Project Overview

In an effort to build a common agenda to raise the profile of New Mexico as a cultural state, this project consisted of a series of Community Engagement Gatherings with leaders and representatives of the arts and cultural industries. By engaging key constituencies, sectors, and stakeholders in planning and implementation strategies, we hoped to strengthen the intrinsic value of arts and cultural industries of New Mexico to the state’s economic recovery, student achievement, cultural heritage tourism, and the overall health and quality of life of New Mexico citizens. The key questions that we explored through these meetings were:

1. What does your community care about (place, people, assets, issues)?
2. How can we develop a strategic common agenda for arts and culture?
3. How can we define our collective priorities?
4. How can we more effectively network about these priorities and other arts and culture issues?
5. How can we more effectively advocate for these priorities?
6. What organizations in your community could serve as partners in these efforts?

Participating Communities: We purposively chose communities that were located throughout the state. In the fall of 2012 seven gatherings were held in: Alamogordo, Roswell, Las Cruces, Silver City, Gallup, Grants, and Santa Fe. In the spring of 2013, three additional gatherings were held in Albuquerque, Farmington, and Taos.

Participants: Approximately 300 people attended the ten community gatherings. For each location, we worked with local representatives of the arts and culture community to develop an invitation list of people who were involved in various components of the creative economy. Invitees also included legislators, elected municipal officials, and representatives of local arts councils, educational organizations, and libraries. This approach worked well as the local hosts were more familiar with the people in their communities than we were, and they developed lists of diverse constituencies to include in the project. Attendance lists from each of the ten gatherings are included in the appendices of this report.

Process and Outputs from Gatherings: During each gathering participants responded to questions about what was distinctive about their communities in terms of place, people, assets, and issues. They offered suggestions about defining, networking and advocating for arts and culture common priorities, and then articulated ideas for innovative collaborative programs and strategic initiatives. At a number of points in the agenda, participants shared the highlights of their key ideas about these topics, and briefly discussed them. We collected a LOT of data via individual reflection sheets, 5” x 7” cards to record ideas for programs and strategic initiatives, and group sharing materials. The data was compiled for every community gathering in its raw form. The agenda, reflection materials, and complete data compilation are included in the appendices of this report.

This Report: This report includes:

A. Profiles of the ten communities, based on input about place, people, assets, and issues;
B. Trends and key ideas about common priorities, strengthening networking and advocacy, and innovative collaborative programs and strategic initiatives; and
C. Proposed next steps and action items.

Candace Tangorra Matelic, Ph.D., CTM Professional Services, June, 2013
Part A: Community Profiles

Participants at each of the community gatherings were asked to articulate the distinctiveness of their communities (and regions) related to place, people, assets, and issues. This part of the gatherings was very informative to Cabinet Secretary Gonzales, and a source of great pride for every community. This exercise provided a quick synopsis of what each community cares about. Rather than attempt to interpret the data, we are presenting the direct summary of responses, “in their own words,” from participants:

Alamogordo

<table>
<thead>
<tr>
<th>Place: What is distinctive (natural and built environment)?</th>
<th>People: What is special (character, attributes, expertise, skills)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Natural environment, 5 life cycles within 50 miles, White Sands, Cloudcroft, Ruidoso, Sierra Blanca, WSNM, Lincoln National Forest, Sacramento Mountains, Native American lands, Zoo, Civic center events, NMMSH – IMAX, Flickinger theater, Tays Center, Rohovec Theater, Space Museum, Observatories, HAFB, Farming and ranching, Small community, Large, spread out county, Basin vistas, Spaceport, Distinct geology, 25% DOD usage, Three rivers petroglyph, Multi-national population, Junction of US highways</td>
<td>Holloman gives, Retired and active military, Scientists, German community, Monuments and museum staff, Military veterans, Transient population, Very informed, Talented artists of all varieties, Supportive, Warm and open characters, Ranchers, Sports and outdoor orientated, Helpful, Open to change, Willingness to engage, Patrons, City and county workers, Educators, Cowboys, Native American population, Hispanic settlers, Multi generational, International flavor, Diverse history, Diverse skill set</td>
</tr>
</tbody>
</table>

Community Assets: (organizations, services, economy, social)

Rich in pioneer history, NMSU-A, APS, Lowest violent crime rate in the state, Space Museum, White Sands, Oliver Lee, Zoo, National forests and parks, Military, School for the visually impaired, Public transportation, Regional airport, Golf course, Baseball league, Holloman, Many service organizations, Volunteers and non-profits, Senior centers, Boys and girls club, City council, Many active altruistic organizations, GCRMC, Flickinger, Foundation of science and technology, Diverse population, Library, Lots of opportunities for community gatherings

Issues: (arts and culture related)

“There’s nothing to do here,” Built on industry that no longer exists here, Transient nature of population, Population small and rural, Needs more diversity, Different backgrounds, Performing and visual arts, Beautification, Heritage preservation, Education, More support for preforming arts, Support for Agriculture Otero fair, Arts, science/space, Preservation and expansion of museums, Space history, Improve the space museum, Childhood education, Conflict over community priorities, Free events open to the public, Tourism, Drawing resources to this remote location, Access to and availability to funding
### Albuquerque

<table>
<thead>
<tr>
<th>Place: What is distinctive (natural and built environment)?</th>
<th>People: What is special (character, attributes, expertise, skills)?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Community Assets: (organizations, services, economy, social)</td>
<td>Issues: (arts and culture related)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Farmington

<table>
<thead>
<tr>
<th>Place: What is distinctive (natural and built environment)?</th>
<th>People: What is special (character, attributes, expertise, skills)?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Community Assets: (organizations, services, economy, social)</td>
<td>Issues: (arts and culture related)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Gallup

<table>
<thead>
<tr>
<th>Place: What is distinctive (natural and built environment)?</th>
<th>People: What is special (character, attributes, expertise, skills)?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Community Assets: (organizations, services, economy, social)</td>
<td>Issues: (arts and culture related)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Grants

<table>
<thead>
<tr>
<th>Place: What is distinctive (natural and built environment)?</th>
<th>People: What is special (character, attributes, expertise, skills)?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Community Assets: (organizations, services, economy, social)</td>
<td>Issues: (arts and culture related)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Las Cruces
<table>
<thead>
<tr>
<th>Place: What is distinctive (natural and built environment)?</th>
<th>People: What is special (character, attributes, expertise, skills)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Assets: (organizations, services, economy, social)</td>
<td>Issues: (arts and culture related)</td>
</tr>
</tbody>
</table>

**Roswell**

<table>
<thead>
<tr>
<th>Place: What is distinctive (natural and built environment)?</th>
<th>People: What is special (character, attributes, expertise, skills)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Assets: (organizations, services, economy, social)</td>
<td>Issues: (arts and culture related)</td>
</tr>
</tbody>
</table>

**Santa Fe**

<table>
<thead>
<tr>
<th>Place: What is distinctive (natural and built environment)?</th>
<th>People: What is special (character, attributes, expertise, skills)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Assets: (organizations, services, economy, social)</td>
<td>Issues: (arts and culture related)</td>
</tr>
</tbody>
</table>

**Silver City**

<table>
<thead>
<tr>
<th>Place: What is distinctive (natural and built environment)?</th>
<th>People: What is special (character, attributes, expertise, skills)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Assets: (organizations, services, economy, social)</td>
<td>Issues: (arts and culture related)</td>
</tr>
</tbody>
</table>

**Taos**

<table>
<thead>
<tr>
<th>Place: What is distinctive (natural and built environment)?</th>
<th>People: What is special (character, attributes, expertise, skills)?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Community Assets:</strong> (organizations, services, economy, social)</td>
<td><strong>Issues:</strong> (arts and culture related)</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>

Part B: Common Priorities, Networking, Advocacy, Collaborative Programs and Strategic Initiatives

Common Priorities: How can we define our collective priorities for arts and culture throughout the state?

This was the most challenging question posed to participants, and it produced a variety of responses. There was a clear message that the arts and culture sector needs to build organizational capacity and secure more consistent and increased funding. To achieve this goal, participants recommended that we develop a collective compelling message and get organized to learn more and take action on the recommendations in this report. Reflections seemed to cluster around a number of topics. Each topic includes a selection of individual comments:

Lack of Funding, Need for More, and Building Organizational Capacity: There was broad and consistent input about how underfunded arts and culture organizations are throughout the state, particularly the many nonprofit organizations that do not have general operating support from the state or their municipalities. This sentiment was expressed about artists as well (their ongoing need for support), and this was the top issue as each community articulated its issues related to arts and culture.

- Lack of funding is a given, so it would be helpful to articulate a list of priorities that do not relate to funding—this could result in a comprehensive list of issues.
- I think they've been defined, as they always are: funding, educating, and raising awareness.
- We are all so anxious to find funding, and funding is so competitive that it is difficult to see common priorities. We need more strategic planning with varieties of organizations.
- Art as an industry rises and falls with the economy—find a way to maximize it during “hard times.”
- Jobs: they are at the core of so many of our issues. More jobs = more funding. What creates jobs? Support for cultural entrepreneurs.
- Quality of Life Tax: reinitiate this effort, hire an excellent advertising/PR firm and spend a year promoting the tax statewide (billboards, TV, focus groups, community gatherings, etc.). Make this a priority!
- Critical to the state’s economic development and resident’s quality of life; need adequate resources.
- Priority: a common permanent funding stream.
- Increase the capacity of resources for arts organizations in New Mexico.
- Incentivize self-sustaining organizations.
- Define which arts and cultural activities currently in operation actually create the largest economic impact on the state. Choose 3-5 of those activities and support them through multi-year funding initiatives. Then use the funded activities as models for other groups using a similar approach in their activities to help them build capacity and grow.
- Keep funding priorities on funding, supporting, and publicizing our assets to New Mexico residents, for New Mexico residents – the tourists will come.
- Carve out an exemption to GRT for artistic services provided to 501c3 organizations.
- Legislators who represent arts needs to draw up bills to increase funding.
- More venues for the arts in some areas; more support for all arts.
• Categorize the arts and culture into a few broad categories, e.g. performance, visual, music. Find ways that each category can be represented at the major festivals and events. Ensure funding for each category.
• Establish an equitable balance between contemporary arts support and historic preservation.

Articulating a Compelling Message: Participants discussed the need to articulate a clear, consistent, and compelling message about the importance of arts and culture across the state. They urged DCA to assist in facilitating dialogue statewide—across regions and communities. While numerous participants noted the distinctiveness of regional priorities, many others recommended that we come together to articulate shared priorities. Many recommendations were offered:

• Write a description of what success would look like, including metrics.
• Articulate a clear and consistent message about why we participate in cultural and quality of life opportunities.
• Communities need to indicate their arts and culture priorities—each community is unique; regions could be designated for a particular focus.
• We need a platform—statewide. We need to set up a statewide Association for Culture and Arts (ACANM? NMACA?) to establish close collaboration to Americans for the Arts, NEA, NEH, national arts associations, commissions, and other partners.
• Without powerful statewide leadership and championship for New Mexico as a creative and innovative center, and without adequate funding, there is no collective agenda.
• Strengthen the communication lines between different parts of the state to help articulate regional priorities.
• Vision for arts and culture led by governor.
• The arts belong at the center of a culture—art has the power to carry us into the future.
• The resulting vision for arts and culture must be articulated in a positive, inspiring manner by the governor and executive leadership.
• National advertising promoting our art and culture—find a “hook” idea that appeals nationally.
• Statewide survey of all arts and culture assets and orgs; develop economic impact statements for cultural orgs and regions; collect “real” data about the impact of arts and culture activities, and distinguish this from recreation data.
• Art and culture are not just commodities, but records of the lives of the people who live here. Shared stories make for shared concerns and interests to be identified.
• Note that priorities change as state elected leadership changes.
• Survey what the public values.
• Understand that not every arts and culture organization has the same priorities. Don’t paint with broad-brush strokes—distinguish the more complicated priorities—define what distinguishes our orgs and each community as a place. That said, money, sustainability, and audience are always priorities.
• Advertise New Mexico as an arts destination; simple yet “sexy” marketing campaign—need to make it about more than cowboys and history. History is very important but need to portray the urban elements of it. This will draw young people and help with the retention issues.
• Integrate message of priorities with education, business, tourism and government.
Get Organized; Keep Working on This: Many participants suggested the formation of a statewide task force, committee or arts and culture organization—some official framework to keep working on the task of defining priorities and action steps to follow up on this series of community gatherings. While there were many variations on this theme, the call to action was pervasive:

- Establish committees by region or community for each area: performing arts, historical, visual arts, education, etc. Then after committees meet, have one representative of each committee meet on a state level by talking to and meeting with people who’ve been working here in the arts for a very long time, and listening to the voice of experience.
- Task force that comes together and consolidates what is most important to the critical mass (need to break down silos); then meets quarterly.
- Work with arts, culture, and humanities groups to define priorities (achieve consensus); then have a head agency as a spokesperson and clearinghouse for distribution, etc.
- Define our collective priorities as a group. How can we as a state define priorities in isolation as individual communities? Projects such as a fiber trail helped to build on our collective strengths but working in isolation only perpetuates divides between Rio Grande corridor and others, north-south, rural-urban. Until we move beyond that dialog we operate in division. Move beyond geographic division.
- Establish a committee with the sole purpose of defining, organizing and implementing these priorities, working with key representatives and stakeholders for input to build on this set of gatherings.
- The unifying theme, given the breath of our landscape and socio-economic realities is to identify all arts and cultural assets and share those outward so as to invite visitors to broadly visit and experience the entire state rather than just portions.
- These meetings are a good start; more opportunities to gather; follow up community meetings; participation on statewide committees and study groups from all areas and disciplines.
- Continue to develop the New Mexico Alliance for the Arts Education and the New Mexico Advisory Council for Arts Education.
- Develop strategic plans for arts and culture in all communities across New Mexico.
- Priorities are defined by the needs of the people and the state as a whole. Since there are many components of arts and culture around the state, should be a statewide initiative to define out collective priorities—a statewide conference.
- Statewide arts and culture comprehensive plan; define goals and objectives, keep moving forward.
- Involve arts orgs in regular dialogue through more conferences, group retreats with dynamic facilitators, cross regional conferences, and more meetings like this so that we can get to know each other and learn what everyone is doing.
- Organize – find a director for each community to keep it going.
- Have organizations and leaders meet to identify and define priorities through a formal hosted process.
- Statewide meetings are great, but what about in-reach to rural areas, tribal communities/organizations, and traditional Hispanic communities (communities that are routinely ignored and underserved)?
- Statewide arts committee that represents the various regions and demographics within those regions.
• Discuss this at New Mexico Association of Museums (NMAM) conference.
• Having all arts organizations work with similar vision in mind for a larger perspective.
• Create workshops and forums for stakeholders to assist the state.
• Define then act – get the community involved so their hearts are in it too.
• Create tangible outcomes, e.g., common goals and management plans
• Provide a framework organization where locale-based, interest-based, or trade-based groups can be members for funding support, administrative support, and the power of synergy.
• Statewide training, funding, and marketing.
• Convene groups more often—both small in scale and larger. Define priorities, not “wish lists.”
• Choose one thing and get it done.
• Outreach and leadership provided by DCA and Creative New Mexico.
• Look outside New Mexico for examples of success; find national leaders that are already here and get them involved.
• Play to strengths of area/people/place; focus on what makes us diverse: culture, arts, economy, and social; recognize that different parts of the state have different needs and priorities; beware of over-generalizing.
• Continue to engage not only organizations and businesses, but also the artists themselves; understand artists and their needs, New Mexico economy/quality of life.
• “Map” the social and physical (geographical) networks in the state and in each community so we can better understand the steps that are blocking progress and how to remove those blocks.
• Be open to inclusion of innovation that is outside the dominant historical and cultural context. The word culture should always be used in the plural tense (singular is exclusive by nature—when any culture is a dominant force, exclusion is systemic and separateness is experienced).
• There have already been many “studies” from the 1970s forward on this topic. One in four people in the state believe they are art participants via art, music, dance, and performance. The state arts agency has a lot of information about arts organizations and projects—look at the existing data!

Facilitate Collaboration: Participants advocated for collaboration and partnerships on many levels, including state-regional-local governments, between arts organizations and businesses, bringing arts and culture into the schools, and partnering around concepts and themes. The following ideas represent the breadth of participants’ reflections:

• Set up interest-specific collaborations that can meet to discuss common goals and strategies for success.
• Greater collaboration of governments: state, county, city to use resources more effectively
• Plan for the future on a collaborative basis; city, county, and state directors should work together on a “grand scheme” for developing cultural planning.
• Work together so we are not all competing for the same funds.
• Nurture collaboration and share resources.
• Connect arts better to tourism, work with creative industries on public awareness, surveys, meetings like this, include younger voices.
• Placing principles above personalities to work together.
• Beyond arts and culture industries, involve other partners, e.g., schools and citizens (so that public has more ownership).
• Collaboration instead of competition.
• Efforts rolled under one umbrella – to avoid duplication.
• DCA’s obligation is to partner statewide—not the other way around.
• Better communication between community partners.
• Partner with mainstreet and community groups.
• Include the local colleges to support and communicate art and music events.
• Invest in arts and culture programs in schools, also in artists so that they aren’t so reliant on tourism dollars.
• Respect the cultures that we are advocating for. Add our states arts and culture to the school curriculum.
• Work closely with Tourism; inclusive participation and representation of those who live here: for both residents and visitors (sustainable tourism); promote smaller communities as much as the powerhouse communities; more emphasis on programs south of I-40.

Networking: How can we more effectively network about these priorities and other arts and culture issues?

Participants offered many suggestions as to how arts and cultural organizations throughout the state could network and take action regarding priorities, once they are articulated. From the sheer volume of comments, it is also clear that people want to meet in person to get to know each other, learn about what is going on in the state, and discuss how they can collaborate, partner, or join in initiatives to support a common agenda. They are looking to DCA to help coordinate communication among residents and visitors about arts and cultural offerings, and recommended the use of online tools and social media. The reflections clustered around some core strategies, and once again includes a selection of individual comments:

More Meetings and Gatherings, Please: There is a strong interest from people involved in arts and culture across the state to convene in person and have the opportunity to network and discuss important issues and strategies. Participants recommended a yearly statewide conference and semi-annual or quarterly meetings of all interested parties, perhaps held regionally. More specifically, participants suggested:

• DCA to be commended for convening/planning this event: this should be done semi-annually to catch up on these efforts.
• Events like this are exactly what is needed: a high profile organization like DCA bringing together related orgs has provided the perfect networking opportunity today.
• Articulate how these meetings fit within DCA’s mission and strategic plan; send out goals and objectives.
• Bring a group like this together for coffee, no agenda.
• Provide time and space to network and discuss ideas, i.e., informal gatherings so we can all meet each other and talk about ongoing programs and collaborative possibilities—invitation list should look like the people in this room.
• Quarterly meetings and events that involve all of the different organizations.
• Follow up these gatherings with regional conferences that culminate in a plan of action that is articulated by the governor.
• Coordinate annual meetings of arts organizations and leaders; quarterly culture meetings.
• Directors meetings: have quarterly networking events where leaders of organizations may meet and develop greater collaborations.
• After work social events organized by DCA and local arts councils.
• Meetings with city and county reps and arts orgs, e.g., Creative ABQ, Creative SF, can be more helpful to coordinate interchange between agencies and arts organizations.
• Quarterly meetings throughout the state in different locations (rotations), access to DCA expertise for everyone!
• Through events that bring stakeholders together; create spaces for safe discussions.
• Try to unite people and organizations; get together—communications are terrible.
• High profit events highlighting stellar performers or artists, like TED x ABQ?
• Hold seminars and forums in different parts of the state, take it to the people!
• Have various key constituents and stakeholders host workshops and other gatherings to help define the issues and these priorities. Meeting in person is best, but also use social media. Include young people so they have a stake in the decisions.
• Invest more time in this activity (20% according to Americans for the Arts).

Facilitate Communication and Coordination: Over and over again, participants asked DCA to help to facilitate communication among the myriad of arts and cultural organizations and individuals ("creatives") throughout the state. Not surprisingly, many people recommended the use of online tools to do this:

• Statewide leadership and incentive must come from DCA, with more frequent and comprehensive communications and policies.
• Gather all into one major group, develop quarterly newsletter with info from each region and info that pertains to all of us.
• Create a master calendar for all arts organizations; coordinating of ideas, events, schedules.
• Use the DCA website to have a blog and a dedicated team of moderators to keep all arts organizations, people, and schools informed on progress of addressing issues.
• An email or Internet group of the folks in the room today; moderated discussion boards online; an Arts and Culture Facebook page; DCA email list serve.
• A monthly e-newsletter or email listserv, or a way for ideas to make it to the state level.
• Use social media more effectively; smartphone app?
• Create a state website for arts and culture that hosts local arts and culture events and resources—maintain it professionally, market it across the country and the world (get all communities around the state involved.
• Using email/social networks of organizations to solicit feedback and ideas. Then establish online forums for discussion and refining of ideas, leading to face-to-face meetings.
• ONE industry website for artists, businesses, where information can be shared—there are too many associations to keep up with.
• Need a central collecting point for contact information.
• Online database of educational resources.
• Online info hub, connection point for shared calendars, promotion materials, etc.
• Ensure that DCA staff personally visit outlying areas of the state to share technical information and be knowledgeable about all museums and arts venues.
• More communication between varied communities to tie state together as a whole.
• We need a clearinghouse, umbrella network which focuses on statewide resources available to all arts and cultural groups. A statewide nonprofit assistance center should be created, especially for arts and cultural nonprofits.

• Effective communication through a consistent message/statewide platform. Our Arts Commission does great work, but it is not a leadership organization and is all public—no private involvement except for a political board.

• Consider directories of participants/creators of arts and cultural programs; incorporate education into the discussion (involve formal and informal educators); collaborate with museums.

• Networking should include the business community; create business partnership list serve.

• Set up state offices at regional levels; encourage cities/regions to form satellite Creative NMs; coordination among ACD organizations.

• Make heavy use of Internet and social networking to overcome the physical separation of distance; there should be a LinkedIn type of connective tissue developed for this project—maybe SFI could create this (or NMHU?).

• Use professional associations such as the NM Association of Museums.

Assist with Arts and Culture Marketing: Participants suggested a number of approaches to promote/market arts and cultural offerings throughout the state. Ideas included: special events for artists; state art shows, local artist advocate groups, magazine articles and newspapers, radio, posters with common themes, statewide clubs, PSAs, and information tables at art walks. Participants reminded us to include input from small communities as well as the larger ones, reach out to schools and libraries, and go beyond state museums and sites. Other ideas included:

• Maps and tours throughout the state.

• Cohesive marketing arts and culture and tourism; establish cultural corridors; more heritage trails; sister city approach.

• Clearinghouse, calendar for regions re: art events, highlighting regions on Internet.

• Solicit community input re: billboards and local promotions.

• An effective marketing process that connects throughout the state.

• Group of locals to promote city events; work through local chambers and community organizations; work with local and statewide arts and culture partners.

• Use rail runner as “vehicle” to bring cultural assets to all.

• Find a way to draw new attendants to our cultural events using new networking—our current networking works on the same group every time. Include children who will bring their parents.

• To share information throughout a statewide network; art shows; festivals/cultural events; ongoing arts events; artist retreat, or camp; fund festivals—allow for sales and networking among artists.

• Networking could occur statewide across discipline areas, i.e., fiber arts trail or NM presenters’ alliance. DCA has only sporadically made attempts at networking—usually through conferences that generate discussion and little else. Groups need to come together around common passions and benefits. In a state as politically, geographically, and socially divided as NM, this is the only way to build common networking.

• Hold and advertise public events, and reach out to young people (teens, twenties, thirties); use live music (all genres) to draw interest from different groups.
• We need to make the arts more attainable—so many associate money with the arts so they
don’t even explore options. We need to more broadly define the arts, with all of the galleries in
the state “art” has come to mean visual art. Don’t forget about music, performing, etc.; work to
bring down class barriers.
• How about a “chamber of commerce” model for the arts?

Facilitate and Support Collaboration: Collaboration and partnerships were on the minds of
participants at all of the community gatherings. However, people asked for assistance in
establishing and coordinating these networking initiatives from DCA, arts councils, and other
organizations. The thoughtful reflections included:

• Creative funding incentives for collaborating, e.g., free marketing opportunities and special
  grants that reward shared work on mutual priorities.
• Offer grants geared towards collaboration.
• Plan for the future on a collaborative basis; city, county, and state directors should work
together on a “grand scheme” for developing cultural planning.
• Greater collaboration of governments: state, county, city to use resources more effectively.
• Identify key stakeholders in each region as point for greater state efforts—these folks could
  interact with local artists and cultural groups.
• Connect local arts statewide; align us with the vision and philosophy of the state; connect and
  network through arts councils.
• Create an inter-agency network or coalition for the arts, led by DCA.
• Local and regional organizations can effectively network together to provide information for a
  statewide agenda, e.g., the Four Corners Museum Network was recently formed to do this.
  These types of groups could provide information to a statewide conference.
• We need to go from a mentality that says resources are scarce and so our organizations are
  competitive, not collaborative, to a mentality that understands that collaboration can mean
  more for all.
• Work with Creative NM to put together statewide agenda and supporting materials.
• Create networks for exchange: invite artists, writers, filmmakers, and performers to share
  their work. Build relationships based on both interests and differences. Establish networks in
  as many communities as possible, both among art practitioners (individuals) and
  organizations; urge communities to develop their own networks.
• Include arts in historic preservation; use cultural centers like NHCC and IPCC as hubs, cultural
  competency training, include families and non-professionals in the conversation.

Advocacy: How can we more effectively advocate for these priorities?

Basically participants called for the rebuilding of an active arts advocacy alliance to undertake an
intense program to organize arts and cultural organizations, gather data about economic impact,
develop an exciting brand and message, and aggressively lobby the legislature to support our
industry throughout the state. Asking for DCA leadership to organize and guide the advocacy
initiative, participants urged for help in getting general operating support for nonprofit arts and
cultural organizations, support for arts education and for artists. They offered many useful ideas:
Organize and Demonstrate Our Value: As participants clearly articulate, there is much work to be done to get organized and educate New Mexico leaders and citizens about the importance of arts and culture. Participants asked for DCA facilitation and guidance to effectively organize into a statewide collective, so to utilize the power and strength of numbers. We need the data to demonstrate the statewide impact of arts and culture on economic development and improved quality of community life. Here is a sample of more specific recommendations from participants:

- We need to be relentless in our push to educate leaders, the business community, and the media re the need for funding and the need for arts education. From these two center posts, we can grow a lot of arts.
- Send leaders in the arts to government at city, county, and state levels.
- Rally together to show how the creative economy impacts the statewide economy.
- Show numbers of economic impact surveys and studies of creative economy’s impact on attracting business and talent.
- Create a series of ads and PSAs that support the need for funding and for arts education.
- Fund awareness campaign on multiple platforms.
- Citizen statewide advocacy group outside government.
- We need a cohesive voice, clear strategies, and identified leadership to implement and advocate; must also partner with the business community—we cannot do this without their support.
- By demonstrating often the value of arts for all kinds of education and learning, professions from artists to mathematicians, and the economic impact of the creative economy.
- Use organizational emails and social networks to spread the message (stick to the message).
- Strength in numbers is the best strategy for success.
- Ensure that DCA publications and media give equal coverage of museums around the state: for two years the legislature approved a bond issue to support libraries statewide—we need a similar effort to support the small museums throughout the state.
- Another BBER study that is statewide.
- We need to communicate to the public, the entire state about the importance of arts—we can’t assume that others are as passionate as we are.
- Begin advocacy at the grassroots level; identify communication channels to inform, consult, and engage communities who are not traditional arts audiences.
- We need to gather facts, statistics, relative data, and testimonials and lobby the legislature to increase funding for arts in the state.
- Until we develop groups that share common interests, how can we advocate? Even within SF County the needs are so different the voices of invested self-interest drown each other out. The notion of economic benefit is not outdated. Money is the common thread of need.
- DCA, in coordination with tourism, working with institutions, organizations, key leaders, to develop and implement a comprehensive strategy.
- Places that are best at advocacy use economics as the main driver—the arts and cultural organizations and businesses are the glue, the content, the intangibles that are drivers but hard to measure. With our scientific expertise. Try to measure those intangibles and make economic importance visible (read about “soft power” and S. Kotez’s approach).
- Find ways to inform the public/community: provide financing, get representatives from regions to meet and then have Town Hall type meetings to inform local community of how what is being done will affect them.
• Maintain year-round analysis and tracking of issues, opportunities and solutions. Communicate with statewide collaborators; work more closely with NM Humanities and NM Arts Council.
• Support each other, don’t always compete; create allies and partnerships with non arts organizations; support emerging artists and community-based arts world.
• Keep the arts a priority in education—art needs to be seen as cool and hip, and not only something that is done in a historical manner.
• Local offices in communities; set aside funds that allow a committee to actually execute upon some of these priorities so the people involved feel they have the resources/means to do so.
• Work with established organizations like Creative SF to advocate in every community possible.

Lobbying Legislature for More Attention and Support: Participants issued a very strong call for organized, collective action to lobby the state legislature for more support for arts and culture priorities. Participants requested lobbying education, including successful models of effective collaborative action. They urged DCA to help to organize a statewide coalition to lobby for the benefit of all arts and culture organizations, with numerous suggestions:

• Get an “action team” like moveon.org to generate easy petitions and letters on arts issues that get sent to politicians.
• Lobby the legislature to understand the importance and allocate more funding.
• Lobby for arts funding; there should be a collaborative effort; can we set up meetings with legislators and the governor?
• Have a lobbying “how to” workshop for arts and culture organizations, then create a schedule of opportunities for these groups to meet with legislators.
• A larger or more well-connected umbrella group can get smaller groups in the door with decision makers. In turn, the smaller groups provide testimonials and represent what the larger group stands for re: funding.
• Every candidate for public office at every level should be confronted by campaign questions about his or her support of arts and culture.
• Build advocacy teams in communities, have funds to support groups, make it a priority to share information.
• Examine the most successful political advocacy groups, e.g., moveon.org, how they are staffed, how they disseminate information, how they mobilize people, to create an arts advocacy model that can assertively manage dissemination of info, mobilize, report back, and blog to keep agendas visible 24/7 in front of public and policy makers.
• Quarterly arts luncheons with policy makers to ask for support.
• Making legislature recognize these priorities is an almost impossible task—the arts must stand out, information on the economic impact of the arts on the state is one way to get their attention. The arts need help in marketing their assets to get a larger base of support.
• Form legislative group to structure community priorities and needs and advocate for more arts and culture infrastructure and general operating support.
• Town hall meetings with state legislators before the session in January.
• Develop legislative strategy to invest in cultural capital rather than using cultural resources as merely enticements for tourists.
• Find legislative champions in the state, e.g., Wirth, Egolf.
• Involve groups with lobbying expertise to acquire the legislative funding—cities and local governments (architects have a lobbyist—other cultural groups might have that experience as well).
• Advocacy begins with the governor that arts and culture are just as important as clean air and health care. What is good for locals is good for the world.
• Target funding for those grass roots community organizations that support art and culture in their respective areas; give priority to collaborative efforts (fund collaboration).

Develop an Effective Message and Brand for Arts and Culture: Following the example of the state Tourism Department, the arts and culture sector throughout the state can benefit from developing a catchy brand and logo to raise awareness and build broad-based citizen support. This will be a useful tool in mounting a lobbying initiative for more support from the legislature. As expressed by participants:

• Concentrate on building a brand for the arts, e.g., what Smokey the Bear did for the environment.
• Establish clear, easy-to-understand language (the message); DCA circulates a statement for input.
• We could use a new slogan to define goal—offer a prize for this
• Develop short PSA campaign about Arts = Jobs-disseminate via radio, TV, newspapers, Internet.
• Develop a collective voice; stay consistent with message; all participants adhere to agreed-upon talking points.
• OP ED is a direct path to reach people—gaining time on our local TV news focused on arts.
• To raise the visibility, tell a better story, work together as one.
• Community artists must work together to be one voice; treat artists as business people!
• Sell New Mexico in quadrants or specific regions.
• Make the economic relationships between arts and quality of life a no-brainer.

Partners: What organizations in your community could serve as potential DCA partners in these efforts?

In response to this question, every one of the ten community gatherings produced a long list of organizations and individuals who are willing to assist DCA in implementing the ideas and suggestions that emerged from the reflections and discussions. While the specific lists of potential partners for each region of the state are included in the appendices of this report, suffice it to say that DCA can call upon:

• Arts councils, arts commissions, arts boards, and community arts groups
• Creative economy organizations
• Museums, cultural organizations, historical societies, and historic sites
• Arts organizations and galleries
• Schools and universities, teachers, school boards
• Libraries
- Theaters and performance groups
- Film festivals and groups
- Symphonies, music groups and related organizations
- Civic organizations and service clubs
- Regional elected boards of public and private officials
- County and city governments
- Community foundations
- Radio stations, newspapers, media outlets, online networks, connected Facebook groups
- Neighborhood associations, community centers
- Downtown associations, merchants groups, Mainstreet groups
- Business leaders
- Tribes—pueblos and non-pueblos
- Native American Artists Group, other artists collectives and groups
- Artists working in all mediums and traditions
- NM Humanities Council
- Community and regional economic development corporations
- Chambers of commerce, convention and visitors bureaus
- Hotels and resorts, ski resorts, spas
- State, regional and local parks departments
- Restaurants and coffee shops
- Arts festivals and fairs groups
- New Mexico Association of Museums, regional museum networks
- State and area tourism departments, councils
- Local and regional preservation groups
- Regional and local transit
- Architects, designers and their professional associations

**Collaborative Programs and Strategic Initiatives:** Participants proposed many thoughtful ideas for new statewide collaborative programs and strategic initiatives. The detailed transcriptions of these proposals are included in the appendices of this report, and the index cards have been preserved and turned over to DCA with the individual reflection sheets. For each proposal, participants were asked to provide a description of the idea, target audiences, anticipated outcomes, and potential sources of funding.

There are **many excellent ideas in these proposals**, quite a few of which relate to the ideas that emerged in response to the questions on determining common priorities, networking, and advocacy. They can be considered a fuller expression of the suggestions that are contained in this report, and they will provide very useful information for the task forces and committees that are established to refine and implement this project’s recommendations. These ideas for collaborative programs and strategic initiatives should be sorted into broad categories and considered for future initiatives, with the understanding that they are carried out in collaboration with colleagues and partners throughout the state.
Part C: Proposed Next Steps and Action Items

Share the Compiled Output and Recommendations
1. Share the results of these community gatherings with all participants, DCA staff, and others (to be determined by Secretary Gonzales). Encourage participants to share the results with others in their communities.
2. Discuss the results of these community gatherings with DCA staff, particularly the suggestions for follow up action in the sections on common priorities, networking, advocacy, collaborative programs and strategic initiatives.

Hold Debrief Meetings and Ask for Help from Colleagues
1. Invite key colleagues from each of the ten communities to a follow up debrief meeting to discuss the output from the community gatherings.
2. Plan a follow up meeting, or series of meetings, of arts and culture organizations and leaders to sort out the recommendations and get organized for action.
3. Discuss the findings of this project with the NMAM board, and report on it at the upcoming annual conference in November (Las Cruces). Seek avenues of coordination and collaboration, particularly in terms of setting up future meetings and gatherings.
4. Establish the appropriate task forces, committees, or action groups, to follow up on participants’ suggestions. Ask for help from participants and others around the state.

Integrate Recommendations into DCA Strategic Planning
1. As appropriate, integrate the findings from this project into division strategic plans, as well as the goals and objectives of overall DCA strategic plans. Make these recommendations a DCA priority.
2. With help from colleagues statewide, follow up on the recommendations from participants, particularly in the areas of:
   - articulating a compelling message about the value of arts and culture,
   - facilitating future networking meetings and gatherings,
   - establishing a statewide structure for action,
   - assisting with coordination, communication, and marketing (including online tools),
   - encouraging collaboration through training, coordination and project grants, and
   - lobbying the legislature for stronger general operating support for all arts and culture activities, especially for those nonprofit organizations that struggle to survive from year to year.
3. The many thoughtful proposals for statewide collaborative programs and strategic initiatives deserve a careful review by DCA staff. There are many excellent ideas here, and they should be sorted and considered for future initiatives, with the understanding that they are carried out in collaboration with many partners throughout the state.

Take Action and Hold Colleagues Accountable for Results
1. Set up task forces with mandates for action. Provide support to facilitate meetings, development of action plans, and implementation of recommendations.
2. Meeting with colleagues statewide, revisit this report in six months, and again in a year from now to assess what steps have been accomplished, where additional support and action is necessary. Celebrate successes!
3. Make adjustments to strategic plans and reallocate resources if necessary to accomplish goals.
4. Report back to participants and others around the state on progress and accomplishments.

Candace Tangorra Matelic, Ph.D., CTM Professional Services, June, 2013