. When a computer stops functioning often it is simply abandoned. One librarian stated that their library had spent more money on maintaining computers than the machines were worth.

Libraries were not designed and built with the need for computer training centers in mind, so a challenge for all libraries is to provide training classes without the availability of a computer lab. One library that managed to provide one-on-one sessions and two times a week trainings with an emphasis on helping senior citizens become computer literate had to discontinue these classes when the librarian who ran them left; no other staff had been sufficiently trained to perform that duty. Few computers are set up for Spanish or special needs, and one library adopted a policy to shut down the computers every Wednesday so that staff could have a break from these services and activities and catch up on other library duties.

The picture that emerges is that libraries are trying the best they can to cope with this rising demand. With so few computers available, many libraries find it necessary to create a waiting list for computer use throughout the day. Time limits on library computers – often as low as 15 minutes at a time -- are challenging for individuals working on job applications, school work and other more time intensive activities. In some areas of the state overcrowding has reached near-crisis proportions. In the words of one administrator at a New Mexico literacy program, “I try not to send people to the library – it’s just a zoo over there, with people waiting to use the computers.”

With libraries struggling to provide basic digital literacy services and infrastructure, library leaders have had little time to anticipate other forward-looking strategies. As more and more people use smart phones, these users make up an estimated half of potential customers. Yet library websites are not usually designed for mobile devices, and typically do not incorporate the use of apps that speed user’s experience in accessing library information online. Smart phone users are a growing segment of library consumers, and libraries face the prospect of alienating half of their potential customers if they don’t start planning for this trend.

### Conclusions

Libraries in New Mexico as well as across the United States find themselves in a challenging and even paradoxical position. At the same time that most of them have had their public funding dramatically cut, more members of the public – especially those who are most economically vulnerable – are availing themselves of library services. While rural and tribal libraries report budget improvements, urban libraries continue to grapple with the negative cumulative effect of ongoing budget woes. Yet the number of visitors, books and other resources in circulation, and the number of patrons using computers and online services is much higher at urban libraries than at rural libraries.

Local libraries have become a lifeline to the technology resources and digital skills essential to full participation in civic life and in the economy. In addition to providing such services as free computer and Internet access, libraries increasingly are being called upon to provide technology training, assistance with job-seeking, and support for accessing e-government services. This is a role for which libraries were not originally established. And with funding for public libraries being cut across the nation and in New Mexico as a result of the economic recession, libraries have been thrust into a role that they were not prepared for: that of a quasi-social service agency assisting low and moderate income people to gain access to online services. Libraries are part of the solution for those in need of the digital connection and literacy required by today’s competitive global marketplace. However, they are being challenged like never before to find the resources and funding necessary to continue providing the critical services their communities need and demand.

### 3.6 Parks and Monuments

New Mexico's system of state and federal parks and monuments has been a great gift to the people of New Mexico. It has provided countless hours of recreation and relaxation to New Mexicans, brought in millions of dollars in revenue from out-of-state visitors, and provided thousands of jobs. And New Mexicans enjoyment of the parks system has heightened their appreciation of the ecology and natural wonder of their state.

In recent years, the number of visitors to New Mexico's national and state parks and monuments has been declining. At the same time, public funding has been cut, and this in particular has reduced the amount of money available for capital spending on maintenance and infrastructure. The parks are in a difficult situation of maintaining public services with fewer resources, and that shortfall has been dealt with mainly by postponing maintenance of the public facilities. While the monument and park systems has coped with this adequately over the short-term, it raises concerns that the longer critical maintenance is neglected upkeep will become even more expensive and difficult to address. This could lead to deterioration and damage to the state and national parks and monuments, as well as a further decline in visitors, jobs and the local economy.

#### General Trends at National Parks Outside of New Mexico

In the past few years, national park visitation across the country has been higher than it has been in a decade, with more than 280 million people visiting each year to America's national parks. By historical standards, visitation is high, with annual visitation more than 10 million visitors above the average of the last thirty years (National Parks Conservation Association, 2011, p. 22). According to Forbes, national parks comprise eight of the top 25 U.S. tourist destinations (NPCA, 2011, p. 9).

The total visitor spending in local economies surrounding national parks (within roughly a 60 mile radius of the park) was \$12.1 billion in 2010. Visitors staying outside the park in motels, hotels, cabins and bed and breakfasts accounted for 56% of the total spending. Half of the spending was for lodging and meals, 19% for gas and local transportation, 10% for amusements, 8% for groceries, and 13% for other retail purchases (Stynes, 2011, p. v).<sup>46</sup>

This amount of spending resulted in 171,853 full and part-time jobs in the local economies, or about \$70,409 per job created. That figure includes 137,350 jobs created directly by businesses selling goods and services directly to park visitors, and 34,503 jobs created indirectly via secondary effects that result from the circulation of this money within the local economy (Stynes, 2011, pp. 5-6).

A recent study by the nonpartisan National Parks Conservation Association found that every federal dollar invested in national parks generates at least four dollars of economic value to the

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<sup>46</sup> In the Stynes report, the average sales multiplier used across all local park regions is 1.47, meaning that for every dollar of direct sales another \$ .47 in sales is generated in the local region through secondary effects.

public. A recent study by the University of Massachusetts Political Economy and Research Institute determined that for each \$1 million invested in conservation, more than 20 jobs are created, among the highest of all economic sectors examined (NPCA, 2011, p. 18).

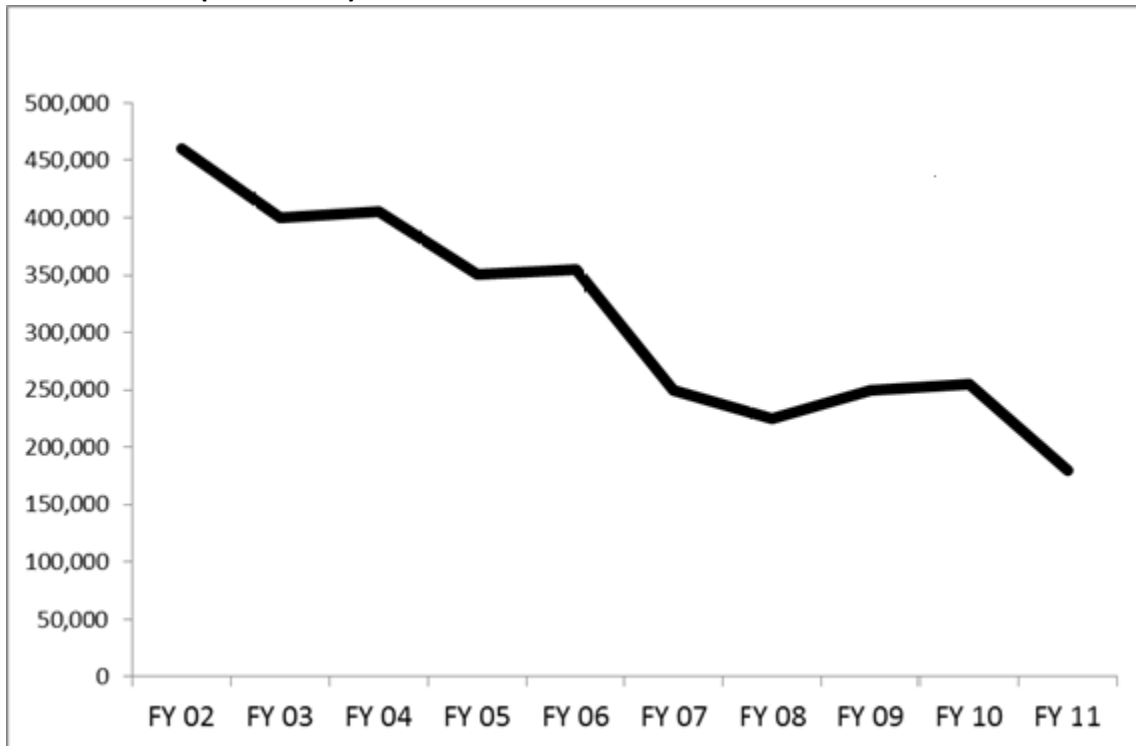
Parks also impact the local and national economies through the National Park Service payroll. In Fiscal Year 2010, the National Park Service employed 26,031 people with a total payroll of \$1.7 billion in wages, salaries, and payroll benefits. Including the indirect effects of the spending of NPS wages and salaries in local regions, the total local economic impacts of park payrolls on local economies were \$1.95 billion in labor income and 32,407 jobs in 2010 (Stynes, 2011, pp. v & 8).

Combining employment that resulted from visitor spending as well as from National Park Service spending, spending in the nation's national parks resulted in well over 200,000 jobs in 2010.

Despite providing an economic boon for both the nation and local communities, funding for the National Park Service has been cut in recent years, by nearly \$140 million in 2011 alone. That included \$11.5 million cut from operations. In today's dollars, the overall appropriation for the National Park Service (NPS) was \$2.75 billion (discretionary budget) in 2010 and \$2.6 billion in 2011, which is 13% less (nearly \$400 million) than it was 10 years ago. Funding for the national park system now costs less than 1/13th of one percent of the federal budget, yet produces a sizable amount of economic activity (NPCA, 2011, pp. 5-7). Funding cuts have greatly impacted maintenance, infrastructure and construction, but also have resulted in fewer rangers, fewer emergency first responders, less law enforcement, reduced visitor center hours, shortened campground seasons, closure of entrance stations and backcountry trails and fewer educational programs. The number of commissioned permanent park rangers declined from 1,841 in 1980 to 1,417 in 2010, a 23% decline; during that same time period, the number of seasonal rangers declined from 616 to 511, a 17% decline. Says Richard Smith, a member of the executive council of the Coalition of National Park Service Retirees, "Many parks have huge numbers of vacant positions that they can't fill [due to budget constraints]. When you don't have the people, you can't do the job. We're no longer cutting fat; we're cutting muscle and bone" (NPCA, 2011, p. 8).

Cuts to park operations, construction and land acquisition has impaired the places that American families rely on as affordable vacation destinations each year. The NPS has seen a 60% decline in its park service maintenance/construction budget since Fiscal Year 2002 (in 2011 dollars) (NPCA, 2011, p. 7). Due to the funding cuts in operations and maintenance (**Figure 4**), the National Park System now has an \$11 billion maintenance backlog. With most of the budget being consumed by operating costs, there are no resources for capital expenditures that are used for maintenance and infrastructure.

**Figure 4. Inflation-Adjusted National Park Service Construction Funding in Dollars (2002-2011)**



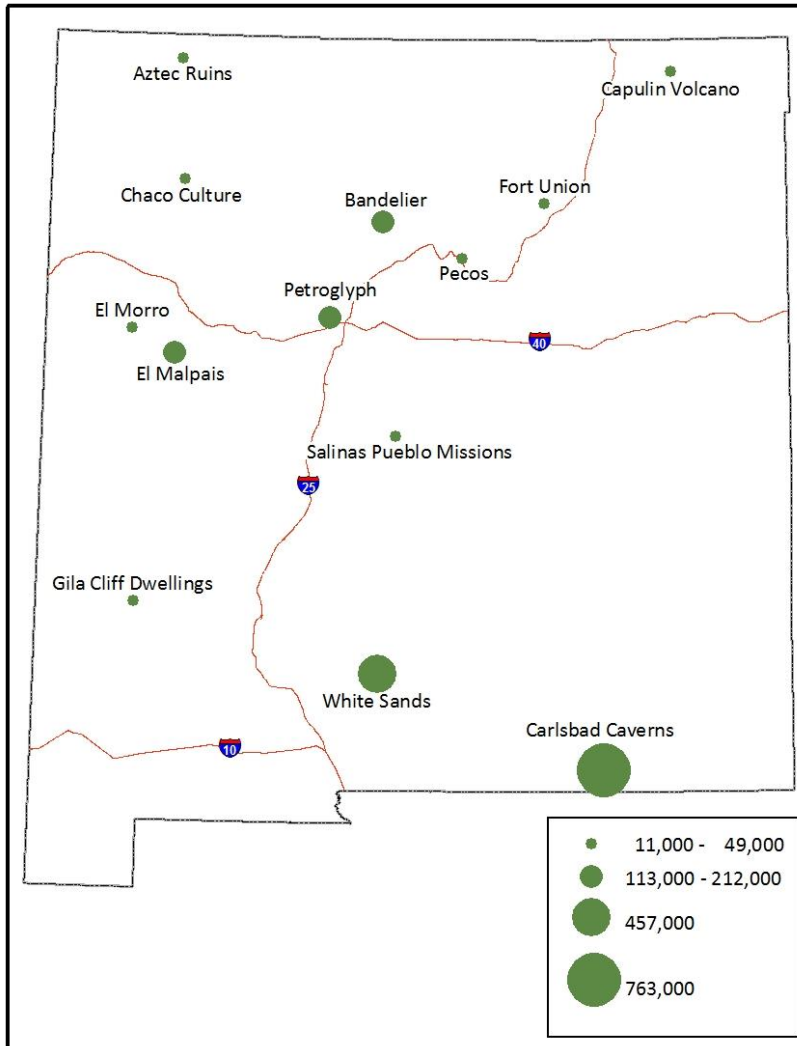
Source: “Made In America: Investing in National Parks for Our Heritage and Our Economy,” National Parks Conservation Association, November 2011, [www.npca.org/assets/pdf/Made\\_In\\_America\\_Report.pdf](http://www.npca.org/assets/pdf/Made_In_America_Report.pdf), pages 14 and 16.

#### National Parks Inside of New Mexico

There are 13 national parks, historical parks and monuments in New Mexico, located in all corners of the state. While the number of visitors to national parks as a whole has increased in recent years, the number of visitors to national parks within New Mexico has declined. According to National Park Service data summarized in **Table 18**, the number of visitors to all 13 of New Mexico's national parks declined by 11% from 2009 through 2011, and is about the same today as the pre-recession level of visitors. New Mexico's three most popular national parks – White Sands, Carlsbad Caverns, and Bandelier – together saw a 13% decline in visitations from 2010 to 2011. Since their peak attendance years in the early to mid-1990s, these three national parks have seen the number of visitors decline by 42%. Considering that these three national parks together attract fully two-thirds of all visitors to national parks in New Mexico, this is a significant decline. Moreover, this decline is coming at the same time that visitation has increased over the past decade for regional competitor national parks, including Mesa Verde, Grand Canyon, Bryce, Zion, Canyon de Chelly, Big Bend and San Juan national parks (National Parks Service, n.d.).



**Map 5. Visitation to National Parks, Historical Parks and Monuments (2009-2011 average)**



Source: Map produced by BBER researchers; data retrieved from the National Park Service.

According to a park service report, the total visitor spending in the local economies surrounding national parks in New Mexico was \$67.9 million in 2010 (Stynes, 2011). This amount of spending led to the creation of 1,012 full and part-time jobs in the local economies, or about \$67,000 spent per job created. Visitors at the three most popular national parks in New Mexico (**Map 5**) – White Sands, Carlsbad Caverns, and Bandelier – generated most of this activity, including \$16.4 million in spending and 254 jobs from White Sands, \$23.3 million in spending and 354 jobs from Carlsbad Caverns, and \$10.5 million in spending and 125 jobs from Bandelier. Those three national parks combined generated 74% of the spending and 72% of the jobs generated in New Mexico. In addition to the number of jobs created by visitor spending, the National Parks Service in New Mexico employed 440 people in 2010 (Stynes, 2011).

**Table 18. National Parks Visitation in New Mexico (2008-2011)**

<b>National Parks New Mexico</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
Aztec Ruins National Monument	38,536	38,193	38,020	41,333
Bandelier National Monument	207,651	212,542	228,796	193,912
Capulin Volcano National Monument	45,175	50,477	51,078	43,658
Carlsbad Caverns National Park	400,381	432,639	441,592	365,000
Chaco Culture National Historical Park	36,584	37,071	33,724	38,794
El Malpais National Monument	114,946	109,926	123,493	105,356
El Morro National Monument	45,175	48,240	51,745	48,329
Fort Union National Monument	9,886	11,090	11,033	9,575
Gila Cliff Dwellings National Monument	38,990	43,016	40,051	25,317
Pecos National Historical Park	32,696	34,520	34,151	43,868
Petroglyph National Monument	115,539	118,684	109,235	114,428
Salinas Pueblo Missions National Monument	31,244	35,845	35,420	29,786
White Sands National Monument	438,511	464,388	477,381	428,924
<b>TOTAL</b>	<b>1,555,314</b>	<b>1,636,631</b>	<b>1,675,719</b>	<b>1,488,280</b>

Source: National Park Service, Public Use Statistics Office.

*Case Study: Carlsbad Caverns National Park*

Carlsbad Caverns National Park is the second most popular national park in New Mexico, after White Sands National Park. Its role as an economic driver of the local economy is extremely important for the region. Any changes in visitor attendance, visitor spending and job generation sends profound ripples throughout the regional economy. In 2002, Carlsbad Caverns was visited by 476,259 visitors who spent \$31 million in the local economy, which in turn resulted in 710 jobs in nearby communities (approximately \$43,662 spent per job created); in addition, the National Park Service hired 104 employees and that spending in the local economy had a multiplier effect that generated another 43 jobs, for a total of 857 jobs (Stynes, 2011, pp. 7-9). By 2010, the number of visitors had dropped to 441,592 (and by 2011 to 365,000) who spent \$23.3 million which resulted in 354 jobs from visitor spending (approximately \$65,819 spent per job created), as well as 114 jobs from the impact of NPS spending, a total of 468 jobs (Stynes, 2011, pp. 19, 28). Altogether, that represents a 25% decline in visitors' total spending and a 45% decline in the number of jobs from 2002-2010.

*Case Study: Bandelier National Monument*

The fragility of New Mexico's national parks and the tenuousness of their situation are exemplified by Bandelier National Monument. Designated in 1916 for its "tremendous ethnographic, scientific, and educational" values, Bandelier National Monument has been expanded many times to encompass more than 33,000 acres. Best known for mesas, sheer-walled canyons, and the ancestral Pueblo and Anasazi cave and cliff dwellings found among them, Bandelier protects more than 2,500 archaeological sites, representing one of the highest concentrations of prehistoric sites per acre in the world.

Bandelier National Monument has experienced steady declines in the number of park visitors, from a high of over 400,000 per year in the 1990s to 193,912 in 2011. That was the first year that park attendance in Bandelier had fallen below 200,000 since 1983, but a good part of that

drop off is likely attributable to the Las Conchas fire in the summer of 2011, which burned over sixty-two percent of Bandelier and resulted in the closing of facilities. In the years prior to the fire, the number of visitors was well over 200,000 per year, but that's still a significant drop from the 1990s. With this fall in visitors also has come a dramatic drop in spending by visitors in the local economy, as well as private sector jobs and national park employees. Nine of every ten dollars in Bandelier's core budget goes to fixed costs, with up to 80% absorbed by staff salaries (NPCA, 2011, p. 30).

"Bandelier National Monument is the single biggest tourist attraction in Los Alamos County and the immediately surrounding area," said Kevin Holsapple, executive director for the Los Alamos Chamber of Commerce in New Mexico. "It is also a major resource for locals... As such, it plays a critical role in the fate of businesses and other organizations that rely on tourism and visitation for their livelihood. One of the key elements of the Los Alamos brand is the incredible setting and the fascinating history we have [in New Mexico]. Bandelier is a major contributor to this image" (National Parks Conservation Association, p. 30).

With the decline in funding levels has come a decline in staffing levels as well. The park's ability to protect and care for its valuable cultural and historic resources is handicapped by understaffing in law enforcement and resource management. Vacant positions include an archaeologist and a Vanishing Treasures staff person to help protect archaeological sites, such as the pre-Columbian dwelling chambers carved into the cliffs that are threatened by erosion and surface water runoff. The Las Conchas fire, which burned more than 20,000 acres in 2011, has further impacted heritage resources, devastated vegetative cover and exposed soils to erosion, and damaged a range of wildlife habitat. Post-fire risks to resources and visitors have persisted, particularly the threat of flash flooding in canyons. Undermanned staff have worked to mitigate risks and to reopen areas of the park.

Being short-handed also means no patrols or interpreters available in the backcountry and leaves the park unable to present education programs at nearby schools. The budget crunch also has made it a challenge to maintain campfire talks and other educational programs, and to assign a staff person to the important task of recruiting volunteers.

"In Los Alamos, Bandelier National Monument is a critical part of our economic well-being as well as our quality of life," said Holsapple. "I'm sure we're not alone in being supportive of the idea of keeping parks and park operations healthy. It keeps this area a place where people want to live, and it keeps people coming back to invest in our community" (NPCA, 2011).

### State Parks

Like the national parks, state parks across the nation see their greatest challenge today being the lack of funding. Most state parks receive the vast majority of their funding from state governments and user fees, with small amounts coming from the federal government and private donations. Funding from the 50 state governments for state parks has declined nearly everywhere. Nevertheless, most state parks have managed to maintain conservation and visitor services, but funding levels have been insufficient for capital expenditures, construction of new

facilities, and routine maintenance and operations of the parks (Wall, Siikamäki, Darley, Ferris, & Maher, 2011).

In New Mexico, the story has been much the same. New Mexico has 35 state parks that are overseen by the Department of Energy, Minerals and Natural Resources. The 35 state parks together compose 197,000 acres of land and water.

In 2012, the state parks in New Mexico were visited by 4.2 million people. Like the national parks within New Mexico, visitation in the 35 state parks also has decreased in recent years, by 11.5% from 2010 through 2012. The six most popular state parks – Elephant Butte Lake/Reservoir, Navajo Lake, Ute Lake/Reservoir, Caballo Lake, Eagles Nest Lake and Heron Lake – together account for 51% of all state park visits in New Mexico (2010-2012 average); Elephant Butte Lake alone receives 21% of all visits. The number of visitors in Elephant Butte, Ute and Navajo lakes has fallen off significantly since 2010, while Eagles Nest, Heron and Caballo Lakes have seen increases.

**Table 19. Visitation and User Fees for State Historical Parks (FY2011 and FY2012)**

Park	Region	FY 2011			FY 2012		
		Visitors	Non Visitor Revenue (\$000s)	Visitor Revenue (\$000s)	Visitors	Non Visitor Revenue (\$000s)	Visitor Revenue (\$000s)
Cerrillos Hills	NW	5.20	1.80	1.36	6.24	4.08	12.78
Living Desert	SE	45.36	44.64	2.44	43.15	52.59	114.49
Oliver Lee Memorial	SE	41.53	1.51	38.84	40.47	1.50	46.94
Pancho Villa	SW	22.62	0.35	48.39	20.65	0.01	51.81
Rio Grande Nature Center	NW	197.04	0.07	33.06	163.31	37.48	74.75
Vietnam Veterans Memorial	NE	22.14	0.03	-	43.13	4.15	0.56
<b>TOTAL</b>		<b>334</b>	<b>\$48</b>	<b>\$124</b>	<b>317</b>	<b>\$100</b>	<b>\$301</b>

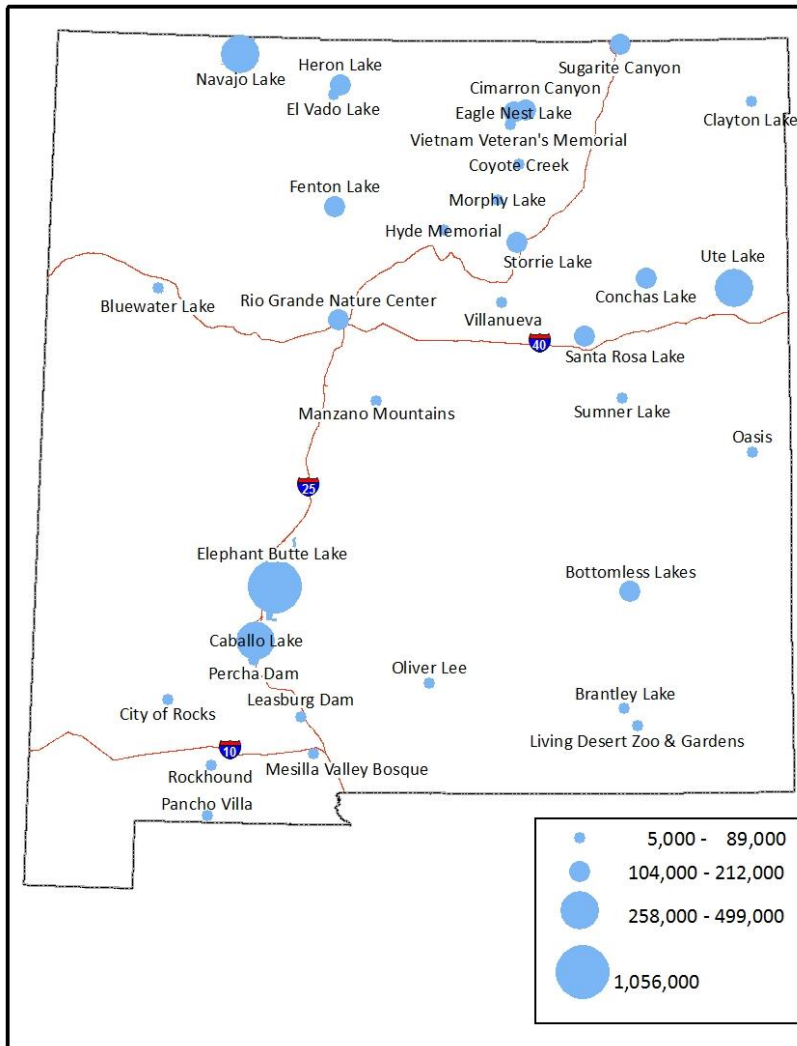
Source: New Mexico Department of Energy, Minerals and Natural Resources, State Parks Division.

However, park personnel are expecting visitations to decline even more due to limited precipitation and declining water levels in the lakes, which will discourage recreation users and also raise the potential for higher risk of fires. Seven lake parks already have been closed to boating due to a lack of water in the reservoirs. A state parks director said, "Precipitation continues to decrease and the lack of snowpack leads to diminished water levels in reservoirs and lakes. In addition, the weak monsoon seasons lead to increased probability of forest fires."

Funding for the state parks comes primarily from the state of New Mexico and visitor fees. The New Mexico State Parks Division receives almost a third of its funding from the state general fund, and another third from other sources of revenue which include visitors' fees. It has been receiving decreasing monies from both state and federal governments, federal funding dropping nearly in half from \$8.6 million in Fiscal Year 2009 to \$4.4 million in FY 2012; state funding dropped by 26% during the same years, from \$13.3 million to \$9.9 million. Overall funding for the state parks has fallen sharply since 2009, from a total of \$35 million to \$31

million in FY2013 (11.4% decline), with nearly all of the cuts coming in federal and state funding.<sup>47</sup> One positive note is that revenue from visitors, after declining for a couple of years, increased from 2011 (\$2.6 million) to 2012 (\$3.8 million) by 46%. (Refer to **Table 19** above and **Map 6** below.) Though the increase only was for one year, so it's hard to know if that is a trend. But this increase in visitor revenue has not come close to making up the shortfalls in federal and state funding. Besides the level of funding, the funding mechanism has become more complex since some of the funding received must be used to pay off bonds that go back to 2004. That leaves less money for many critical needs.

**Map 6. Visits to New Mexico State Parks (FY 2010-2011 average)**



Source: Map Created by BBER; data pulled from New Mexico Department of Energy, Minerals and Natural Resources, State Parks Division.

The State Parks department has the equivalent of 285 full time employees (FTE), with 239 of them employed full time and 140 people employed part-time to fill 46 FTE positions, which are

<sup>47</sup> New Mexico Department of Energy, Minerals and Natural Resources, State Parks Division.

mostly seasonal. As of February 2013, there are 67 vacant positions, and the State Parks are looking to reduce the number of FTEs by another 25 positions, and wanting to add 5 more seasonal positions.

In the face of dwindling funding, staffing cuts have been necessary, though mostly through retirement and attrition. But reduced funding has made it more difficult to attract qualified people, with one state parks department director commenting, "It has become harder to keep salaries competitive and fill vacant positions, particularly law enforcement positions." State parks have been able to maintain levels of critical services like conservation and visitor services, but like the national parks have had to reduce capital spending on maintenance, upkeep, infrastructure and operations. This has raised concerns that if these funding shortfalls continue, it will begin to degrade the quality of services as well as the quality of the state park experience.

In the face of these challenges, New Mexico State Parks has initiated a strategic operations and sustainability (SOS) program, looking for ways to implement various efficiency measures. A state director said that the SOS program involves both short and long-term planning and is focusing in four areas: revenue, recreation, marketing, and efficiency. For example, the State Parks are looking into developing boat storage yards as a source of revenue. The parks are cautious not to interfere with the existing private boat storage yard businesses; many of these businesses are at capacity or have waiting lists, so the State Parks would be helping to address a real need for boat storage and creating revenue at the same time. The SOS plan also takes advantage of using volunteers for manning fee booths which frees up employees for other tasks. Additionally, the State Park's Santa Fe office has been leased out and is an additional source of revenue. Consequently, the entire staff is now under one roof which increases efficiency.

According to the State Parks director, New Mexico's State Parks have a tie to the state Tourism Department, in that it can request funds from the tourism department which then decides whether to distribute the requested funds based on their marketing budget. But more and more promotion is being taken on in-house, using its own marketing section (though due to funding cuts it was necessary to cut marketing from 4 to 2 people). They are trying to encourage visitation through e-cards, radio and TV ads, brochures, special events, and social media.

New Mexico State Parks has no governing board, but since 1989 it has had a 501(c)(3) citizen advisory board known as the State Parks Advisory Committee that helps to rally the public around the future of the state parks. The seven to eleven member board is appointed by the governor, and currently it has 7 members. In addition, all parks have autonomy to form "Friends of the Parks" groups in which all generated revenue would go to the affiliated park. A statewide "Friends of the Park" organization is one idea that has been discussed, as it could generate revenue that could help offset operational needs.

### **State Monuments**

New Mexico has six state monuments, which are managed by the Department of Cultural Affairs. Parks are generally large, natural places that have been set aside because of some outstanding scenic feature or natural phenomena. Monuments, on the other hand, are landmarks or structures of whatever size that have historic, prehistoric or scientific interest.

The total number of visitors to New Mexico's state monuments is low compared to state or national parks, fewer than 70,000 per year for all six monuments. Lincoln State Monument, which chronicles the history of outlaw Billy the Kid, is responsible for 44% of all visits to state monuments. Most of the monuments have very low visitation levels, with four out of six monuments receiving fewer than 10,000 visitors in 2011. (See **Table 20**.) New Mexico's state monuments have always had low visitation levels partly because most of them are situated in remote locations. A top monument administrator said, "We are way out in the boonies. People don't want to drive out here." As with state and national parks, visitation has been declining, with attendance at New Mexico's six state monuments dropping by approximately 14% from 2008 through 2011.

In addition to remoteness, low visitation rates may be caused by public confusion over what a "monument" is, and the failure to recognize that they are places of historic value. Said the monument administrator, "We are trying to change the image of the state monuments and call them historic sites instead, to draw in more visitors."

State monuments received a sizable proportion of their funding in 2012 from the New Mexico Department of Cultural Affairs. Funding ranges from a high of \$584,716 for the Lincoln State Monument to a low of \$215,832 for Jemez State Monument. The amount of money spent by DCA per visitor for each state monument is provided in **Table 16** and ranges from \$19.50 per visit at the Lincoln State Monument to \$64.71 per visit at the Fort Sumner State Monument (the figure for each state monument includes direct funding from DCA, as well as a portion of DCA funding provided to "monuments administration," which amounted to \$613,792 in 2012). The differences in the cost per visit at the various monuments is mainly a function of the number of visitors, not the level of funding, since most of these monuments are in remote locations and it takes a certain base level of funding to establish and maintain a state monument.

**Table 20. Visits to New Mexico State Monuments, 2011.**

<b>State Monuments</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
Coronado	13,332	13,202	12,070	14,223
El Camino Real International Heritage Center	6,871	6,081	4,885	4,640
Fort Selden	5,982	5,263	5,658	5,032
Fort Sumner	4,847	5,010	4,926	5,338
Jemez	12,400	11,673	8,891	8,021
Lincoln	34,340	32,675	32,175	29,591
<b>TOTAL</b>	<b>77,772</b>	<b>73,904</b>	<b>68,605</b>	<b>66,845</b>

Source: NM DCA, State Monuments Division and NM Department of Cultural Affairs.

Like the state and national parks, the funding level for state monuments has been declining, resulting in difficulties maintaining infrastructure and keeping up maintenance. Said a top administrator, "That's part of the problem. The budget has stayed pretty flat, and we may get behind on the care for these places." The state monument system also has been hampered by changes in management, with many directors not being long-term.



### 3.7 Cultural Tourism

Cultural tourism encompasses a broad range of activities and occupations, as it is concerned with a region's culture and lifestyle, the history of the people in that region, and their art, architecture, and other facets that helped shape their way of life. A recent report from the Organization of Economic Cooperation and Development (OECD) showed that cultural tourism plays an important role in a region's development (OECD, 2009). In New Mexico, as early as 1878 the Atchison, Topeka and Santa Fe Railway (ATSF) promoted tourism in the region with an emphasis on Native American imagery (Richards Jr., 2001), so cultural tourism has long been vital to New Mexico. Today cultural tourism brings in thousands of tourists, creates over 11,000 jobs and earns millions of dollars in revenue for the state. Like so many other sectors, it has been hit hard by the ongoing economic downturn; yet cultural tourism shows signs of recovery and adaptation.

#### Cultural Tourism on a National Basis

Cultural tourism is an essential component of the American tourism industry. A study conducted for the U.S. Cultural & Heritage Tourism Marketing Council in conjunction with the U.S. Department of Commerce found that 78% of all leisure (i.e. non-business) travelers in the United States participate in cultural and/or heritage activities while traveling. That translates into 118.3 million adults each year. These cultural and heritage travelers spend an average of \$994 per trip, contributing more than \$192 billion annually to the U.S. economy (Mandala, 2009, p. 1).

According to the study, cultural and heritage travelers as a whole are more frequent travelers, reporting an average of 5.01 leisure trips annually versus non-cultural/heritage travelers with 3.98 trips. They are also more likely to have taken an international trip in the past 12 months than their non-cultural/heritage counterparts. More than half of cultural/heritage travelers agree that they prefer their leisure travel to be educational and nearly half said they spend more money on cultural and heritage activities. They are also likely to travel farther to get the experiences they seek: about half of most recent overnight leisure trips were 500 miles or more from home. More than a third said they traveled between 100 and 300 miles for a day trip.

The study found that cultural and heritage travelers are more likely to participate in culinary activities, such as sampling artisan food and wines, attending food and wine festivals, visiting farmers' markets, shopping for gourmet foods, and enjoying unique dining experiences as well as fine dining. Other cultural and heritage activities identified by travelers include visiting historic sites (66%); attending historical re-enactments (64%); visiting art museums/galleries (54%); attending an art/craft fair or festival (45%); attending a professional dance performance (44%); visiting state/national parks (41%); shopping in museum stores (32%); and exploring urban neighborhoods (30%). The vast majority of these travelers (65%) say that they seek travel experiences where the "destination, its buildings and surroundings have retained their historic character."

“[This study] discovered that an impressive number of U.S. travelers seek out cultural and heritage experiences,” said Helen Marano, director, Office of Travel and Tourism Industries at the U.S. Department of Commerce. “With 78% of all domestic leisure travelers participating in cultural and heritage activities, their expenditures confirm that this is a strong market, and they are contributing significantly to our communities during these challenging economic times” (Mandala, 2009, p. 1).

While the economic recession has hurt tourism in general, the numbers for cultural tourism have been fairly consistent over time. A study in 2003 found that cultural travelers are one of the industry’s most lucrative markets. Of the 146 million U.S. adults who took a trip of 50 miles or more away from home, 81 percent were considered cultural tourists, which works out to 118 million cultural tourists, the same number found by the previous study (Americans for the Arts, 2003). This 2003 study found that travelers who incorporate cultural events into their trips differ from other U.S. travelers in a number of ways. Compared to all U.S. travelers in 2003, cultural travelers:

- Spent more on average: \$623 vs. \$457
- Were more likely to be retired: 20% vs. 16%
- Used hotels, motels, or bed & breakfasts: 62% vs. 55%
- Were more likely to spend more than \$1,000: 19% vs. 12%
- Traveled longer: 5.2 nights vs. 3.4 nights
- Traveled by air: 19% vs. 16%

#### **Cultural Tourism in New Mexico**

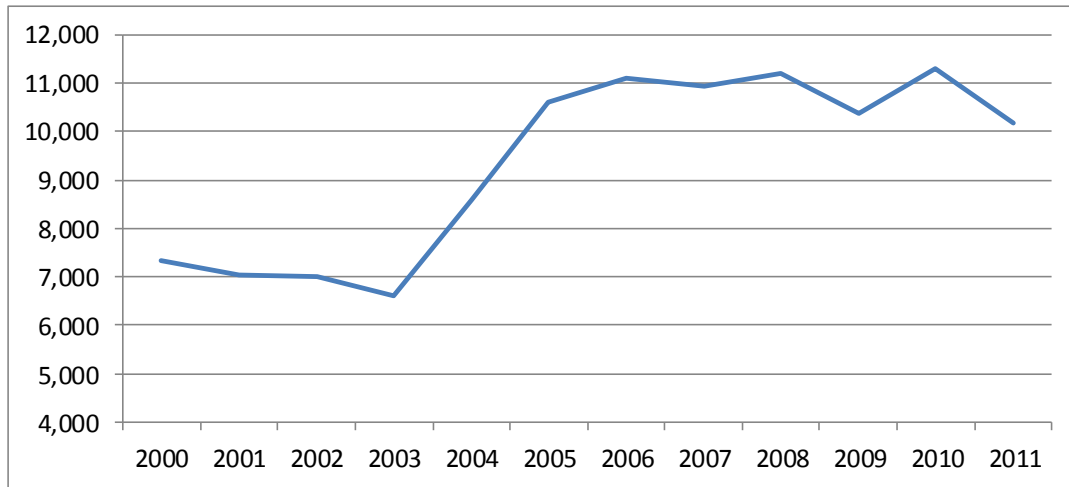
A study in 2012 by the New Mexico Department of Tourism found that there were 31 million annual visitors to New Mexico, including overnight visitors and day-trip visitors (New Mexico Tourism Department, 2012). BBER has determined, based on Longwoods International Travel USA research from 2011, 24.5% of all travel-related activities from these 31 million visitors, including jobs created and revenues received by the state, are the result of cultural, heritage and art activities.

The tourism industry has been hard-hit by the recession, with declining revenues for lodging in hotels (see **Figure 5**). The pre-recession high of \$11.2 million has declined to \$10.2 million in 2011.<sup>48</sup>

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<sup>48</sup> Graph is from BBER’s analysis of Lodger’s Tax Revenues in New Mexico, as reported by local communities.

**Figure 5. Lodgers' Receipts in New Mexico, 2000-2011 (\$000s)**



Source: New Lodgers' Taxes; data collected by BBER.

According to information from the New Mexico Tourism Department, the average age of visitors to New Mexico is 45.1, and the average travel party size is 3.1 (81% adult, 19% children). The average number of nights stayed in New Mexico per trip is 3.9. The average travel party in New Mexico spends \$755.87 per trip, and the amount spent per person is \$63.50 per day (NM Tourism Dept., 2012).

But tourists to New Mexico have a somewhat unique demographic. Of the overnight visitors that come to New Mexico, nearly a quarter (24.2%) is 65 years of age and older, which is quite a bit higher than the 17.1% average in the Mountain states (Arizona, Colorado, and Utah) or in the US as a whole, 15.7%. Visitors of the ages 25-44 only make up 31.1% of New Mexico overnight visitors compared to a US average of 36.7%; overnight visitors of the age 45-64 only make up 32.8% compared to a US average of 35.9%. Since both of these latter demographics comprise a bigger part of the adventure/cultural/heritage traveler demographic, that means New Mexico's visitors are underrepresented in the ideal age groups for cultural tourism (Orr, 2011, p. 6).

Most overnight visitors (71%) are from five nearby states: New Mexico (27.1%), Texas (20.9%), Colorado (7.2%), Arizona (8.5%), and California (7.3%) (Orr, 2011, p. 5). But unfortunately New Mexico appears to be more of a gateway to somewhere else, instead of a final destination, even when compared to its neighbors. The percentage of overnight visitors to New Mexico who are pass-through visitors, that is, visitors who stay overnight but do not spend time in the state, is 32%, which is twice the average for the Mountain states at 16% (Orr, 2011, p. 12).

#### Cultural Tourism Coefficient in New Mexico.

As mentioned above, while 24.5% of overnight travel activity in New Mexico is cultural in nature, day travelers are slightly more likely to engage in cultural activities (25.8%). Cultural tourists also tend to spend more time in New Mexico. Only 17.1% of activities of persons

staying only one or two nights are cultural in nature, whereas for those whose stay in New Mexico for 5 or 6 nights, 27.6% of activities are cultural in nature. For those who stay three weeks or more, 30.2% of activities are cultural. So visitors who spend more time in New Mexico may spend a greater share of their time engaged in cultural activities (Longwoods, 2011). Cultural travelers in New Mexico had 3.7 million overnight visits and 4.1 million day trips. Cultural travelers stayed 3.9 nights per visit, which translates into 14.3 million person nights and 18.4 million person days (Longwoods, 2011)

A BBER analysis of data from Longwoods International Travel USA found that most cultural tourists to New Mexico (62%) engage in at least one of three activities, either visit a historic site (26%), a museum (21%), or visit an art gallery (15%). A fair number also visit a fair, a rock concert, the theater or the zoo. (Refer to **Table 21** below.)

### Economic Impact of Cultural Tourism in New Mexico

Cultural tourism has contributed significantly to the New Mexican economy. Over 11,000 jobs can be attributed to cultural tourism activities, including 7729 jobs in restaurants and 3328 jobs in hotels/travelers accommodations. The overall amount of wages that can be attributed to cultural tourism is significant, \$158.4 million. But the average wage is quite low – only \$14,128 – since many of these jobs are in low-paying occupations.

**Table 21. Cultural Activities of Overnight Visitors and Daytrips in New Mexico (2011)**

Art gallery	15%
Dance	3%
Fair/exhibition/festival	7%
Landmark/historic site	26%
Museum	21%
Opera	3%
Rock/pop concert	7%
Symphony	1%
Theater	7%
Winery	4%
Zoo	7%

Source: Longwoods International Travel USA survey.

**Balloon Fiesta.** A highlight on the New Mexico cultural tourism calendar is the annual Balloon Fiesta. It not only draws large numbers of visitors from all over the world, but also generates a lot of revenue and jobs. A study of the 2011 Fiesta found that that the nine-day event was attended by nearly three quarters of a million people (737,466). There were some significant demographic changes in the 2011 Balloon Fiesta attendees compared to previous years, including more singles, more men, more Latinos/Hispanics, fewer retirees and more students (CRC & Associates, 2011, pp. i & iv).

Approximately 75% of the Fiesta visitors came from five states: New Mexico, Texas, California, Colorado, and Arizona. Respondents from outside the Albuquerque area spent an average of 4.5 nights in Metro-Albuquerque. Of the out of town respondents, 81% cited “the Balloon Fiesta” as the main reason for being in Albuquerque, which is substantially higher than in previous years (in 2006 it was 69.2%). Thirty-four percent spent an average additional 1.5 days visiting parts of New Mexico outside of Albuquerque. The average adult party size for local residents was slightly lower than out of town guests, 3.1 vs. 3.9 respectively. First time attendees dropped from a high of 57.8% in 2006 to 41.2% in 2011, and 5.9% of respondents heard about the Balloon Fiesta through “Online social networking,” which is becoming an increasingly important medium for advertising (CRC & Associates, 2011, pp. i & iii).

The direct and indirect economic impact of the Balloon Fiesta was estimated to be \$117,124,897. Direct spending was \$90,794,494. Out of area attendees spent an average of \$194 per day while visiting, which was substantially higher than the \$144 reported in 2009. 1,602 full time equivalent jobs were generated as a result of the impact of the Balloon Fiesta, and a payroll of \$21.9 million was generated in the Metro-Albuquerque area. Nearly \$15 million was generated in tax revenues, with nearly \$9 million generated in state and local taxes (CRC & Associates, 2011, p. i).

### **Challenges for Cultural Tourism in New Mexico**

New Mexico is blessed with an abundance of cultural tourism activities and sites. Yet various studies have found that New Mexico is punching below its weight in terms of turning its cultural tourism assets into visitors, revenue, and ultimately jobs.

In particular, New Mexico has an image problem, especially when compared to neighboring states like Colorado, Utah and Arizona, which are regional competitors for cultural tourists. A study in 2011 commissioned by the New Mexico Tourism Department found the following positives and negatives for New Mexico (Orr, 2011, p. 27):

#### **Positives:**

- Better known for its native culture, historic sites, architecture, unique local cuisine and museums
- Recognized for its different culture and interesting customs and traditions
- Recognized for having interesting local people and not too crowded with tourists
- Ranks higher than Colorado for retirees

#### **Negatives:**

- Considered to be harder to get to, and a less exciting destination with fewer vacation Packages
- Considered much less scenic and lush than Colorado

- Considered to have fewer recreational opportunities, especially compared with Colorado
- Receives a lower rating as a place for couples, singles, or families to visit
- Considered to be a less popular and less well known destination with less advertising
- Thought to have more affordable food and accommodations, but less quality and variety

Another study from the New Mexico Tourism Department, citing research from Longwoods International Travel USA research from 2011, revealed additional details about visitors' perceptions of New Mexico, especially when compared to Arizona, Colorado and Utah. For visitors that drive to New Mexico, the state is perceived as a bit above average when it comes to "interesting history/historical sites" and "interesting festivals/fair/events." Visitors also agreed that New Mexico is a great place to experience Native culture, unique local cuisine, interesting towns and villages, and different cultures and ways of life. But New Mexico fared far below the regional competition in terms of having "unique landmarks and natural attractions," "lots of things to see and do," "excellent state park facilities," "truly beautiful scenery," and "a place everyone should visit at least once" (Jacobson, 2012, p. 10).

Among those visitors that flew into New Mexico, perception was slightly better when compared to regional competitors. It was perceived as quite a bit above average when it comes to "interesting history/historical sites" and "interesting architecture," and about average for having "unique landmarks and natural attractions" and "a place everyone should visit at least once." But it performed quite a bit below the region when it came to "lots of things to see and do," "excellent museums" and "truly beautiful scenery" (Jacobson, 2012, p. 13).

One of the key puzzles that New Mexico must figure out was articulated by a state tourism leader. "One of the challenges we face is consumers have a 'been there, done that' attitude [about coming to New Mexico]. We are challenged to communicate what is new as a reason to come back, and see first-hand that it is not the same experience you had ten years ago."

This perception is confirmed by various studies. One study commissioned by the New Mexico Tourism Department found that the percentage of visitors who intend to return to New Mexico within one year is low (40.5%), well below the Mountain state (Colorado, Arizona and Utah) average (51.1%). When compared to Arizona and Colorado, New Mexico scored lower when it came to perceptions such as "easy to get there," "beautiful scenery" and other categories (Orr, 2011, pp. 17 & 20). Another study found that fewer than 50% of visitors agreed that New Mexico is an "exciting place," or a place with "real adventure," with "interesting cities" or "excellent museums." As mentioned previously, that study also found that, compared to regional competitors Arizona, Colorado and Utah, New Mexico scored low on "unique landmarks and natural attractions," "truly beautiful scenery," "lots of things to see and do," "a place everyone should visit at least once" and other perceptions (Jacobson, 2012, pp. 8, 10-11).

Reinforcing these perceptions in a negative feedback loop; a social media audit found that the percentage of "mentions" about New Mexico that were negative was 24%, compared to an average of 17% for Colorado, Arizona and Utah. And the ratio of positive to negative "mentions" was much lower for New Mexico (1.7:1), than for Arizona (4:1), Colorado (3:1) or Utah (2:1). Not only were "mentions" about New Mexico comparatively more negative, but the social media audit revealed that they were also less frequent, showing that New Mexico is more off the radar of prospective visitors than are regional competitors. For example, New Mexico had an average of 523 mentions per keyword while Colorado had six times as many, 2,985. Arizona had almost 3 times as many mentions (1348) and Utah had 28% more (669). In addition, Google search data showed that New Mexico is searched for significantly less than Arizona, Colorado or Utah (Orr, 2011, pp. 18-19).

One reason for New Mexico's lack of visibility and negative perceptions may be that New Mexico tourism is vastly outspent on advertising by its regional competitors. One of the studies found that spending on advertisements in 2010-11 was only \$2.8 million for New Mexico, compared to \$3.5 million for Arizona, \$4.9 million for Utah, \$8.7 million for Colorado, and \$18.4 million for Texas (Orr, 2011, p. 28).

Based on these factors and more, these reports concluded that New Mexico "has an image problem compared with its neighbors," that it is "a weak magnet" with a regional but not a national market, and that New Mexico has "lower visibility & more negative consumer perceptions" than regional competitors (Orr, 2011, pp. 8, 17-18).

### **Challenges for Cultural Tourism in Indian County**

Cultural tourism has long been an important source of revenue for New Mexico's tribes and their members. Nonetheless, tribal communities have experienced ambivalent relationships with the industry. This is largely because the marketing and infrastructure of Native cultural tourism has regularly been dominated by non-native entrepreneurs and agencies. This has both diminished the control Native communities have over the narrative of Indian country and diminished the potential benefits of cultural tourism for tribal communities.

The industry to bring Native American culture to Americans began in the late 19th and early 20th centuries. One early promoter was Englishman Fred Harvey, who began promoting Indian culture as part of his restaurant and tourism business servicing railroad customers in the American Southwest. Over the years the Fred Harvey Company hired many Native Americans who made careers with the company, showcasing their expertise in the methods used and designs applied to pottery, jewelry, rugs and other crafts. The Fred Harvey Company exposed many Americans to Native American culture in the Southwest, but the Indians themselves had little if anything to do with the development of the industry and made little money from it other than what their arts and crafts could sell. As one Native American tourism industry leader told BBER, "Indians weren't at the table. They just scrambled for the industry's scraps." In recent years, there have been serious efforts by the tribes and their representatives to wrest control of the Native cultural tourism industry. This includes not only the artifacts and material things of culture, but also the narrative of "Indian country." Native ownership of the Native

cultural tourism industry remains an ongoing process. As one Native tourism specialist said, “We aren’t to the point where we feel we can speak up about how we are being promoted.”

In the 1980s, Native American interests pushed for an appointed position within the Department of Tourism to deal with Indian tourism. That came to fruition under Gov. Bruce King. Recently a new organization formed, the New Mexico Indian Tourism Alliance, so tribes could collaborate and share resources related to tourism. The alliance is emerging as a way for Native communities to ensure they have a voice in how the state markets its unique assets — which include its Native heritage — to tourists (Sams, 2012). The Indian Pueblo Cultural Center is another group playing an important role, in this case as a gateway to the 19 Pueblos of New Mexico. It has a mission to “preserve and perpetuate Pueblo culture and to advance understanding by presenting with dignity and respect, the accomplishments and evolving history of the Pueblo people of New Mexico.”

Another barrier that has prevented native communities from enjoying the fruits of cultural tourism has been the lack of tourism infrastructure. Many of the tribal reservations are in fairly remote areas, and that has made it more difficult to marshal the appropriate resources. Yet many of the tribes have ambivalence about how much to develop infrastructure to facilitate visitors coming to reservations and pueblos. It raises understandably contentious issues, for instance, for many pueblos to provide visitors with an authentic cultural experience while not turning their own daily lives into a novelty show for outsiders. It's not always clear how to provide opportunities for tourists while at the same time buffering the tribal community in a way that ameliorates the sense of being expected to perform, as well as maintaining tribal members’ sense of personal privacy. Many Indians are still trying to find a sweet spot between developing cultural tourism and falling into self-exploitation.

Tribes that have engaged in gaming and resort tourism have been better able to capitalize on tourism dollars, though these developments have met with some contention both within and without Native communities. Other tribes have often had to rely on government and private sector grants for tourism development projects. While these can be quite helpful, Native tourism advocates interviewed by BBER pointed to the challenges of grant-based development — specifically that funding tends to be short-term, for specific projects, and rarely covers operating or maintenance costs or long-term, system-level development. Said one Indian tourism advocate, “We need to work toward self-sufficiency in our tourism industry.”

Indian cultural tourism also has been impacted for many years by forgeries of Native American art by non-Native Americans seeking to capitalize off the popularity of this art form. Despite all of these ongoing tensions, many Indian tribes from New Mexico have made significant strides in taking control of their own cultural tourism. And Native American cultural entrepreneurs have become increasingly skilled in navigating the complexities of operating in two different cultures.



## Responses to the Challenges of Cultural Tourism

Many different organizations in New Mexico have jurisdiction over tourism, as well as cultural tourism. The various convention visitor bureaus, most importantly those in Santa Fe and Albuquerque, play a prominent role in formulating and executing strategies.

The Convention Tourist Bureau in Santa Fe has continued to market Santa Fe's cultural and arts assets as a primary reason to visit. It has begun reaching out to consumers that are younger than the typical average age (57 years old). Said one convention tourist bureau leader in an interview with BBER, "We have created a new seed fund for events that take place in the 'shoulder season' (the time between high and low season in a tourist market) that will draw consumers from more than 60 miles who are between the ages of 35 and 57."

There seems to be recognition among various cultural leaders that promotion and outreach to potential tourists is crucial. The Santa Fe Arts Commission has continued to focus on the intersection of arts, culture and tourism in its grant-making, distributing in 2012 over \$600,000 to arts organizations that help promote tourism. Said one leader, "Organizations utilize at least half those funds for marketing and promotional purposes."

To counter the "been there done that" attitude that has caused many tourists not to return to New Mexico, the Santa Fe Arts Commission has emphasized "maintaining a healthy and diversity portfolio of cultural offerings." This has meant focused attention on "contemporary arts in terms of new media, social/cultural, and experiential arts activities." To augment this strategy, in 2008 the Arts Commission started the "Creative Tourism Journey" initiative to help build a local infrastructure to support new trends towards experiential or hands-on travel experiences. This effort encourages visitors to participate in experiential workshops in which they do the painting, weaving, and pottery with recognized experts in the field. "This follows an international trend in travelers seeking authentic hands-on experiences of place," one leader told BBER. To facilitate this effort, the Arts Commission also has built a website, [www.SantaFeCreativeTourism.org](http://www.SantaFeCreativeTourism.org), for visitors to find artists offering their preferred types of experiences; created "DIY Santa Fe: A Creative Tourism Journey" to highlight the specific programming each year during the month of March; created professional development opportunities--workshops, classes, one-on-one consultations--free of charge for local artists; and built broad partnerships with the hospitality industry to offer discounts on hotels and restaurants for participants.

Finally, most organizations engaged in cultural tourism continue to try to ramp up their online presence and capabilities for social networking. Said one tourism leader, "Mobile is king, and social networking has become critically important for engaging the audience. We are reinventing everything we do on the web to be mobile friendly and working hard on our social strategy."

### 3.8 Heritage and Craft Industries

In recent years there has been renewed interest and enthusiasm for community-based industry. Its immediate appeal is its capacity to develop and retain community assets: the reinvestment of profits, creation of local jobs and the development of the workforce. Its broader appeal is that it affirms local identity and helps to build civic pride and a sense of community. Heritage and craft industries, from breweries to crafts to diversified agro-businesses, are among the best examples of community-based industries.

It is unfortunate that community-based industry is typically framed in opposition to more mainstream models of economic development, which emphasize larger scale operations. This opposition can obscure underlying similarities and cause us to miss opportunities to harness the potential of community-based economic development. Community-based industries share with some of today's largest but also most progressive and successful businesses a production strategy that emphasizes flexibility and innovation and a market strategy that is direct and consumer-centered. Entrepreneurship is foundational to both. Community-based businesses can serve as a laboratory and as an incubator for the development of entrepreneurship and innovative labor practices.<sup>49</sup>

Building upon its unique history, culture and identity, New Mexico has a wealth of heritage and craft industries. Some are unique to the state (acequia agriculture, sheep husbandry and wool, adobe construction, even low-rider automobile modification) and others are more common but have their own local expression (food manufacturing, crafts, breweries and wineries). Here, we review a few of these industries to understand their contributions and challenges, and their potential to serve as models for economic development in New Mexico.

#### Acequias

BBER estimates acequia-based agriculture produces \$22.5 million in output, about 3% of the total agricultural activity in New Mexico. Acequia-irrigated farms provide employment for 278 FTE, paying a total of \$6.2 million in wages and salaries.<sup>50</sup> (See **Table 6.**)

Reliable data on New Mexico's acequia system is limited. In 1987, the last time any attempt was made to measure the number of acequias, the Office of the State Engineer (OSE) identified 721 ditches in NM. Dr. Neil Ackerly of Dos Rios Consulting in Silver City NM, among the leading experts of New Mexico's acequia systems, estimates that (including systems now incorporated within regional water districts) there are well over 1,000 acequias in New Mexico. Acequias are used in 15 river basins and utilize 130 streams. Although acequias have been identified in 26 counties, they are predominately concentrated in Rio Arriba County (172 systems) and Taos County (125 systems) (Ackerly, 1996).

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<sup>49</sup> For additional information, see <http://www.wesst.org> and [www.accionnm.org](http://www.accionnm.org)

<sup>50</sup> These estimations are based on Dun & Bradstreet data.

As in most parts of the United States, New Mexico is experiencing a rapid loss of agricultural land. According to the USDA Agricultural Census for years 1987 and 2007, 2.4 million acres of agricultural land has been lost since 1987, equivalent to 5.25% of the 1987 total.<sup>51</sup> In Sandoval County, which has undergone rapid urban development, 196,737 acres (25%) of agricultural land has been lost. Luna County in southwestern New Mexico has lost 276,913 acres (30%) of its agricultural land; Socorro in central New Mexico, has lost 534,778 acres (27%); San Juan County, in the northwest, 226,667 acres (12%); Union County, in the northeast, 411,113 acres (16%); and Chaves County, in southeastern New Mexico, has lost 536,949 acres (18%). Yet, the north central counties, where acequia agricultural systems are strongest, have largely retained their agricultural land. In the counties of Rio Arriba, Taos, Mora, Santa Fe and San Miguel, farms have added 450,980 acres or 8.7% to production since 1987. To be sure, acreage in farms is an imperfect proxy for acequia irrigation, but the overall pattern indeed suggests that agricultural land use is most stable in areas where acequia systems are predominant.

#### Case Study: Santa Cruz Farm

Santa Cruz Farm<sup>52</sup>, operated by Don Bustos in southern Rio Arriba County, has 3.5 acres of land under acequia irrigation. The farm raises more than 70 varieties of vegetables and fruits, including strawberries, blackberries, heirloom tomatoes, asparagus, eggplant, cucumbers, bokchoy, and a significant amount and array of peppers and chilies. A key to the farm's success is its innovative marketing strategy. The farm generates 55 percent to 70 percent of its revenue from four days of sales at three farmers markets. The farm is also supported by its involvement in a community supported agricultural (CSA) cooperative, with approximately 35 members; an increasing volume of sales go to the Santa Fe School district, and displace direct-to-retail sales that are made to La Montanita Cooperative, a natural foods retailer in the region.

#### Challenges Facing Acequia Agriculture

Acequias face challenges similar to traditional farms, including increasing land prices resulting from demand for residential use, volatile market prices, and an increasingly arid climate (Buynak & Widdison, 2008). Acequias face additional challenges specific to their history and status. For one, acequias are experiencing the loss of institutional knowledge as the older generation of 'mayordomos' pass along.<sup>53</sup> Further, the operation of acequias is complicated by western water law (Buynak & Widdison, 2008) For example, acequia water rights holders are challenged to maintain control over water right transfers out of their acequia systems; when significant measures of water are transferred out of the system, the system ceases to be able to function. Securing existing water rights through the adjudication settlement process is another longstanding challenge within the Western United States (Buynak & Widdison, 2008). Litigation is time-consuming and expensive, and results are uncertain.

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<sup>51</sup> USDA Agricultural Census, 1987 and 2007

<sup>52</sup> <http://foodshedguide.org/cases/santa-cruz-farms> . Information was retrieved from the website on February 23, 2013.

<sup>53</sup> A mayordomo is the day-to-day steward of an acequia, responsible for collecting fees, managing repairs, and the distribution of water among members of the community acequia. Traditionally, the mayordomo was an elected position within an acequia association.

## Adobe

Based on Dunn and Bradstreet data for 2010, BBER estimates that adobe manufacturing industry was valued at just over \$460,000, employed a total of 9 people, and provided over \$296,000 in wages in New Mexico. For the purposes of this study, BBER interviewed the six producers in the state who were in production in 2012 and collected production numbers for 2007 and 2012.

The recession had a drastic effect of production: since 2007, production among New Mexico's remaining 6 producers has dropped nearly 70% from just under 1.5 million bricks each year to roughly 500,000 –and this number does not account for those producers who have dropped out of the market since 2007. While comparable numbers are not available for the construction industry overall, employment in construction in the state dropped by just over 30% in the same period – suggesting that the adobe industry has likely been far harder hit than the battered construction industry at large. This, however, comes as no surprise in light of the industry's continual contraction since the early eighties when the first official study of the New Mexico adobe industry was done. According to a study commissioned by the New Mexico Bureau of Mines & Mineral Resources in 1982, in 1980 New Mexico had 46 commercial producers with total production at 4,133,000 adobes. By 1988, when the next and final data on adobe was collected for New Mexico Bureau of Mines and Mineral Resources, this number had decreased to 33 producers with total brick production down to 3,319,000 (Smith & Austin, 1988).

Adobe is one of the oldest and most common building materials known to man; construction techniques have varied little since the 16<sup>th</sup> century, and the traditional and cultural knowledge of this craft has been preserved along with the structures. However, according to BBER's interviews with industry experts, the contraction of the industry has resulted in lost knowledge of adobe production and construction in the New Mexico construction industry.

### Case Study: New Mexico Earth Adobes

New Mexico Earth Adobes was opened in 1972 by the Levine family as the first major commercial producer of adobes in the state. Forty years later, the second generation of Levines has taken over what is now the second largest adobe producer in New Mexico and ostensibly the country. In a struggling market, the company continues to provide bricks to commercial contractors; however, it now does more than half their business selling smaller numbers of adobes to individuals for smaller and decorative home projects. New Mexico Earth Adobes has shipped their products to the Smithsonian, to government research centers, to the Electrical Recording Studio, and to locations throughout the state and nation (About New Mexico Adobes, (n.d.)). The business has expanded to include an art shop, adobe classes, and the sale of compost and small adobe models for educational purposes.

### Challenges to Adobe Producers in New Mexico

As is indicated by the numbers above, the New Mexico adobe industry is struggling to stay alive. According to industry experts, major challenges to the industry include the loss of knowledge about adobe construction within the New Mexico construction industry, the

perception that adobe is now a 'premium' building material as opposed to the 'everyman's' material it has historically and globally been known as, and a lack of knowledge or appreciation among consumers of the cultural importance and structural value of the material. Another challenge cited by many producers is the dwindling number of producers and the loss of very small-scale 'back yard' producers which have historically dominated adobe production in New Mexico.

### Craft Food Production

BBER's survey of Dunn & Bradstreet data identified 58 businesses engaged in production of traditional New Mexico foods. These businesses employ 656 persons, and pay \$20.0 million in wages and salaries. The total value of sales of these businesses is \$47.3 million. (See **Table 6.**) About half of the businesses were located southern counties, including Doña Ana, Sierra and Luna Counties; about a quarter were located in either Albuquerque or Santa Fe; and another quarter were located in southeastern New Mexico, including Chaves and Eddy Counties. BBER anticipates this is an undercount of the actual number of craft food producers in the state.

The criteria for inclusion in BBER's count was that a business be engaged in the production of traditional New Mexican products including chile-based products, tamales, tortillas, biscochitos, and other traditional New Mexican foods. To emphasize craft production BBER included only businesses with 50 or fewer employees. More than two-thirds of the businesses had 10 or fewer employees; these were overwhelmingly concentrated in the three metropolitan areas (Albuquerque, Santa Fe and Las Cruces), suggesting that these were small businesses producing for modest niche markets. Many of the larger businesses were located closer to fields producing chiles, and likely focused on processing for export from the immediate region, whether to the metropolitan centers of New Mexico or to locations outside the state.

#### Case Study: South Valley Economic Development Corporation's "Mixing Bowl"

An outstanding example of initiatives to use entrepreneurship and heritage food production for local economic development is the South Valley Economic Development Corporation's (SVEDC) "Mixing Bowl". The Mixing Bowl, a kitchen incubator in the heart of Albuquerque's culturally rich South Valley, works with 250 potential entrepreneurs every year. It has 120 businesses currently in the development phase, 60 businesses currently selling products, and another 40 that have graduated from the process over the last six years. After consulting with startup incubation programs around the country, it was presented to standing-room-only audiences at the National Conference on Business Incubation (Delicious New Mexico, 2013). Hoping to build upon the demonstrated success of The Mixing Bowl, State Representative Ernest Chavez introduced HB56 (NM 51<sup>st</sup> Legislature, 2013) (The Statewide Cohesive Food Infrastructure) to fund food-related economic development infrastructure across rural New Mexico.

### Challenges to Craft Food Production

There are challenges in using heritage food production as an economic development strategy. In an interview with BBER researchers, local foods system researcher Dr. Bruce Milne of UNM pointed to infrastructure as the major inhibitor to craft food production – specifically,

infrastructure allowing for storage and distribution of small-scale food products. Tony Gallegos of the South Valley Economic Development Corporation echoed the challenge of infrastructure in pointing to the challenges associated with regulations regarding commercial kitchen standards and refrigeration, which disproportionately impact smaller producers.

### **Sheep, Wool and Textiles**

According to BBER's analysis of Dun & Bradstreet data, sheep-based industries (including artisan wool and textiles) produce over \$3.3 million in output, provide employment for 61 persons, and pay a total of \$1.4 million in wages and salaries. (See **Table 6.**) According to 2002 and 2007 USDA Census data, BBER has determined that sheep farming is centralized in San Juan and McKinley counties and north central New Mexico counties. However, sheep farms are also found in southern New Mexico counties such as Chavez and Lincoln. Often in conjunction with the local sheep herding community, small fiber arts businesses are numerous in New Mexico. BBER has identified 78 fiber arts enterprises; there is a strong concentration of fiber arts businesses in Rio Arriba County (Abiquiu, Chimayo, Dixon, and El Rito), and enterprises are scattered across the state from Silver City to Las Cruces to Magdalena.

#### *Case Studies: Shepard's Lamb and Tierra Wools*

Shepard's Lamb (Antonio and Molly Manzanares) in north central New Mexico has been serving certified organic grass-fed lamb as well as all natural hand-dyed wools for over a decade. The family started with a flock of 30 heritage-breed Churro sheep and now have over 1,000 (Shepherd's Lamb, 2011). Shepard's Lamb products are sold directly to consumers in the community at the Santa Fe farmer's market; products are also available at several natural food stores and restaurants throughout the area. This multi-product and multi-pronged marketing approach allows for a broader range of income streams.

Tierra Wools started in 1983 as a part of Ganados del Valle: a community based non-profit organization with the mission of empowering rural people to create sustainable economies by building cultural and agricultural resources.<sup>54</sup> Tierra Wools spins, dyes, and weaves local wools and sells them in their workshop in Los Ojos, NM which is operated by Los Ojos Handweavers. The weavers create textiles that are both very traditional (such as Rio Grande patterns) as well as contemporary interpretations.<sup>55</sup> Tierra Wools provides for a unique heritage craft market niche as well as provides training and experience in business management and in the art of weaving for local residents<sup>56</sup>. Tierra Wools has continued to expand their business by offering a guest house with two private suites for vacationers and weaving, spinning, and dyeing classes. Much like Shepard's Lamb, this multi-pronged approach not only expands income sources but fosters the growth of the industry.

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<sup>54</sup>Information accessed at <http://www.handweavers.com> on February 28th, 2013.

<sup>55</sup>Information accessed at <http://www.handweavers.com> on February 28th, 2013.

<sup>56</sup>Information accessed at <http://www.handweavers.com> on February 28th, 2013.

There are several challenges that New Mexico communities face regarding the sheep industry. Among these are engaging the interest of a new generation of ovejeros and weavers and obtaining and maintaining grazing permits for sheep.

### **Breweries and Wineries**

According to BBERS analysis of Dunn and Bradstreet data, wineries and breweries in New Mexico produce over \$19.8 million in output, provide employment for 226 persons, and pay a total of \$8.7 million in wages and salaries<sup>57</sup>. (See **Table 6.**) These numbers are a conservative estimation as the Dun & Bradstreet data used in analysis did not account for all of the breweries and wineries in New Mexico. BBER was able to identify 34 active breweries and 53 active wineries.

### **Breweries**

The craft brewery and winery industries have grown rapidly over the past decade. The Brewers Association estimates that craft breweries with production levels between 5,000 and 100,000 barrels per year account for 5% to 7% of the total American beer market, having grown from virtually nothing in 2000. The Brewers Association also estimates that about 95% of the nation's 2,000 are small, independent brewers (Legislative Budget and Finance Committee, 2013). National research shows that microbreweries are beneficial to the local economy. The Bureau of Business and Economic Research in Montana (UM-BBER) conducted an economic impact analysis of craft brewing in Montana and found that the craft brewing industry created 320 jobs and generated \$26.1 million in sales in 2011 (UM-BBER, 2012). An impact analysis of the Texas craft brewing industry also revealed economic benefits. In 2011, Texas craft breweries employed 1,244 people on either a full-time or part-time basis (Metzinger, et al., 2012). Additionally, Texas craft breweries contributed a total direct economic impact of \$222 million to Texas (Metzinger, et al., 2012). Havig, of Gigantic Brewing in Portland, Oregon, said his company started brewing in April 2012 and already has sales of about \$70,000 a month. While craft breweries are typically small businesses, they are good employers. "These are good, solid, family-wage jobs" (Ginn, 2013).

As previously stated, craft brewers only make up a small fraction of the American beer market. Yet these entrepreneurs have found their niche market with their "devotion to the new, the unique, and the local" (Schnell & Reese, 2009).

### **Case Study: Marble Brewery**

Despite recessionary challenges, co-founders Ted Rice, Jeff Jinnett, and John Gozigian opened Marble Brewery (named after Marble Avenue) in downtown Albuquerque in an old HVAC factory warehouse. The brewery entrepreneurs have grown the community business to include two taprooms: one located in the Westside of Albuquerque and the one in the plaza of Santa Fe. Marble beers are distributed to retail locations throughout the state of New Mexico and in the state of Colorado. The craft beers are also available by the bottle or on tap at hundreds of

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<sup>57</sup> These estimations are based on Dun & Bradstreet data.

restaurant, bar, and retail locations throughout the state of New Mexico. In 2012, Marble won a bronze in the “Other Strong Beer” category at the Great American Beer Festival for their Double White craft brew.

### Challenges to Microbrewery Businesses

The successes of local New Mexico craft brew entrepreneurs are numerous. Yet while these microbrew enterprises are on the rise, they still face many challenges. In New Mexico, distribution and taxation are still the two primary economic setbacks. The three-tier alcohol distribution system in the United States requires breweries to go through a distributor (in most cases) as opposed to directly selling their product to stores, bars, and restaurants. Most distributors are independently owned and frequently associated with the larger beer corporations; therefore these distributors tend to focus on the companies that produce the majority of the beer distributed, leaving smaller breweries at a disadvantage (Gordon, 2012). Taxation is another hardship that small microbrewers face.

### Wineries

Tourism trends have changed recently to include a growing demand for cultural tourism visiting wineries and exploring wine routes (Haven-Tang & Jones, 2005). Thus, wineries continue to be an important economic asset across the nation. For example, in 2009 Missouri had 97 operating wineries with 393 vineyards which created 14,051 full-time equivalent jobs with \$386.5 million paid in wages. Including revenue, taxes, and related expenditures, etc., the full economic impact of wine and grapes in Missouri for the year 2009 was \$1.6 billion; this is a near tripling of economic impact since 2005 (Stonebridge Research, 2010). Ohio has also benefited from wineries; MKF Research LLC estimates that wine grapes and related industries created approximately \$583 million of total economic value to the state of Ohio in 2008. Wine and related industries accounted for 4,108 jobs across the state and for a payroll of \$124.2 million (MFK Research, 2012). Along the same vein, Washington’s wineries produced 11.2 million cases of wine in 2010, generating revenue in excess of \$1 billion in direct winery revenue. This provided livelihoods for nearly 30,000 individuals and hundreds of allied businesses and organizations (Stonebridge Research, 2012).

Craft winery entrepreneurs are also an important asset to New Mexico and New Mexico’s economy, and they have a unique history in the state. New Mexico was the site of the first winery in what is now the United States. The first grapevines planted in what is now the state of New Mexico were brought in 1629 by Spanish monks.<sup>58</sup> The industry was revitalized in the 1970’s.<sup>59</sup> As previously mentioned, BBER researchers have identified 53 wineries currently operating in New Mexico. Many of the wineries in New Mexico fill niche markets by producing traditional and unique wines such as pure choke cherry wine from Anasazi Fields Winery to Chimayo red chile wine from St. Clair Winery. Keith Johnstone of Corrales Winery discussed an important trend for New Mexico wines. He said, “We’re no longer trying to make California

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<sup>58</sup> New Mexico Wine Growers Association. For additional information see <http://nmwine.com/history>

<sup>59</sup> New Mexico Wine Growers Association. For additional information see <http://nmwine.com/history>



wine, but wines unique to New Mexico. Our grapes are more acidic, but with less tannins. We can't make a big Napa Cab, but we can make a New Mexico Cab that wins converts" (Hammond, 2012).

#### Case Study: La Chiripada

La Chiripada Winery is an example of one of these small innovative businesses. The winery is a family-run operation located in the Rio Embudo Valley of Northern New Mexico (50 miles north of Santa Fe and 25 miles south of Taos). The business adopted their name from the first Spanish settlers and began their winery in 1977. La Chiripada, along with their neighbor and business partner, Rio Embudo Vines, produce a combined 20 to 30 tons of grapes each season. La Chiripada wines are catered to the region of the product and to the unique cuisine of northern New Mexico. La Chiripada says, "Our Primavera wine is a favorite of locals as it is the perfect complement to the spicy (hot!) red and green chiles of northern New Mexico" (P. & M. Johnson, 2012).

#### Challenges to new Mexico Wineries

While New Mexico wines have potential, wineries face similar challenges to the breweries regarding distribution and taxes.<sup>60</sup> Irrigation, climate, and soil characteristics are also challenges for New Mexico wine entrepreneurs.

### **Conclusion**

The craft industries of New Mexico discussed here represent just a handful of New Mexico's cottage, craft and heritage industries. Pottery, tin and iron smithing, traditional furniture making, non-heritage craft food production, low-rider style car modification and many other craft industries bring unique cultural identity to New Mexico and provide the potential for a diverse range of entrepreneurial opportunities with progressive, flexible and consumer centered market strategies. Each, however is challenged to find its footing in the new economy: these challenges may be around the development and communication of an industry identity that is relevant to the modern market (for example adobe), or it may be in finding creative ways to fund ventures or get products to market (for example craft beer, wine and food).

The renewed interest in community based industries as well as smaller and more flexible firms allows for an excellent environment for New Mexico's entrepreneurs to explore the point at which we can both steward our rich and unique culture and heritage while also fostering diverse economic development.

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<sup>60</sup> See above section "Challenges to Microbrewery Businesses" for additional information

### 3.9 Historic Preservation

The history of a community lies in its cultural and built environment, embedded in its present-day buildings as well as the ghosts of buildings past. Every community must grapple with the never-settled question of whether to preserve the past or bury it to push forward to the future, but in reality the two choices are not as binary or as mutually exclusive as it might seem. In fact, appropriate levels of historic preservation of the built environment can serve as an important asset toward forward-looking economic development and sustainable stewardship. Many development projects based on historic preservation have found that preservation creates jobs and has a more robust economic impact than many other industries and development approaches. There are numerous examples, both in New Mexico and nationally, that illustrate that looking to the past to build the future can form a stable foundation for economic development. To accomplish that, community goals as well as government policy must be supportive of historic preservation.

#### The benefits of historic preservation

**Jobs.** Historic preservation can result in important economic benefits to local communities, including significant employment opportunities. In Colorado, approximately 32 new jobs – most of them in construction and trades -- are created for every \$1 million spent on the preservation and rehabilitation of historic buildings (Clarion Associates, 2011). In Delaware, \$1 million spent on rehabilitation of historic structures results in 14.6 jobs. Comparatively, new construction only results in 11.2 jobs per \$1 million spent and manufacturing output only results in 9.2 jobs per \$1 million spent (Rypkema & Cheong, 2010). The local economy in Georgia also benefits from historic preservation with 18.1 jobs created per \$1 million spent; historic preservation creates more jobs in Georgia per \$1 million spent than new construction (14.9), poultry processing (10.4), air transportation (8.7), computer manufacturing (4), and automobile manufacturing (3.5) (PlaceEconomics, 2010)

Jobs are also created through historic rehabilitation tax credits. For example, historic rehabilitation tax credits in Kansas created 4,443 jobs from the year 2002 to 2009; almost half of these are in the relatively high-paying construction industry with the remaining jobs in services, retail, and manufacturing (Center for Urban Policy Research, 2010). Historic preservation employment due to tax credits has been examined on a national level as well. The cost to the federal treasury for the first thirty years of the federal historic tax credit (on an inflation-adjusted basis) was \$16.6 billion. However, this cost created 1,800,000 jobs; the cost per job was \$9,222. For purposes of comparison, the Stimulus Package resulted in federal spending of over \$260.7 billion resulting in 585,684 jobs with a cost per job of \$445,183 (PlaceEconomics, 2011).

**Tourism and economic development.** Historic preservation also draws in ‘heritage tourists’, which differ from traditional tourists. The greatest distinction lies in their participation in visiting historical landmarks, taking walking tours, visiting historic districts, patronizing businesses housed in historic buildings, and seeking activities that involve the authentic and

unique opportunities that historic preservation offers (Clarion, 2011). Preserving historic landmarks, districts, and landscapes draws in the heritage tourist. For example, in 2008 approximately 23.4 million people visited Colorado. Approximately 50 percent of these visitors (11.8 million) participated in historic tourism activities (Clarion, 2011). These heritage tourists significantly contributed to the economy with spending totaling \$4 billion (Clarion, 2011). Similarly, heritage tourists spent an estimated \$4.1 billion in Florida from 2007 through 2008, nearly two-thirds of all historic preservation revenues in Florida and resulted in approximately 72% (80,011) of the 111,509 jobs created by historic preservation. Of all U.S. tourists in Florida, 46.7% reported visiting a historical site at some point during the stay.<sup>61</sup> Drawing in heritage tourists through historic preservation is beneficial to the local economy. International heritage tourists are particularly desirable, since they typically take longer trips, visit more places, pay for more hotel nights and spend more money per day than other tourists (PlaceEconomics, 2011). In 2010 in the United States, 2.6 million more international tourists visited historic places than went to amusement parks (PlaceEconomics, 2011). Along the same vein, 41 million more international tourists visited a historic place than went to a beach. Four times as many international tourists chose to visit historical sites than visit a casino, and for every international tourist who played golf, 14 visited a historic place (PlaceEconomics, 2011).

**Sustainability.** Historic preservation not only can create jobs and be good for the economy, but numerous national historic preservation projects have demonstrated that they benefit the environment in positive ways. For example, investment in historic commercial properties in Maryland prevented 387,000 tons of material from entering the landfill over a period of twelve years. This amount is equivalent to filling a football stadium to a depth of 50 to 60 feet (PlaceEconomics, 2011). A non-profit organization in Hartford, Connecticut, Common Ground, invested \$22 million in rehabilitating one property into mixed-income housing. If this building had been razed instead of rehabilitated, the equivalent of 615,777 gallons of gas in embodied energy would have been wasted, and the equivalent of 9,986 gallons of gasoline would have been expended in demolition and hauling to the landfill. The demolition would have generated waste equal to 21 days of trash from the entire city of Harford, the debris filling 39 boxcars; the impact on the landfill would have wiped out the benefit of 21,211,680 aluminum cans that were recycled (PlaceEconomics: Investment, 2011).

One of the most important factors of sustainability in regards to historic preservation is the concept of “embodied energy” which refers to the life-cycle energy that is in an already existing structure. Embodied energy includes energy required to harvest, process, fabricate, and transport raw materials during original construction (Clarion, 2011). Richard Moe, the President of the U.S. National Trust for Historic Preservation, stated in reference to embodied energy, “Buildings are vast repositories of energy. It takes energy to manufacture or extract building materials, more energy to transport them to a construction site, still more energy to assemble them into a building. All of that energy is embodied in the finished structure and if the structure is demolished and land-filled, the energy locked in is totally wasted” (Phillips & Stein, 2011). So

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<sup>61</sup> “Economic Impacts of Historic Preservation in Florida: Update 2010, Summary of Benefits,” Florida Department of State, Division of Historical Resources, 2010, <http://www.flheritage.com/preservation/economic-impact.cfm>

benefits to the environment from historic preservation are numerous, and as National Trust President Moe told the Greenbuild conference in Boston in 2012, “It’s not enough to talk about how historic preservation can inform green building. We must roll up our sleeves and promote a culture of reuse” (Smith, 2009). As the saying goes, “The greenest building is the one that already exists” (Clarion, 2011).

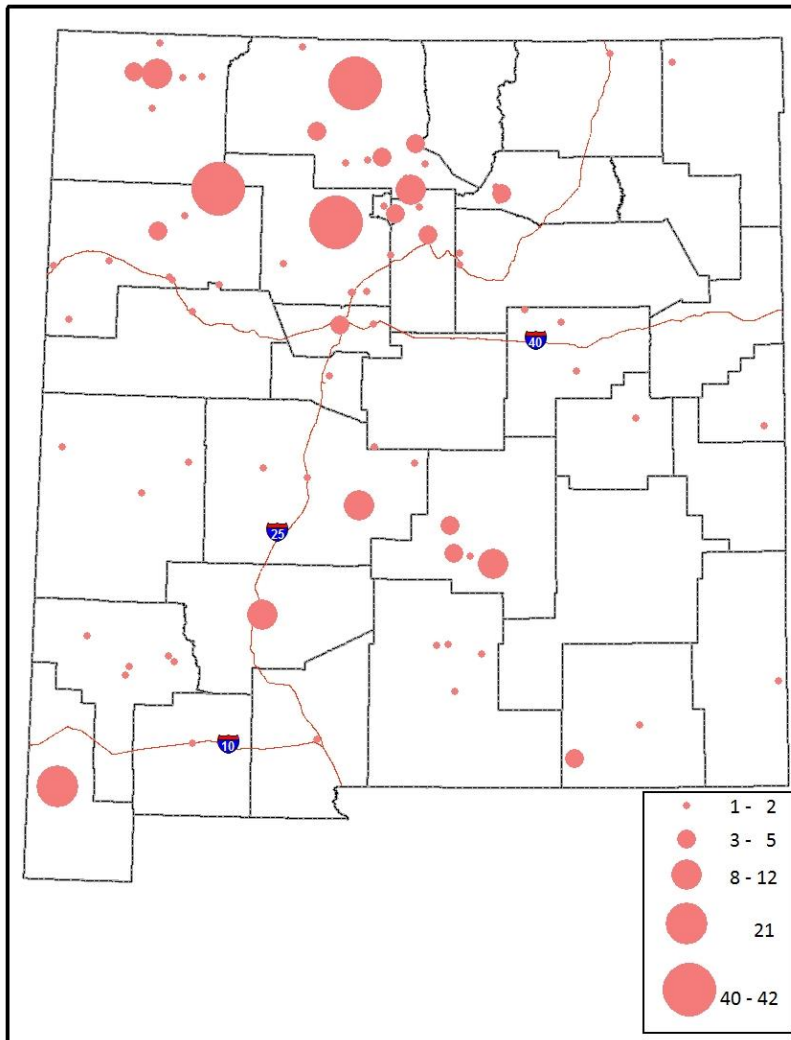
**Civic Pride.** Historic preservation has social benefits beyond the economic and environmental. It can foster civic pride, creativity, learning, volunteerism, and quality of life. Historic preservation can contribute to neighborhood aesthetics and protect local built history, but it also creates cultural vitality, strengthens community identities, and helps to engage volunteers (Clarion, 2011). Distressed historic neighborhoods are often good candidates for combining historic preservation and affordable housing strategies to address local needs and preserve local character, create a sense of place, and enhance quality of life (Phillips & Stein, 2011). Reclaiming history in communities helps to build social capital and sustain community identity.

## Historical Assets in New Mexico

### Archeological sites

New Mexico is an archaeological gold mine. The state has over 176,000 identified archaeological sites. The New Mexico Office of Archeological Studies estimates a total of 1.2 million sites, including locations not already identified and documented. 313 of the best documented archeological sites are listed on the National Register of Historic Place. As shown on **Map 7** the registered archeological sites are found in all parts of the state but are most heavily concentrated in the northwestern corner (Rio Arriba, San Juan, McKinley and Sandoval Counties) and to a lesser extent in the southwestern corner (Hidalgo, Grant and Sierra Counties). Additionally, the National Park Service maintains seven national monuments and parks of archeological significance in New Mexico, including Aztec Ruins National Monument, Bandelier National Monument, Chaco Culture National Historical Park, El Morro National Monument, Gila Cliff Dwellings National Monument, Petroglyph National Monument and Salinas Pueblo Mission National Monument. Finally, Chaco Canyon and the still occupied Taos Pueblo have been adopted as UNESCO World Heritage Sites.

**Map 7. Distribution of Archeological Sites Listed in the Registry of Historic Places**



Source: Map produced by BBER researchers; data retrieved from National Park Service, National Registry of Historic Places.

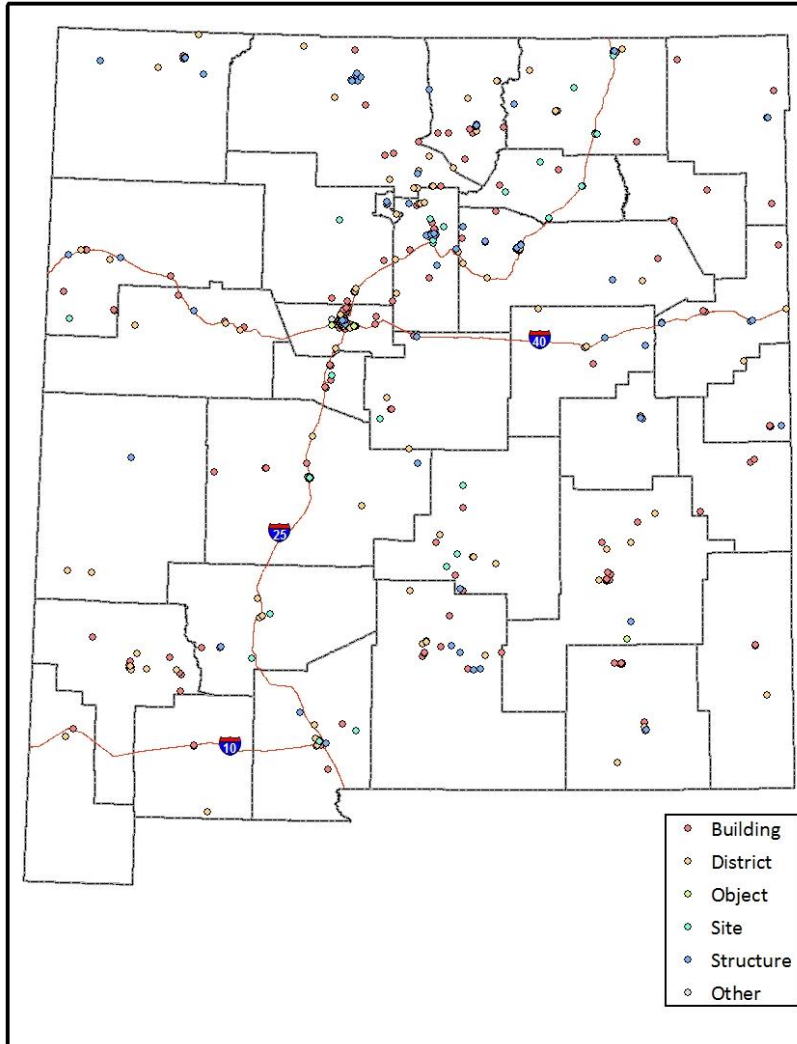
### Built Environment

#### Adobe construction

Adobe has been used by pueblo Indians, the Spanish and later Anglo-Americans, giving rise to a native architecture that is a unique aspect of New Mexico. Because of the rich and diverse history of its use as a building material and a climate well-suited to its preservation, New Mexico is home to some of the most important adobe structures in the world. The variety of examples is astonishing, ranging from the multistory main structure of Taos Pueblo, the largest multi-story pueblo structure still in existence, built roughly 1,000 years ago; to the Palace of the Governors in Santa Fe, built by the Spanish territorial government in 1610; to the Museum of Fine Arts in Santa Fe, built of adobe brick in the Pueblo Revival style in 1910; to the La Luz residential development in Albuquerque, designed by New Mexican architect Antoine Predock in the 1960s; to more recently the stunning Poeh Museum in the Pojoaque pueblo, which

received the 'Honoring Nations' award by Harvard University in 2000. The wealth of adobe buildings in New Mexico is not only among the extraordinary; hundreds of thousands of adobe homes are occupied by New Mexicans across the state.

**Map 8. Registered Historic Places in New Mexico**



Source: Map produced by BBER; data retrieved from National Park Service, National Registry of Historic Places.

### New Deal projects

New Mexico benefited from the construction of many buildings by the Works Progress Administration (WPA), one of the programs begun as part of President Franklin Roosevelt's New Deal plan for putting many of the 15 million unemployed people to work and rebuilding a depression-wracked America. They were builders of schools, court houses, museums, dams, river walks, sidewalks, and curbs, buildings for organizations, parks and playgrounds. The WPA constructed 116,000 buildings, 78,000 bridges and 651,000 miles of road, and improved 800 airports. Ten thousand drawings, paintings and sculptured works were produced. Musical performances under the program averaged 4,000 a month (Banks, 2003). In New Mexico, the

various New Deal building programs funded the construction of 142 structures. (See **Table 22** below.)

**Table 22. New Deal Works Projects in New Mexico, by City.**

Location in New Mexico	Number of Projects	Location in New Mexico	Number of Projects
Alamogordo	4	Los Alamos	1
Albuquerque	20	Lovington	2
Amistad	1	Luna County	1
Artesia	5	Madrid	1
Aztec	1	Magdalena	1
Bernalillo County	2	Mayhill	1
Carlsbad	4	Portales	4
Carrizozo	2	Raton	9
Cedar Crest	1	Roswell	8
Claunch	1	San Antonio	1
Clayton	1	San Miguel County	1
Clovis	3	Santa Fe	10
Columbus	2	Seneca	1
Deming	5	Sierra County	1
Gallup	4	Silver City	4
Glenwood	1	Socorro	3
Hobbs	1	Taos	4
Las Cruces	13	Tijeras	1
Las Vegas	4	Truth or Consequence	4
Lincoln	1	Tucumcari	1
Lordsburg	4	Tularosa	3
		<b>Grand Total</b>	<b>142</b>

Source: The Living New Deal, University of California, Berkeley, Department of Geography  
<http://livingnewdeal.berkeley.edu/>

New Deal projects in New Mexico were often controversial. A statement by the New Mexico Office of the State Historian states the case clearly:

“Many of the New Deal programs in New Mexico had an inherent bias towards traditional cultures and “craft” production, which was steeped in romantic notions of authenticity and American nationalism. This concern for the preservation and or revival of New Mexico cultural production by a predominantly Anglo East Coast elite who were culturally, politically and economically different than the people they hoped to help was fraught with conflicting goals and incongruities. On one hand, the New Deal programs were established to save, revive, and document traditional culture but on the other their charge was to help modernize and Americanize New Mexican rural life ways” (New Mexico State Record Center and Archives, 2009).

Among the best known and most influential of the New Deal projects were designed by John Gaw Meem, who used the opportunity to build some of the best examples of Spanish-Pueblo Revival style architecture. These included Zimmerman Library, Scholes Hall and the Laboratory of Anthropology on the University of New Mexico campus in Albuquerque and the Santa Fe County Courthouse in Santa Fe.

Many of Gaw Meem's buildings and several other projects built in New Mexico by the WPA have been used continuously since their construction and remain, exteriorly, the same. The Mountainair Municipal Auditorium is one basically unchanged inside and out. In the town of Melrose, the city hall is a WPA building with the exterior unchanged and the original one-foot-thick center wall intact. Artesia's old city hall, now used as offices, appears the same as it did in 1939 when it was built. The Artesia Municipal Hospital was also built with WPA funds. It is still in use with remodeling and additions. Roswell was one of four New Mexico cities designated to have an art center, which is now the current Roswell Museum and Art Center, built in 1937. New Mexico State University Museum in Las Cruces was built as Kent Hall during the WPA era, and the Doña Ana County Court House, a three story building, was built by the WPA in the Spanish-Pueblo Revival style (Banks, 2003). Unemployed artists and writers also were put to work creating art and culture under the Federal Art Project. There are many examples in New Mexico of art created during the WPA years, including the mural by Tom Lea at the Branigan Cultural Center, painted in 1935 and a mural on each side of the wall in DeBaca County Court House in Ft. Sumner.

These WPA buildings came under threat in the 1950s during the Urban Renewal movement, which was the result of a federal policy to clear out older buildings in order to expand infrastructure and replace older architecture with newer. Says one cultural historian interviewed by BBER, "Las Cruces is the poster child for this kind of urban renewal, since the old parts of town were cleared out" in the name of modernization and renewal. But urbanist author and activist Jane Jacobs led a countermovement against urban renewal and the destruction of historical buildings, and finally the Historic Preservation Act was signed in the mid-1960s to foster the preservation of the built environment. Within five years, New Mexico, as well as the rest of the US had adopted a historic preservation program that included federal money for this purpose, administered through the US Department of the Interior. The Historic Preservation Act stated that state-based programs should exist to protect the built environment of historic places. Today, many of New Deal era buildings and projects are being submitted for a place on the National Register of Historic Places.

### [Landscapes and living cultures](#)

Issues regarding historic preservation do not swirl only around buildings and artifacts. Increasingly living cultures and the landscapes in which they are embedded have become subjects for preservation. This is especially true in New Mexico, where cultures and landscapes are diverse, deeply historical and very much alive. One leader of a historical preservation association interviewed by BBER researchers said, "People tend to think of the built environment when they think of historic preservation, but preservation of the landscape and culture is equally, possibly more, important." Yet preservation of historical and cultural



landscapes can be very controversial, as they are subject to counter claims and impacted by diverging worldviews that have different notions of "preservation" and indeed exactly what it is that needs to be preserved. Landscape has the ability to inspire a sense of identity –individual and collective equally essential as culture.

A history of dispossession of land in New Mexico and the struggles to maintain agency and identity in relationship to land has made clear the importance of landscape to the cultural identity of many of New Mexico's communities. This struggle has been particularly highlighted by contentions around Tribal lands in New Mexico – the fight for Blue Lake by Taos Pueblo and the struggle for Mount Taylor being two cases that have garnered national attention. The case of Mount Taylor highlights the cultural, political and economic dynamics that have often plagued landscape preservation issues in New Mexico.

### Mount Taylor

Located near the town of Grants, Mount Taylor was named for President Zachary Taylor in 1849, but Mt. Taylor already had—and continues to have—many other names. The Navajo call the mountain Tsoodzil ('the turquoise mountain'); it is one of the four sacred cardinal mountains defining their homeland. The Acoma Pueblo refers to the mountain as Kaweshtima ('a place of snow'); it is central to their origin stories as a people. The Jicarilla Apache call the mountain dzil nii yedi ('a mountain that grows or flows from within'). Of the nineteen pueblos and three Indian nations living in New Mexico, at least eight regard Mt. Taylor as an important part of their traditional cultural or religious beliefs and/or territorial rights. Yet during the European colonization of the American Southwest, much of the land was taken from these indigenous communities. Mt. Taylor is now public land managed by the United States Forest Service, which only recently determined Mt. Taylor to be eligible for listing as a Traditional Cultural Property under the National Historic Preservation Act of 1966 (NHPA). The NHPA requires the Forest Service and other federal agencies to identify, assess, and protect traditional and historical properties on public land (Benson, 2012).

However, while some people in New Mexico see the mountain as sacred and worthy of cultural and historical protection, others see Mt. Taylor as a potentially valuable source of energy ore. Mt. Taylor is part of the Grants Mineral Belt, the second largest uranium deposit in the United States. Many who might otherwise respect and support the pueblos and tribes in their opposition to mining on Mt. Taylor as an infringement on their cultural and spiritual heritage are instead calling for increased nuclear capacity in order to move away from coal and other fossil fuels. Climate change has shifted the debate on nuclear power (Benson, 2012).

So these competing beliefs about place and space are coming to a head. The Forest Service has been charged with the challenge of 'mitigating' what many describe as not only a legal but a cultural and spiritual desecration, and therefore presents a seemingly impossible task. Because at its root, the struggle is over more than simply competing claims to the same mountain, it's over diverging worldviews, and how landscape is viewed by those worldviews. As pointed out by various legal scholars, "Even in the act of placing a boundary on a map, the law describes indigenous experiences of the landscape in a way that makes certain assumptions about materiality and conceptions of space" (Benson, 2012). The native way of "relating to space" "stands in contrast to the Eurocentric paradigm." The whole concept of 'mitigation' has

embedded within it a conception of materiality that is not shared by the indigenous worldview that the NHPA attempts to honor. As this controversy about uranium mining on Mt. Taylor continues to develop, the true meaning of Mt. Taylor being listed as a Traditional Cultural Property will be tested, “and with it the capacity of alternative conceptions of ownership and property to meaningfully and substantively challenge the Eurocentric model” (Benson, 2012).  
Land grants and acequias

Efforts toward both the preservation of landscape and cultural ties to land are also found within New Mexico’s traditional Hispano communities – through efforts to maintain the mercedes, (or land grants) and the acequia systems. During the eras of Spanish and Mexican rule, individuals, families, and villages (as well as tribal communities) were granted tracts of land by the Spanish or Mexican government. A system of communal land ownership and usufruct land rights developed. After the Mexican-American war, the U.S. Government neglected to uphold parts of the Treaty of Guadalupe of Hidalgo pertaining to the protection of land grants. Combined with well-organized efforts by land speculators (Most infamously the Santa Fe Ring) as well as in-fighting within land grant communities, New Mexico’s land grants and traditional communal land sharing system have been severely compromised. Efforts to organize and re-exert rights to the ejidos (or communal lands) have risen and fallen over the years. Today, 23 of New Mexico’s community land grants are recognized as political sub-divisions of the state. Others remain in various states of organization, but to date are not recognized by the State of New Mexico as governing entities. Much about the legal status of land grants in the modern context has yet to be understood, however, the continued efforts by heirs to land grant lands point first to the historical and cultural importance of these traditional lands and second to the profound importance of New Mexico’s lands to the preservation of culture and identity in New Mexico.

Related to the land grants are the acequias -- community irrigation systems rooted in technical knowledge and institutional frameworks for governing irrigation systems first brought to the Americas by the Spanish. In 1987, the last time an effort was made to measure the extent of acequia irrigation in New Mexico, the State Engineer’s Office estimated there to be 721 acequias spread across 26 counties still in use in New Mexico. Most of these located in northern New Mexico (Ackerly, 1996), however experts and advocates in the area of acequia irrigation suggest this number may as high as 1,000 (Ackerly, BBER interview 2012). Whatever the number, New Mexico is home to the largest historic and still functioning gravity fed irrigation system in the country.

As historic and integral parts of local culture and heritage in New Mexico, acequias are important to the social and economic cohesion to their communities. They are crucial to maintaining the biodiversity and landscape of north central New Mexico – ‘el paisaje del agua’. The acequias also support the production of fresh local foods and pasture, contribute to the replenishment of groundwater and conserve river water. According to Sam Fernald, Assistant Professor in Watershed Management at New Mexico State University,: “Acequia hydrology plays an important role in contributing to an ecologically healthy, agriculturally productive, and community-sustaining floodplain agro ecosystem” (Buynak & Widdison, 2008).

However, the acequia systems and communities face threats to their continued viability on multiple fronts. Development of agricultural lands for residential use, loss of agricultural traditions and knowledge and loss of rural populations all threaten New Mexico's acequia communities. Broader challenges to acequia viability include the constraints of modern Western water law and changes in the climate in New Mexico.

Efforts are being made to stem the effect of these threats from local communities to the legislature. Organizations and communities are working to engage and educate a new generation in the practice of acequia irrigation, as well as engage and educate community members not involved in the acequia system, while the New Mexico legislature has enacted legislation to protect acequia systems from loss of agriculture and development.

### Living cultures

In New Mexico there are 22 federally recognized Native American tribes, including the Navajo, Jicarilla and Mescalero Apache, and the pueblo tribes of Acoma, Cochiti, Jemez, Isleta, Laguna, Nambe, Picuris, Pojoaque, San Felipe, San Ildefonso, Sandia, Santa Ana, Santo Domingo, Taos, Tesuque, Zia, Zuni and Ohkay Owingeh.

Of the 50 states, New Mexico has the highest percentage of its population able to speak its indigenous language (Native North American or Hawaiian) – 5.3%. See **Table 23** for Census data on Native language speakers in New Mexico. New Mexico also has the greatest number of indigenous languages (11) with greater than 250 speakers (Arizona is next with 9), and the greatest number of indigenous languages (7) with more than 1,000 speakers (Alaska is next with 5). Importantly, New Mexico has seven indigenous languages for which three-fourths of its native speakers live in the state. For speakers of all seven of these languages, three-quarters told the Census Bureau that they spoke English “less than ‘very well’”, implying that their indigenous language is their primary language. Taken together these data elucidate the richness and importance of New Mexico's native languages.

Further, New Mexico has the second highest density of Spanish speakers in the country, with nearly 29% of our population speaking Spanish at home<sup>62</sup>. We are second to Texas where just over 29% of the population speaks Spanish at home. Further, New Mexico is home to a dialect of Spanish not found anywhere else in the world. New Mexico's history of relative geographic and social isolation from the rest of Latin America has led to a dialect that combines colonial era Spanish with vocabulary from local indigenous languages and English. Not only is New Mexico home to a very specific strain of the Spanish language, it is also home to a Hispano culture all its own. According to the US Census Bureau, 35% of New Mexico's population identifies as ‘Other Hispanic or Latino’ which includes those who identify as Spanish, Spaniard or Spanish American. This population is concentrated in Mora, San Miguel, Santa Fe and Rio Arriba counties, where the aggregate percentage of the population identifying as such reaches

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<sup>62</sup> U.S. Census Bureau, American Community Survey, 2010-2012 (3-Year Estimates) Table S1601, Languages Spoken at Home.

59%.<sup>63</sup> Much as New Mexican language evolved in isolation, so too did New Mexico's Hispano culture finding New Mexico with utterly unique Hispano cultural practices, art forms, religious practices and cuisine.

**Table 23. Speakers of Native American Languages, 2007-2011**

Native North American Languages	Speakers (#)	NM (%)	Spoke English	
			US Speakers Living in NM (%)	less than "Very Well"
Navajo	63,027	3.47%	37%	15,003
Keres	12,230	0.67%	94%	626
Zuni	8,923	0.49%	95%	1,314
Tewa	4,121	0.23%	80%	344
Towa	2,161	0.12%	99%	592
Tiwa	2,121	0.12%	93%	73
Apache	1,312	0.07%	9%	36
Jicarilla	454	0.02%	100%	66
Dakota	446	0.02%	2%	19
Chiricahua	408	0.02%	89%	
American Indian	289	0.02%	3%	35
Comanche	152	0.01%	16%	
Muskogee	98	0.01%	2%	
Hopi	92	0.01%	1%	29
Mohave	88	0.00%	27%	
Cherokee	87	0.00%	1%	
Choctaw	80	0.00%	1%	17
Blackfoot	62	0.00%	3%	
Pima	30	0.00%	0%	
Paiute	21	0.00%	1%	
Cheyenne	20	0.00%	1%	
Nez Perce	20	0.00%	2%	
Omaha	17	0.00%	4%	
Inupik	16	0.00%	0%	16
Cree	15	0.00%	2%	
Athapascan	10	0.00%	1%	
Ute	6	0.00%	0%	
<b>TOTAL</b>	<b>96,306</b>	<b>5.30%</b>		<b>18,170</b>

Source: US Census Bureau, American Community Survey, 2006-2011 (5 year average).

No New Mexican needs to be reminded of our rich and entirely unique cuisine. The confluence of Pueblo, Spanish, Mediterranean and American culinary traditions has created one of the most distinct food cultures in the United States. Our red and green chile, sopapillas, caldillo,

<sup>63</sup> U.S. Census Bureau, American Community Survey, 2010-2012 (3-Year Estimates) Table B03003, Hispanic or Latino Origin.

panocha, biscochitos, and many many other recipes and interpretations of both Mexican and American standards are inherent to the identity of New Mexico.

In recent years the definition of cultural preservation has been broadening. The focus is shifting to preserving whole cultures rather than just single items or collections of items, a much more challenging yet rewarding prospect. Objects are preserved as an aid in preserving cultures, but this new perspective presents special challenges, including raising questions about the spiritual and cultural nature of items and how to ensure that this aspect of them is protected. Issues of use, storage, and display have to be considered within the context of a particular culture's concepts of preservation. This new approach results in a more general understanding of various cultural practices and points of view, and an opportunity for peoples and conservation specialists to learn from one another in an atmosphere of mutual respect about traditional, technical, ethical, and intangible aspects of the conservation of culture.

### Historic preservation organizations in New Mexico

Equal to its wealth of historical and archaeological treasures, New Mexico also has an abundance of organizations engaged in historic preservation, including historical societies, archaeological societies, tribes, municipalities, land trusts and more. Organizations include federal, state and local governmental agencies; tribal agencies; semi-autonomous governmental affiliates; non-profit preservation advocacy organizations and trusts; archeologists; and independent citizens. In some cases, historic preservation is the primary mission of the organization while in other cases historic preservation is incidental to, or perhaps a mandated requirement of the organization.

#### Government agencies:

- Federal governmental agencies -- the National Park Service (NPS), USDA Forest Service; Bureau of Land Management (BLM).
- State agencies -- the Department of Cultural Affairs Office of Archeological Studies and Historic Preservation Division; the Economic Development Department's MainStreet program; and the New Mexico Department of Transportation's (NMDOT) Scenic Byways program.
- Certified Local Governments (CLG) – currently there are eight municipalities with CLG programs: Albuquerque, Columbus, Deming, Las Vegas, Lincoln, Santa Fe, Silver City and Taos. The CLG program is an extension of the federal-state preservation partnership to the local level, allowing CLG certified municipalities to be eligible to apply for federal historic preservation grants, receive technical assistance, and other benefits. The program is administered by the New Mexico Historic Preservation Division.
- Tribal Historic Preservation Offices (THPOs) – 7 of the 22 tribes in New Mexico have federally recognized THPOs. They are Zuni, Navajo, Jicarilla Apache, Santa Ana, Tesuque, Mescalero Apache and Pojoaque. The 1992 amendment to the National

Historic Preservation Act shifts authority from the State Historic Preservation Officer to tribal THPOs for preservation functions on tribal lands. (See **Map 9** below.)

- Acequia Associations –a principal local government unit for the distribution and use and surface water. The associations have the power of eminent domain and are authorized to borrow money and enter into contracts but do not have the power to tax, and are thus self-financed.

**Private organizations:**

- Historical Societies – New Mexico also has 38 Historical Societies and a myriad of archeological societies, genealogical societies, and other preservation oriented organizations.
- MainStreet communities and Arts and Cultural Districts – there are 23 MainStreet communities in New Mexico, and 6 communities have certified Arts and Cultural Districts. The organizations are locally administered and legally independent of the New Mexico MainStreet program, which provides support and technical assistance to the local organizations. Local organizations may be privately funded and run, or may receive funding and operate under the auspices of a local government.
- Organizations serving preservation functions but not tied in with historic preservation -- include landscape preservation (land trusts, conservation and preservation organizations); non-profit organizations supporting cultural preservation (cuisine, language, traditions); and neighborhood associations.

*New Mexico MainStreet*

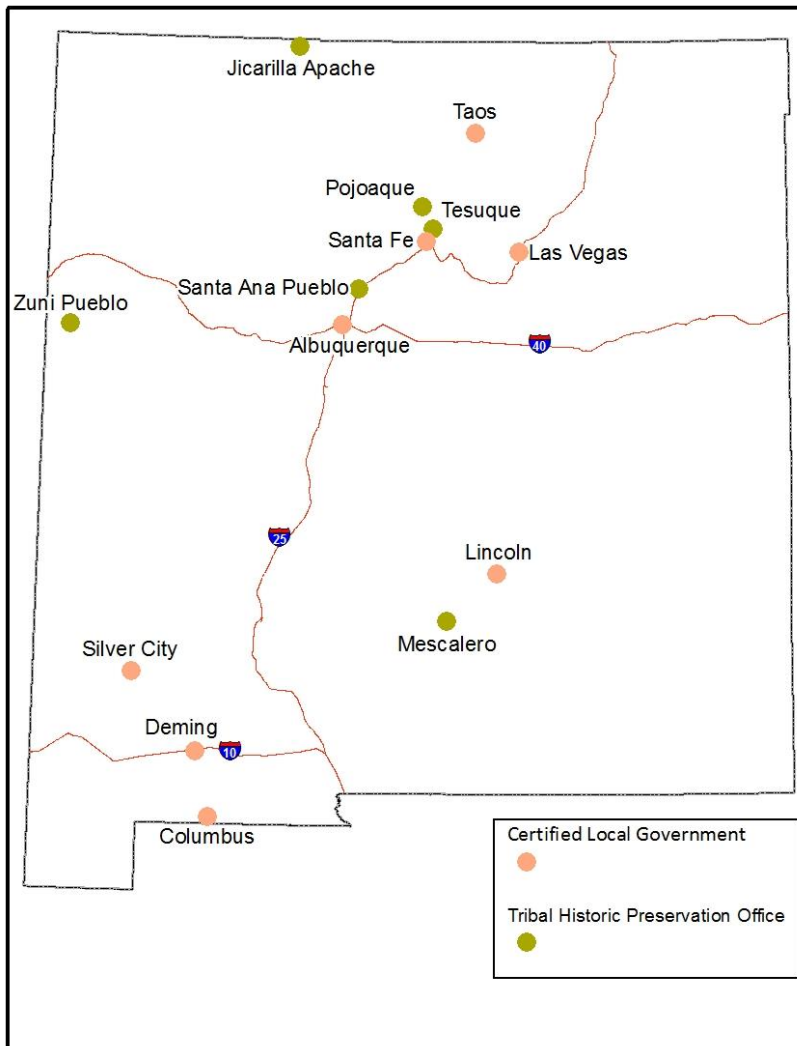
In the late 1970s, the National Trust for Historic Preservation developed the Main Street Four-Point Approach® to commercial district revitalization at the local level, which is a comprehensive strategy that encourages economic development within the context of historic preservation. In 1985, the New Mexico State Legislature funded the New Mexico MainStreet Program to assist local communities in implementing this strategy.

The New Mexico MainStreet Program was formed to “provide for the revitalization of central business districts in New Mexico communities based on the preservation and rehabilitation of existing structures of unique historical and architectural character and the development of progressive marketing and management techniques as an economic development strategy for local governments” (NM Economic Development Dept., 2012). For more than 29 years, New Mexico MainStreet has been helping local communities revitalize their downtown commercial districts using the Main Street Four-Point Approach® with remarkable results. (See **Map 10** below for MainStreet locations.)

Thousands of jobs and hundreds of new businesses have been created, and millions of dollars in private funds have been invested in New Mexico’s Main Streets since the program began. In 2012, New Mexico MainStreet communities leveraged \$16.9 million in private investment,

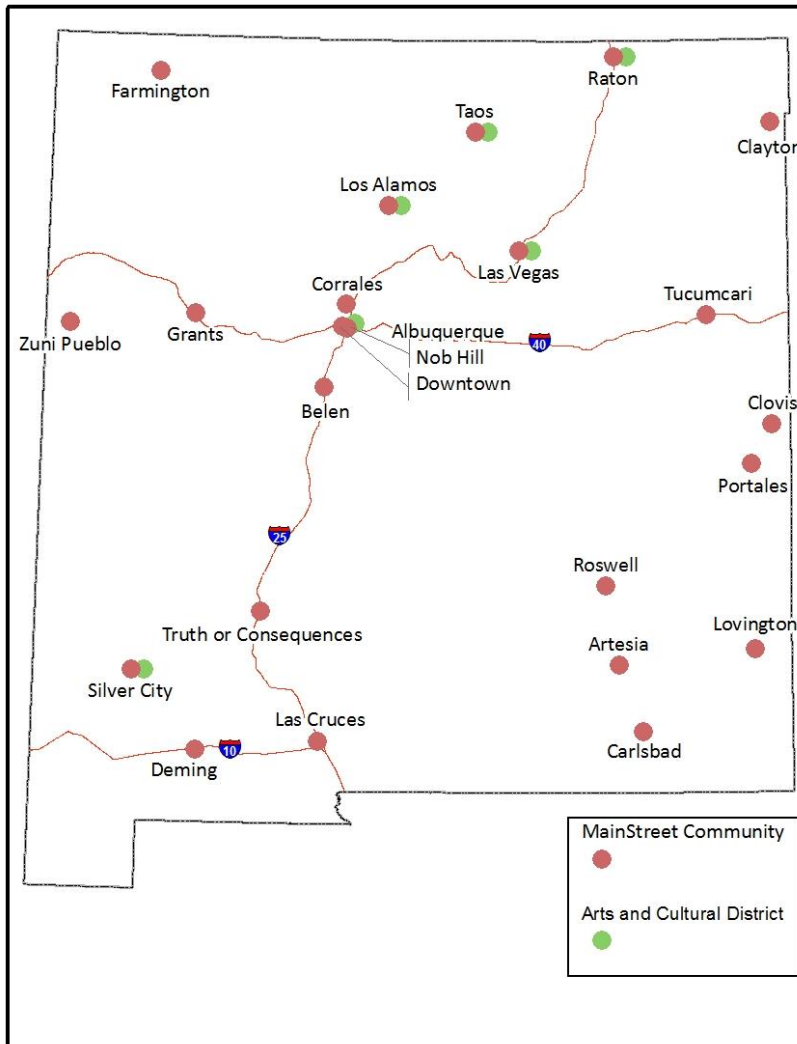
created 134 new businesses, and generated 622 net new jobs. As New Mexico rebuilds its local economies in a challenging post-recession environment, local MainStreet communities continue to prove the success of the Main Street Four-Point Approach® to downtown revitalization. Although private reinvestments in MainStreet Districts have not yet reached pre-recession levels, Main Street property owners and district investors put \$16.9 million toward the rehabilitation of 135 buildings in 2012. Public and private investments were met with a strong showing of community support, in the form of more than 25,000 volunteer hours spent on façade, streetscape, shop front design initiatives, district promotions, and community events (NM Economic Development Dept., 2012).

**Map 9. Certified Local Government and Tribal Historic Preservation Offices in New Mexico**



Source: Map produced by BBER; data retrieved from Department of Cultural Affairs, Historic Preservation Division.

**Map 10. MainStreet Communities and Arts & Cultural Districts in New Mexico**



Source: Map produced by BBER; data retrieved from New Mexico MainStreet.

### Challenges for historic preservationists

While the multiplicity of organizations reflects a vigorous interest, their fragmentation represents a challenge to negotiating shared strategies as well as differences. In New Mexico, the sheer wealth of historical assets naturally pulls advocates and organizations in many different directions. From the outset, they often have very different notions of what exactly it is to be preserved and how they should be prioritized. Further, they are often institutionally 'siloe'd', undermining efforts to collaborate or even communicate. And of course they face a constant shortfall of funding, making these other issues even more challenging. There are many specific and pressing examples.

### "Scientific archaeology" vs. Native perspectives

Native peoples today are seeking to protect their in situ archaeological and historic sites and cultural resources, using in sophisticated ways all the means and tools at their disposal – legal,



financial and political. And often their attitudes and values differ markedly from the way state and federal agencies define historic preservation. Non- native society has tended to pursue a "scientific archeological" approach dominated by a clinical methodology that uses "the tools and techniques of science to systematically explore and investigate the material remains by both historic and prehistoric people and societies" (National Environment Research Council, 2012). Preservation from the Native American perspective, however, often is about places, values and traditions and only secondarily about artifacts and architecture. As one expert has noted, "Tribal preservation is about a deep-seated sense of place and a relationship to the landscape that may reflect cultural patterns hundreds, if not thousands, of years old. For highly mobile white Americans of European descent who think of preservation in terms of Main Streets, historic districts, brick row houses and restored Queen Anne mansions, tribal preservation reflects a totally different world view and one that considers spirituality as an essential element of cultural protection" (Gulliford, 1992).

Native peoples rightfully seek control over not only their archaeological sites and artifacts, but also their own tribal histories, landscapes, language and human remains. "This fundamental shift in emphasis reflects not only a rebirth of pride in Indian heritage and identity, but also a mandate for federal agencies, state governments, and private developers to abide by both the letter and the spirit of such federal and state legislation as the American Indian Religious Freedom Act, the National Historic Preservation Act, the National Environmental Policy Act, and the Native American Graves Protection and Repatriation Act." (Gulliford, 1992) In a dramatic example of cultural empowerment, Native Americans have established their own tribal museums, tribal archives, historic preservation programs and cultural preservation officers. They are insisting on tribal privacy and keeping preservation data to themselves in the consultation process with federal and state authorities, as well as insisting on the return of artifacts to their tribe of origin. "After centuries of loss, Indian tribes...are reversing the flow of cultural objects to museums and the flow of cultural-resource data to outside scholars. Native peoples seek not only tribal sovereignty in an economic and legal sense but also cultural sovereignty" (Gulliford, 1992).

#### Mid-Century modern architecture

New Mexico has a remarkable stock of mid-century modern architecture (generally 1945-1965) which was common during the period during which the state grew rapidly. Further, while inventory of Native and Spanish is largest in the northern part of the state, mid-century modern architecture is relatively more common in the eastern and southern regions of the state, especially in the 'oil patch' where growth was fueled by the oil boom. Yet, many preservationists are slow to appreciate the value of mid-century modern architecture as it does not feel very "old" and the stock of buildings is considered too large to require preservation. However the Historical Preservation Act of 1966 establishes that any buildings over fifty years of age can receive historical status. The certification of this large stock of properties would add a huge amount of new architecture to the preservation rolls at a time when resources available for preservation efforts are limited.

### Private sector investment in historic preservation

Another challenge for historic preservation in New Mexico is that the participation of private sector and philanthropic community has been insubstantial when compared to other states, leaving the brunt of the responsibility to government. Said a former administrator of a state preservation office, "In other areas of the country, large companies are responsible for lots of rehabilitation. In areas where there are more competitive real estate markets, investment in rehabilitation is rewarded." The head of a preservation association said, "Not only is there not enough public funding for preservation but there isn't the private money in New Mexico to support preservation efforts, with the possible exception of Santa Fe."

Another challenge that inhibits private-sector involvement is the availability of information. Said the preservation association leader, "It is difficult to inform owners of historic buildings about opportunities available to them to rehabilitate." And beyond that, because so many people are ill-informed, "Preservation laws on the books are regularly ignored."

A preservation expert cited a case study in Las Vegas in which a project to rehab 15 buildings and a plaza was accomplished via a combination of tax credits for investors and private and public money. "Because we don't have this sort of commercial investment in New Mexico, government has to step in, generally with theaters, libraries, museums, sometimes schools." But saving commercial buildings is difficult. "There are some amazing buildings in Tukumcari, Raton, Clayton and Deming, but they can't sell them for even \$25k because there is a lack of commercial interest... The banks in New Mexico are very rarely interested in historic preservation."

This expert praised however the efforts of the New Mexico Arts and Culture District program, which doubled tax credits for investment, preservation and rehabilitation in these districts, as well as private preservation investors such as the McCune Charitable Foundation (New Mexico MainStreet, n.d.). According to a historical preservation director: "McCune is an important player, the biggest private sector investor, in historic preservation."

### A common goal: communication and collaboration

Financial challenges and widening interest and purview of preservation initiatives will continue to challenge the preservation community, which makes the need for coordination, collaboration and cooperation among the many agents and organizations involved in historic preservation all the more pressing. Overall, the people that BBER researchers spoke with were hard pressed to say very much about preservation efforts that were going on outside their own organization or their own area of focus. Each person was seemingly bunkered down in their own "special (preservation) interest." Indeed, looking at the sheer number of organizations engaged in historic preservation – all of them with their own passion and vision for their pursuit – it is not surprising that sometimes communication between all the various players can be lacking. Not surprisingly, Jeff Pappas, the current head of historic preservation at the Department of Cultural Affairs, told BBER that one of his goals as director is to develop

platforms through which he can bring together New Mexico's varied historic preservation organizations.

## 4. Opportunities and Challenges for Creative Enterprises in New Mexico

The primary goal this section is to understand the perceived benefits and challenges of arts and cultural professionals of their location in New Mexico. In order to do this, BBER identified seven necessary factors of successful production for creative workers and asked interviewees to discuss how location in New Mexico affects their ability to access each of the seven. These factors of successful production reflect prior research and are as follows:

- Inspiration and new ideas
- Opportunities for collaboration and networking
- Opportunities for learning
- Access to skilled labor
- Access to supplies and services
- Access to investment capital
- Access to markets

Other efforts to evaluate the needs of the creative community have identified similar factors of successful production in their work. The Office of the Creative Economy (OCE) within the Agency of Commerce and Community Development in the State of Vermont conducted a recent study focusing on four sectors of the creative economy: graphic arts, marketing and advertising; film and new media; computer software development and gaming; and independent artists (OCE, 2013). The OCE survey addressed factors of production important to creative economic business development such as collaboration and networking, access to skilled labor, investment capital, and marketing. Among other things, the survey also asked the creative community why they chose to locate their business in Vermont, how long they had been in business, what their greatest concerns were, and what the OCE could do to help their businesses thrive. The Urban Institute study, “Investing in Creativity: A Study of the Support Structure for U.S. Artists” (2003) also followed a similar framework, but through the lens of place. Using place as the organizing principle, the Urban Institute built their analytical framework around validation, demand/market, material supports, training and professional development, community and networks, and information (Urban Institute, 2003).

Yet another study conducted by the First Peoples Fund (FPF), Artspace, and Dr. Kathleen Pickering Sherman from Colorado State University (CSU) examined the household economics, infrastructural needs, and social networks of 143 Native Artists. The report, “Establishing a Creative Economy: Arts as an Economic Engine in Native Communities,” identified several resources necessary for economic viability for Native artists and culture bearers: access to capital; financial education; business knowledge; increased knowledge of the distribution networks that support artists; access to markets; and professional development training for

artists (FPF et al., 2013). Similarly, the Massachusetts Creative Industries Report out of the Massachusetts Housing and Economic Development Department identified ten themes for strengthening the creative industries of Massachusetts. They are networking and business development, access to capital, marketing, industry viability, talent and workforce, mentorship, training, value, business model and space (CreativeNEXT, 2012).

#### **4.1 A survey of 123 Creative Entrepreneurs in New Mexico**

This assessment of the New Mexico creative economy is based on structured, in-depth interviews with 123 professionals engaged in 15 areas of creative work. The assessment also draws on 85 interviews conducted in other phases of the research.

The selection of the individuals to participate in the study is important and challenging. Ideally the sample is an accurate representation of creative professionals in the state, capturing the diversity of economic and demographic characteristics. The difficulty is that there does not exist an authoritative census of the state's creative professionals; in other words, it is difficult to be confident that the sample is correct if one has an imperfect knowledge of the characteristics of the underlying population.

To address this issue, BBER drew upon a diverse set of data sources to define (or stratify) the population and then used a variety of sampling methods to select individuals within the defined strata. Our goal was to define or stratify the population of creative professionals in New Mexico according to several characteristics, including occupation, location, ethnicity, age and time spent in the state (tenure). To estimate these strata we drew upon the Census Bureau's American Community Survey (2006-2011 five year estimates); industry data from Dunn and Bradstreet; various directories of nonprofit arts and cultural organizations; gallery catalogs such as the Collector's Guides; and previous regional studies of New Mexico's creative economy conducted by BBER.

To select the sample BBER began with a random sample drawn from the Dunn and Bradstreet Business Directory, stratified by industry (NAICS) code. In the course of these initial interviews, we collected information on the key economic and demographic characteristics (e.g. occupation, location, ethnicity, age, tenure). With about 50 interviews completed, we then used more directed strategies to locate harder to reach and otherwise under-represented populations. These strategies included social networking media, internet searches and snowball sampling methodology.<sup>64</sup>

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<sup>64</sup> Snowball sampling is a method for identifying study participants often used to engage populations that are more difficult to access. Initial participants are asked to identify, from among their personal networks, other potential participants, who, in turn, refer others.

The final sample of 123 participants was comprised as follows:

**By industry:**

Art Production	21%
A&C Distribution	7%
A&C Education	16%
Intellectual Property	35%
A & C Manufacturing	14%
Cultural Tourism	7%

**By region:**

Albuquerque Metro Area	39%
Santa Fe Metro Area	12%
North	27%
South	22%

**By time of residence in New Mexico:**

0-15 years	24%
16-30 years	23%
30 or more years, born elsewhere	17%
Born in New Mexico	36%

**By Age:**

Under 35	23%
36-50	23%
51-59	28%
Over 60	26%

**By Ethnicity:**

Anglo	62%
Hispanic	22%
Native	10%
Other	6%

BBER created and used a survey guide to structure the interviews and to provide categorical data for statistical analysis. The survey included a standard set of questions. Participants were allowed to offer their own answers (open-ended rather than closed choice) and, where necessary, were then prompted by the interviewer to offer more specific responses that could later be fit within categories. The survey method was selected to yield two complementary sets of information: categorical data that could be analyzed statistically to determine broad trends,

and qualitative data that would be used to develop a more in-depth understanding of the participants' perceptions of New Mexico's A&C economy and communities.

Interview questions fell into four major categories:

- Identifying information: in this section we collected basic information about our participants in order to ensure broad representation of New Mexico's population in the study. These included questions about age, gender, occupation, ethnicity, location, etc.
- Place attachment and identity: with these questions BBER learned about participants' length of habitation in New Mexico, desire to leave or stay in the state, and the participants' sense of perceived changes happening in the state.
- Factors of success: with these questions BBER's intention was to understand participants' sense of personal success and participants' ability to access the factors that lead to success – namely, inspiration, collaborators and networks, learning opportunities, capital, labor, supplies and markets.
- Informed opinions: These questions were intended to draw on our participants' knowledge not just as subjects but as informed professionals in their field.

BBER conducted interviews during May and June of 2013. All interviews were done by telephone except under circumstances where an interviewee's participation was contingent on his or her ability to respond by email or in person.

Participants were offered the option of anonymity. In the following discussion, BBER uses the identities of those for whom we have the permission to do so. All participants who requested anonymity are, where anonymity could be assured, identified by occupation and geography.

## **4.2 New Mexico as a Small Pond**

Art and culture is one of the main drivers of the New Mexico economy, employing more than the construction and manufacturing industries combined. So what the creative entrepreneurs who work in these industries think and feel about the Land of Enchantment is vitally important to our understanding of these industries and their future prospects.

Overall, A&C professionals are somewhat more likely to say that being located in New Mexico helps (40%) rather than hinders (31%) their work; another 30% said that it is either a balanced trade-off or irrelevant to their ability to succeed. These numbers rise and fall, however, among different populations and according to the specific factors being analyzed.

Many of our interviewees, when speaking of the challenges and benefits of doing business in New Mexico referenced the adage "big fish in a small pond." So often did this theme come up, in fact, that we began to realize that all the fish we were talking to live in a small, remote pond in a broader sea of national and even international art and culture. Importantly, interviewees variously perceived advantages and disadvantages to living and working in this small pond.

On the positive side, the term ‘small pond’ was associated with salutary qualities such as: small and intimate, a relaxed pace of life, low cost of living, informal, friendly, open and less competitive. On the negative side, it means: a limited, confined and isolated environment that is lacking in opportunity, market access and creative edginess. For some of the respondents, the disadvantages are seen as the natural flip side of the advantages, two sides of the same coin. Other respondents recognize or focus only on one side of the coin.

Gigi Fite, a jewelry designer and retailer in Albuquerque, expressed the positive spirit of this small pond sentiment saying, “There are so many walks of life that we share – it’s not common in other cities – the people here are patient and open. The East Coast is not like this. I love that about being here – the freedom to be yourself.”

Nancy Slemming, from the Anderson Museum of Art in Roswell agreed, saying “We’re not like California or New York. You can be all things at all times here. There is a mix of different types of people and things to do.”

But for others, the geographical and even cultural isolation of the small pond imposes a number of constraints on creative entrepreneurship and business development and success. These constraints include being too geographically distant from major markets as well as being too distant from potential learning opportunities and collaboration with the wider world beyond New Mexico.

Changjian Feng, president and a principal at the New Mexico Chinese School of Arts and Language in Albuquerque said, “I feel that we are isolated. Sometimes I go to a conference and some of the people there don’t even know that New Mexico is a state. It’s hard to promote the important research that we are doing when people aren’t familiar with our state or our program.”

This sentiment was echoed by many interviewees with stories of New Mexico’s relative anonymity on the national stage; creative entrepreneurs offered anecdotes of people outside New Mexico not knowing if the state is part of the United States, not knowing where it is, being impressed with participants’ English language skills, or expecting to get low prices or quality of work out of New Mexico.

An entertainment promoter from southern New Mexico spoke to the challenge of accessing the larger, national-level arts and culture conversation. “To learn of new products or techniques I have to go to Las Vegas, New York, or LA because they have conferences and seminars” said the promoter, “There is no entertainment education available to me; the local community college just cut their program related to entertainment.” In the words of radio journalist and host Rita Daniels of Albuquerque, ‘New Mexico is an isolated bubble’.

In the next several sections, we explore the sentiments of the New Mexicans who were interviewed as they relate to seven necessary factors for the success of creative entrepreneurs.



### 4.3 Advantages and Disadvantages of New Mexico as a Place to Create

The overall goal of this third part of the study is to evaluate factors that creative professionals may consider to be advantages and disadvantages to working in New Mexico. To structure this work, we focus on seven factors: sources of inspiration; opportunities for collaboration, social networking and learning; access to labor, supplies and services, and capital; and access to markets. With a better understanding of these factors from the perspective of creative professionals, we hope to offer practical recommendations to promote the development of successful creative enterprises in New Mexico.

#### Inspiration and New Ideas

A wellspring of inspiration and sources for new ideas is paramount for creative entrepreneurs. And that creative wellspring in turn provides inspiration for everyday people and for the creative economy in general. While plenty of interviewees cited their internal creative world as their source for new ideas, many more were quick to point to the social and natural environment as their source for inspiration. As poet Tony Mares from Albuquerque said, “I find inspiration through two sources: the world within me and the world around me—those worlds are constantly at interplay.”

Having a working environment conducive to sparking creativity and innovative thinking is important for arts and cultural professionals and can be an influential factor in whether or not those individuals remain in place or relocate to find an inspiring environment. A recent study conducted by the Office of the Creative Economy out of Vermont’s Department of Economic, Housing, and Community Development found environment to be the primary factor influencing creative business owners to locate their business in Vermont. Sixty five percent of participants stated that they appreciated Vermont’s “clean, natural environment and working landscape” (Office of the Creative Economy, 2013).

Similarly, 63% of the A&C professionals BBER interviewed felt being located in New Mexico helped them find inspiration and new ideas for their work. This holds across the board – there is very little difference according to industry, region of the state, demographics, degree of professional experience, or tenure in the state. Most commonly, interviewees pointed to New Mexico’s environment and natural beauty, rich cultural diversity and history, and way of life as being sources of inspiration. For some, New Mexico was more than just a source of inspiration, but an essential component of their identity.

#### Landscape, Natural Beauty

One painter from north central New Mexico said, “Our strength is our incredible landscape. My work comes directly out of the New Mexico landscape.” Kim Wiggins, a painter from Roswell said, “(my inspiration comes from) the beauty of the land– there is nothing like it anywhere else in the country.” David Dear, a silversmith from El Guique said, “I think of the open spaces Georgia O’Keefe painted – there is something about the openness of the space in New Mexico. It’s incredibly inspiring.”

Sharon Quarles, director of Eastern New Mexico Art Space in Tucumcari, said “The beauty of the desert really is enchanting, and it’s different from any other place...Every time you turn around in New Mexico there is something to inspire you.”

“I’m deeply energized by New Mexico, and opened up by this land—what I can do on this land,” said Leslie Ullman, a poet, jeweler and professor of creative writing at the University of Texas El Paso and Vermont College of Fine Arts who lives part time in Anthony and part time in Taos, “The outdoors (in New Mexico) are inspiring. I don’t think I could be doing this in an urban environment. I feel like myself here – that I get to know myself here.”

Ted Owens, a filmmaker from Corrales put it this way: “New Mexico sets a comfortable working environment. Environment is very important to creativity. I chose [to live in] Corrales because it takes me an hour and a half to get to LA [by airplane] but I’m in this beautiful environment. The indigenous architecture...this is a great place to live visually. Being in New Mexico is crucial to this.”

### Culture, Identity, Heritage and History

Beyond the landscape, many creative entrepreneurs find inspiration in New Mexico's culture, heritage and history, rooted in the Native American and Hispano heritage. Tom Kennedy, director of Zuni Tourism and the Zuni Main Street program said, “We in New Mexico have a depth of roots to draw on rare in the modern context. To have such a strong presence of such old cultures -- the Native community going back to time immemorial and still very much here and engaged is a guiding force in New Mexico’s sense of culture. Nowhere else in the States is quite like this.”

A performer and recording artist from Albuquerque said, “I find inspiration here in New Mexico, mostly from my grandparents and from the traditional culture and the traditional music.” Dale Anderson, who is the owner of design and advertising firm, Aztec Media in Aztec said, “New Mexico is a very inspiring place. People from different cultural backgrounds look at things differently and it opens your mind.”

Daniel Diaz, adobero and owner of The Adobe Man in Santa Fe said, “My inspiration is my grandfather, my family, my culture, and the architecture here.” Todd Westika, a Zuni carver seconded that, saying, “I find inspiration in my culture, in our stories. New Mexico is essential.”

Said santera Tomasita Rodriguez who lives in Las Cruces, “My inspiration is my upbringing in Santa Fe, my family and church. New Mexico helps: New Mexico is very special in the United States, having such rich, well developed indigenous art – Native American art forms, the colonial art forms that developed here – santos, textiles, tin work – there is such a strong sense of cultural perseverance.”

For some New Mexican creatives, particularly those with long family history or tenure in the state, New Mexico is more than just a source of inspiration; it’s a source of identity. In the

words of Antoñio Trujillo, a winemaker in San Jose, “New Mexico is what I breathe, who I am, what I do – whether I’m digging a hole or drinking a glass of wine.”

A humanities teacher in Albuquerque stated, “New Mexico helps (in finding inspiration) especially with social studies because of all the diverse cultures around us, all the state parks, and all the history that this state has to offer.” JJ Otero, a musician from Albuquerque, echoed this sentiment, saying “Some places are greener, prettier, but the vastness and the multicultural society make it a very open state – physically, racially and economically.” Stephen Parks, the gallery owner in Taos, perhaps summed it up best when he said, “I’ve got all the inspiration I can handle.”

### Way of Life

Many participants spoke to other factors beyond New Mexico’s landscape and culture as being the source of their inspiration. They found the way of life of the small pond, including an easygoing and slower pace and lower cost of living, as positive contributions to their creative enterprises. Rick Pimentel, owner of Pimentel & Sons Guitars in Albuquerque, poetically expressed this sentiment: “There is nowhere else. Everyone I know loves or does art. It is so laid back here – you take your time, you don’t ever have to dress ‘appropriately.’ Here everyone gets along. Everyone is like your brother almost here. We take our time here. People are inspired by this place.”

Mark Hartman, owner of Hartman Publishing in Albuquerque, agreed saying, “Living in New Mexico allows me to be more careful and deliberate about which ideas I pursue. The pace, the cost of living, and the community are all conducive to a measured pace as opposed to a frantic one.” One creative professional added, “The benefit to living in southern New Mexico, aside from the beauty, is the cost of living.” Another seconded that, saying, “New Mexico has tons of space – built and landscape. In comparison to the dense urban centers that make up so many of our big arts communities, New Mexico has a great deal of available and comparatively cheap studio and gallery space.”

Ted Owens, a filmmaker from Corrales said, “We have to go to LA to transfer film because no one here can do it. But I’d still rather live here – the atmosphere is really conducive to creativity. It’s more laid back. Los Angeles is so intense. Here, people are here because they want to be here. People are friendlier here – particularly in smaller communities.”

“When I was living in Tampa, Florida as I reporter, I would be lost in a sea of faces,” said one journalist. “Cabinet members in Florida wouldn’t remember me, but in Santa Fe everyone knows me by my first name. They know me. They know who I am and what I do. As a result, I end up having a lot of conversations with them off the record, and I develop greater insights into the issues than I would otherwise be afforded.”

Many of those interviewed based their perceptions on much bigger and highly urbanized environments as points of comparison, such as New York City, Los Angeles and San Francisco. Rebekah Wiggins, a New Mexico actor said, “I didn’t want to be holed up in a closet in New

York. New Mexico's slower pace and lower cost of living gives me the freedom to be creative in a way a more expensive, urban area would not."

John Beeman, a jeweler from Gallup, seconded that viewpoint, saying, "Gallup is not New York or San Francisco or Chicago—we don't get walk-in traffic. On the flip-side, it's very affordable here and Gallup is a big jewelry seller, so we do pick up some of that traffic." Cheryl Fallstead, Co-Owner/Producer of the Explore! NM website based in Las Cruces, said "I lived in California [before living in Las Cruces]. I wanted to move someplace less crowded and focus on being creative."

Said Gigi Fite, jewelry designer and store manager for Lily Barrack Jewelry in Albuquerque, "Here we can be a star. We have freedom to shine on our own due to the lack of competition. The lack of competition allows us to be special and do something completely different. In Los Angeles we would have more competition and therefore would have to run with trends more."

Dr. Robert Martin, President of the Institute of American Indian Arts (IAIA), echoed this sentiment: "I could make more money somewhere else but there are few places where I could make such a difference. I feel very blessed." An Albuquerque-based cinematographer said "There are more opportunities elsewhere, but the opportunities here mean more."

Some of those interviewed described the inspiration that comes from the small pond way of life as aiding their creativity and innovation. Many of those interviewed felt that the slower pace and lower cost of living allows one to take more risks and be more creative.

"Creative people like to live in Taos," said Janet Webb, owner of an internet and print design and marketing firm located in Taos. "I've had good designers and programmers come through. They work here because they want to live here."

Rick Pimentel of Pimentel Guitars in Albuquerque added to that, saying, "Being in a bigger state we'd do better – we'd likely sell more guitars. But if we sold more guitars we'd have to go into mass production and if we did that we would stop capturing the soul of the instruments. We're more concerned with quality than quantity and New Mexico is all about quality over quantity. I wouldn't be anywhere else."

Others found sources of inspiration from another aspect of New Mexico's way of life. They felt that having less competition as well as a scarcity of supporting services meant that creative entrepreneurs had to be more self-reliant; expressions such as 'jack of all trades' and 'wear many hats' were frequently mentioned. This was seen as a positive quality by many.

Rita Daniels, a radio journalist in Albuquerque, saw this "jack of all trades" quality as liberating. "The benefit to being here is that there is a great deal more freedom – since hardly anyone else is doing what I'm doing, I'm not stuck in a niche. This is a major advantage."

A journalist from rural New Mexico seconded that view, saying, “I’ve lived in other cities and other places in the world, and they were compartmentalized and niche oriented. But here, I haven’t seen that. People tend to be a jack of all trades. They broaden their skills and their knowledge, and they aren’t stuck in a niche. I have to be a jack of trades myself. It opens me up to new ideas, new possibilities, and different skills. It helps me to be more creative.”

“We have our fingers in a lot of things, which is very New Mexico,” said Mark Winter, owner of the Toadlena Trading Post. Travis Parkin, a graphic designer and owner of Gorilla Graphix in Albuquerque seconded that: “I wear many hats. I’m a business owner and designer. My business works with police stations and construction agencies to law firms and politicians to tourists and hipsters. I also broadcast with KUNM (a local radio station).”

Tom Kennedy, the Zuni Tribe’s tourism director, saw collaboration and self-reliance as intertwined. “If you want the latest whoop-singer, New Mexico isn’t the place for learning,” he said. “But for what we need, it’s here and it’s probably easier to get here – because our community is so collegial and people wear so many different hats.”

Many of those interviewed found that New Mexico as a whole –heritage, culture, history, environment and way of live all together makes for the ‘whole enchilada’ when it comes to inspiration and creativity.

Mel Scully, a painter in Taos, remarked about the Land of Enchantment: “I was blown away by the architecture, rural village life, the incredible, dramatic weather, and the presence of art everywhere – in other places I lived you didn’t have art on the walls of diners and coffee shops and here...it’s everywhere you go.” Debra Duwyenie, a potter from Santa Clara Pueblo, shared this view, saying simply: “(My inspiration is) here. It’s home. It’s essential.”

Rick Pimentel of Pimentel Guitars added, “I love New Mexico. The natural beauty, the art forms of New Mexico depict that. I love the culture of the Southwest. What I have seen in New Mexico, in the Southwest, I try to instill in my guitars. The art of new Mexico, I try to instill in my guitars.”

But it's not just artists finding such inspiration in New Mexico. A hunting outfitter from Northeastern New Mexico said, “Being here helps. Where I live is very rich in history and a pretty country, and it inspires me to hunt.” Author Rudolfo Anaya summed up the tapestry of New Mexico best, saying, “(My inspiration comes from) my own creative imagination formed early on by our oral tradition; it comes from books; it comes from my time living in Santa Rosa along the river. I have found extensions of the characters from our oral traditions in real life – characters from *cuentos* appear to me in dreams.”

Yes, that is the dream of New Mexico – the positive dream – where the natural beauty and landscape, the culture and heritage, and the way of life combine to provide inspiration for A&CI entrepreneurs who together forge a creative economy that has contributed so much to the rich tapestry of the Land of Enchantment.

Unfortunately, not all creative professionals in New Mexico share that dream, nor are they partaking of it in equal measure.

#### Difficulties for some finding inspiration in the small pond

A number of the interviewees saw the small pond of New Mexico as a distinct disadvantage, particularly for creative workers looking for inspiration and innovation. Many creative professionals require engagement with the latest trends and new ideas in their field, and for those New Mexico struggles to deliver. Interviewees involved in more applied creative industries were more likely to note this.

Alexa Schirtzinger, former editor of the Santa Fe Reporter, said, “The Reporter is an innovative, young (in terms of the age of our staff and the perspective we take) progressive paper in the state – we’re pushing the boundaries here, so there are few places in the state to look for inspiration... it is a challenge to change and innovate here in a way other places are not.”

A jewelry designer in Albuquerque agreed, saying, “Finding inspiration can be hard. I look to trade magazines, retail books, new employees, customers, other stores. But it’s more difficult here. I don’t find the level of fashion I need here – I can go look at national stores that are located here to get ideas about what is going on in the fashion world, but really they are too programmed for my needs. I go to New York and Los Angeles.”

Others felt isolated by their geographic location within New Mexico. Bill Caveliere, a historian, musician and writer in Hidalgo County said, “People are helpful, but where I live is so remote. I have to drive hours to reach certain destinations. The distance is what makes it difficult.”

A humanities teacher in Albuquerque stated that “It’s difficult because there’s not a lot of innovation here... To look for new ideas and approaches in education for inspiration and ideas, we have to look at schools out of state, usually in bigger cities.”

Where some saw an intimacy of community, others found that intimacy to be stifling, shutting out new ideas and newcomers. One educator in Albuquerque said, “It’s very difficult to push new ideas in New Mexico”.

Others found that the slow pace and lack of competition make it hard to maintain one’s motivation, edge, and creativity, which subtracts from the inspirational character of the Enchantment State. Barney Lopez, a comedian and bass player said, “A challenge is keeping motivated to continue pushing forward. I’m a big fish in a small pond. I feel like we [referring to his band] have reached a point where we are at the same level as the top artists in town. I need something to fuel a competitive drive. There are not many people here. My drive to improve has fizzled out.” Travis Parkin from Gorilla Graphix echoed this sentiment, saying, “My greatest challenge is staying fresh, energized, and motivated so that I don’t get stale with my art.”

Still other creative entrepreneurs have found it hard to maintain inspiration while juggling the need to make a viable business. Stacy Huddleston, a painter in Taos said, "I have had mostly art related jobs like teaching, interior design, etc. but they take up all of my time and the art making, marketing, showing schedule has been put on hold." Jenny Kostecki-Shaw, an author and illustrator in El Rito said, "I was doing freelance illustration too, but a year ago I stopped to focus on my books because I am a full time mother too and only have so much time."

Indeed, some creative entrepreneurs have struggled to the point where they have had to withdraw entirely from their creative activities in order to survive economically. Cisco Velarde, a photographer in northern New Mexico said, "I now have a steady paycheck but not a lot of time to pursue photography. But before that I had lots of time to take photos but no means of stable income. It's a hard one and I am still struggling with it. If I could make a decent living doing photography it would be great but the draw of a steady paycheck and benefits has won for now."

Newer digital technologies and internet access seem to diminish the sense of isolation for some participants, and allow inspiration from others at a distance. A photographer in Albuquerque said, "Through the internet, you can bring the outside world to you here in New Mexico, whether it's looking at a portfolio by a photographer in France or viewing a film from a cinematographer in Africa." And Rita Daniels, the radio Journalist in Albuquerque, stated, "Social media -- Facebook, Twitter- are both very important for finding stories." In a state like New Mexico, especially in those vast regions that are sparsely populated, affordable, high-speed Internet access could do a great deal to network creative entrepreneurs, provide a source of inspiration and innovation, and spur the growth of the creative economy. Further discussion of the impact of the Internet on arts and cultural industries, particularly as related to collaboration and networking, is discussed below.

### **Collaboration and Social Networking**

Like with most businesses and industries, strong professional networks and opportunities for collaboration can play an important role in the cultivation of a vital A&C economy. They foster a sense of community, morale and camaraderie; which, in turn, can be a source of inspiration, new ideas, resources, professional development and market opportunities.

Many creative entrepreneurs in New Mexico find it to be a place that provides ample opportunity for collaboration and networking. In fact, A&C professionals are slightly more likely to say that the state is a net advantage in this regard. Forty five percent say it helps and twenty five percent say it hurts their ability to network and collaborate. Another thirty percent said that it is either irrelevant or a balanced trade-off.

Kathy Riggs, a potter in Ojo Sarco, points to the community support for arts and strong artistic community saying, "Being a potter is very accepted here. I have great peers here and a wonderful sense of camaraderie. In the middle of Philadelphia I doubt I'd feel as accepted and supported." Dale Anderson, owner of Aztec Media Corporation in Aztec echoes this sentiment, "There is a very strong artistic community with multicultural interpretation. It is a very

welcoming state to people in creative fields.” Said jewelry a New Mexico manufacturer, “New Mexico is very friendly. We share with each other – jewelers, bigger companies, everyone helps each other.”

In many respects, the small pond can provide greater intimacy of community, a more supportive and less competitive environment and easier access to other experts and professionals in one’s field. The density of New Mexico’s creative community can be a boon to collaboration as well. Mel Scully, a painter in Taos, said, “We have a very creative community. If you’re an artist in the Rocky Mountains or the Southwest, this is really where you want to be – there is a lack of artistic camaraderie in other places with comparable landscapes – Moab, Telluride, Aspen, Jackson, Flagstaff, etc. Here (in New Mexico), even when the arts world is struggling, I can at least go get coffee in the morning and run into two or three artists and chat about what they’re working on – it’s great.”

Robin Jones, Director of Cornerstones Community Partnerships, points to historical dynamics in New Mexico that contribute to a collaborative spirit: ‘New Mexico is family oriented. We’re a collaborative culture; rooted in resource scarcity sharing through history – the acequia system of water sharing is emblematic of how New Mexicans have navigated collaboration through time.’”

Many interviewees added to the sentiment that there is a strong collaborative spirit present in New Mexico’s creative community. According to Linda Swanson, Art Department chair at Santa Fe University of Art and Design, “The size of the community, the intimacy of connection along with the level of the art being produced here – you can’t find that anywhere else,” she said. “You don’t find the same willingness to work together in New York or LA. It’s a very collaborative environment here. People share and do stuff together.”

Poet Lyla Johnston of Taos thought collaboration was possible since “everyone knows everyone. Because of the locality of community you can put out a call and everyone will hear it. Now Facebook is so helpful, you can put it on Facebook and half the town will hear about it by the end of the day. I couldn’t do that in the Bay area – too big, everyone is too divided. My experience in Taos is different -divisions are less apparent.”

Said actor Rebekah Wiggins, “People are super supportive and generous with their time. People here are in art for art’s sake – they can afford to be with the cost of living and the speed of life. People are more competitive other places – they hoard their talent and creativity more. Here people realize that creativity breeds creativity so they’re really supportive.”

#### Another viewpoint: turf and isolation in the small pond

Other interviewees did not find collaboration and network development so easy in New Mexico. Over a quarter of those interviewed stated that being located in New Mexico was disadvantageous for both networking (25%) and collaboration (30%). Some cited a culture of independence as the reason, while others pointed to geographic isolation as an impediment.



Tom Kennedy, director of Zuni Tourism and Zuni Main Street, said, “There is a lack of regional collaboration. I’m not sure why. Everyone gets along great, always happy to spend time together, great friends, but we aren’t good at reaching out and making stuff happen.”

KShanti Greene, a software designer, said, “Finding collaborators is a challenge. I have a lot of collaborators through the internet, but few that are face to face. It is time consuming to travel—it’s just not practical to collaborate face to face with people out of state.”

Nancy Zastudil, an independent curator in Albuquerque, thought that the types of people attracted to New Mexico made collaboration difficult. “Much of the identity of the community is based in the Taos Arts Society Founders and the Taos Six, the mystique of Georgia O’Keefe and the Millicent Rogers crowd. Artists move here not for the vibrant and dynamic arts community but to go ‘back to the land’, chase a romanticized dream of the rustic, non-conformist painter heading west to ‘get away from it all’.”

A downside of the small pond is the sheer lack of potential in-state networks in some fields. In the words of Orlando Dugi, a fashion designer in Santa Fe, “One of my largest challenges is networking; as far as industries go, there really isn’t a fashion industry in New Mexico.” Chad Person, an artist in Albuquerque, said, “I stay here in New Mexico because it’s great for my quality of life, but there is no network for me to sell my gig in general.”

For other creative professionals, the lack of collaboration and networking possibilities is a consequence of the previously mentioned “jack of all trades” quality of New Mexico. While some of those interviewed saw advantages in the jack of all trades/do-it-yourself attitude, others found it limiting and an impediment to collaboration. They likened it to a “frontier” mentality where everyone was on their own and in it for her or himself.

Tom Kennedy from Zuni Tourism said, in trying to explain the lack of regional collaboration, “Maybe it’s some vestige of the frontier spirit – pride in the invention of your own wheel – an independence of character. No one is competitive – we’re just not good at doing things together.” Dan Gottwald, a multimedia artist in Albuquerque also points to this “individualist spirit” as having downsides when it comes to collaboration, saying, “Artists in the southwest are by nature kind but are not cohesive as a community...our art scene is spread out. Individualist. Disparately funded... Ill-equipped to compete in a global market. Folk-rooted. Resourceful. We are an artistic backwoods that serves as a retreat and a curiosity.”

Others felt that the lack of collaboration and networking was a by-product of the remoteness and isolation experienced by some creative entrepreneurs. Nancy Zastudil, the curator in Albuquerque who also runs an artist’s residency program in rural Tres Piedras concurs: “Rurality is challenging. Rural artists have different concerns – less access to foot traffic and internet. And they tend to desire to be ‘far away’ more. These artists, in order to be sustainable, need access to vital arts centers.”

A number of Native American artists we spoke with mentioned impacts of counterfeit Native arts on collaboration within the Native arts community. According to some of our interviewees, counterfeiters not only directly detract from sales by stealing their customers, but they also water down their brand and contribute to a limiting of collaboration for fear of being copied. Todd Westika, a Zuni carver, said, “Out of the hundreds of carvers at Zuni, there is very little collaboration. People are very afraid of being mimicked. Not sure if it is different elsewhere, so I can’t say if it would be better or worse.” A jeweler from Santo Domingo said, “People are slow to share – you have to get in with the artists. It’s harder here because there is so little profit in what we do. People don’t want to add to the competition by helping other artists.” The jeweler from Santo Domingo added, “New Mexico is the biggest Native jewelry industry in the world, yet it doesn’t do a good job at limiting imports or educating the public (about authentic native arts). Efforts in these areas could drive profits up (for Native artists).”

Other creative professionals found New Mexico’s small pond and sense of isolation from the rest of the nation a hindrance to developing collaborations and networks beyond the state borders. Nina Elder, an artist based in Santa Fe, said, “We’re isolated. It’s not easy or cheap to get here. Many people outside the state like the idea of doing collaborative projects in New Mexico, but they come once, realize it doesn’t meet their mystical vision of New Mexico and they don’t keep coming.”

The challenges of collaboration and networking are very different for creative entrepreneurs, depending on the specific occupation or industry. Of those interviewed, many felt that living in New Mexico was irrelevant when it came to collaboration (20%) and networking (26%). Many found the internet to be useful in connecting to the wider world. For example, Armando Lopez, an architect in Las Cruces stated, “Now with the internet, it makes it easy [to communicate].” Bill Cavaliere, a historian, opined, “The internet and the phone make it easy to contact collaborators.” A graphic designer in Northern New Mexico shared the same mentality stating, “Most of my collaborations are long distance and done through the internet. I most recently collaborated with someone in Maryland.” Still more interviewees pointed to technology and social media as bolstering the positive aspects of the small pond and ameliorating the negative. Phil Sittnick, a humanities teacher in Grants, said that living in New Mexico he doesn't feel like he has a professional support network. Instead, he says, "I stay connected and supported through friends abroad through the internet.”

Zane Fisher, arts writer and co-owner of the web design firm Anagram in Santa Fe, makes an important point about collaboration and networking not often heard through the study, but worth noting: “Artists aren’t engaged in the community. Maybe that’s a general trend. They have a big role to play in planning, community development, everything. Engaging artists in public dialog is an important and growing trend.” He went on to say, “Art and Science are huge here but very siloed. Efforts to bring them together have been weak; we don’t really know how to do it yet.”

## Learning Opportunities

Learning opportunities that allow creative entrepreneurs to gain valuable experience are limited, according to many of those interviewed. Said one cinematographer from Albuquerque, “The caliber of learning opportunities falls short here in terms of what I do. I am often learning from people who come here from California, share their skill sets, and leave when the production is over.” Barney Lopez, an entertainer, added, “New Mexico is isolated. It’s definitely a barrier. New and fresh ideas take a few years to get here. We’re behind the trends, but we don’t get fads.”

The importance of learning opportunities for arts and creative professionals is two-fold: first, creative professionals require opportunities through which they can advance their craft. Second, they need opportunities through which they can develop better business and management skills. According to interviewees, learning opportunities are often seen as being limited and difficult to access. Learning opportunities appear to fall short for nearly a third (32%) of the A&C professionals interviewed for this project. Forty percent felt that New Mexico was irrelevant for learning opportunities (many interviewees reported finding opportunities through the internet), and just over a quarter (28%) stated that New Mexico helped them in finding learning opportunities.

For some, the challenge is finding learning opportunities that are of the necessary quality. Zane Fischer, the arts writer and web designer based in Santa Fe, said, “We have (...) workshops on ‘how to present your portfolio’ or whatever, but they’re not invigorating or progressive.”

An actor in Albuquerque added to that, saying, “It’s harder in New Mexico. Here, acting instructors tend to be actors with similar resumes to mine trying to come up with other ways to patch together a living. I prefer professional teachers who are in it for the teaching – I go to New York and L.A.”

This need to leave the state in order to find learning opportunities was echoed by others. An entertainment promoter from southern New Mexico seconded this sentiment. “For learning opportunities I have to go elsewhere; there is nothing here for me,” said the promoter.

In the words of one jeweler, “Finding learning opportunities is very hard. I would always prefer to learn from another Native jeweler over a non-Native jeweler – but you have to know someone for them to teach you.”

As one southern New Mexico theater director stated, “I find learning opportunities through attending seminars and webinars, but it’s a challenge to attend the seminars. I have to drive all the way out to Santa Fe and Albuquerque.”

Keith Ingram, a teacher in Clovis said, “Being in New Mexico hinders (when it comes to learning opportunities). That’s the nature of wide-open spaces. I have to travel to Albuquerque or Lubbock.” Often people resorted to the internet as a way to access learning opportunities. But

unfortunately, in the words of a librarian from Las Cruces, “Sometimes, it is necessary to learn face to face.” Says one Albuquerque musician, “There are more opportunities other places – L.A., Austin, Nashville. I can Google lessons but I prefer to learn from another person.”

### **Skilled Labor and Workforce Development**

New Mexico’s creative professionals are employed in various settings. Many are individual entrepreneurs who own their own business and work alone. Others work independently but contract out for labor when needed. Still others work in businesses and organizations with multiple employees. For many creative professionals, finding the necessary labor is an important part of their success. For some, this may mean finding skilled specialists; for others it means having access to a general workforce with basic, entry-level skills. Many of our interviewees cited access to labor as a key challenge they face. Over a third (38%) of the professionals interviewed expressed that living in New Mexico hindered their success when it came to fulfilling their labor needs.

The need for specialized labor was heard from many interviewees: “It’s harder here; we’re lacking a pool of specialists,” said Nancy Slemming from the Anderson Museum of Art in Roswell. Ted Owens, the film maker from Corrales, said, “Animators, special effects people, film processing people –for the back-end stuff we tend to need to go to LA. High-end specialists are difficult to find here. It’s getting easier here though. It’s very different than California, where you can get everything you need in one town.”

A newspaper editor based in northern New Mexico concurred: “I am place-blind in my hiring and I source nationally. I have made extra effort to source from New Mexico and I would like to be able to – but at the end of the day, I want the best and they’re often not here.” A language school principal stated, “One of the major challenges that I face is finding the best employees; we often don’t get a big enough pool of applicants with the appropriate skills to make the best choice.”

For some A&CI business owners, the problem has been that, while they can find skilled labor, often there isn’t a match between their labor needs and the needs of the workers. “I’ve never had a problem finding what I needed [in terms of labor] in the three years I’ve had my own business. We have great illustrators in every genre here,” said Dustin Sweet, animator and post-production studio owner in northern New Mexico. “The one challenge is that it’s hard to find people with the specific skill sets I need who can be as flexible with time and income as I need them to be. People who have invested that much in their skill set are generally at a place in life where they need steady work and regular income – and I can’t provide that.”

For others, the challenge has been not one of finding skilled labor but general labor. A graphic designer from northwestern New Mexico testified to the difficulties in getting qualified workers: “I can’t find good labor, and even my clients say that it’s hard to find good labor; someone who can talk on the phone, write a note, or complete a task. I spend more time training people to work for me, and I want to hire people so that I can do less work, not more.”

Some of the interviewees questioned whether the laid-back nature of New Mexico has had negative effects on the workforce. The editor based in northern New Mexico added, “Experience has shown that it can be difficult to find people with a strong work ethic locally.” A publisher from Albuquerque lamented over the difficulties in finding good workers in New Mexico: “We have more issues working with New Mexico companies than almost anywhere else. (This is the) downside of laidback New Mexico. We bid jobs with local companies and we get crazy pricing that reflects that they’ve not done any homework at all on pricing. We call four roofers for quotes on our roof and only one company actually calls back. I’ve reached out to both UNM (the University of New Mexico) and CNM (Central New Mexico Community College) on various occasions for help or questions and I don’t think I’ve ever had a call returned without multiple attempts on my part. I tell people who want to start a business here that I really think if you just show up, return your calls, treat people with courtesy, price your services fairly, you’ll be way ahead of everyone else. Not exactly an ad campaign for New Mexico, but it is an accurate depiction of what we’ve experienced. I’ve often thought that what would help Albuquerque most is a series of ‘how to run your business’ seminars sponsored by the city or state.”

Interviewees grappling with finding good general labor often cited the prevalence of drug and alcohol abuse within their communities as a major impediment to finding labor. A restaurateur in southern New Mexico said, “Where do we find labor? We don’t—it’s next to impossible to find labor. When I find labor locally, often they come in obviously on drugs. When I place a classified ad specifically stating ‘you must be drug free,’ no one applies. It’s a huge issue. Next year, we are hoping to get some people in from Texas and Arizona.”

A promoter and advertiser in rural New Mexico seconded that complaint: “I make an effort to try and use local people, but the problem is that I can’t find people who can pass a drug test—people show up drunk or on something. Even the Wal-Mart in town is finding it difficult to stay fully staffed. Also, people don’t have the skills that I need. When I hire 30 people and have to spend time on job-training, it makes things more difficult for me.”

According to some, all of these workforce factors are affecting the economy, and its ability to attract and maintain quality workers, as well as sustain businesses. One cinematographer said, “There are two attitudes in New Mexico [when it comes to qualified labor]. We get people who say they can’t do it or we get people who really, really want to do it. If those people who really want to do it can’t find the resources that they need, then they are gone. They go to LA or New York.”

A publisher in southern New Mexico agreed, saying, “Qualified people leave the area and return after they’ve retired.” Zane Fischer, the arts writer and web designer in Santa Fe, agreed, “Talent retention is difficult for sure. People leave. They hit a plateau. They don’t feel they can get noticed in the larger arts conversation here.” A sheep industry business owner added, “We keep trying to find labor here. We are beating our heads against the wall.”

Certain fields seemed to find New Mexico more helpful (38%) in finding labor. These sentiments were often expressed by jewelers. Gigi Fite, the jewelry designer and store owner in Albuquerque, said, “New Mexico has so many skilled jewelers – it allows us to hold firm to the handmade process. We’re very fortunate for this. There is nowhere else we could be doing what we’re doing.” Another jewelry designer in Albuquerque said, “Finding labor is easy! Everyone in New Mexico is a jeweler!”

The film industry was also an area where skilled labor seemed somewhat easier to come by. Said one film industry professional in Albuquerque, “I have always found my labor here. What has changed is that I used to get it here out of necessity. Now I get labor here because the people here are highly talented.” Said Dustin Sweet, an animator and owner of a special effects studio in Taos, “I’ve never had a problem finding what I needed in three years being in business here. We have great illustrators and film workers of every genre here”.

### Access to Supplies

Despite New Mexico’s relative geographic isolation, the internet, online shopping and ever more affordable digital technology has made it much easier for A&C professionals to acquire the supplies they need. Access to supplies was not found to be a huge issue for the majority of our study participants: nearly three-quarters (72%) of those interviewees who spoke to the issue found New Mexico’s location to be helpful or irrelevant in accessing supplies. A slight majority (54%) found New Mexico to be helpful (the highest rated success factor; only for “access to inspiration and new ideas” was New Mexico found to be more helpful than in access to supplies). Particularly for those engaged in New Mexico’s more traditional artistic crafts, New Mexico was found to be helpful – adoberos (adobe makers) and traditional potters require New Mexico’s clay soils in their work; jewelers and stoneworkers find New Mexico an excellent location for accessing quality supplies, both due to the excellent supply sources in-state and New Mexico’s proximity to the Tucson Gem and Mineral Show.

For some of those A&C professionals involved in high-tech production such as filmmaking, location is becoming increasingly less relevant. Rebekah Wiggins, actor and producer in Albuquerque said, “I’ve always been able to produce what I was working on with stellar equipment. But there has been a change in the past ten years. With the ‘DIY’ generation and the availability of modern, affordable technology, it makes here as good as everywhere -- except better because here, with the pace of life and the cost of living and the vitality of the arts community you can live a life fully based on creativity.”

For others, the ability to order supplies through the internet has ameliorated the challenges of accessing supplies in the small pond. Said one interviewee, “Yes (being in New Mexico) is a disadvantage, but this is becoming less of a problem.” According to a graphic designer in Farmington, “By finding suppliers online, I can use anybody that I want to so seamlessly; I don’t have to find suppliers in Farmington.” Daniel Zollinger, a cinematographer in Albuquerque agreed, saying, “[Location] doesn’t matter. I order online and my equipment arrives in a few days from across the country or across the world.”

But others fear the possible consequences to local suppliers if too many sales move to the internet, and supplies increasingly are purchased from out of state. Said Nina Elder, visual artist and residency director for the Santa Fe Arts Institute, “I saw what happened to Artisans (an art supply store) in Taos as they struggled to compete with the internet and I decided I needed to try to get all my supplies locally.”

### **Access to Investment Capital**

Most of the creative entrepreneurs and A&C businesses that participated in the survey were small and self-financed, and tended to exist from sale to sale. Accessing private capital for investment and development purposes was not something that was given much thought. JJ Otero, a musician in Albuquerque, encapsulated the sentiments of many of New Mexico’s bootstrapping creative and cultural professionals when he said, “We’re powered by fry bread and Navajo tacos. Capital backing has come from family. We did bake sales to make our record.”

But for those businesses where it was a concern, the experience has been negative - with 53% of respondents saying New Mexico was a hindrance toward accessing capital. Some of the comments are illuminating:

“The infrastructure for developing new ideas is not as prevalent here. For example, even though we often come up with great ideas we are lacking in capital,” said a software designer and owner of a startup company in Albuquerque. Rusty Rutherford, a professional comedian added, “One of the biggest challenges is developing and maintaining an audience. Funding is a challenge, so is not having the capital for promotion and advertising.” Santa Fe Graphic designer Fed Cisneros added, “There is a disconnect between art and business here. There is not a highly sophisticated business market here.”

In analyzing the data for this success factor, there was no relationship between whether New Mexico was a help or a hindrance in accessing private capital and other demographic, regional and professional characteristics. The problem of lacking capital access was near-universal. Some, especially those engaged in the production of fine arts, are able to raise capital (such as grants) from arts organizations, private foundations, government and other A&C supportive organizations, but those monies are scarce and short-lived. Access to capital, whether private, personal or grants from A&C supportive organizations, has been and will remain one of the biggest challenges faced by creative professionals in New Mexico.

### **Access to Markets**

One key factor to success for any entrepreneur selling a product or service is having access to markets and customers, both internally (within a state) and externally (outside the state). New Mexico is the fifth poorest state in the nation, and its lack of discretionary spending power acts as an upper limit on the potential of its internal market. Consequently, it has been essential that creative entrepreneurs in New Mexico have the ability to attract customers from out-of-

state, either by drawing those customers to travel to New Mexico, or by customers purchasing New Mexico-based products marketed outside the state.

In our interviews, A&C professionals cited numerous challenges to accessing markets. For the internal market (within state), the main challenge has been not only insufficient income but also for some businesses and individuals remoteness from the population centers of the state and their larger customer pool. For the external market (out-of-state), the challenges have included New Mexico's geographic remoteness from markets and customers, a lack of national standing in many creative industries, and various national perceptions of New Mexico that, while having a potentially positive effect on industries engaged in New Mexico's brand, have a potentially negative effect on those entrepreneurs not fitting into the brand.

For some creative professionals, however, the rise of the digital age and its enhanced ability to contact prospective markets and customers all over the world is helping to overcome the other shortcomings of markets in the small pond of New Mexico.

#### Small local markets

New Mexico's lack of a well-developed internal market and dependency on external markets was brought up by many interviewees as an increasing puzzle. Our interviews outlined multiple challenges in marketing New Mexico's creative industries to the larger world. New Mexico suffers geographic isolation from major markets and a lack of centrality in larger cultural and creative conversations. Further, according to many interviewees, the New Mexico or "Southwestern" brand that developed during the first half of the last century and brought New Mexico's creative and cultural professionals to the national and international stage is seen as losing traction in the larger arts and culture world over the past 20 to 30 years. Yet other creative professionals pointed to an element of narrowness in this narrative of "Southwestern" or New Mexico culture that fails to encompass the breadth of New Mexico's culture.

Creative entrepreneurs not associated with New Mexico's brand often discussed being located in New Mexico as a hindrance in marketing their work. In the words of Staci Huddleston, artist and gallery owner in Taos, "The trendy of New Mexico has killed the variety of New Mexico." Simultaneously, cultural and creative professionals whose work is deeply steeped in the traditions and culture of New Mexico regularly expressed feeling challenged to communicate our particular culture to a wider audience. This may explain why the opinions of New Mexico's creative entrepreneurs were split across the board; 38% of professionals stated that living in New Mexico hindered in developing market access while 40% argued that being in New Mexico was helpful. 22% found location in New Mexico to be irrelevant in the marketing of their work.

Many interviewees who mentioned accessing a viable market as a challenge stated that a lack of an in-state market was central to this problem. This made them all the more dependent on tourism and/or an ability to reach an audience beyond their local community. Gustavo Victor Goler, a santero and devotional arts conservator stated this issue in stark terms, "The arts world here now looks like the arts world in Latin America where artists have to go 'out of the country' – or state in our case to find sufficient patronage to survive as an artist." Mr. Goler



found some success in his out-of-state marketing: “Seventy percent of my work leaves the state,” he said. But that success was somewhat bittersweet, as “I did an online Christmas show and I didn’t sell one thing to someone in New Mexico.”

Actor Rebekah Wiggins saw a similar challenge for film workers. “People have been moving out – for lack of work, but those who are or have become committed to working out of New Mexico can and do do it. They cannot, however, do it full time in New Mexico. To date, the New Mexico film industry has never been big enough that an actor or crew member can afford to not work out of state (in Los Angeles, New York or Toronto) or be able to work outside the film industry during slow times... I think it would be better if we could be importing productions rather than exporting actors, for the sake of the state’s economy.” Jenny Kostecki-Shaw, an illustrator and author from El Rito, said, “All of my freelance work was out-of-state. It’s just where it came from.”

Brent Berry, musician and river guide commented on the lack of internal/in-state market, stating, “If the community’s economic soil is bad you can’t grow a healthy arts community”. He went on to say, “In Santa Fe and Taos the service industry is the lynch pin in the music industry – tourism not only means gigs playing for out-of-towners, it also means a larger percentage of the local community can afford to come out. I can set my financial clock by the ebb and flow of tourists through northern New Mexico.”

#### The New Mexico Brand – In Need of Broadening?

Despite the importance of the external market, other interviewees pointed to challenges engaging a market outside of New Mexico. This was viewed not only a consequence of New Mexico’s relative isolation from the national economy, but also the perception of New Mexico held by in broader national markets. The brand developed around New Mexico arts and culture around the first half of the last century, which has enjoyed a national reputation in A&C industries for many years, has been losing some of its sizzle as a cultural and artistic capital according to many interviewees. Much of that brand has been based on New Mexico’s reputation in Southwest landscape and popularized Native American art and culture, yet some feel that the brand is rigid and outdated. Nancy Zastudil, an independent curator in Albuquerque, says, “We have a mythic role in the American artist’s experience – but it needs updating.”

While some of those interviewed noted that the long standing New Mexico/Southwestern brand can be an effective strategy in reaching a global market – it’s a narrow niche, but it is unique and able to penetrate markets outside the state - others question the strategy of doubling down on, what many see as a brand with declining market share and potential that fails to capture the variety of New Mexico’s cultures.

In addition, others found that the brand of New Mexico and southwest motifs limits their market potential. Janet Webb, owner of an internet and print design and marketing firm located in Taos, said, “I don’t think I can charge for my services like other people outside of New Mexico can.” Other interviewees echoed this saying that potential customers outside the

state questioned the quality of work that would come out of a New Mexico firm or expected to pay less for work coming from New Mexico. In the words of Nina Elder, artist and Residency and Programs Manager at Santa Fe Art Institute, “There is a huge discrepancy between local markets and international viability, and it feels like a sacrifice to fit into either. Locally, you see tourists spending \$50,000 on paintings of stoic Indians and picturesque sunsets ...The price tags, the panache, and the sense cultural elitism validate the buyer, rather than the quality or critical engagement of the work. This does not feel like part of contemporary art dialog... if I were to paint these market-validated themes, I would only ever be able to show in Santa Fe, or maybe Scottsdale. On the other hand, when I am asked to participate in national or international shows, there is often no shipping budget, no production budget, and little guarantee of sales. I often spend thousands of dollars of my own money to participate in exhibitions. Thematically, I cannot show in my own home town; financially, I can barely afford to show elsewhere.”

According to Stacey Huddleston, a painter in Taos, “I think one of the biggest challenges is marketing and the lack of marketing the whole idea of New Mexico. It seems to me that for years the marketing efforts are too one-pointed.”

A photographer from Albuquerque said “New Mexico seems like an exotic location and people are fascinated with you, and it helps. On the other hand, it might hinder you because people assume that you don’t know what you are doing because you are from New Mexico. There is a hesitancy to work with you, but then they are pleasantly surprised. But I don’t want to be the photographer in New Mexico who only photographs chile ristras. If I’m going to appeal to an outside market, I need to have variety. I think it’s a real trap to get caught up in New Mexico-esque images and art. We should be proud of New Mexico, but we can’t be so arrogant to think it’s the only place that matters. Other artists can come across that way, and it doesn’t serve them. The variety of work that I do and the variety of my skill set is good—if I didn’t have variety, I’d probably be struggling.”

A textile business owner from northern New Mexico said, “Sometimes people are enthralled with the idea of New Mexico, and it really helps us. At the same time, some people view New Mexico as being backward.” Stephen Parks, a gallery owner in Taos, has found that a challenge is “getting the east coast to take us seriously. If you don’t have a New York gallery, how serious are you?” One concert promoter agreed, saying “We need to change the way that industry looks at New Mexico.” Fred Cisneros, a graphic designer in Santa Fe, agreed: “People aren’t really looking at New Mexico as an option. New Mexico doesn’t do a good job marketing itself as a professional creative center. ”

### Rurality, remoteness and place

New Mexico has many rich artistic disciplines very specific to its place. Gustavo Victor Goler, the santero and devotional arts conservator says of our santero tradition, ‘We are unique in this tradition – there is no other state with such a tradition and the tradition has never died.’ For some carrying on these New Mexico specific disciplines, finding a market can be challenging. Said Tony Otero, santero and carpenter in Truth or Consequences, “[A challenge is] finding

people who find significance in what I do. I build furniture, New Mexico furniture. My art is very local and historical – it’s a major challenge.” That view was seconded by Tomasita Rodriguez, thesantera from Las Cruces, who said, “Art venues outside of New Mexico don’t see religious iconography as a fine art form but New Mexico gets it – so New Mexico is very important.” For these artists, the challenge becomes both finding a local audience in an economically depressed state as well as communicating a culture which is very specific to New Mexico to a broader audience, without over-commercializing these heritage disciplines.

Even someone as successful as nationally acclaimed author Rudolfo Anaya finds the small pond disadvantageous when it comes to finding market access. “Marketing and distribution is a challenge -- especially to a wider world beyond the Pecos River that doesn’t know much about New Mexico,” said Mr. Anaya. “That’s a hard nut to crack. We have some very illustrious writers, painters and musicians who have done well in the wider world, but for the rest of us it’s still difficult.”

Nancy Zastudil, the independent curator in Albuquerque, has proposed a hub that could help with market access. “We need an arts center that serves as an intersection between the New Mexico arts world and the larger arts world. It could be at the University of New Mexico or another university, through a contemporary museum, but we need a major institution beyond what we already have - something that gets our arts community engaging with the larger arts community.”

When it comes to market access, no place inspired more contradictory or ambivalent feelings among those interviewed than Santa Fe. On the one hand, a common perspective was expressed by one individual who said, “Artists outside of Santa Fe have come to strongly resent Santa Fe’s centrality in the arts world. More effort is needed to showcase the vibrant arts communities beyond Santa Fe.” On the other hand, Kim Wiggins, an artist in Roswell, said, “I couldn’t have made a living off of southern New Mexico art galleries. Santa Fe is crucial.” And Nathaniel Owings, owner of Owings Gallery in Santa Fe, said, “Santa Fe is one of those cities – like Paris, San Francisco, London, Tokyo, New York – it’s known by almost everyone in the world. You can’t be in a better place.”

#### [Enhanced market access through the Internet and digital technologies](#)

While access to markets in New Mexico has been challenging, the Internet, social media and digital technologies have provided new opportunities for some creative entrepreneurs, providing access to national and even global markets. Said one interviewee, “The internet has made it easier to communicate; it speeds everything up. Facebook has created more circles of authors and illustrators to share and support each other. It’s also been great for marketing, sharing news, and promoting. No longer do I feel alone in my studio, but really connected to my editor, author and illustrator friends on a daily basis.” Another added, “Today a New Mexico based actor can have an agent and publicist in LA or New York and send in digital auditions very quickly. I always thought I’d eventually have to leave New Mexico to be successful but I no longer feel that way.”

Todd Westika, a Zuni fetish carver, agrees, saying “(My challenge is) finding new venues to sell my work in. The internet is opening up new markets. I’m currently selling work through the Zuni Fetish Carvers and Collectors Facebook page, and I’m working on developing a website.”

Many others are finding increased access and opportunity via the internet and new technology. Armando Lopez, the architect in Las Cruces said, “Now with the internet, it makes it easy [to market and communicate].” A graphic designer based in northern New Mexico said, “The technological language is more common due to the internet language stream. Today, even the most technophobic client can go online and learn how to read a PDF.” Most of her collaborations are long distance and done through the internet.

In the words of a jeweler from Santo Domingo, “Square (a credit card reader that plugs into iPod Touches, iPhones, and iPads) is revolutionizing the native arts industry.”

In a very real sense, gaining access to A&C markets has changed dramatically. Digital technologies and social media have become “game changers,” and those without the facility or skill to engage in the online world are increasingly at a distinct disadvantage. Some interviewees complained of the complexity of the technologies, the start up costs for acquiring them, and a general lack of access throughout the state, especially in the rural areas. A bed and breakfast owner in northern New Mexico said, “Media and internet marketing have become essential but they’re so sophisticated they’re beyond the skill set of the average innkeeper. Being (in a) rural (area) makes for poor internet access. Keeping up with all our online resources and outlets is a daily challenge when the internet goes down.”

Kim Wiggins, the painter in Roswell said, “I’ve had a few sales on the internet but it’s easy to get lost out there.” Robin Jones, Director of Cornerstones Community Partnerships, an historic preservation organization, said, “It’s a challenge to understand new technology in order to reach out to a modern audience.”

#### **4.4 Arts and Culture Professionals: Commitment to Living and Working in New Mexico.**

For many experts on the emerging dynamics of economic development, particularly in creative industries, the capacity to attract and retain talented individuals is seen as pivotal to a region’s success (see Florida 2002). Yet in many regards this is a ‘soft’ quality, a function of difficult-to-define factors such as a creative *milieu* and quality of life. As such, this capacity can be subject to trends and changing attitudes, and must be continuously updated and reproduced. Consider the instability of these factors in contrast to the access to resources that shaped earlier industrial geographies. In this light the commitment of creative individuals to place can be a significant indicator of a region’s economic promise.

As one might expect, the connection to New Mexico for many working in arts and cultural industries goes well beyond the practical and professional considerations. Indeed, the results of the survey suggest that the relationship between one’s professional and personal connection to

the state varies. Interestingly, as a most general measure, the survey results indicate no relationship between one's own measure of professional success and a willingness to leave or stay in the state; both groups averaged nearly identical self-reported scores of success. Those willing to stay had an average success score of 3.44 and those willing to move had an average success score of 3.45. (Participants were asked to score their level of professional success on a scale of 1 to 5.)

In general, A&C professionals in New Mexico are equally likely to state an unwavering commitment to remain in the state and a willingness to relocate away from the state: 47% would not leave, 43% would leave, and 10% were either undecided or had no answer. Unlike accounts regarding the professional or practical value of location in New Mexico, there are discernible patterns regarding who is willing to leave the state and who is committed to remaining in it and why.

### **A&C professionals committed to remaining in the state**

The survey results indicate that a large percentage of A&C entrepreneurs in the state are fervently committed to remaining in New Mexico. Participants cited a range of reasons for their strong ties to New Mexico including family, culture, community, environmental beauty, professional commitment, easy-going lifestyle, and/or New Mexico as a whole as reasons for staying. These professionals with adamantly strong commitments to the state as an exceptional place, as home, share certain demographic characteristics in terms of ethnicity and cultural identity, geography, family history, age and length of time living within the state.

For example, Native and Hispanic creative professionals are more committed to staying. 67% of Native and 64% of Hispanic A&C professionals stated that they will remain in New Mexico, indicating that ethnicity and cultural identity were important demographic factors. Age was another shared demographic characteristic with 67% of professionals over 50 years of age committed to staying. Tenure and family history were cited as reasons for continuing to call New Mexico home; these personal and social characteristics were reflected strongly in the survey data: nearly two-thirds (64%) of those who have been living in New Mexico for more than 15 years will stay, and 63% of those who are multi-generation New Mexicans will also remain in the state. In addition, A&C entrepreneurs who have never lived outside of New Mexico are strongly committed to staying – more than 70%. Desire to remain in New Mexico also varied by geography; of those A&C professionals that live in rural areas, 61% are committed to staying in New Mexico compared to only 42% of professionals in Santa Fe.

As a means to assess attitudes about New Mexico, participants were asked to provide two words to describe the state. For purposes of statistical analysis, a negative word was assigned a score of -1, a neutral word was given a score of 0, and positive word was assigned the score of 1. The average of the score of both words gave us the 'average word score' per participant. The lowest possible average would be -2 (if both words from every participant were negative), and the highest would be +2 (if both words from each participant were positive).

A&C entrepreneurs who were more committed to remaining in the state had somewhat more favorable attitudes about New Mexico. Those who were willing to stay in the state had an average word score of 1.14 compared to 0.96 for those willing to leave. Interestingly, those A&C professionals most committed to staying and with more favorable attitudes toward the state were also much more critical in their comments about changes the state is experiencing (-0.45 vs. -0.24). This suggests that New Mexico needs to be mindful of the needs and perceptions of its long-time and traditional A&C professionals in looking toward the future.

As stated previously, A&C professionals who want to stay in New Mexico explained their commitment to the state in a variety of reasons: 35% referenced their ties to the state in general; 29% emphasized social relationships (e.g. family and friends); 12% cited culture and history; 6% mentioned environment; and 18% stated professional opportunities.

Some of the comments related to this theme are illuminating. JJ Otero, the musician from Albuquerque, said, "I left New Mexico for college. I came back for family and green chile. I would never leave for long, for the same reasons – family and green chile." A singer from Albuquerque took his ties a bit deeper, saying "It's my home. It's my culture; I'll end up passing here in New Mexico, hopefully."

"I came back to be with my *gente*," said Antonio Trujillo, a winemaker in San Jose. "This is home. I'm proud of our culture and history. I always knew I'd come back. I wouldn't leave." Tim MacAlpine, a dancer and actor in Albuquerque, was somewhat more equivocal, saying, "Would I consider leaving New Mexico? Well, yes, I mean I would consider it if I found some dream job in some awesome location, but really I have no plans to leave. This is a great place to live, and it's a great place for theater."

Bill Fegan, a theater director in Raton, was more certain, insisting "No, I wouldn't leave. I love the air, the weather, the theater." The same for Cathy Spencer, a jewelry designer and owner of Tatanka Blanca in Las Cruces, who said, "I became enchanted with the desert. I would never leave." The same goes for Lee Gruber, designer and owner of Syzygy Tile in Silver City, who said "No [I wouldn't leave], I have a community that I adore and a business that I am very committed to."

In sum, nearly half of all survey participants expressed a strong desire to remain in the state, and their reasons typically did not principally concern professional considerations but reflected a more general, even personal connection to the state. Interestingly, their commitment is sustained despite the fact that these individuals hold a generally negative view of changes that are occurring in the state.

### **A&C professionals willing to leave the state**

Compared to 47% of A&C professionals who said that they were unwilling to leave the state under any circumstances, 43% of those interviewed said that they were willing to leave New Mexico under the right circumstances. Demographic and regional characteristics of those willing to leave logically mirrored those of individuals committed to remaining. In terms of

ethnicity, a small majority (58%) of Anglos were willing to move elsewhere (compared to only 36% of Hispanics and 33% of Native Americans). Those who would leave also tended to be younger. Nearly two-thirds (65%) of A&C professionals under the age of 50 would leave New Mexico whereas only one-third of those over the age of 50 were willing to leave. Of those relatively new to the state (professionals living in New Mexico less than 15 years), a majority (63%) said that they were willing to leave. Interestingly, a slight majority (53%) of second generation New Mexicans (born in state to parents from out-of-state) also reported a willingness to leave. Urban dwellers were more willing to leave (51%) than rural dwellers (39%); those living in smaller cities such as Gallup, Silver City and Carlsbad were evenly divided. Of particular note, those residing in Santa Fe were more willing to leave (58%) than those in Albuquerque (50%) and those living in other parts of the state (44%).

Interestingly, the A&C professionals willing to leave New Mexico still offered overall positive descriptions of the state, although less so than those unwilling to leave. On an opinion scale of -2 to +2 (0 being the neutral), professionals who would move out of New Mexico held positive opinions of the state that averaged +0.96, versus +1.14 for those who would never leave the state. Paradoxically, however, A&C professionals who are willing to leave were less critical of changes occurring across the state than those who will remain (-0.24 versus -0.45).

Most importantly, the reasons provided by these individuals for leaving the state were overwhelmingly professional (67%); no other factor was referenced by more than 15% as a reason to leave the state. By contrast, only 18% of those who will remain in state offered professional reasons for their commitment to remain. The implication is that while A&C professionals committed to remaining in the state are driven mainly by personal reasons, A&C professionals more open to relocating outside the state are driven by professional factors.

The comments from those willing to leave illustrate these themes and reflect the desire for greater professional opportunities among this cohort. Charles Jurich, an educator, said, "Yes, I would leave for gainful employment elsewhere." The same goes for Bill Dewan, an educator and folklorist in Albuquerque: "Yes. If there were economic opportunities for me outside of the state, I would leave;" and for a musician in Silver City: "Yes, if there were better opportunities elsewhere, I would move"; in the words of an animator in Taos, "I would leave. I have a baby on the way and can't make the living here I could somewhere else."

### **To stay or leave: how professionals perceive the small pond**

The differences between those willing and unwilling to leave the state reflect differences in how individuals perceive the advantages and disadvantages of working in the small pond. There are a number of examples. First, those committed to remaining in New Mexico overwhelmingly see the state as inspirational – 78% said the state is a positive source of inspiration; only 6% said it is a hindrance; and 16% considered the factor to be neutral or irrelevant. By contrast, those willing to leave for professional reasons were almost as likely to find New Mexico to be a hindrance for inspiration (32%) as they were to find it to be an advantage (39%); 29% of these individuals considered the factor to be neutral or irrelevant.

There were also significant differences between these two groups in terms of how they perceived opportunities for collaboration in New Mexico. Those willing to leave the state were almost twice as likely as those committed to remaining to perceive the small pond as a disadvantage in terms of collaboration – 42% compared to 22%. Similarly, there were differences in how they perceived the value of social networks in New Mexico. For those willing to leave for professional reasons, social networks in the state was seen to offer only a slight advantage – 37% found them helpful; 33% found them to be a hindrance; the remaining 30% considered the factor neutral or irrelevant. By contrast, among those committed to remaining in the state, social networks are a decided advantage to working here. More than half of these individuals (54%) found social networks in New Mexico to be helpful and only 22% found them unhelpful; 26% considered the factor neutral or irrelevant.

As noted, few participants thought that New Mexico offered good opportunities for learning new skills and keeping abreast of new developments in their field, yet those committed to staying and those willing to leave attributed a different degree of significance to these opportunities. For those committed to staying in New Mexico, access to learning opportunities was generally not a major factor in their professional life (49% say irrelevant or neutral), but for those who did consider this to be an important factor it was more commonly seen as a positive (33%) than a negative (18%) to working in the state. However, for those willing to leave the state, learning opportunities were more commonly seen to be important and it was twice as often seen to be a disadvantage as an advantage – 50% saw opportunities in New Mexico as a negative, 25% as a positive and only 25% neutral or irrelevant.

Finally and perhaps surprisingly, whether one expressed a commitment to remaining in the state or a willingness to leave, non-social factors such as access to labor, suppliers and services and capital were generally less of a consideration than social factors such as inspiration, collaboration, networking and learning in deciding to stay or go. More than three-quarters of participants thought that inspiration was an important factor in considering location; two-thirds considered social networks to be important; and 56% considered opportunities for collaboration to be important in choosing location. By contrast, only 44% of creative professionals who participated in this study felt that access to skilled labor was an important factor in choosing location; 41% thought that access to suppliers and services was an important factor; and just 28% considered access to capital to be an important factor. To be sure, among those who did consider these more traditional non-social factors (access to labor, suppliers and services, and capital) to be important, there was a much greater willingness to leave the state for professional reasons. But the larger and important point is that social factors such as inspiration, collaboration and social networking – rather than traditionally considered geographical factors such as access to labor, supplies, capital and markets – were more often seen by creative professionals as important factors in deciding whether to remain in New Mexico or to re-locate for professional reasons.

There are two possible explanations for this important finding. One is that among creative professionals, ideas and social factors are simply more important to success than are the traditional factors of production (labor, supplies and capital). For example, creative work is



simply less dependent than other industries on access to supplies and employees or proximity to markets. A second possible explanation is that technologies such as the internet and the ease of shipping and transportation have done more to offset constraints imposed by traditional factors of production than they have to offset constraints imposed by social factors. For example, the internet and inexpensive shipping can provide adequate access to supplies, even in remote areas such as New Mexico, but are inadequate platforms for collaboration, social networking and learning.

### The special case of younger A&C professionals

It was noted above that younger A&C professionals are more likely to be willing to leave New Mexico than their older counterparts, especially the more successful among them. One of the most commonly expressed sentiments among A&C professionals in this study – of all ages – was the viewpoint that New Mexico was not doing enough to support its young creative entrepreneurs.

One artist who was interviewed said, “The bigger issue is integrating the younger generation. Young people need to have a place in the art world. We need to make it realistic for them to go into arts and we need to expose young people across the board to art so that they have reason to engage in and support it.”

A santero from northern New Mexico echoed that sentiment saying, “Younger artists are not well integrated.” Kathy Riggs, a potter from Ojo Sarco added, “The Navajo weaving community is shrinking. There are just a small handful of young weavers coming up.”

Several respondents commented that it is especially hard on young creative entrepreneurs because when you are starting out you have little in the way of personal financial resources or customer base, and so it can be an occupation that is not so financially rewarding in the initial years. This presents additional challenges if the young creative is coming from a family or population that has a low income background. One A&C professional commented, “Art is expensive to get into. The capital investment involved combined with very iffy returns makes it difficult for New Mexicans of low income to get into the industry. You have to be able to afford to be an artist.” Kim Wiggins, a painter in Roswell added, “Going into arts when you come from a financially challenged background is a much bigger gamble. We need to search for the talented young people in our own state and give them the support they need.”

These challenges of youth and income have particularly affected creative professionals coming from more traditional family backgrounds. Gustavo Victor Goler, a sculptor and iconographer from Taos, said, “Younger santeros – there are a few, like Andrew Montoya. But the economics of going into art and traditional art in particular is hard. It’s scarier than just getting a job because there is not the same security. I wouldn’t want my own children go into arts. If they do, they need business degrees.”

Rita Daniels, a radio journalist from Albuquerque, added a somewhat upbeat note to the future prospects of young A&C professionals. She saw a greater volume of younger people taking

steps towards embracing traditional cultures, yet combining it with their own understanding with modern culture to create interesting hybrids. She said, “There are lots of younger Hispanos embracing agriculture as an expression of cultural pride. New generations at the pueblos and within the Hispano community are redefining themselves culturally and pulling strongly from the past in doing so. Picking and choosing from traditions and modern culture.”

### Santa Fe: ‘the city different’ or ‘the city apart’?

Santa Fe is undoubtedly unique in the New Mexican cultural economy. This is evident both in how creative and cultural workers from the capital answered questions about their own experiences and in how those from other parts of the state spoke of Santa Fe. The same issues of isolation or lack of notoriety that trouble other arts and cultural workers in the state don’t seem to affect Santa Fe’s creative community as deeply. A&C professionals residing in Santa Fe are less likely to see themselves in a small pond than are others in the state.

This diminished sense of the small pond in Santa Fe may be explained by a few factors that distinguish Santa Fe from the rest of the state. First, our study finds that Santa Fe’s A&C workers and entrepreneurs are significantly more outwardly-oriented than those in other parts of the state. They are more likely to collaborate and network with other creative entrepreneurs outside of New Mexico and even outside of the United States than A & C professionals in other parts of the state. Further, Santa Feans compete and interact with outside markets at a greater level. 46% of participants interviewed from Santa Fe claimed to have a market outside of New Mexico versus 37% of those interviewed from the Albuquerque metro-area, 35% of those from northern New Mexico, and only 23% of those from southern New Mexico.

Adding to the notion that Santa Fe’s arts and cultural professionals do not consider themselves to be living in the same small pond as the rest of New Mexico is the perception of personal success held by Santa Fe’s A & C professionals in comparison to their peers nationally. Santa Feans are more comfortable comparing their performance to A&C professionals nationally than A & C professionals in the rest of the state. When asked to rate their level of success on a scale of 1 (being lowest) to 5 (being highest) in comparison to their peers nationally, 43% gave themselves the highest rank of success (5). In comparison, only 18% of Albuquerque residents, 15% of northern New Mexico residents, and 12% of southern New Mexico residents gave themselves a 5 when asked to compare their success to national peers. Further for purposes of comparability, arts and cultural workers and entrepreneurs from Santa Fe were more likely to use the nation’s cultural centers (NYC, LA, San Francisco, etc.) for their point of comparison.

Interestingly, despite their better evaluation of their professional success, A&C professionals in Santa Fe were less likely to express positive opinions about the quality of life in the state and were much more likely to express negative opinions about recent changes in the state. On an opinion scale of –2 to +2 (0 being neutral, -2 being the most negative score, and +2 being the most positive score), Santa Fe participants had an average score of 0.71 compared to 0.96 for Albuquerque residents, 1.21 for northern New Mexico residents, and 1.27 for southern New Mexico residents. They also expressed a much greater willingness to leave the state, especially if presented with better professional opportunities. 58% of Santa Fe participants are willing to

leave the state compared to 50% of Albuquerque participants, 44% of northern New Mexico participants, and 44% of southern New Mexico participants.

Whereas A&CI workers across the state found a low cost of living and work space to be of an advantage, those participants residing in Santa Fe expressed the opposite: cost of living was seen as an impediment to their quality of life. The editor for the Santa Fe Reporter, Alexa Schirtzinger, commented, “It’s impossible to make nearly as much as counterparts outside of the state and this is compounded by the high cost of living. Quality of life is great for sure if your sense of quality of life depends on blue skies and the smell of sage. But lack of purchasing power decreases our ability to have any agency in determining quality of life. One has to make a life sacrifice to live here.”

#### **4.5 New Mexico: A Small Pond – Or Many Smaller Ponds?**

Throughout this section, we have portrayed New Mexico by using the metaphor of the “small pond,” a metaphor that was suggested by many of the interviewees themselves. Yet traditionally, New Mexico often is portrayed by a narrative of tri-culturalism. According to this narrative, New Mexico is characterized not only by the presence of vibrant Native American, Hispano and Anglo cultures but by active interplay among these three cultures that has given rise to a hybrid culture, something utterly unique and greater than the sum of its parts.

However, many participants in our interviews questioned the accuracy or relevance of this tri-cultural narrative in the contemporary context. To extend the “small pond” metaphor, rather than seeing the state’s cultural industries as contained within a single small pond, many offered an account of many small ponds – with minimal flow or interaction between them. To quote a santero from northern New Mexico: “There is a separation between cultures. Not only between the Anglo, Native American, and Hispano cultures, but even between the Hispano arts and the larger Latino arts movement.” This is a very different picture than that portrayed by the traditional narrative of tri-culturalism.

It should be noted that the survey questions did not directly ask participants about social relations or the vibrancy of tri-culturalism in the state, but the comments were so commonly volunteered that they warrant discussion. Most often the comments emerged in questions about how New Mexico has changed or is changing as an arena for cultural or creative work.

A number of interviewees pointed to the ongoing economic disparity along cultural and ethnic lines that exists in New Mexico as a primary factor in the creation and continuation of the isolation of the many different ponds. According to Inée Yang Slaughter, Director of the Indigenous Language Institute in Santa Fe, “Despite the promotion of New Mexico as being tri-cultural and enchanting, I see challenges in people’s everyday lives rooted in the lack of integration of cultural groups. There is friction and disparity. There is a gap in how local people live and how those who are newer to the area and are second homers (have second homes in New Mexico) live.”

Kathy Riggs, the potter from Ojo Sarco said, “Cultural groups are economically divided. When I was young and everyone was poor, people would all come out; you’d see everyone on the plaza – not anymore.” Kim Wiggins, the painter from southern New Mexico echoes this: “There is a lack of integration of Hispano and Native artists. Prejudice goes back to the roots of New Mexico – cultural, but also monetary. Anglos make more money here so it’s more realistic for them to go into arts. Going into arts when you come from a financially challenged background is a much bigger gamble.”

The disparity in income levels by ethnicity across New Mexico’s three primary ethnic groups is indeed significant and well-documented. According to the latest numbers from the Census Bureau<sup>65</sup>, per capita income for New Mexico’s Native American population is \$10,345; for the Hispano and Latino population it is \$16,650; and the average annual income for all other populations is two to three times these numbers at \$32,194.

The isolation among the many ethnic ponds is seen, by some of those interviewed, to directly impact the quality and vibrancy of New Mexico’s cultural production. According to Nancy Zastudil, “Despite having a very diverse population, our arts world is relatively segregated – this limits the dynamism the arts community could potentially have.”

An artist from the southern part of the state points to the need to cultivate more cross-cultural events and hybrids: “Integration to some extent comes down to curation. We need more tri-cultural shows.” Or, as one Santa Fe native arts advocate stated, “We lack a major pan-cultural fine arts fair.” A santero artist from northern New Mexico echoed this saying, “One sees a lack of camaraderie not just between artists from different cultures, but one sees very little diversity in the management of the arts world (....) Museums need to work at improving this.”

Many of our interviewees traced the cultural divisions in New Mexico to the rapid pace of change in the state and, specifically to the different values placed on tradition and modernity. Well-known author Rudolfo Anaya said, “Newcomers: They’re a mixed blessing. They bring new ideas but sometimes they don’t listen to the old ideas we have in place.” Tomasita Rodriguez, the santera living in Las Cruces, echoed this perceptive: “A lot of native New Mexicans have left their old neighborhoods – they can’t afford to stay, or the family property gets sold. And with them goes the history of the neighborhood. Pop culture is coming in. It’s a double-edged sword. Progress brings jobs but we lose a lot of really talented good people when they move away for jobs too.” Tamarah Begay, an architect in Albuquerque spoke to the need to actively engage with the way we change: “We’re not thinking about heritage and the cultural landscape in our development”, she said.

Vernon Lujan, director at Pueblo of Pojoaque Poeh Museum, described the tension by saying, “Our greatest challenges are around issues of acculturation, and the regeneration of language and arts... There is support for saving these things but we’re not staving off the tide. Yes, economic development is needed – kids need to be leaving and getting educations - but the ties

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<sup>65</sup> American Community Survey (Five year estimate, 2007-2011). American Census Bureau.

to traditional culture are then severed. It's empowerment at the expense of keeping community intact."

But Rita Daniels, the radio journalist for KUNM in Albuquerque, reflected some hope that tradition and modernity might be able to co-exist. "In the northern part of the state, cultures are becoming diluted – traditions are being lost – though some hold steadfast," she said. "Simultaneously important aspects of traditional cultures that have been all-but-lost in the past are coming back – farming is becoming a matter of cultural pride again – instead of the opposite."

The poet Lyla Johnston from Taos proposed a more holistic vision for the A&C occupations and industries, one that represents more than simply commercial values. "We need to support community art that has intention of healing, inspiring and uniting our communities," she said. "Not just to pull in tourists and financial resources. We need art that inspires and unites us. We need art that is just because it brings the community together to celebrate."

#### **4.6 Conclusion: Zero Sum Game or a Global Opening for New Mexico's Creative Economy?**

Regardless of age, ethnicity, region or the type of work that one undertakes, nearly all creative professionals who participated in this study agree on two points. Everyone seems to agree that New Mexico's landscape is beautiful and that its history, culture and pace and quality of life is unique. Everyone also seems to agree that, in many ways, New Mexico is a small pond for artistic and cultural enterprise. However, there is significant disagreement as to whether working in the small pond, on balance, is more of an advantage or a disadvantage in their professional development.

For those who emphasize the advantages of working in the small pond, the core argument is that the landscape, history, culture and social networks define New Mexico and New Mexico defines their work. New Mexico is unique and it would be impossible to conduct their work elsewhere. Further, changes that are transforming New Mexico alter the *milieu* in which their work is embedded; there should be a renewed emphasis on cultural conservation and heritage. Those who emphasize the disadvantages of working in the small pond also acknowledge and value New Mexico's landscape, history and culture and may even see these qualities as integral to their creative work. However, the small pond is confining and lacks dynamism. These individuals see globalization not as a threat but as part of the process of renewal and change.

The debate described here is by no means unique to New Mexico. It is a global phenomenon as people and places everywhere contend with new technologies, the expansion and integration of markets and the globalization of culture and aesthetics. Nor is the debate as black and white as many suggest. In theory and practice, globalization is the integration of experiences that are necessarily local and yet no locality is immune from the influences of globalization.

Any debate that is structured by rigid adherence to one or the other perspective promises to be counterproductive. The interviews conducted for this study suggest that each of the two perspectives are represented in equal measure. Efforts of one cohort to "win" over the other would likely result in a lose-lose proposition. Similarly, the interviews suggest that rather than contributing to either the preservation or renewal of the state's arts and cultural industries, the debate seems to be fragmenting the state's industries in ever smaller ponds, each removed from and disconnected from the others. The result is anything but cultural preservation or renewal – unless the culture to be preserved and renewed is one of division and conflict.

The challenge, as we turn to consider cultural policy in New Mexico, is how to honor and protect the state's unique heritage while acknowledging the importance and inevitability of change associated with the digital age and globalization. The challenge is also one of figuring out how to position both cohorts so that they benefit from the larger macro forces beyond New Mexico's control that are driving change. These are difficult dilemmas, to be sure.

Yet one message from many of those interviewed is that an important step toward addressing this sizable challenge is neither global nor macro in nature, but instead is more local and micro. It should not begin only with the interactions and relationships developed between New Mexico and the rest of the world; it also must have a vigorous in-state component among and between communities that by many accounts themselves function in isolation of one another as many small ponds – too many small ponds - within the state.

What might a more inter-community mosaic look like? There is no obvious design pattern that New Mexico can rely upon, since few places in the United States have the same richness of diversity. But it surely must begin with the various ponds reaching out beyond their own perimeters. This might mean Native Americans reaching out to other indigenous communities; New Mexican Hispanos reaching out to other Latino communities, both in and out of the state. It might mean Santa Fe, which has so many more resources than many other parts of the state, reaching out and creating more sister city relationships with other places in New Mexico. It might mean Anglo environmentalists reaching out to acequia farmers and adoberos to discover what those traditional cultures have to contribute toward the important goal of sustainability.

In short, it means more intermingling between the many cultures within New Mexico, each of them a vibrant thread in the tapestry weaving of the Land of Enchantment.

One other challenge is plainly clear from the interviews, and this one cuts across all ethnicities, occupations and other demographics and so has the potential to become of source of unity, if addressed correctly. Art and cultural entrepreneurs essentially are freelance business people, and as freelancers in the United States it is often difficult for them to access the "personal infrastructure" – high-speed Internet access, health care, financial advice, retirement, housing and more – they need in order to work and live. Since as individuals they are not part of a large consumer pool, which generally is offered better rates for various services than individuals, these creative entrepreneurs live a more economically insecure life. It is rather remarkable that the drift of the overall US macro economy is toward one where more workers will not have

lifetime or even long-term employment with a single employer, yet there really hasn't been much thought put into what kind of personal infrastructure will support the types of freelance and journeymen workers that so many people are becoming.

Most A&C professionals in New Mexico, regardless of ethnicity, income level or individual background, are facing that reality on a daily basis. The lack of personal infrastructure available for them at affordable rates not only makes their lives less economically secure but it also impacts their business potential. It would be a win-win for New Mexico to help foster the conditions that allow better delivery of this infrastructure to every creative entrepreneur, regardless of location or background. Due to its size and relatively greater amount of resources (compared to other organizations, and especially compared to individuals), governments have the capability to be effective at pulling together resources and organizing private and public sector activities via its power to regulate and create incentives.

## 5. Positioning New Mexico's Creative Economy for the 21<sup>st</sup> Century: Policy Recommendations

### 5.1 A review of findings

In the first parts of this report we examined New Mexico's arts, cultural and creative industries from three perspectives. In the first part, we measured the economic scale of these activities with the use of an established methodology and nationally sourced data, allowing us to compare the state to others in the US. In the second part, we surveyed nine key sectors of the state's cultural economy, offering detailed accounts of their scope and activities, their challenges and opportunities. In the third part, we dropped down to examine the state's broader creative economy from the perspective of professionals engaged in the field. Our interest was to better understand the advantages and disadvantages that New Mexico offers cultural entrepreneurs in a rapidly changing and increasingly competitive and global market.

In all, the findings of this report are based on reviews and analysis of major national data sources; state-specific administrative records and budgets; scores of planning and assessment documents; and in-depth interviews with more than 200 professionals active in the state's creative economy.

The investigation of New Mexico's creative economy, combining the three perspectives, yields a series of important and consistent themes and findings.

1. New Mexico has a remarkable concentration of talent and history, giving the state important advantages in many of the most essential and purely creative areas of a cultural economy. However, the state has not been effective in leveraging these assets in the broader and more applied fields of a growing and changing creative economy, thus limiting its impact in terms of employment and revenues.
2. New Mexico is very much a 'small pond' in the national and global creative economy. The small size and intimacy of the state's creative economy offer both advantages and disadvantages to individuals and institutions engaged in the state's creative economy. Individuals and institutions perceive and respond to these advantages and disadvantages in very different ways.
3. Communities and individuals everywhere, but especially in New Mexico, face a core challenge in the development of their creative economies: to be responsive to changing technologies and the demands of an increasingly global market for cultural products, while at the same time protecting and cultivating the historical and cultural assets that make the state unique and valuable.



4. Interviews conducted for this project suggest that, in New Mexico, the challenges of globalization and technical change have five specific and closely related aspects. These are:
- Development and consolidation of institutions and infrastructure that support cultural entrepreneurship, facilitate communication, foster social networks and provide strategic guidance.
  - Adoption and application of technologies that are reshaping the creative economy locally and globally, both in the production of cultural products and in the engagement with audiences.
  - Development of a workforce for creative industries, including creation of employment and training opportunities for individuals entering the field and the retention of skilled professionals.
  - Mitigation of geographical and institutional isolation of those engaged in the creative economy, including easier access to markets, social networks, learning opportunities, labor and other factors that determine the success of creative enterprises.
  - Promotion of dialog across New Mexico’s diverse communities, which often seem to be “siloes” from each other, and engagement of youth to maintain and renew the vitality and authenticity of the state’s culture.

These five challenges are inter-related and cannot be understood or effectively addressed in isolation of one another. Some of the most difficult and important challenges cut across all five areas. For example, the expansion of markets for the state’s creative industries simultaneously requires the adoption of new technologies, effective coordination and planning, improved access, and protection and revitalization of the state’s culture and identity. Policies and programs that will support the development of a more robust creative economy, preserve and renew the state’s unique culture and character, and enhance the quality of life for the state’s citizens must address these five specific challenges in an integrated and balanced manner.

## Recommendations to promote the vitality of New Mexico’s culture and creative economy

To promote the vitality of New Mexico’s culture and the continued development of the state’s creative economy while preserving and renewing the state’s cultural assets and quality of life, BBER offers a series of twelve recommendations. These recommendations are directed principally to the state’s Department of Cultural Affairs but also could be considered by other state and local governmental agencies, private for-profit and non-profit institutions and individuals interested in the vitality of New Mexico’s cultural life and creative industries. A call for increased and more effective collaboration between the Department of Cultural Affairs and other state governmental departments and between public and private sectors runs throughout these recommendations.

The recommendations vary in their detail, complexity and cost. Some of the recommendations are specific while others point to possibilities that can only be fleshed out with the involvement of policymakers, professionals, communities and individuals. Some of the recommendations can be implemented in a relatively short period of time while others will require ongoing efforts. Some will require little or no investment of public funds, others will involve public funding, and others may require public/ private partnerships.

The recommendations offered in this section are based on an extensive review of best practices as described in planning documents, program assessments, academic research, and industry journals. Notably, the recommendations are based on an analysis of cultural planning documents of more than a dozen states, with particular focus on states with similar assets and facing similar challenges, such as Colorado, Kansas, Arkansas, Louisiana and Alaska, and states with widely touted cultural initiatives, including Vermont and Rhode Island. Additionally, the recommendations draw upon assessments and recommendations of cultural policy conducted by scores of institutions, including the President’s Committee on the Arts and the Humanities, the National Governors Association (NGA), the National Endowment for the Arts (NEA), Americans for the Arts (AFA), the American Planning Association (APA), the Arts Education Partnership, the Rand Corporation, the Urban Institute, as well as organizations based in Canada, Europe and other parts of the world. Sources and examples are documented throughout the discussion.

The twelve recommendations are organized into four groups:

- Capacity building and business development in the creative industries
- Authenticity, place making and community development
- Arts and cultural education and engagement
- Integration, markets and cultural branding

## 5.2 Capacity Building and Business Development in Creative Industries

The first three recommendations begin with a single initiative – the establishment of an entity to support the development of creative industries in New Mexico with the provision of technical and professional services and expertise. The entity may be constituted as a public-private partnership between the State and a private sector entity and operate under the auspices of a private 501(c) 3 non-profit organization. The organization would be charged with the development and administration of three core services:

- Business and management consultation services that support workers, entrepreneurs and artists in the state’s creative industries;
- Information technology support services and training tailored to the needs of artists and entrepreneurs in the creative industries in New Mexico;
- Communication services to facilitate collaboration and network development among businesses and the workforce engaged in creative industries in the state.

While it is likely that financial constraints would require that the entity be located centrally and in a single site, it is possible that services, workshops and trainings could be scheduled in regional centers across the state. The program should engage in collaborative efforts with other organizations active in the state, including the New Mexico Economic Development Department, New Mexico Workforce Solutions Department, Small Business Development Centers, economic development corporations, colleges and universities, trade associations, private sector micro-lenders and other business development programs.

### **Recommendation 1. Business development services for artists and creative enterprises**

The first function of this Center would be to serve as a creative business incubator. The incubator would provide direct services and training to artists and creative entrepreneurs in areas, including:

- Career advising and development and retirement planning
- Business plan development
- Fundraising and investment solicitation
- Accounting and financial management and tax consulting
- Human resource development and management
- Marketing

Services and training may involve:

- Provision of direct, low-cost technical services and consultation to individuals and small enterprises
- Scheduled workshops, seminars and trainings
- Facilitation of mentorship and internships

The provision of direct services and consultations should be coupled with trainings so as to develop lasting capacity. Services should also encourage collaborative efforts among small enterprises. The incubator should give particular attention to the needs of minority-owned enterprises and rural communities.

### Rationale

The need for business development and management consultation services is documented throughout this report. The economic analysis established convincingly that while New Mexico has an impressive, perhaps unique concentration of creative talent, this wealth of talent has failed to give rise to a diverse and vibrant creative economy capable of creating jobs and generating wealth. Persons interviewed in this study consistently pointed to a dearth of entrepreneurial and managerial capacity as a principal barrier to business development.

These difficulties are not a reflection of a shortcoming of the state's creative professionals. Rather, creative professionals in New Mexico are competing with professionals in other states and other parts of the world who operate within mature, integrated and densely developed ecosystems of creative enterprise, who are supported by well-developed and even well-financed business services and infrastructure. To compete effectively in this environment, New Mexico's creative professionals require better organized and better funded technical support and services.

As we have already addressed in this report, many of those who work in the creative economy are freelancers. As independent entrepreneurs, these A&C workers face a number of different challenges. For one, freelancers often have more difficulty acquiring "personal infrastructure" (i.e., capital, health care benefits, housing, office space, retirement benefits, Internet access, etc.) at affordable rates. Considering the large number of freelancers in the creative economy, it is important that New Mexico aid these entrepreneurs in accessing their important "personal infrastructure" needs.

### Models

#### **Houston Arts Alliance Capacity Building Initiative**

<http://www.houstonartsalliance.com>

Since 1993, HAA's Capacity Building Initiative (formerly the Management Assistance & Development Enterprise Program) has received local and national acclaim for its ability to increase the organizational capacity of arts organizations.

Through the Capacity Building Initiative, HAA offers capacity building workshops, networking meetings, an onsite resource library, and an online organizational learning database. HHA collaborates with already existent community programs as well as through programs developed in house. The Initiative also works with arts organizations through what they have identified as four separate phases of organizational development – the pre-incubator program helps A & C professionals build their organizations from idea to start-up by establishing critical infrastructure (i.e. management, governance, financial resources, and administrative systems).

The residency-incubator program works with start-up organizations toward expansion through management services, co-workspace, and capacity funding over a three year period. The accelerator program works with organizations to develop strategic plans and funding for plan implementation. Finally, the sustainability program supports organizations through organizational decline and turnaround.

### **The Corzo Center for the Creative Economy at The University of the Arts in Philadelphia**

<http://corzocenter.uarts.edu>.

The Corzo Center offers a range of programs for creative arts entrepreneurs including an incubator granting program, lectures, courses and free consultation on a range of topics relevant to creative professionals including business strategies, intellectual property and patent law, accounting, grant writing and social media. Lecture series talk up –and- coming creative entrepreneurs through the marketing process from establishing a brand to pricing to marketing and ecommerce.

### **Recommendation 2. Information Technology services and training for artists and creative enterprises**

The second function of the Center would be to provide Information Technology services and training to artists and creative entrepreneurs. Services provided by the Center should include:

- Scheduled digital literacy training specific to the needs of persons working in the state’s creative industries;
- Direct, low-cost information technology services and consultation to individuals and small enterprises;
- Website, social media and digital marketing services and training; and
- Application development, particularly in the areas of arts marketing and audience development.

The program should emphasize the development and application of newly-emerging audience engagement technologies. Again, services should address the specific needs of minority-owned enterprises and rural communities.

#### Rationale

Internet technology continues to change how people engage in arts and culture. A report by the Pew Research Foundation on art organizations discusses how the dramatic rise in internet and social media use necessitates arts and cultural industries to expand online performances and exhibits, to grow and engage with audiences, to participate in online commerce, to fundraise, and to allow audience members to interact on websites (Pew, 13). In the study, 77% of respondents strongly agree or somewhat agree with the idea that digital technologies have “played a major role in broadening boundaries of what is considered art” (Pew, 13 ).Yet despite these changing trends and the growing pressure to engage in social media and digital marketing, the study found that 74% of organizations say that it is “very true” or “somewhat

true” that they do not have the staff or resources to use social media and digital technology effectively (Pew, 13). However, 81% said that the internet and digital technologies are “very important” for promoting the arts and 78% agree that these technologies are “very important” for increasing audience engagement (Pew, 13).

Like other A&C institutions, organizations, and businesses across the globe, many A&C workers and entrepreneurs interviewed for this report discussed the difficulty of keeping up with changing technology both in terms of audience engagement and in marketing. Navigating how to develop a website, reach out to audience members or potential customers via social media and digital marketing, and update exhibits or products to be technologically advanced or engaging is a difficult task for many A&C organizations, institutions, and entrepreneurs. Developing the skills to use the internet effectively will help A&C industries to evolve with the changing art and culture technological and digital climate.

Given the degree of geographical isolation both among regions within the state and in relation to larger national and global markets, the success of New Mexico’s creative economy is perhaps more dependent on the effective use of informational technology than is the case in other areas. Yet studies of broadband access and use in New Mexico as well as interviews conducted for this study make clear that the state lags behind other regions in the adoption of new technologies. It is imperative that New Mexico close this gap if it is to be competitive in the increasingly important and rapidly changing creative industries.

### Models

#### **The Knight Digital Media Center at USC Annenberg**

<http://www.knightdigitalmediacenter.org>

The Center works with organizations and community leaders in the field of journalism to develop digital skills and strategies. The Center provides training and resources in several formats including self-directed web-based learning modules, instructor-led virtual classes and conferences and workshops throughout the country. In addition, the Center offers customized training and consultation to organizations seeking to engage their communities.

#### **Fast Forward New Mexico**

<http://www.fastforwardnm.org>

While not specifically geared toward creative entrepreneurs, Fast Forward New Mexico (FFNM) is another important model. FFNM is a 2.1 million dollar federal grant led by the State Library of New Mexico and includes partnerships with UNM, public and tribal libraries, and others. This program works to promote digital literacy and internet use in rural, Hispanic, and Native American populations. The program recognizes the importance of digital literacy in allowing citizens to become active in economic development; the initiative also engages small businesses and other entrepreneurs. The initiative works with public and tribal libraries by allowing them the support to offer free computer and digital literacy training classes. In addition, FFNM includes “Small Business Success Series” courses that focus more on skills relevant to business owners and entrepreneurs; for example, the courses discuss decreasing costs and increasing sales through e-commerce, e-marketing, and social media.

### **National Arts Strategy Digital Strategies Program**

<http://www.artstrategies.org/>

The Program offers 2 day trainings on engaging digital strategies for A&C professionals. The program walks participants through current strategies in digital marketing and audience engagement, the design and customization of digital strategies for individual organizations and entrepreneurs, and the assessment of the efficacy of digital strategies.

### **Recommendation 3. Website to facilitate intra-industry communication, networking and data collection**

The third function of the center would be to develop and administer a website that would serve as a platform for statewide communication and networking among individuals and organizations working in the creative industries in New Mexico, and for the collection and distribution of cultural data generated by arts institutions, creative businesses and funders. Specific functions of the website should include:

- Directory of individuals, organizations and funders engaged in the creative industries in New Mexico, including organizational profiles, descriptions of services and functions, contact information, levels and sources of revenues and funding. Data may be supplemented with IRS 990 data.
- Listing of opportunities for employment, funding, collaboration, education and training, and volunteering.
- Library of program support materials, program assessments, economic impact assessments and research reports.
- Calendar of events for artists and creative professionals
- Cultural data, including audience and attendance data, employment and wage data. This module may serve as the platform for New Mexico's particular in the Pew-funded Cultural Data Project (<http://www.culturaldata.org>)

The website should be crowd-sourced by individuals and organizations with relevant content, but monitored by the site administrator to ensure the accuracy and usefulness of the information. Standardized forms (such as those developed by [culturaldata.org](http://www.culturaldata.org)) can ensure the completeness of posted information, facilitating information searches.

A challenge in the initial development of a crowd-sourced website is that individuals and small organizations may be reluctant to participate, as they are often constrained by limited resources. Funders can play an important role in motivating participation. Funders may agree to utilize a common form for funding requests and draw upon a common bank of organizational data, thus reducing the overall costs of fund-raising and reporting that are carried by small organizations. More directly, funders may also require recipient organizations to post outcomes

and assessments to the website, making public information as to which services are provided and where, while also providing data for an informed evaluation of best practices.

### Rationale

Although many described New Mexico's creative economy as a 'small pond', it is remarkable the frequency with which artists and representatives of cultural organizations report that they find themselves isolated in silos, divided according to specific areas of expertise, by region and geography, by social and ethnic groupings and by other factors. It is essential that more effective networks be established to link and begin to break down these silos. Stronger networks drive innovation, increase efficiency and lower costs, create larger markets and, just as importantly, lower social barriers and promote a stronger sense of community and place identity.

The isolation among artists, organizations and cultural service providers is paralleled by an equal isolation among governmental organizations, cultural policy advocates and funders. From our many interviews it became clear that in New Mexico these organizations often work in a world where one hand is unaware of what the other is doing. There is a need for greater coordination and strategic planning among these policy makers to ensure that needs are anticipated and met, efforts are not duplicated, and resources are effectively deployed. An effective website can provide the information necessary for effective planning and the establishment of metrics and data necessary for assessment and evaluation.

Creating a vibrant creative economy network in New Mexico could have beneficial economic outcomes for the A&CIs in the state. A network could allow rural and urban businesses to collaborate or form economic relationships, perhaps even partnerships. Creative professionals could identify suppliers in the area and entrepreneurs could easily identify where suppliers are needed. Access to grants, funding, apprenticeships, and internships could be at the click of a mouse. Businesses could post their labor needs to the network and find appropriate staff for their skill level needs. Alternatively, if New Mexico is lacking in a pool of qualified applicants, local community colleges, universities, or training centers can establish curricula that train students specifically to address those labor needs. Professionals outside of the state could use the network to find desired creative industries to collaborate with as well get a sense of the abundance of capable creatives in the state. Local governments, non-profits, for-profits, cultural institutions, educational institutions, etc., can use the network to collaborate and/or share resources. Additionally, having an easily accessible database of the A&CI's in the state can facilitate further research and make additional policy more targeted to specific regions and needs. The possibilities are numerous and can be expanded upon. (Internet access and availability is limiting, but this is another challenge that we recommend policy for.) Establishing a network could help strengthen the weaker aspects of the state and bolster the stronger characteristics of the New Mexico creative economy

There is, of course, an almost endless number of websites already established by and for those working in the creative industries. Yet, with few exceptions, the websites that are now available tend to mirror and re-enforce the siloed structure of the state's creative economy, each



addressing the needs of small audiences that are (again) organized by the type of work, by region and so on. In this environment, there remains a need for a single widely-sourced website with the capacity and reach to integrate the many siloed sites. The website must command an authority to become the 'go to' site, where participation draws others to the site.

### **SHARE new mexico**

<http://sharenm.org>

SHARE new mexico is a website developed by a consortium of private foundations, with the participation of the Washington-based Urban Institute and UNM's Bureau of Business and Economic Research. The website provides a directory of funders and service providers, indexed by NTEE codes (National Taxonomy of Exempt Entities); an indexed library of research materials and program assessments; geo-referenced database of social and economic indicators selected by field specialists; and a listing of funding, volunteer and employment opportunities. All material on the website is state-wide, and updated by crowd-sourcing and program contracts, including BBER.

SHARE new mexico is currently populated with information on topics including homelessness, hunger, early childhood and education. The platform is designed to facilitate the addition of new topics (or modules) at minimal cost. By design, SHARE new mexico allows each topic to be integrated with existing topics. Thus, an addition of a cultural module would allow for an analysis of cultural investment and development in relation to characteristics such as education, socioeconomic status and early childhood development.

### **Houston Arts Database Management Program (ADMP)**

<http://www.houstonartsalliance.com/programs/admp/>

A collaborative effort by the Houston Arts Alliance, the program helps organizations to exchange patron name lists, share list expenses, and research arts and cultural attendees and their behavior within the market (ADMP, 2013). Creating a database of arts and cultural organizations/institutions and of the people who participate in the creative economy would allow for managerial decisions within organizations to be data driven with increased capacity to change based on frequent analysis. Organizations could have a better understanding of the market behavior of patrons who participate in arts and culture and would have a way to exchange active lists and augment the group of potential patrons. Further, having financial data on hand would facilitate economic impact assessments of arts and culture in New Mexico.

### **Cultural Economic Development Online Tool (CEDOT)**

[https://www.michigan.gov/mshda/0,4641,7-141-54318\\_43457-168665--,00.html](https://www.michigan.gov/mshda/0,4641,7-141-54318_43457-168665--,00.html)

Michigan's Department of History, Arts and Libraries (HAL) partnered with Michigan State University to develop the Cultural Economic Development Online Tool (CEDOT); the CEDOT is the first of its kind in the United States and is a research survey and cultural economic analysis tool. The CEDOT is meant to provide accessible, uniform, and scientific-based methods for collecting, measuring, managing, analyzing, and reporting data related to the creative economy sector's market and non-market values. Consisting of five components, "1) a web-based tool for estimating the economic impacts of cultural facilities and programs, 2) on-line HAL panels that

will be used continuously to collect information on HAL markets and suppliers (e.g., artists, craftspersons, entertainment venues, etc.) and to monitor the "health" of the sector, 3) scientifically conducted case studies that will describe and verify different values associated with HAL facilities and programs, 4) partnerships to design and deliver training to develop the next generation of cultural leaders and entrepreneurs, and 5) a regularly re-occurring survey of households throughout the United States with emphasis on residents of the Great Lakes and Michigan.", the tool will allow for convenient updating of current data on cultural consumers, employment, spending and income within the cultural sector.

### **Massachusetts Creative Economy Network**

<http://www.mass.gov/hed/press-releases/state-launches-creative-economy-network.html>

The online network focuses on business development through increasing the efficiency and integration of state, regional, and local resources of Massachusetts to generate new opportunities for businesses, organizations, and individuals. The program is intended to improve access to training opportunities, mentorship, and technical assistance (EQHED, July 2013). The network is designed to map and increase availability of assets, such as convening and working space and to increase access to labor (and professional opportunities) at all levels in creative industries.

### **5.3 Authenticity, place making and community development**

Programs that protect the authenticity of New Mexico's culture and emphasize the role of community in arts and cultural affairs can have broad and sustainable impacts. Beyond the support of a single artist or the production of a single work of art, community-wide investments can enhance the cultural capacity of a community and help foster a sense of pride in place. These enable the preservation and renewal of local culture, create conditions for the development of new generations of artists and entrepreneurs, support the development of a creative workforce, contribute to the vitality of local businesses and lead to improved public safety.

Place-based development has emerged as a widely-touted strategy for community revitalization and economic development. Its quick popularity has given rise to a dizzying number of formulations and interpretations; from early accounts by Richard Florida that emphasized the role of quality of life in workforce recruitment and development; to the National Endowment for the Arts' "Our Town" grants that promote art-based neighborhood development; to the burgeoning field of national, regional and urban 'place branding' that is intended to give value not only to a locale as a destination but to the products and ideas that originate from that locale.

These strategies are not without their critics, but the balance of the criticism seems to suggest that effective place-based development must give equal emphasis to authenticity, local engagement, capacity building and public awareness and marketing.

Three findings from Part 3 of our study lead BBER to recommend place-making initiatives that emphasize authenticity and local engagement. Firstly, we found that New Mexico’s creative professionals place great value on New Mexico’s culture and heritage but are worried about how growth and development are changing the character of the state. Secondly, many participants expressed concern for the lack of intercultural dialog and its consequences for the long-term vitality of New Mexico’s culture. Finally and relatedly, many interviewees questioned the authenticity and even effectiveness of the marketing efforts undertaken by the state particularly within the tourism industry, which too often focuses on historical rather than contemporary cultural movements.

To foster greater inter-cultural discourse within New Mexico’s arts and cultural industries and greater representation and economic equality for our Hispano and Native populations, we must begin by promoting discourse and equality in our everyday cultural lives. The venues for this discourse must be our main streets, plazas and our neighborhoods as much as museums and performing arts centers.

#### **Recommendation 4. Protection of Native American arts and crafts against the effects of misrepresentation**

Protection of Native American creative professionals against the impacts of misrepresentation requires a two-pronged strategy – enforcement of laws that guard against misrepresentation of Indian arts and crafts and the development of the capacity of Native American communities and professionals to exercise greater influence in the marketplace for their work.

The Department of Cultural Affairs and Native arts in partnership with other state, private, and government entities in New Mexico should encourage state and federal government officials to give higher priority to the enforcement of existing laws intended to protect Native American arts and crafts from false representation. The existing ‘truth in advertising’ laws include the federal Indian Arts & Crafts Act of 1935 (with amendments in 1990, 2000, 2007 and 2010) and New Mexico’s Indian Arts and Crafts Sales Act of 1978.

The Department of Cultural Affairs should seek to collaborate with the Indian Affairs Department, the Economic Development Department, the Attorney General’s Office as well as interested tribal governments, law enforcement entities and arts organizations. Specific activities to promote the enforcement of federal and state laws to protect Native American work against misrepresentation should include:

- Commitment of funds to support a full-time, state-level investigator of IACA infractions. As the office responsible for enforcement of state laws, the investigator must be based in the Attorney General’s office. Efforts should be made to have this investigator deputized in tribal communities as well.
- Increase collaboration between the Attorney General’s office, other law enforcement agencies, and A&C professionals, and tribal entities to develop strategies to protect their work from misrepresentation.

- Encourage appropriate elected federal officials to underline the need to enforce the Federal Indian Arts & Crafts Act.

While enforcement efforts may reduce the prevalence of misrepresentation of Indian arts and crafts, additional measures are needed to support the development of the capacity of Native American communities and professionals to exert greater control in commercial markets for their work. Such measures should include:

- The development of Native-owned outlets for Native creative goods in order to encourage a shift in the Native arts retail market toward Native ownership.
- The development of long-term business plans, appropriate pricing strategies and digital and direct marketing strategies among Native A&C professionals.

These initiatives may be administered by the business development service incubator described above. To the extent possible, it is recommended that business development services for Native communities utilize Native American professionals, possibly employing a ‘train the trainer’ program model.

### Rationale

Art and craft production is an invaluable source of income for many Native American households in New Mexico and represents a primary avenue for economic development in tribal communities. However, the economic and cultural value of Native arts production is severely compromised by market suppression through a wide range of counterfeit production. By some estimates, as much as 80 percent of work marketed as Indian arts and crafts are to some degree counterfeit. Counterfeit production drives down prices and thus results in a loss of income for Native artists and craft producers as well as distributors of authentic work.

The importance of the protection of Indian arts and crafts against misrepresentations goes beyond its very real impact on the economic well-being of Native artists and families. Through depression of the native arts market, the economic viability of arts as a profession within tribal communities is compromised. By protecting and fostering the vitality of the Native arts industry, New Mexico also fosters the viability of our living cultures and the authenticity of New Mexico’s identity.

The federal Indian Arts & Crafts Act and New Mexico State Indian Arts and Crafts Sales Act together provide a legal framework to protect Native work from false representation. However, it is widely acknowledged that these laws are not being effectively enforced. Since 1990, only one case has been brought before federal courts and that case resulted in a sentence of 5 years’ probation. The explanation for the limited enforcement of the law offered by both tribal representatives and law enforcement specialists is a lack of resources and a failure to prioritize this type of crime.

Creating a state-run certification program has been suggested by many Native arts advocates. BBER recommends against this strategy for several reasons. First, the effectiveness of a certification programs relies on the education and voluntary participation of buyers. For the

past 35 years enforcement programs have focused on buyers (rather than retailers) yet they have had minimum impact. A refocusing of efforts on retailers, with enforcement programs that have ‘teeth’ necessary to compel compliance, may prove to be more effective. Second, the implementation of a state-run certification program would require a great deal of infrastructure and would be more costly than an effective enforcement of existing laws. Third, certification programs would likely result in greater stratification within the Native arts world where differences in access and rewards are already pronounced. The benefits of a certification program would likely accrue disproportionately to Native artists who are better informed, more savvy and already integrated within commercial markets.

### Models

BBER has been unable to identify any other state that has invested in the funding of an investigative team to focus on issues of Native arts authenticity. However, other states have developed capacity building programs that specifically target Native artists and creative workers.

### **First Peoples Fund (FPF)**

<http://www.firstpeoplesfund.org>

The Organization is a national organization serving Native communities. FPF works to both sustain Native culture and foster economic development for Native artists throughout the country through granting and training programs. Capacity building grants are available for artists that combine small grants with year-long professional development training. Grants are also awarded to artists involved in efforts toward community engagement and cultural awareness and preservation within their tribal communities. These grants are coupled with programming aiding artists in developing local networks, leveraging available resources and technical capacity building.

The Fund also provides training for artists at all levels of professional development in developing of a vision, determining business skills, developing business goals, developing marketing plans and cultural engagement within their tribal communities. Further, the Fund provides a ‘train the trainer program’ for professionals and artists who are or would like to work with emerging artists to provide capacity building expertise. The program trains participants in instruction, facilitation techniques and artisan business development from a Native perspective. This program offers both training and technical assistance to individuals wishing to become certified Artist and Business Success Coaches to act as mentors in their community. Of particular value, the First Peoples Fund focuses on culture and cultural engagement and values in their granting framework.

### **New England Foundation for the Arts Native Arts Program (NEFA)**

[http://www.nefa.org/grants\\_programs/native\\_arts](http://www.nefa.org/grants_programs/native_arts)

The Program supports Native artists and organizations through grants, technical assistance, network development and master-apprentice programs that promote both the preservation of traditional and the development of contemporary art forms with guidance from both Native staff and advisors.

## **Recommendation 5. Community-based cultural capacity building**

Arts and cultural programming in New Mexico should prioritize community-based cultural capacity building that emphasizes local-over-global narratives, support of community participation over that of individual artists, and grassroots organizational development over sponsorship of large centralized institutions. Initiatives may involve the re-prioritization or redefinition of existing programs and the establishment of new programs. Initiatives may include:

- Provision of funding to allow for more active collaboration of the Department of Cultural Affairs in the administration of Arts & Culture Districts program DCA has a valuable role to play in advocating for historical authenticity and multi-cultural participation in the program.
- A statewide inventory of Living Culture Preservation efforts at local, tribal, and state levels, spearheaded by DCA's Historical Preservation Division. Living culture preservation involves the support of the historical traditions and contemporary renewal of what are often intangible aspects of culture, including indigenous languages, oral traditions and literature, agricultural practices and local cuisine.
- Broader classification of Historical Cultural Properties and Historic Places to include a greater representation of neighborhoods, 20<sup>th</sup> century properties, places and culturally diverse communities.
- Support for local redevelopment initiatives that engage the community and particularly youth in construction and infrastructure projects that preserve and renew historical plans and traditional techniques.

### Rationale

The relationship between economic prosperity and cultural vitality of a place is increasingly recognized to flow in both directions. It has been long acknowledged that economic prosperity can make funds available to support arts and culture. However, it is increasingly understood that cultural vitality can be an important pre-condition for economic development as well. Arts and cultural vitality improves the quality of life in a community, which can serve to attract and retain a talented and productive workforce. As discussed in the Historic Preservation section of this report (Section 3.9), a culturally vibrant community is more likely to foster creativity and embrace innovation. A stronger sense of community identity engenders allegiance to place, resulting in greater stability, stronger social networks and willingness to invest oneself and one's resources (Phillips & Stein, 2011; Clarion, 2011).

The strategies outlined here are based on an understanding that cultural vitality requires an ongoing practice of cultural preservation and renewal. These strategies are intended to support the cultural vitality of communities directly by providing the members of the community with the capacity to preserve and renew the traditions of place on their own terms. These strategies are designed to be sustainable because they enable communities to mentor and support the work of artists who emerge from and represent local traditions rather than depending on the support and patronage of interests from outside the community. These strategies promote innovation by enabling communities to preserve and renew traditions that are specific to place and unique in regional, national and global markets.

## Models

### **The Tuscon-Pima Arts Council PLACE Initiative**

<http://www.tucsonpimaartscouncil.org/programs/community-cultural-development/place-initiative>

The Initiative is a grant-making program designed to leverage and cultivate resources to foster arts-based civic engagement around issues of inter-cultural dialog and understanding. The intention behind the program is to support culturally based civic dialog and understanding through projects focused on engagement and collaboration. Projects for consideration may take the form of place-making, public art, cultural celebrations and festivals, presentations, inter-disciplinary arts and cultural endeavors, civic engagement programs, or any other project that fosters cultural dialog with or around arts and community. The program is open to artists, arts organizations, service organizations schools, municipal agencies, neighborhood development agencies and civic associations.

### **Stories of 66: The International District**

<http://www.littleglobe.org/portfolio/stories-of-route-66-international-district/>

This is a project that engages the community and the residents of the Albuquerque International District (ID) through transforming public places through storytelling, art, and design. The project stems from a story-building process, where individuals and residents of the ID (who represent a variety of traditions including Native American and Latino/Hispanic ethnicities and heritages from Vietnam, Latin America, Asia, and Africa) share their cultures and histories. In addition, the story-building includes the history of the land itself. This place-making project has involved creative community collaboration, collective-assets mapping, public art/performances, and design. This effort is collaborative and includes Little Globe, the City of Albuquerque Cultural Services Department, the International District Healthy Communities Coalition, and others.

### **Place Matters**

<http://placematters.net>

Place Matters is a joint project of City Lore and the Municipal Arts Society in New York City that works to "identify, celebrate, interpret and protect places that tell the history and anchor the traditions of New York's many communities." Through a public nomination and survey process of places across the city, public forums and workshops and the production of maps and other publications, Place Matters works directly with city residents to identify and understand the historical and cultural significance of specific places. The organization also offers cultural tours to educate people about the history, culture, and memories of different places across the city.

### **Taos Pueblo Preservation Project**

The Taos Pueblo Preservation Project in collaboration with public and private entities including the Taos Pueblo War Chief's Office; the Taos Pueblo Cultural Preservation Office; Red Willow Community Grown Cooperative and the New Mexico Small Business Development Center is in the process of rehabilitating over 300 homes, including many living and retail spaces in the Old Village. The project engages traditional methods of construction and the uses the local Tiwa dialect in order to expose un- and under-employed youth in the community in economic

development and job training as well as in preservation of language and architectural traditions. The intention is that these efforts will also provide education and training for tribe members and facilitate branding and marketing of Pueblo products.

### **Recommendation 6. Representation of Place**

Initiatives to build the cultural capacity of communities should be coupled with programs that present New Mexico's communities to broader and more contemporary regional, national and global markets. Initiatives should invite perspectives from the community that allow for greater representation of diversity, more opportunities for engagement and an emphasis on renewal as well as preservation. Initiatives may include:

- Collaboration with the Tourism Department to extend the Trails program to appeal to the modern cultural tourist (and younger) audience (e.g. engaging cultural experiences, skill-building and educational opportunities, agro-tourism and gastro-tourism, etc.); development of a Trails website that allows the visitor to create their own trail.
- Survey existing programs that build cultural infrastructure and tourism infrastructure in order to evaluate whether there might be additional opportunities and needs. These may include:
  - Engaging communities in surveys and documentation of place and local history and cultural resources to create materials and virtual documents and interactive maps. This could be done through crowd-sourcing to decrease the administration costs and increase sources of input.
  - Building capacity and technical support for developing physical and business capacity for the purposes of cultural tourism. Projects could range from grants for individual A&C professionals to develop their own cultural tourism project to community projects for cultural tourism.
- Particular focus should be put on evaluating current efforts and identifying opportunities to develop the capacity and marketing for rural areas and tribal communities.

#### Rationale

New Mexico enjoyed strong growth in tourism during the 20<sup>th</sup> century as word of its unique cultural heritage spread with the popularity of its homegrown artistic movements. However, as reported earlier, recent studies by the State's Tourism Department suggest that New Mexico has not responded effectively to changing trends in national and global tourism markets. The studies show that New Mexico is too narrowly associated with its native culture and its historic sites and architecture, and too dependent on older visitors, lacking a strong appeal to families and younger visitors who are attracted by variety and diversity of opportunities, including recreation, and high quality accommodations and service.



New Mexico's Tourism Department has undertaken an ambitious rebranding program, *New Mexico True*, to address these new challenges. *New Mexico True* gives greater attention to family activities, recreation, cuisine, contemporary and performing arts. This is an excellent start but according to many with whom we have spoken the initiative may be too narrow in its scope and execution. There are two related concerns, which these recommendations attempt to address. The first concern is that the program does not adequately represent the diversity of the state, including the unique character found in the state's many regions and communities. The second concern is that the program provides valuable marketing support but does not assist communities to develop the capacity necessary to either effectively represent their individual character or to provide the quality of services demanded by visitors.

The importance of broadening and strengthening the base of participation cannot be overstated in the modern tourism market. As globalization is seen to contribute to a homogenization of culture, a counter-trend has developed that places greater emphasis on local, authentic every-day cultural experiences. Just as goods become more customized to meet the modern consumer's increasingly individualized taste, so too has the modern cultural tourism industry. Today, cultural tourists seek to co-create their experiences, increasing their contact with local culture and people and expressing a greater desire for interactive and learning experiences (Richards, 2011). To meet these new demands, New Mexico must not only update its image but must also engage and empower its diverse communities.

By increasing the capacity of communities and individuals to be more directly involved in the marketing of their cultural amenities, New Mexico will support economic development while also increasing the ability of communities to foster living culture preservation and cultural innovation at the local level. Further, by expanding infrastructure for engaging cultural tourists, we offer both a more diverse and decentralized messaging of the New Mexico brand.

### Models

#### **Victoria Building Strategic Tourism and Cultural Assets Program**

<http://www.rdv.vic.gov.au/infrastructure-programs/economic-infrastructure/strategic-tourism-and-cultural-assets>

The Program aims to encourage varied and quality experiences for those visiting and residing in regional and rural Victoria, Australia through providing infrastructure grants for tourism and cultural projects that facilitate nature-based and eco-tourism, support or develop new regional attractions, support increased visitation and economic benefit support or expand arts institutions and programs or enhance opportunities for cultural experiences for regional residents and visitors. Eligible projects must demonstrate how programs will improve community connectedness, improve cultural vibrancy and access of communities, showcase regional cultural assets, support and/or expand regional investment and business opportunities and/or support and encourage services complimentary to key infrastructure.

#### **Montana office of Tourism and Education Development**

<http://www.travelmontana.mt.gov/>

The Tourism Development and Education Program looks for opportunities to partner and network with people and organizations interested in enhancing the opportunities for visitors and residents to experience Montana's unique cultural and heritage offerings. Partners involved in these efforts include representatives from the arts, humanities, historic preservation, community and tribal nations, economic development, public land management and conservation groups, tourism organizations and the Montana business community.

More broadly, the Montana office of Tourism offers no- and low-cost marketing to enterprises engaged in tourism, including an interactive map that allows visitors to choose regions of the state and areas of interest in order to allow visitors the ability to customize their trip to meet personal interests.

#### **5.4 Arts and Cultural Education and Engagement**

Globalization and the introduction of new communication technologies is resulting in an almost overwhelming flow of information, leaving students and audiences of all kinds with a struggle to find meaning in information. A core theme that emerged from the more than 200 interviews conducted for this project is the critical importance of engagement as a means of helping individuals to find relevance in this information, in sorting out what is important and unimportant. Cultural studies can be invaluable in this regard. For example, an understanding of global culture allows students and individuals to better appreciate the unique characteristics of their own communities while engagement in their local communities will give students and individuals a framework and context to understand the world and the changes that we are all experiencing.

To be sure, schools and cultural institutions are being asked to do much more with much less. These recommendations do not ignore these demands but are based on the conviction that schools and institutions can be more effective if they acknowledge the circumstances and challenges faced by their students and audiences and use that knowledge to further their educational goals. The three recommendations offered in this section concern the development of effective strategies for engagement in education and the arts.

#### **Recommendation 7. Support the implementation of the Fine Arts Education Act**

State officials should implement strategies to ensure the application of the 2003 Fine Arts Education Act (FAEA) in elementary schools. Specifically, the Public Education Department should create a professional staff with specific responsibility for the administration of the fine arts program. This staff should:

- Ensure that school districts and charter schools that receive FAEA funding demonstrate compliance with the program budgetary guidelines.
- Offer more opportunities, easier access and incentives for engaging in fine arts education training and networking for fine arts educators and administrators, and those involved in the assessment of arts programs.

- Expand FAEA to middle and high school students.

### Rationale

Among the more than 200 A&C professionals BBER interviewed for this study, arts education investment was the most commonly recommended strategy for the development of stronger A&C industries in New Mexico. New Mexico's A&C professionals worry that without strong arts education programs in our schools, New Mexico's labor force will lack the skills necessary to participate in an increasingly sophisticated and important segment of the state's creative industries. More broadly, there are concerns among those interviewed that the lack of a strong arts education program will limit the state's competitiveness in 21st century economy that rewards creativity and flexibility. Their concerns are supported by a growing body of research.

According to a report by President's Committee on the Arts and Humanities, "an arts education provides critical benefit to the private sector. In order to effectively compete in the global economy, business leaders are increasingly looking for employees who are creative, collaborative and innovative thinkers. A greater investment in the arts is an effective way to equip today's students with the skills they will need to succeed in the jobs of tomorrow." Supporting this argument, a recent study for the National Endowment for the Arts reported that participation in arts education programs results in statistically significant differences among adults in terms of academic achievement, career goals and civic engagement (Catterall, 11). Importantly, the differences are most pronounced among socioeconomically disadvantaged students.

New Mexico's Fine Arts Education Act was an important first step in supporting arts education in the state. However the act could be enhanced by greater investment in arts education administration. Three issues pertaining to administration became evident: 1.) Training opportunities for arts teachers and those administering arts programming at the district level, particularly in more rural school districts are in need of expanding. According to the New Mexico Fine Arts Education Act Program Plan and Evaluation – Year 10 (NM PED; NM DCA 13) teachers report neutral responses to questions pertaining to the availability of training for arts teachers. Particularly in a rural state where many districts are isolated and have very small arts staff, state-level training opportunities and opportunities for collaboration and networking are crucial for fostering innovative arts curriculum development. 2.) Additionally, although the FAEA requires assessment of school arts programs, there is not currently a centralized system of assessment. While this potentially allows for more flexibility in the assessment of content and local curriculum, it requires assessment by an administrator well versed in arts education. In BBER's interviews with arts teachers and administrators, we learned that in smaller districts many arts teachers are tasked with their own assessment or are assessed by administrators with little background in arts education. According to the New Mexico Fine Arts Education Act Program Plan and Evaluation – Year 10 (NM PED; NM DCA 13) teachers, on average, do not agree that PED assists local school boards in developing and evaluating fine arts programming.

## **Recommendation 8. Develop culturally relevant curriculum and inter-cultural teaching strategies**

We recommend that the Department of Cultural Affairs work with the Public Education Department (PED) and Higher Education Department (HED) to better prepare educators to teach in New Mexico's culturally diverse classrooms. It must be acknowledged that this issue is beyond the scope of the present study and the bounds of DCA's administrative responsibilities. However, this was a reoccurring theme in interviewing artists and cultural workers in New Mexico and should be addressed. Initiatives may include:

- Teacher training programs, including workshops, to develop a better understanding of cultural norms among New Mexico's populations. These workshops may assist teachers in understanding the cultural perceptions that effect student learning.
- Support of teachers in guiding inter-cultural dialog, including the use of cultural narratives that arise in the classroom to facilitate discussion and understanding.
- Promotion of community-engagement programs linked educational curriculum to demonstrate the relevance of academic work and to encourage cultural dialog.
- Development of curriculum based upon local history and culture that are aligned to the Common Core State Standards.

### Rationale

The challenges faced in teaching a culturally diverse student population were discussed by nearly every K-12 humanities and arts teacher we spoke to during the course of our study. The teachers interviewed often expressed a sense of unpreparedness in tackling the challenges involved in teaching students from a diversity of backgrounds represented in New Mexico's schools. In the words of a teacher working in Albuquerque, "As a teacher in New Mexico it is very hard to maintain your lessons to culturally fit all the diversity within this state. It requires a lot of knowledge of different cultures and of how to properly diversify a classroom to fit all the different cultural needs. We must be aware of Native American traditions and beliefs, be open to the family dynamics and cultures of Hispanics, along with Caucasian, African American, and the few Asian/Pacific Islander cultures that we work with in a classroom. We also must be aware of all the many different religious beliefs."

Teacher training and innovative curriculum not only helps teachers to more effectively communicate content; it can also provide students with opportunities to learn from and share experiences with people from different cultural backgrounds. This is critical to the broader and longer term goal of strengthening cross-cultural dialog in New Mexico.

### Models

### **Apple Valley Unified School District in Southern California**

<http://www.ascd.org/publications/educational-leadership/mar07/vol64/num06/As-Diversity-Grows,-So-Must-We.aspx>

The district has implemented intensive four day workshops with teams that include leader teachers, principals, parents, and community activists from the NAACP and other organizations. The workshops aim to encourage a safe climate for collaboration among groups and discussion of the district's newest challenges.

### **Washington State Arts Commission Teaching Artist Training Lab (TAT Lab)**

<http://www.arts.wa.gov/arts-in-education>:

The Washington State Teaching Artist Training Lab (TAT Lab) is a state-level professional development program for teaching artists throughout Washington working in all artistic disciplines.

### **The Metropolitan School District of Lawrence**

<http://www.ascd.org/publications/books/107003/chapters/Diverse-Teaching-Strategies-for-Diverse-Learners.aspx>

The District engaged in a multi-year program targeted toward diversity. Metropolitan School District administrators started by selecting teachers from each school to engage in reflective conversations, professional development activities, and joint planning activities to increase cultural competence.

## **Recommendation 9. Support the development of audience engagement programming and technologies**

The Department of Cultural Affairs should inventory and assess current projects and efforts to develop technically-advanced audience engagement programming within DCA divisions and among other museums, arts and cultural organizations and artist-led efforts. Consistent with other recommendations outlined in this report, the initiative should involve a coordinated development of capabilities and technologies, perhaps at the Department level, for dissemination to both State-managed and privately-run cultural institutions in the state. Programming should include:

- Participatory and experiential audience engagement
- Educational and community engagement
- Targeted audience development and outreach
- Creation of flexible and multi-functional production and performance spaces

Initiatives may utilize business development infrastructure outlined above. This may include initiatives to promote technology development in the private-sector, perhaps involving funded competitions; use of cultural-enterprise incubator programs for training and the dissemination

of technologies; collaborative programs bringing together publicly and privately-managed institutions.

### Rationale:

In the 21<sup>st</sup> century, systems for marketing and experiencing arts and culture are undergoing fundamental changes with changes in consumer expectations and the development of new, more sophisticated technologies. Organizations can no longer assume audiences will approach them, nor that their audience will be content with passive experiences.

These innovations open a range of new opportunities, both culturally and commercially, but they require new skills, can be initially expensive, and work better in some contexts than others. If New Mexico is to compete in these emerging markets, it is necessary that development efforts be coordinated and the results be broadly applied. Participation in these markets is simply beyond the individual capacity of most organizations, including many State-managed institutions.

### Models

#### **The Wallace Foundation's Audience Development for the Arts Initiative**

<http://www.wallacefoundation.org>

The Wallace Excellence Awards initiative supports exemplary arts organizations to craft and experiment with audience engagement strategies. The foundation provides organizations with expert assistance in data use and strategic planning for audience engagement. Through this experimental process the Foundation develops data and result driven recommendations for audience engagement and disseminates that information through reports and "learning networks" through which arts organizations come together to share ideas on building participation in the arts.

#### **Social Media for Audience Engagement Certificate workshop at UC Berkeley's Graduate School of Journalism**

<http://multimedia.journalism.berkeley.edu/workshops/socialmedia/>

This 2 day, hands-on program is designed for communications professionals, journalists and educators who are interested in developing their social media platform. The workshop covers development of engaging content, development of metrics for measuring return on investment in social media, development of social media vocabulary, development of content on a range of social media platforms and the use of analytic tools.

## **5.5 Integration, Markets and Branding**

The three groups of recommendations described above concerned the renewal and development of cultural and economic capacity. The focus was on providing individuals, entrepreneurs, businesses and communities with the capabilities necessary to be more innovative and productive. This fourth group of recommendations shifts from capacity to markets, from projects and programs to broader policies that regard relations among communities and between New Mexico and the rest of the world. The recommendations begin

with a geographical perspective, turn to economic and industrial clusters, and conclude with proposals about how New Mexico presents itself in national and global markets.

The ideas presented here derive from an emerging literature on competition and regional economic development policy, with specific focus on their application to knowledge-based industries. These ideas generally fall within the rubric of new economic geography (and new geographical economics), introduced by economic geographers critical of early accounts of globalization and later extended and formalized by economists such as Nobel laureate Paul Krugman and Harvard economist Michael Porter.

A main concern of the research is to explain the clustering of economic activities among industries for which traditional locational considerations (e.g. access to natural resources, costs of transportation and proximity to markets) seem to be of little concern. The core argument, as applied to knowledge-based industries, is that the geographical clustering of talented individuals, entrepreneurs and small firms with complementary capabilities provides fertile ground for innovation and enables quick and flexible responses to new technical challenges. As a corollary, the development of highly innovative and productive regions involves the formation of social and institutional relationships that tie together individuals, entrepreneurs and businesses working in complementary fields, enhancing their productivity and creating a regional advantage that can be lasting. Silicon Valley is the most commonly referenced example.

#### **Recommendation 10. Regional integration and cluster-based development programming of cultural industries within New Mexico**

Cultural and economic policy in support of the development of the state's creative industries in New Mexico should promote more collaborative relationships among communities across the state; building upon contrasts and complementarities of landscape, history, culture and talent among the communities. Such policies should be enacted on many scales – within individual cities and towns, among towns within regions, and across regions. To illustrate, areas for possible initiatives may include:

- City and county governments and associated economic development organizations should take a more active stance in fostering a creative cluster in the state's economic hub, centered in the Middle Rio Grande region. Economic development initiatives should attempt to identify complementarities among creative enterprises and industries. Also, city and county agencies and representatives of creative businesses should work to establish a geographical center for an emerging creative industry cluster, facilitating greater interaction (or 'churn') among workers and entrepreneurs.
- Arts and cultural programming should promote a greater exchange between Santa Fe, Albuquerque and rural communities across northern New Mexico (including Native communities) to create a broader 'cultural corridor'. Initiatives may include workshops that bring professionals from Santa Fe to Albuquerque and rural areas to discuss changing trends in art markets or new developments in cultural or

experiential tourism; and programs that bring traditional artists from rural communities to the larger cities and towns to conduct workshops for artists and cultural tourists.

- Initiatives should be undertaken to better coordinate arts and cultural programming of communities in southern New Mexico. Initiatives might include annual meetings of leaders of local arts councils, programming such as art exhibits that include representative work from the various communities and efforts to show work of artists working across the region in local galleries.
- The Department of Cultural Affairs via NM Arts should take a more active role in facilitating and coordinating the activities of local arts councils and service organizations. This may include the development and administration of a website and social media tools.
- Policymaking initiatives, particularly those that shape New Mexico's brand as it is presented to the nation and the rest of the world, should more actively involve voices from regions outside the Santa Fe-Albuquerque corridor.
- Tourism officials and representatives of communities should find more opportunities to create region-wide programming, capitalizing on shared histories, cultures and landscapes. Individually, small communities in rural New Mexico are severely challenged in establishing themselves as tourism destinations; initiatives that coordinate tourism activities within and between regions in New Mexico are necessary to establish a 'critical mass'.

### Rationale

This recommendation to promote regional integration is a corollary of the third recommendation, outlined above, which encouraged better communication among individuals and organizations working in the creative industries in New Mexico. Here, the focus is explicitly geographical, involving better coordination of activities of communities both within and across regions of the state.

One of the principal findings of this study is that many creative professionals working in New Mexico, particularly in rural parts of the state, are limited by their geographical isolation. Isolation hinders the development of creative enterprises in a number of ways. It inhibits the creative process, as creative individuals require social support and sources of new ideas and inspiration. It also constrains the productive process, as creative enterprises so often make light use of a wide array of materials, equipment and infrastructure; working in isolation, individual enterprises are unable to access resources that are more easily aggregated in larger centers. Finally, isolation severely limits market development for individual enterprises.

To be sure, technologies such as the internet can help creative individuals and enterprises minimize the impacts of many of the constraints associated with geographical isolation. However, research in geographical economics clearly indicates that the clustering of creative individuals and enterprises offers competitive advantages to some regions. In rural New



Mexico, where distances that separate communities can be great, it will not be possible to create the economies of scope that exist in larger metropolitan areas. That said, policies that promote collaboration, the sharing of resources and the aggregation of markets within and across regions of the state are critical to minimizing the disadvantages.

### Models

#### **Vermont Council on Culture and Innovation (VCCI)**

<http://vtrural.org/programs/policy-councils/cultureandinnovation>

The council, created by Vermont's Council on Rural Development, expands across sectors and is tasked with the responsibility of reviewing and monitoring the creative economy and its impact on Vermont; this includes jobs, revenues, quality of life, and other factors of the economy. The VCCI helps to create policy initiatives that will impact Vermont's economic vitality in a positive way through the institution of public relation programs that highlight the importance of the Vermont creative economy. The VCCI has carried out numerous marketing initiatives that frame Vermont as a center for innovation while still establishing Vermont's History and Heritage Month. Additionally, the VCCI has been successful in expanding state appropriations for Cultural Facilities Grants. Vermont's Council on Rural Development also has a Community Visit Program where local leaders are given the needed resources to build capacity for their communities. The program connects rural communities to state-wide resources and broad expertise. The communities are visited by Council members and state-wide providers (state, federal, non-profit, and philanthropic); the visits result in lasting partnerships and long-term work plans tailored to each community's success.

#### **Maine Creative Economy Council**

<http://mainearts.maine.gov/Pages/General/Maines-Creative-Economy>

The state of Maine has taken several steps in incorporating arts and culture into statewide planning. Maine Governor John Baldacci established a permanent Creative Economy Council in 2005. In collaboration with other arts organizations and researchers, Maine's Creative Economy Council held action summits as well as identified opportunities, challenges, and potential strategies for helping to better develop the indigenous assets of culture and place in the St. John Valley in Maine. The St. John Valley Creative Economy Project sought to start a dialog on strengthening leadership ability and fostering a more positive climate for youth retention and rural innovation.

#### **Recommendation 11. Prioritize creative industries in the statewide economic development policy**

State support of the film industry and privately-funded initiatives to leverage the work of the national laboratories represent significant efforts to promote the development of creative industries in New Mexico. The state and economic development organizations should conduct careful reviews of these efforts and use the findings to inform new, more broadly-focused initiatives to develop the state's arts, cultural and creative industries. Greater attention should be given to sectors of the creative economy with the potential to form clusters, whether through supply chains or shared pools of skilled labor. Steps should include:

- An in-depth and systematic review of the state’s film program. The review should consider both the linkages between incentives and the growth of related industries (from technology to tourism), and on the effectiveness of the program in creating a competitive advantage for the state that will pay dividends.
- A similar in-depth review of lab-centered technology transfer initiatives. This review should specifically consider the geography of linkages – are initiatives creating jobs in the state and are these giving rise to broader clusters?
- Potential areas for development may include: culinary and agro-tourism and other areas of experiential tourism; applied arts such as jewelry, design and architecture; technology industries, such as optics; and the application of high-speed computing in areas, such as data visualization and graphical rendering.

In any application and as noted, programs to support the development of creative industries in New Mexico should focus on linkages with industries with potential for growth, and the time frame necessary for the maturation of the industry when jobs can be created without direct subsidy.

### Rationale

Regional competition for industries that provide well-paying jobs is intense and initiatives to attract these industries are more and more costly. Regions are also learning that the recruitment of mature industries faces an additional risk that the introduction of new production technologies may result in either consolidation or relocation to lower cost sites. An alternative approach, suggested here, is to make smaller investments in a larger number of opportunities where a region has some initial advantage and where a successful investment can lead over the longer term to the development of linked or clustered industries. The advantages of this strategy are diversified risk; potential for greater growth by becoming involved in earlier stages of an industry’s development; and the potential for more lasting impacts as entrepreneurial initiatives tend to remain more closely to the way in which they are established and as a region builds upon its initial advantage in the development of social infrastructure (e.g. connections among businesses, specifically trained labor pools and so on).

Cluster-based economic development, particularly in the creative industries, is far from an exact science; it advances by trial and error as one learns about the often hidden qualities of labor markets, entrepreneurial capacity, coordinating institutions and other facets of the social infrastructure. The state’s investments in the film industry and largely privately-funded initiatives to promote the transfer of technologies developed at the national laboratories can serve as invaluable opportunities for learning. Yet, to date there has been no systematic review of the effectiveness of these programs. In the case of the film industries, studies have tried only to assess the short-term costs and benefits of subsidies, but they have failed to examine either the program’s effectiveness in creating opportunities in related (and unsubsidized) industries and in generating the conditions necessary for the long-term growth of the industry, beyond the initial period of subsidy. The program now has a record of nearly 10 years and there is much

to be learned from the experience that could be usefully applied to the development of creative industries in New Mexico.

### Models

#### **Louisiana**

<http://www.crt.state.la.us/arts/2012strategicplan.pdf>

Identifying the cultural sector as a an avenue for meeting the State's long-term economic development goals, Louisiana's master development plan prioritizes education, entrepreneurship, and technology and designates the cultural industries tourism and entertainment (specifically music and film) as core state industries. The three pronged plan focuses on supporting the sustainability and authenticity of Louisiana culture, enhance production capacity for cultural goods, and expand distribution and markets for Louisiana's cultural goods (Mt Auburn Associates, 2005) The plan works to sustain the cultural resource base, nurture the state's talent base by investing in arts and education and cultural community-based cultural activities, and maintain the talent base by retaining and attracting cultural talent.

#### **Recommendation 12. Develop a national product and service export marketing campaign that establishes a more modern, quality-first brand**

In an effort comparable to state's tourism marketing campaign, *New Mexico True*, the state should consider the development of a national branding campaign for product and service exports and economic development promotion. The campaign should push beyond ideas such as 'historic' and 'quirky' and emphasize instead 'quality' and 'innovation'. From the outset, cultural and creative industries should be a main focus of this re-branding campaign. Specific steps should include:

- A national survey of New Mexico's reputation in national markets for product exports, investment and labor force recruitment, with particular attention to the needs of the creative economy. The survey should test the suggestion of creative professionals interviewed for this study that outside markets expect discounts because of a perception of lower quality for New Mexico's products and services.
- A similar national survey of creative professionals regarding the perceived opportunities for work in New Mexico, including opportunities for collaboration and innovation.
- A facilitated discussion to identify narratives and images that support the shared interests creative professionals and enterprises in the state. The discussion should include a broad representation of social groups, creative professional and policymakers from around the state. The discussion should be informed by the results of the above recommended surveys.
- Development and execution of a national branding campaign for the state's creative industries. The campaign should support and be promoted by state and local economic development professionals.

### Rationale

While place branding is most readily associated with tourism, it is equally important in the development of export markets for products and services, and for economic development promotion. Consumers and industrial buyers commonly (if unconsciously) judge product quality based on a broad and underlying assumptions about the place where it created. Contrast, for example, the perception of the quality and the price one might be willing to pay for a garment made in Italy with a similar garment made in China.

According to many interviewed for this study, particularly those working in applied fields of the creative economy (e.g. architecture, design, technology, communications, media, and so on), New Mexico's brand in markets outside the state is characterized as 'historic', 'quirky' and 'unique', and very definitely not 'modern', 'innovative' or 'cutting-edge'. By extension, many of these individuals report that buyers and collaborators outside the state, and especially outside the region, begin with an assumption that the quality of the work is low and the price must be heavily discounted. It is interesting and notable that few surveyed in this study mentioned any effect that the national laboratories many have in creating a 'high tech' image, though some working in very specific industries such as optics may benefit from an association with the labs<sup>66</sup>.

To the extent that this account is accurate, the potential implications are significant. Applied creative industries are among the fastest growing and highest paying industries in the world. These industries are the economic foundation of some of the most prosperous regions in the U.S (e.g. Bay Area, Boston, Seattle), and indeed the world (e.g. Zurich, Oslo, Singapore). They are built upon reputations of quality, innovation and productivity. To be sure, costs to businesses and households in these regions are high, but New Mexico may find opportunities in offering complementary services at more reasonable costs. Yet, this strategy can only be effective if New Mexico presents to the world an image that connotes innovation and quality.

Any initiative to re-brand New Mexico in the national and global markets would be a significant project, and certainly not one that any single State agency such as the Department of Cultural Affairs could undertake alone. Such an effort must be organized across departments, including Economic Development, Tourism and Workforce Solutions, and must include private as well as public sector interests. But there is an opportunity for DCA to initiate discussion on behalf of state's cultural industries and workers.

Part 3 of this report outlined the timeless debate between tradition and change that is occurring among creative professionals in New Mexico. In the earlier discussion we argued that it would be mistake to cast the debate as black or white, to reject all notions of tradition or all notions of change. The fact is that New Mexico *is* shaped by its history and traditions, and the

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<sup>66</sup> There are many theories on this topic, including a sense that publicly-funded research of any kind is less cutting-edge than it once; that funding is being cut and less future-oriented; and that work at the national laboratories is conducted in enclaves with little impact on the rest of the economy. The difficulty that New Mexico has had in capitalizing on the presence of the national laboratories in the development of high tech industries is an important question, but well beyond the scope of this study.

state *is* and will always be reshaped by its engagement with the rest of the world. Ultimately, each affects the other.

This debate comes into sharp and practical focus in the discussion about how New Mexico should present itself to the world. Again, it would be a mistake to overlook New Mexico's unique history and traditions in presenting itself to the world. The state's unique history and traditions have value for its communities and for global markets. However, it equally would be a mistake to deny that engagement with the rest of the world will alter and reshape the state's image of itself and by the rest of the world. By acknowledging these facts, policymakers and creative professionals can play a more active and affirmative role in shaping this narrative.

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## 7. Appendices

### 7.1 NEFA Cultural Industries

<b>Occupation Code</b>	<b>Description</b>
<b>Cultural Goods Production (Core)</b>	
323111	Commercial Gravure Printing
323113	Commercial Screen Printing
323117	Books Printing
323119	Other Commercial Printing
323121	Tradebinding and Related Work
323122	Prepress Services
327112	Vitreous China, Fine Earthenware, and Other Pottery Product Manufacturing
327212	Other Pressed and Blown Glass and Glassware Manufacturing
332323	Ornamental and Architectural Metal Work Manufacturing
334612	Prerecorded Compact Disc (except Software), Tape, and Record Reproducing
339911	Jewelry (except Costume) Manufacturing
339912	Silverware and Hollowware Manufacturing
339913	Jewelers' Material and Lapidary Work Manufacturing
339914	Costume Jewelry and Novelty Manufacturing
339942	Lead Pencil and Art Good Manufacturing
339992	Musical Instrument Manufacturing
423940	Commercial Flexographic Printing
424110	Digital Printing
424920	Custom Architectural Woodwork and Millwork Manufacturing
<b>Cultural Goods Distribution (Core)</b>	
448310	Jewelry, Watch, Precious Stone, and Precious Metal Merchant Wholesalers
451130	Printing and Writing Paper Merchant Wholesalers
451140	Book, Periodical, and Newspaper Merchant Wholesalers
451211	Jewelry Stores
451220	Sewing, Needlework, and Piece Goods Stores
453920	Musical Instrument and Supplies Stores
511110	Book Stores
511120	Prerecorded Tape, Compact Disc, and Record Stores
511130	Art Dealers
<b>Intellectual Property Production &amp; Distribution (Core)</b>	
511191	Newspaper Publishers
511199	Periodical Publishers
512110	Book Publishers
512120	Greeting Card Publishers
512131	All Other Publishers
512132	Motion Picture and Video Production
512191	Motion Picture and Video Distribution
512199	Motion Picture Theaters (except Drive-Ins)
512210	Drive-In Motion Picture Theaters
512230	Teleproduction and Other Postproduction Services
512240	Other Motion Picture and Video Industries
512290	Record Production
515111	Music Publishers
515112	Sound Recording Studios
515120	Other Sound Recording Industries

Occupation Code	Description
<b>Intellectual Property Production &amp; Distribution (Core)</b>	
515210	Radio Networks
517110	Radio Stations
519110	Television Broadcasting
519120	Cable and Other Subscription Programming
541310	Cable and Other Program Distribution (RECLASSIFIED NEFA 2002 51751)
541320	News Syndicates
541340	Libraries and Archives
541410	Architectural Services
541420	Landscape Architectural Services
541430	Drafting Services
541490	Interior Design Services
541810	Industrial Design Services
541830	Graphic Design Services
541840	Other Specialized Design Services
541850	Advertising Agencies
541921	Media Buying Agencies
541922	Media Representatives
611610	Display Advertising
711110	Photography Studios, Portrait
711120	Commercial Photography
711130	Fine Arts Schools
711510	Theater Companies and Dinner Theaters
712110	Dance Companies
712120	Musical Groups and Artists
712130	Independent Artists, Writers, and Performers
712190	Museums
323112	Historical Sites
323115	Zoos and Botanical Gardens
337212	Nature Parks and Other Similar Institutions
512220	Integrated Record Production/Distribution
519130	Internet Publishing and Broadcasting (RECLASSIFIED NEFA 2002 516110)
711190	Other Performing Arts Companies
<b>Cultural Goods Production (Periphery)</b>	
323114	Quick Printing
327215	Glass Product Manufacturing Made of Purchased Glass
334613	Magnetic and Optical Recording Media Manufacturing
423920	Toy and Hobby Goods and Supplies Merchant Wholesalers
424990	Other Miscellaneous Nondurable Goods Merchant Wholesalers
451120	Hobby, Toy, and Game Stores
451212	News Dealers and Newsstands
453220	Gift, Novelty, and Souvenir Stores
453998	All Other Miscellaneous Store Retailers (except Tobacco Stores)
<b>Intellectual Property Production &amp; Distribution (Periphery)</b>	
511210	Software Publishers
541820	Public Relations Agencies
541860	Direct Mail Advertising
541890	Other Services Related to Advertising
611519	Other Technical and Trade Schools
711310	Promoters of Performing Arts, Sports, and Similar Events with Facilities
711320	Promoters of Performing Arts, Sports, and Similar Events without Facilities
711410	Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures

## 7.2 NEFA Cultural Occupations

Occupation		
Label	Code	Description
<b>Performing Arts (Core)</b>		
	2700	Actors
	2710	Producers and Directors
	2740	Dancers and Choreographers
	2750	Musicians, Singers, and Related Workers; Music Directors and Composers
<b>Visual Artists (Core)</b>		
		Artists and Related Workers: Art Directors, Craft Artists, Fine Artists, Multi-
	2600	Media Artists and Animators
	2630	Designers: Fashion, Floral, Graphic, Interior, Set & Merchandise Displayers
	2910	Photographers
<b>Creative Artists (Core)</b>		
	2760	Entertainers and Performers, Sports and Related Workers; All Other
	2850	Writers and Authors
<b>Applied Artists (Core)</b>		
	1300	Architects (Except Naval); Landscape Architects
	2400	Archivists, Curators, and Museum Technicians
	2800	Announcers: Radio, Television and Public Address
	2830	Editors
	2840	Technical Writers
<b>Art, Information and Cultural Support (Core)</b>		
	40	Advertising and Promotions Managers
	60	Public Relations Managers
	2430	Librarians
	2440	Library Technicians
	2810	Broadcast News Analysts, Reporters and Correspondents
	2820	Public Relations Specialists
	2860	Miscellaneous Media and Communication Workers
	2900	Broadcast and Sound Engineering Technicians and Radio Operators
	2920	Television, Video, and Motion Picture Camera Operators; Film and Video Editi
	2960	Media and Communication Equipment Workers; All Other
	4410	Motion Picture Projectionists
	4800	Advertising Sales Agents
	5320	Library Assistants, Clerical
	5830	Desktop Publishers
	7120	Radio & Telecommunications Equipment Installers and Repairers
	8230	Bookbinders & Bindery Workers
<b>Artisans (Core)</b>		
	8750	Jewelers and Precious Stone and Metal Workers
	8830	Photographic Process Workers and Processing Machine Operators

<b>Occupation</b>		
<b>Label</b>	<b>Code</b>	<b>Description</b>
<b>Applied Artists (Periphery)</b>		
	4000	Chefs and Head Cooks
<b>Art, Information and Cultural Support (Periphery)</b>		
	500	Agents and Business Managers of Artists, Performers and Athletes
	3210	Recreational Therapists
	4420	Ushers, Lobby Attendants and Ticket Takers
	4540	Tour and Travel Guides
<b>Artisans (Periphery)</b>		
	7800	Bakers
	8060	Model Makers and Patternmakers: Metal and Plastic
	8240	Job Printers
	8250	Prepress Technicians and Workers
	8260	Printing Machine Operators
	8350	Tailors, Dressmakers and Sewers
	8440	Fabric and Apparel Patternmakers
	8500	Cabinetmakers and Bench Carpenters
	8510	Furniture Finishers
	8520	Model Makers and Patternmakers: Wood
	8550	Woodworkers; All Other
	8910	Etchers and Engravers
	8920	Molders, Shapers, and Casters; (Except Metal and Plastic)