

# *New Mexico Arts: Nurturing the State's Economy*

*A Study Prepared for  
New Mexico Arts*

*by  
the Western States Arts Federation  
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## **Executive Summary**

In calendar years 2003 and 2004, The Western States Arts Federation (WESTAF) conducted research relating to the economic impact of New Mexico Arts' support for the arts in New Mexico. The study explores the breadth and depth of the economic impact of the grant funding and technical support that New Mexico Arts has provided for the state for nearly 40 years. The study consists of two major components: a survey of the fiscal and employment profiles of arts organizations funded by or eligible for application to New Mexico Arts and interviews with selected arts administrators and community leaders regarding various programs and services. This research has been supplemented by existing data obtained from available print and electronic sources. The purpose of this study is to identify the ways in which state arts agency support plays a role in the state's economic development.

The chief findings of the study are:

New Mexico's estimated 200 nonprofit arts organizations make the following contributions to the New Mexico economy. These organizations:

- Directly spend more than \$63 million in the New Mexico economy.
- Employ 852 persons on a full-time basis and 1,484 persons on a part-time basis. In addition, the organizations underwrite more than 2,500 part-time contracted work positions in the state.
- Attract more than \$6 million in contributed goods and services.
- Are the recipients of more than 670,936 contributed volunteer hours.
- Attract nearly 800,000 paid attendees to cultural events.

- Provide free attendance and complimentary youth services to more than one million New Mexicans and New Mexico visitors.
- Play a strong role in attracting out-of-state visitors to New Mexico, in some cases representing 50% of all paid admissions.
- Consistently funnel support for New Mexico's building industry by supporting new construction and renovation projects averaging approximately \$10 million per year.

New Mexico's nonprofit arts organization sector makes a significant and ongoing contribution to the development of New Mexico's tourism industry. Key ways this group assists in this area are:

- The sector provides an extensive menu of events that attract visitors to the state and lengthen their stay.
- Special nonprofit-initiated and sponsored special events such as fairs, festivals, and seasonal events provide the stimulus for tour operators and vacation providers to design New Mexico-based tour packages.
- The presence of nonprofit-sponsored arts organization activities help attract tourists to New Mexico's small and rural communities for a day or part of a day. Through these activities, the arts spread tourist spending across the state.

The organizations surveyed identified the following as the two major challenges to their work. Details regarding the challenges facing individual organizations are listed in the full report.

- Throughout the state, nonprofit arts organizations are in need of improving their facilities in order to better serve the people of the state. The needs for physical improvement range from a need for improved lighting, to a need for storage space, to a need for new buildings to replace inadequate and outdated facilities.
- The survey respondents identified a strong need to acquire adequate funding to support the work of their organizations. Of particular concern was the need to identify sources of long-term operational support. The group also noted the need to stabilize the overall funding base of the organization.

## Introduction

New Mexico Arts, the state's four decade old arts agency, supports a wide array of arts endeavors. The agency provides technical assistance, organizational development consulting, professional development opportunities, and a constant flow of information about new practices and best practices. In addition to these services, New Mexico Arts allocates approximately \$1.4 million in grant funds annually to some 150 nonprofit arts organizations and individual traditional artists statewide. Approximately 35% of the funds are supported by the National Endowment for the Arts, New Mexico Arts' federal arts partner. Some of this funding constitutes "initiative funding"--funding that supports innovative projects at large cultural organizations such as the New Mexico Symphony and the Santa Fe Opera. However, much of the agency's funding and developmental work helps build and sustain arts organizations that provide services in some of the state's smallest communities. Taken together, the funds distributed by New Mexico Arts create a significant and measurable economic impact statewide.

Although the state arts agency does not directly support all arts activities in New Mexico, it helps to sustain them indirectly in several ways. It does so by encouraging the development and maintenance of a healthy arts ecosystem. This ecosystem provides artists with a reason to live in the state, attracts visitors who travel to New Mexico to participate in art performances and to purchase art from the state's galleries and artists, and supports the arts interests of museum and performing-arts-professionals who choose to work and live in New Mexico in part because of the state's rich menu of arts offerings.

## Method

New Mexico's economy benefits greatly from activities related to the arts. As one of the country's major centers for retail art sales, as a center for traditional arts activity, and as a center for arts-related tourism, the state has a strong economic stake in the health of its arts sector. While that overall sector is quite large, the

purpose of this study is not to measure the breadth and overall depth of the impact of the arts on New Mexico's economy. Rather, this study focuses on the economic impact of direct spending and employment of the nonprofit arts activities in the state and then only those activities supported in part by grant funding made available through New Mexico Arts. Because this study only addresses a portion of the economic activity in New Mexico that is related to the arts, it is being termed a report of *indicators* of economic impact. As an indicator, this study suggests that the arts play an important role in the economy of the state but does not pretend to report the full impact of the arts on the state's economy.

This study used data from two primary sources. One was a survey of the arts organizations funded by New Mexico Arts. The second was information that was collected via interviews and supported by document research that was compiled into a series of case studies to illustrate the economic dimensions of the work of selected organizations supported by New Mexico Arts. The survey only sought to quantify the direct spending of organizations in the state supported by New Mexico Arts as well as to document the number of persons employed by those organizations.

The surveys were sent (via e-mail and on request via surface mail) to 107 organizations. A copy of the survey form is attached in Appendix A. Each organization surveyed was asked to report figures for its most recently completed fiscal year. In order to acquire the most accurate information possible, the organizations were divided into three segments according to budget size: those with budgets over \$1 million, those with budgets ranging from \$100,000 to \$999,999, and those with budgets under \$100,000. Using a stratified sampling method, a method that has proven accurate in several other WESTAF-administered surveys of arts impact, efforts were made to collect information from pre-determined percentages of each budget group studied. Researchers sought a 100% survey return from the organizations with budgets in the range of

\$1 million and over. A total of 16 such completed surveys were received, which represented a 94% return. The single large organization that did not return a survey was partially included in the study by using its overall budget, which was a matter of public record. A total of 49 surveys were returned from the mid-sized organizations for a sampling of 80% of that component. A total of 13 surveys were returned from the sample of 75 small organizations for a return of 17%. This relatively small return rate was acceptable for the projection of impact of these entities that, while important, have relatively little economic impact. The survey results were extrapolated to the estimated universe of 200 nonprofit arts organizations operating in New Mexico.

In addition to requesting quantitative information, the survey sought answers to three open-ended questions: "Please explain why your facility is/is not adequate for your needs"; "Are there any examples of cultural tourism activities in your area that illustrate how the arts contribute to the tourism industry and the economic vitality of your community?"; and "Looking into the future, what is the greatest challenge your organization will face over the next three-five years?" Following are the results of the surveys.

### **Survey Findings**

Although New Mexico's state arts agency was not founded solely to support economic development goals, it does so in many ways, even as it enhances the cultural life of the state. This study of the impact of state funds channeled through New Mexico Arts to nonprofit arts organizations across the state revealed numerous and meaningful ways those funds make a contribution to the economic health of New Mexico.

#### Direct Spending

In 2002-2003, New Mexico's estimated 200 nonprofit organizations that provide significant arts programming directly spent more than \$63 million in the New

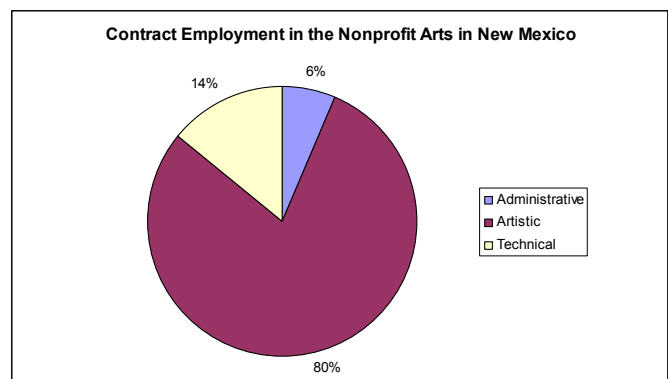
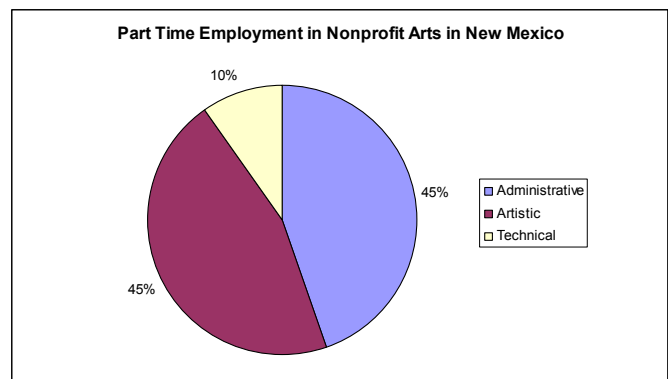
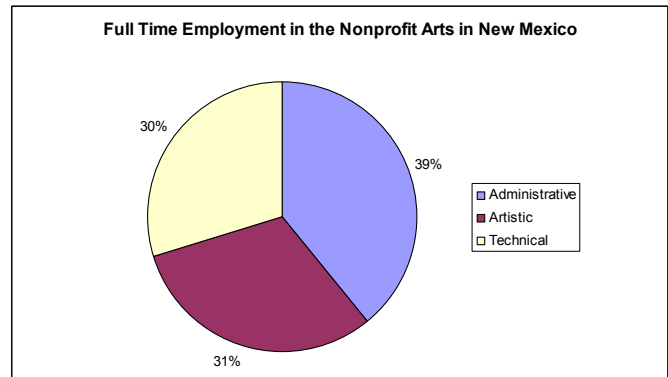


Mexico economy. This spending represents a small industry in a state that has a relatively small economy. It is a cluster of economic activity that, if it were to disappear, would certainly be noticed. Many economic development organizations would compete fiercely to attract a \$63 million clean industry to a state.

The \$63 million direct spending figure is very conservative. Organizations reporting significant engagement in activities other than the arts had their spending adjusted by this study in order to ensure that only the portion of their expenditures directly related to the arts were included. In addition, the direct spending total does not include spending by organizations that are not supported in any way by New Mexico Arts funding. In New Mexico, there are several very large cultural organizations that fit this description because they are supported by other arms of New Mexico state government. Another feature of the direct spending total reported here is that this study, unlike most other studies of economic impact, does not report the ripple effect of nonprofit arts spending. Thus, the direct spending has not been “multiplied” to arrive at an even larger measure of the potential leveraged impact of the New Mexico Arts funding.

## Employment

Nonprofit arts organizations contribute in a meaningful way to the employment base of New Mexico. The segment of the nonprofit arts industry supported by New Mexico Arts contained 852 full-time jobs, 1,484 part-time positions, and over 2,500 contracted part-time positions. These employees pay state and local taxes in New Mexico and thus, are net contributors to the support of public services across the state. (Source: survey of New Mexico non profit arts organizations funded by New Mexico Arts, 2004)

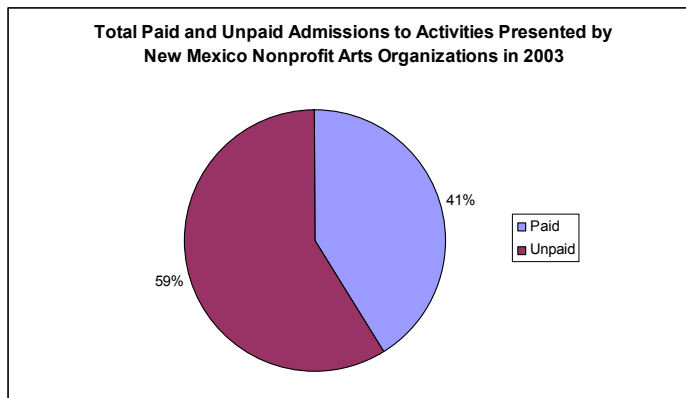


### Leveraged Community Support

Nonprofit arts organizations cannot rely on earned and contributed income alone. The endorsement of New Mexico Arts funding plays an important role in attracting contributions to these organizations, and it also helps attract volunteers who contribute hours of their time. In the most recently completed fiscal year, contributed volunteer hours totaled a strong 670,936--a clear demonstration of the interest in and commitment of New Mexicans to nonprofit arts endeavors. In addition, the organizations attracted over \$6 million in in-kind goods and services ranging from paint and lumber for theater productions to legal services and landscaping. Such contributions are another indication of the community support these organizations have been able to attract in part through the endorsement of New Mexico Arts.

### Attendance

Last year, New Mexico's nonprofit arts organizations were supported by the paid attendance of 799,001 patrons. In addition to serving these individuals with



quality programming for which they were willing to pay, the organizations provided 1,138,015 New Mexicans with no-cost access to arts activities, many of which were directed in support of youth and education. This unpaid

delivery of services represents a strong commitment to community service and a record of assistance to communities struggling to provide educational opportunities for youth. (Source: survey of New Mexico non profit arts organizations funded by New Mexico Arts, 2004)

## Tourism

The arts organizations surveyed play an important role in attracting and providing activities that retain out-of state visitors. Survey respondents were asked to note the percentage of all paid admissions that were attributable to out of town visitors. Nearly all noted meaningful numbers of such visitors paying to participate in the offerings of New Mexico arts organizations. Three arts organizations reporting the strongest ability to draw out-of-state visitors were: The Santa Fe Opera at which 53% of all paid admissions of 44,757 admissions originated from out-of-state residents. The Santa Fe Chamber Music Festival reported that 39% of its paid admissions, or 5,390 individuals were from out of state. In Ruidoso, the Spencer Theater for the Performing Arts reported that 35% of its paid admissions base or 6,300 persons attending at paid events were from out of state. Though these are some of the greatest apparent magnets for out of state visitors, the surveys indicated that all but a very few of New Mexico's mid size and larger non-profit arts organization play a role in cultural tourism.

## Construction and Renovation

In addition to their direct spending, New Mexico's nonprofit arts organizations also contribute to the New Mexico economy through the construction and renovation of their facilities. The groups surveyed reported over \$10 million expended on new construction and nearly the same amount on renovations. These activities employ construction workers and tradespeople across the state and contribute to the vitality of New Mexico's economy.

New Mexico's arts facilities continue to expand, as institutions renovate old spaces and construct new buildings to house an assortment of cultural activities ranging from cowboy history to beauty pageants.

Renovations begin this fall at the Flickinger Center in Alamogordo. The Center will install \$40,000 worth of new sound and lighting equipment in the theatre and expand its backstage and fly space. Director Ron Geisheimer credits "a whole lot of well-meaning people" for funding the work. The Center hosts touring

groups as part of its Premiere Series, as well as school groups from all over Otero County, but its biggest draw may well be the annual Miss New Mexico Pageant. "The work's just started, but it will have a big impact when it's done," Geisheimer predicts.

The Lea County Cowboy Hall of Fame & Western Heritage Center expects to open a 28,000-square-foot building at its new site on the campus of New Mexico Junior College in Hobbs next July (2005). "It's a much better location," said La Jean Burnett, the Center's director. The Center raised nearly \$6 million from state and private foundations to construct the building. The new facility will increase exhibition space fourfold and feature interactive exhibits as well as more historical displays. In addition to a 200-seat theatre, it will also include a large exhibition gallery that will house traveling exhibits. "We think this will be great for our region," Burnett said.

Clovis Community College plans to spend \$26,000 to begin renovations on a former movie theater that was recently donated to the college. The property was formerly a recording studio where Buddy Holly and others from the early days of rock-and-roll had worked. The space will be christened the Norman and Vi Petty Performing Arts Center, according to David Caffey, vice president for institutional effectiveness. The community college also received an adjacent property on which it plans to build dressing rooms and backstage space. Caffey estimates the total cost to renovate and build at between \$500,000 and \$1 million to make the facility fully functional. "Our strategic plan for 2004-2005 calls for initiating a capital fundraising campaign to secure the funds," he said. Work hasn't begun, nor is funding in hand, "but it's on our agenda to raise it. Once put in service, this project will give us a very nice performance facility with a capacity greater than our on-campus "Town Hall" facility, as well as a presence in downtown Clovis," Caffey said.

The Spanish Colonial Arts Society, which produces Santa Fe's annual Spanish Market and Winter Market, recently completed a \$2.2 million renovation and new construction to an historic residence, adding a new museum to the state's landscape. The private Museum of Spanish Colonial Art opened in 2001 in the 5,000 square-foot former residence, with the addition of a 6,400 square-foot, state-of-the-art research/conservation/storage facility. In 2003, some 30,000 people visited the museum. Bud Redding, director of Spanish Market operations, said the impetus came when an anonymous donor approached the society with the property, allowing it to bring its 3,000-piece collection out of storage in the basement of the International Folk Art Museum and put it on display in its own exhibition space. Private contributions funded most of the renovation and construction costs, with generous grants from the New Mexico Stockman Foundation as well as national foundations, including the Kresge. "We had to go beyond New Mexico to find construction funds," Redding said. The new space allowed the museum to add educational programs and artist demonstrations, while placing more of its extensive collection on display. In addition to its antique holdings, the museum also collects new pieces by contemporary Spanish Colonial artists, thus extending the tradition, Redding says. The museum and the two annual markets "help feed each other," he said. "We recognize that we're a niche museum and don't appeal to everybody. We're a more specific focus."

A private effort by one family establishes the Roswell Artist-in-Residence Program and Anderson Museum as a showcase for the work of previous residencies. According to Sally Anderson, the family plans to reconstruct an artists' facility that is comprised of six family houses and studios, as well as woodworking, photography and printmaking workshops on property owned by the Andersons. Anderson estimates the cost of these renovations at 1.5 million dollars. Plans for construction remain in the future, but once completed, such a facility will have an impact on the community--because the renovated facilities will improve the existing houses and studios, Anderson said. In addition, the

Andersons plan to donate 50 acres of land to protect the community in perpetuity from encroachment, allowing artists to live and work in a protected environment.

The Hubbard Museum of the American West, which is in the process of being donated to the State of New Mexico's Department of Cultural Affairs, expects to complete a \$2.1 million renovation to four historic structures in Lincoln, New Mexico by next January (2005). The museum raised funds through matching grants from the Save America's Treasures Fund and the Hubbard Foundation. According to Education Director Coda Omness, the funds restored four buildings "in dire need of repair." Among other things, new heating and cooling plants were installed, which allow better climate control to help preserve the museum's collections and artifacts. In addition, one structure was remodeled into an education space and workshop.

### Conclusion

The quantitative measures discerned through this survey only partially record the economic impact of New Mexico Arts. Knowledge of the breadth and depth of the entire impact clearly would be significantly expanded through the commissioning of a comprehensive survey and analysis of the agency's role in the state's economy. Such research would expand the knowledge of this study concerning the key economic related dynamics of the agency: a) the funds it distributes through grants have tremendous leveraging power, attracting both public and private funding; b) through its support of arts programs, the agency has helped build an environment that attracts and nurtures artists who collectively represent a meaningful economic enterprise in the state; and c) the arts activities supported by New Mexico Arts contribute to the cultivation and maintenance of a vibrant cultural tourist industry. While these dynamics require further investigation to fully document their impact, the research conducted for this study clearly indicates that the arts in New Mexico and particularly the arts activities leveraged and nurtured by New Mexico Arts play an important role in the state's economy.

A selected report of answers to the three open-ended questions concerning facilities, cultural tourism and the key challenges faced by each respondent is presented in Appendix B. The tourism questions elicited a strong response. The answers indicate that not only are arts organizations funded by New Mexico Arts deeply involved in tourism efforts, but they see the work of the arts and tourism communities as intertwined and co-dependent. Answers to the question regarding the greatest future challenge of the organizations surveyed focus on the still unmet funding needs of the organizations surveyed. New Mexico Arts has played a role in partially meeting these funding needs and is being looked to by many to play a role in the future.



## Case Studies

### Introduction

New Mexico's rich cultural heritage acts like a magnet, attracting art makers and art aficionados and generating economic activity that makes a material difference in the lives of communities by enhancing the quality of life as well as the economic well-being of residents.

Santa Fe may attract the lion's share of attention as a national and international art market, but a thriving arts scene has emerged in many other communities in New Mexico as well, fueling local economies with jobs and tax revenues to help sustain them. Tourism generates much of the arts-related revenue in off-the-beaten path locales, where visitors seek out new places and old traditions. According to the Travel Industry Association of America, nearly 118 million Americans included at least one cultural, arts, heritage or historic activity or event while traveling in 2002-2003.<sup>1</sup> This group of travelers spends, on average, \$631 per trip compared to \$457 for all U.S. travelers, excluding transportation to the destination. Even in communities already identified with other kinds of tourism—for example, outdoor recreational opportunities like skiing, hiking or sailing—the development of cultural amenities strengthens the tourism economy.

Tourism and the arts present a kind of chicken-and-egg situation—which comes first? Visitors seek cultural enrichment, but as New Mexico Arts recognizes, culture does not exist without the artisans who create it. State arts agency funding helps support economic development efforts that include training for the next generation of artists, as well as providing venues, opportunities and skill-building for established art makers. Some of the case studies in this report demonstrate the role of cultural activities supported by New Mexico Arts in generating an entrepreneurial environment that promotes economic activity, while others look at the impact of large organizations on the economies of large communities. Some of the organizations profiled sustain traditional cultures,

while others commit themselves to nurturing new practices. Distance and diversity define New Mexico, and many of the state's rural communities now look upon that as an asset rather than a handicap, and, with the assistance of New Mexico Arts, have discovered opportunities to capitalize on what makes them unique.

### High Road Artisans

Rural communities continue to struggle with the effects of high unemployment (30 percent in rural New Mexico) and low income, which drives residents to search for better opportunities in cities. Out-migration strips not only people but the unique cultural traditions inherent in villages like Chimayo, Cordova, Truchas, Ojo Sarco, Las Trampas, Peñasco, Picuris Pueblo, Vadito and Placita, with their blended Spanish Colonial and Pueblo heritage. The High Road Artisans Rural Art Project responded to these problems by nurturing the arts and developing local talent to create sustainable economic development through cottage industries, small manufacturing and tourism. High Road Artisans evolved through collaboration and a concept called "cluster development," which encourages families and communities to pool their energies and resources to produce and market products ranging from handmade furniture to potholders.

High Road Artisans emerged in the late 1990s under the La Jicarita Community Arts Marketing Project and Artisan Collaborative. La Jicarita Enterprise Community, a federally recognized Empowerment Zone funded through the U.S. Department of Agriculture, helps rural communities reverse out-migration. High Road Artisans became an independent non-profit in 2002. The project established a network of stakeholders in a marketing cooperative, thus creating a support base for creative expression and life-long employment in the arts. A cultural skill base existed, but sales opportunities were scarce, despite the communities' relative proximity to Taos and Santa Fe. "Artisans needed retail opportunities and outlets and the technical skills to market their work so buyers could find them," said Juliet Garcia-Gonzales, the former Community Arts

Marketing project coordinator. “The people here are very creative, but they didn’t know how to market their work.”

A \$20,000 grant from Los Alamos National Laboratory Foundation in 2002 funded 10 workshops and seminars, offering a range of skills from how to price and display artworks to photographing it for brochures to computer training for artists, all of which help artisans turn their home-based crafts into marketable art. Few people exclusively make a living from their art work, but Garcia-Gonzales points out that it provides “a few more dollars every month, and that counts around here.” A \$96,000, three-year grant from Tri-Area Association for Economic Development (TRADE) in 2001 specifically to support and market local woodworkers is also boosting buyer interest for work by local artisans. Some of those funds, for example, were earmarked to prepare professional resumes and paid for professional photographs of each artist’s work for use in catalogues, brochures and Web sites.

High Road Artisans’ two major projects involve an annual High Road Arts Tour, which leads visitors to artisan studios and galleries along the High Road between Taos and Santa Fe the last two weekends of September, and the High Road MarketPlace, a gallery next to the Santuario in Chimayo where local artisans sell their work. The organization estimates the tour drew 15,000 visitors in 2004, a significant number considering the 30-mile distance from start to finish, encompassing 38 studios and community sites and involving 239 artisans. Those community sites are important for artisans who produce too little inventory or who are just starting out, providing a venue for them to display and sell their work, Garcia-Gonzales said.

Communities benefit in other ways, too. Sharon Adee, a member of High Road Artisans and a grant writer for various non-profits, said the Truchas Day Care Center raised about \$1,000 during the 2002 High Road Arts Tour from its food booth, which helped support the facility. “It’s a source of income for day care, and

it really involves our local people,” she said. The traffic generated spills over to local businesses as well. “One restaurant in Peñasco had so many customers they ran out of food and had to close,” she said. This year, the tour will expand to four community sites featuring local foods, artist demonstrations and booths.

New Mexico Arts plays a crucial role in High Road’s marketing efforts, which is key to tourist turnout, Garcia-Gonzales said. A \$14,655 New Mexico Arts grant in 2002 helped fund the media campaign and covered part of the organization’s administrative costs. High Road distributed 40,000 brochures to hotels and Visitors Centers statewide in 2002-03, as well as advertising the tour in newspapers and magazines in and out of state and developing a point-of-sale feature on its Web site to allow ‘Net surfers to buy directly from artisans. “We devote a huge amount to publicity,” Garcia-Gonzales said, “but it’s what keeps audiences coming.”

The MarketPlace, strategically located next to the Santuario in Chimayo, provides a year-round retail site for High Road artisans. In 2002, the MarketPlace became a separate nonprofit, selling the work of 120 Northern New Mexico artisans. The MarketPlace paid \$40,800 in 2004 to artisans whose work is sold there. “We’re in a great location; 300,000 people a year visit the Santuario, and we get a lot of them in here,” she said. “Visitors are looking for authenticity, and our selling point is that everything here is local art.”

What High Road Artisans demonstrates is the possibility of maintaining the character of a community when people can make a living from traditional crafts. “We think we are succeeding because in a few short years our artisans have taken over the coordination of the MarketPlace and are learning to run a business,” said Garcia-Gonzales. Every year, more people in the community ask to participate in the Art Tour. “It’s a long-term effort, striking a fine balance between being a tourist mecca and our community.”

### Jemez Pueblo

New Mexico Highway 4 winds through some of the state's most spectacular scenery, including the Jemez Pueblo, which could have spelled chaos for the 3,400 residents of the centuries old community. Instead, the Jemez Pueblo Department of Tourism and the Towa Arts and Crafts Committee developed a plan that offers the estimated 2.2 million travelers who drive the Jemez Mountain Trail National Scenic Byway a glimpse of traditional Pueblo life while maintaining the privacy of its people and their culture.

Pueblo leaders recognized the economic potential of their arts, but they also worried about the impact on their culture if they allowed unlimited access to their village and their traditional ceremonies. "Visitors are so hungry for knowledge of native cultures," said Rebecca Grandbois, assistant tribal administrator of Jemez Pueblo, "but they often don't respect that these are private homes and places." To mitigate the intrusions, beginning in the early 1990s, Jemez leaders collectively drafted a tourism plan that allows limited access for visitors and generates income from its arts and cultural programs, contributing to the sustained economic development of the Pueblo.

Jemez's largest undertaking is the Walatowa Visitors Center, constructed with grants from the New Mexico Department of Transportation, the Scenic Byway program and funds from the state legislature. The 6,000-square-foot facility, which opened in 1999, is the main access point for visitors to Jemez Pueblo and includes a gift shop that sells artworks by Jemez potters, weavers and jewelers as well as a cultural and natural resources interpretive center staffed by the U.S. Forest Service. It also houses conference facilities, which the Pueblo rents out. But pride of place belongs to the Pueblo of Jemez Museum of History and Culture, opened in June 2003, where the Hemish (in the Towa dialect it means "the people"; the Spanish changed the spelling to *Jemez*) tell their own history and interpret their culture through interactive exhibits as well as a collection of artifacts, including tools and implements, textiles and pottery from both the

Jemez and Pecos Pueblos. “We spent a lot of time (developing the museum) to give exactly the information the tribe wanted to reveal, and to make sure it was accurate,” Grandbois said.

The center and museum are the culmination of planning that began with a 1992 grant from the Department of Health and Human Services to develop a program to salvage traditional arts in danger of extinction. “It opened the door to networking with the tourism industry, which eventually led to the Visitors Center and our other tourism programs,” said Grandbois. One key element was designation of the Jemez Mountain Trail as a scenic byway, which was adopted by the state in 1995 and by the federal government in 1998, opening the way for an increased number of visitors.

New Mexico Arts provided early support for the pueblo’s tourism efforts. A 1996 NMA grant helped develop the Walatowa Cultural Ed-venture Program, a series of tour packages that include visits to artisan studios as well as other cultural demonstrations, such as traditional foods and dancing, and hikes and fishing expeditions to Holy Ghost Lake on the reservation. The Ed-venture Program currently generates about one tour group a month.

The 1996 NMA grant also helped launch the Jemez Pottery Catalogue, featuring arts and crafts created by Jemez artisans, which opened up a nationwide network of buyers for its distinctive products. Another grant from New Mexico Arts in 1998 allowed Jemez to put the catalogue on the Web, opening access to even more potential buyers. The catalogue created its own problems, however: “We simply don’t have enough staff to fill the orders,” Grandbois said. In fact, Jemez isn’t actively marketing it because of lack of staff. Even so, “quite a few of our artists make a living from pottery,” Grandbois said, “but most rely on art simply to boost their income.”

Jemez Pueblo is now working to find other revenue streams to support these programs and develop new ones. Grandbois predicted that over the next 10 to 15 years, the Red Rocks area around the Walatowa Visitors Center will evolve into something even grander—perhaps a hotel, a golf course or a spa. It’s a bit of a mixed message, Grandbois admitted, but it also shows the possibilities inherent when the arts are seen in both their aesthetic and their economic potentials. “We’re trying to achieve some sort of balance,” she said. “There’s a tribal saying: Marketing on our terms, not on market demand.”

### Mimbres Region Arts Council

Silver City’s economy rests primarily on mining and ranching, but the arts increasingly attract much-needed tourist dollars through a mix of festivals, fairs, fiestas and art galleries. “People come to Silver City because of the arts,” said Faye McCalmont, executive director of the Mimbres Region Arts Council. “We’re an hour off the freeway (Interstate 25), so our events become a destination for travelers.” The history contained in the Gila Cliff Dwellings National Monument and the sheer scenic beauty of the Gila National Forest and City of Rocks draw thousands of visitors to the area annually, but the cultural events staged in Silver City from April through October, plus its year-round gallery scene give people another reason to stay.

More than 7,000 crowded into town over Memorial Day weekend 2003 for the annual Silver City Blues Festival, which McCalmont says is the largest event in the county. The eighth annual event filled most of the 2,000 hotel and motel rooms countywide and spilled over into the KOA campground and even into rooms in private homes. (All lodging in the county was booked thirty days in advance of the ninth annual event, McCalmont said.) Local restaurants scrambled to provide enough food for hungry visitors, and local galleries and shops reported brisk sales over the course of the three-day event. The popularity of the annual Blues Festival boosts support for the Mimbres Region Arts Council, which received \$11,500 in 2002 from the city’s lodging tax, and

\$5,000 in co-op funding from the New Mexico Tourism Department for out-of-town advertising and marketing materials.

John Villani's *The Hundred Best Small Art Towns in America* ranked Silver City, population 13,000, as one of the best small art towns in America, and the National Trust for Historic Preservation's *Dozen Distinctive Destinations 2002* identified it as one of the nation's "Distinctive Destinations." The town boasts approximately a dozen small art galleries and studios, plus the Western New Mexico University Museum, which houses the largest permanent display of Mimbres pottery and culture in the world. McCalmont attributed Silver City's art leanings to the eclectic mix of residents—ranchers, mine workers, retirees and those seeking alternative lifestyles who refurbished its aging Victorian-era downtown, turning it into a magnet for art lovers.

On a budget of \$260,000 in 2003, the Mimbres Region Arts Council staged three major events—Weekend at the Galleries over the Columbus Day weekend, the Memorial Day Blues Festival, and, new in 2003, the Fiesta de la Olla. New Mexico Arts grants support these economically important events, helping to pay artists' fees and staff salaries. McCalmont cobbles together funding from a variety of sources, including memberships; local business sponsorships; NMA grants; and National Endowment for the Arts funds. In addition, the Arts Council partners with local school districts countywide and participates in the Kennedy Center's Professional Development in Arts Integration Program, which helps train teachers in the arts. Corporate and foundation funding also support education and outreach countywide. A \$15,000, three-year grant from the PNM Foundation supports artist lecture-demonstrations in the schools, including a touring puppet theater and potter's workshop. An added benefit of the influx of artists and performers into Silver City is that they provide a resource which the Arts Council draws on for school and after school programs, McCalmont said.



For several years, the Arts Council and Western New Mexico University sponsored the Mimbres Paquime Pottery Symposium, which drew a small audience of mainly collectors. In 2003, the symposium was reincarnated as the Fiesta de la Olla and moved from the campus to Gough Park. The July event brings potters from Mata Ortiz, Mexico, including the acclaimed Juan Quezada, who still produce the traditional geometric-designed pottery that originated in the ancient Mogollon and Paquime cultures. McCalmont said the livelier mix of workshops and demonstrations, as well as food and entertainment, attracted more than 1,000 people. The 2004 Fiesta has been moved to Fort Cobre in Pinos Altos, about 15 minutes away from Silver City, to bring it under cover and will feature workshops and demonstrations by Juan Quezada and his family exclusively. McCalmont increased the advertising budget for the 2004 Fiesta and targeted national publications like *Southwest Art* and *Art Talk*, which she expects will draw additional visitors and translate into hotel bookings, meals in restaurants, shopping and excursions to other nearby local attractions.

Events like these and the Weekend at the Galleries assume even greater importance in the current economic climate. In 2003, Phelps Dodge shuttered two mines, resulting in 2,000 lay offs. It recently reopened a portion of the operation and expects to rehire some 250 workers by yearend, McCalmont said. However, a call center that had been recruited to Silver City left town, resulting in additional lay offs. "The arts have helped diversify the local economy," McCalmont said. "Our events help offset the downturns. They bring people who spend money to town, and the impact on the quality of life attracts people to move here. It's about taxes and local spending," she said.

### Albuquerque

The city of Albuquerque, the largest city in the state, recognizes the vital role played by the arts, which not only boost the city's quality of life but attract visitors drawn by its cultural diversity. The *Albuquerque 2000 Progress Report* found that nonprofit arts organizations and businesses combined to account for \$20.5

million or 18 percent of the total economic activity of the arts industry in Albuquerque in 1996.<sup>2</sup> That year, total expenditures by Albuquerque's arts organizations and their audiences reached \$112.3 million, but nonprofits spent four times as much as for-profit arts groups, \$16.2 million compared to \$4.3 million. Combined, for-profit and nonprofit expenditures supported 3,218 full-time equivalent jobs locally, provided \$70 million in personal income to local residents, and generated \$2.9 million in tax revenues for local government and \$8.3 million for state government. According to the report, the arts “stimulate the local economy by supporting local jobs, provide income to local residents, and afford a broad spectrum of cultural opportunities. Also, because of Albuquerque's role as a regional center, major cultural events here draw audiences from all over the world. Perhaps most important, the arts are a catalyst for building a heightened sense of community in Albuquerque.”

Recognizing the potential of the arts and realizing it, however, are two different things. One ambitious project, the nascent nonprofit Downtown Albuquerque Civic Trust, sees the arts as a lynchpin in its proposal to redevelop a 12-square-block area of downtown. In April 2004, the City Council adopted a resolution creating the Trust, which will combine public and private money to help pay for affordable housing and commercial spaces for artists and others living and working downtown. Its backers believe it may solve the problem of "gentrification" that often bedevils redevelopment projects. The Enterprise Foundation—one of the nation's largest financiers of affordable housing — and the McCune Charitable and Ford Foundations jointly funded the development proposal, which created the nonprofit Civic Trust. Eventually, \$12 million to \$15 million in city money will be available for the effort.<sup>3</sup> Payments by the Historic District Improvement Co., a private for-profit company the City Council selected in 1999 to spearhead downtown redevelopment, will generate the city's portion of the funding. HDIC agreed to return a percentage of its profits on its downtown projects to the city, to pay off the approximately \$12 million the city had contributed in land, a parking structure, tax abatement and infrastructure for the

area.<sup>4</sup> The Downtown Albuquerque Civic Trust, incorporated in 2004 as a 501(c)3, will be the nonprofit mechanism for buying property and buildings.<sup>5</sup> “We don’t see ourselves as a funder of the arts in the traditional sense,” said Leigh Ferguson, consultant to the Trust.<sup>6</sup> “What we could do, though, is provide the mechanism to support loans for affordable housing, for things like artist’s lofts, small galleries, small arts-related businesses, in an area that could attract visitors and locals alike,” he said. “We would capitalize on the economic energy of the arts to help us develop sources of capital and solicit investors to invest in the Trust.”

Another effort, the Quality of Life Initiative, arose initially as a Bernalillo County measure to secure stable arts funding but was broadened to encompass the state and presented to the legislature in 2004. Although defeated in the final days of the legislative session, its backers, the Albuquerque Arts Alliance, plan to reintroduce the measure when lawmakers reconvene in January 2005, said Cricket Appel, executive director of the Alliance.<sup>7</sup> It is a local option gross receipts tax measure that would let local voters decide if they want to tax themselves for “quality of life” amenities, like libraries, museums and arts centers. During debate on the measure, lawmakers excluded recreational facilities, and supporters plan to amend the language to correct what may create a difficulty down the road. Current wording earmarks funds raised through the initiative exclusively for new and expanded programs, which would require new services each year but no funding to support those created in previous years, Appel said. “We need to work this out with lawmakers. The intent is not to free up dollars to use elsewhere but to add some flexibility,” she said.

Funding remains the biggest hurdle for nonprofits, which often compete for the same pool of money and audiences. Albuquerque’s nonprofit arts groups find financial support from a variety of sources. For example, Outpost Performance Space attracts substantial support from major foundations, such as the McCune Charitable Foundation, which act as a catalyst to seed local funding. The

National Institute of Flamenco attracts a small but significant national and international audience, generating sufficient revenue from ticket sales during its annual Festival Flamenco Internacional to sustain its programming. Still others, like Working Classroom, train a whole new generation of artists, exposing kids to the arts as a way to speak out against injustice while teaching them the entrepreneurial skills necessary to perhaps make a living creating art.

### Outpost Performance Space

For most Americans, Albuquerque means balloon festivals, but the city also ranks among the best jazz venues nationwide. That may be due to the efforts of Outpost Performance Space, founded in 1988, which presents more than 100 jazz, blues and world music concerts a year in its own space. Outpost attracts nationally and internationally acclaimed artists as well as up-and-coming local musicians. A \$100,000, five-year grant from the McCune Foundation helps support its concert series and an ambitious education program serving children and adults from beginners to accomplished musicians. In addition, in 2000, the Doris Duke Charitable Foundation, in partnership with the National Endowment for the Arts, awarded Outpost a five-year \$555,000 grant to participate in its JazzNet Initiative, which helps fund programming and also includes a commitment of \$300,000 to establish an endowment. To match the Doris Duke endowment funds, Outpost received pledges amounting to \$200,000 by the fall of 2001 and generated another \$125,000 in private donations and pledges as of 2002 as part of a five-year capital campaign to renovate its space and purchase equipment.

New Mexico Arts funding helps pay artist fees and supports Outpost's marketing efforts. Tom Guralnick, Outpost's founder and executive director, said beefed-up marketing is a major goal in the future.<sup>8</sup> "The capital campaign has taught us that most people don't know we're a nonprofit; they think we're a fringe club. We're a major player on the national jazz scene but not in Albuquerque. We need to get our name out into the community," he said.

Guralnick attributes the organization's ability to attract significant national funding to its unique situation. "We have our own space. It's small, intimate, and that's the best way to experience live music. Having our own place also allows us to present a lot of different programming. Plus, we have a significant education component," he said. "We're kind of like a club, with over 100 shows a year. Many major presenters don't do as much. "

### Festival Flamenco Internacional

Festival Flamenco Internacional is a rarity among nonprofits, generating sufficient revenue from ticket sales and workshop fees to help fund its community education programs. The festival, which celebrates its 18<sup>th</sup> season in June 2004, attracts some of the top flamenco artists in the world and a small but avid coterie of aficionados who plan their vacations around the annual two-week event, says Eva Encinias-Sandoval, its founder and executive director.<sup>9</sup> Her efforts over the past 25-plus years—including the National Institute of Flamenco and the National Conservatory of Flamenco Arts as well as the Festival—have put Albuquerque on the flamenco map. The Festival attracts about 3,500 people every year, although international events can affect the numbers: the Iraq war and concerns over national security, for example, cut attendance in 2003 because some international visitors and artists feared travel and visa difficulties, she said.

The Festival's popularity derives from Encinias-Sandoval's willingness to innovate. Flamenco's roots lie in the Gypsy traditions of Europe and Spain, overlain with elements from Africa and India; Encinias-Sandoval has extended those roots to embrace American Indian, Mexican and Anglo elements to produce new and exciting work. In 2002, a \$10,000 grant from New Mexico Arts supported artists' fees to develop two new choreographic works for Yjastros, the professional company of the National Institute of Flamenco, which premiered at the 2002 festival. "That funding helped establish Yjastros as a professional company with high artistic standards," said Encinias-Sandoval. "It also helps

keep alive flamenco as a living, organic part of the community of flamenco artists and audiences, both in New Mexico and nationally.”

Foundation and government grants account for only about 10 percent of the Festival’s funding. The University of New Mexico donates space for the 26 workshops that accompany the Festival, as well as the 420-seat Rodey Theater, which usually fills up for each performance. “Flamenco speaks to a wide range of people because it’s a powerful form of communication, similar to jazz and blues,” Encinias-Sandoval said. “It’s something everyone can relate to, and because of that, it draws a wide audience from white collar to blue-collar, old and young. We now have people coming to Albuquerque just for this event. It’s a big financial investment for them, and it brings a lot of out-of-towners.”

### Working Classroom

Working Classroom develops the often hidden artistic abilities of at-risk kids, but its programs focus on more than artistic skills. It seeks to create a context within which its students develop, reflect on, and express their voices and visions. Its goals have always been to empower young people from underserved communities to work for human rights, but one of Working Classroom’s unique programs, supported by funding from New Mexico Arts, also enables them to develop their entrepreneurial and life skills.

Working Classroom’s graphic design microenterprise taps the creative energies of its visual arts students and puts them in the real-world environment of a business. “It combines everything our program is about,” said Nan Elsasser, the organization’s executive director.<sup>10</sup> “It provides serious students with the opportunity to work professionally, to use their visual skills, and earn money.” The microenterprise began in 1994 by pairing design students with local businesses needing holiday greeting cards. Elsasser credits the business relationship with pushing students toward new skills, like learning how to make business calls and meeting client goals and needs through negotiation. Students

have designed cards for KOB-TV, New Mexico Community Development Loan Fund, Comcast Cable, Clear Channel Communication, First State Bank, PNM and Allegiance Health Care, among others. “The client gets a custom-designed card (the printing and paper are donated), and the artist receives \$100 for each design accepted by the client,” Elsasser explained.

The microenterprise has expanded over the last decade. In 2002, it received a \$24,000 contract from the New Mexico Finance Authority to produce a bilingual graphic novel on predatory lending, which was so successful that they depleted the 10,000-run. In addition, the student designers and writers each received \$200 in pay. “It’s [graphic novel] a format that reaches low-income consumers and Spanish speakers,” Elsasser says. That led to a contract in 2003 to produce a “photo-novela” about domestic violence, underwritten by a \$10,000 grant from Scripps-Howard and Starbucks, which used photographs rather than drawings to tell the stories. In addition to taking the photos to illustrate it, students worked with former abuse victims to write the script.

Working Classroom’s high-profile Public Mural Program also generates contracts from both public and private clients. In the 12 years since it began, Working Classroom muralists have created 11 murals, all depicting historical themes, which have helped transform a sterile downtown cityscape. The program promotes teamwork, collaboration, and public private partnerships while enhancing academic skills such as archival research; reading and writing; and teaching students how to prepare a portfolio, negotiate contracts, and get the work done on time. In 2003, Working Classroom’s muralists began their 12th project, a downtown mural depicting justice, funded by the County of Bernalillo Public Art Program and Keep Albuquerque Beautiful.

New Mexico Arts grants help offset artistic salaries and contracts, allowing Working Classroom to hire professional artists and maintain a high level of

quality. “One advantage Working Classroom has is that we can play a lot of cards,” Elsasser said.

#### Southwestern Association for Indian Arts Inc./Santa Fe

The Southwestern Association for Indian Arts (SWAIA), which produces the Santa Fe Indian Market, believes there is more than one way to measure the economic impact of the arts. On the macro level, out-of-state visitors to the 2001 Indian Market generated an economic impact of \$19 million in Santa Fe, according to a study commissioned by SWAIA.<sup>11</sup> A 1986 study prepared for the New Mexico Arts Division, which measured both in-state and out-of-state visitors, indicated the market’s economic impact to be even larger.<sup>12</sup> But it is on the micro level, in the lives of artisans, their families and their communities, that an equally significant economic impact is felt. “A number of artists who exhibit at the Indian Market make their entire annual income from this weekend event,” said Randy Forrester, SWAIA’s former director of development.<sup>13</sup> “That’s critical in artists’ lives.”

By any measure, Indian Market is an economic powerhouse: It is the second-largest tourist event in New Mexico—only the 10-day Balloon Festival in Albuquerque is larger—attracting an estimated 75,000 visitors, about three-fourths of whom are non-residents of Santa Fe.<sup>14</sup> Indian Market’s success can be traced to its audience, the much-coveted cultural heritage travelers who, in general, stay longer and spend more to experience or participate in activities and events that reflect the uniqueness and authenticity of a specific locale. Indian Market certainly fits that profile. Founded in 1922 by a group of Pueblo and Santa Fe leaders initially dedicated to securing control of land and water rights, the group evolved over the years into an arts-and education-oriented organization supporting cultural preservation and economic opportunities for American Indians. The market celebrates its 83<sup>rd</sup> year in 2004.



Indian Market now claims status as the oldest and most prestigious showcase for contemporary and traditional Native arts. According to SWAIA, 970 artists, representing nearly 100 tribes from across the United States, displayed their work in 648 booths concentrated around the Plaza over the weekend of August 23-24, 2003.<sup>15</sup> New Mexico Arts funding, which averaged about \$11,000 a year over the last five years, plays a unique role, helping support the Market's advertising and marketing costs and paying part of the salary for an artist-affairs coordinator. "New Mexico Arts is one of the few funding sources that support staff salaries," Forrester said.

The prestige of the Market derives from the sheer quality of the work and the rigorous judging process, which determines not only who exhibits but also awards substantial monetary prizes. National experts in Native American art screen more than 1,500 entries and award \$65,000 in prizes in 300 categories, which are some of the most coveted awards in Indian art, conferring prestige and career-advancement opportunities. In addition, some 80 artists also compete for six to eight Fellowships awarded annually.

The quality of the judging insures the quality of the work, which, in turn, attracts an audience of serious and casual collectors who know they'll see the best. These visitors not only buy from the artists, but they spend money all over Santa Fe. According to the *Santa Fe Indian Market 2001* study, per-person spending for artwork alone at the Market averaged \$499, while groups (3.05 persons) spent an average of \$1,524 for artwork both at the Market and in galleries in Santa Fe.<sup>16</sup> Those figures don't include food and drink purchased at the Market or the \$1,753 spent daily by the average group for food, lodging, entertainment and other retail purchases. That averages out to \$575 per person per day. And nearly half of the visitors to the Market (47 percent) stayed from two to four nights, the study showed.<sup>17</sup>

Anecdotal evidence supports the trickle-down effect. The owner of Kiva Fine Art in Santa Fe said she earned a quarter of her annual income during Indian Market week, and another gallery owner told the Cable News Network that the Market accounted for 50 percent of the gallery's annual revenue. The 2001 study confirmed the findings of surveys completed in 1986 and 1993 showing that more than half (54 percent) of the visitors came specifically to attend the Market, but their interests also took them to other cultural sites around New Mexico.<sup>18</sup>

Despite its obvious success, "It's still hard work selling what we do," Forrester said. "It's easy for funders and lawmakers to take us for granted. Some say we're not really an arts organization but rather an economic development tool." The organization relies on an array of funding sources for its \$1.1 million annual budget. Booth fees bring in about a quarter of the total, and proceeds from its live auction generate a similar amount. The remainder comes from a combination of memberships, licensing fees and merchandise sales from the weekend event and grants from corporations, foundations and governmental entities. In 2002, the William Randolph Hearst Foundation awarded SWAIA \$100,000 to permanently endow its Fellowship Program, one of the largest grants it has received. "We don't have a lot of big financial backers," Forrester said. "There are few big corporations in New Mexico, and little 'old money' to support us. A lot of people just assume that we've been around since 1922 and don't need help."

### Santa Fe Opera

Success has been a double-edged sword for the Santa Fe Opera: ticket sales, corporate and foundation support, and private donors boost revenue to significant levels, which lawmakers who control public spending then point to as a reason for curtailing support.

Jerry Nelson, the Opera's director of development, recites the statistics easily: Santa Fe Opera is the sixth largest employer in Santa Fe, totaling some 650 employees during four months of the season, a \$13.5 million budget in 2003.<sup>19</sup>

“Government support—state, local and federal—only accounts for about 3 percent of our total funding,” Nelson said. “Yet our activities make a material difference statewide, especially in the area of cultural tourism.”<sup>20</sup>

Nelson cites the lack of funding consistency as the Opera’s greatest frustration. “Major arts and cultural organizations are key reasons why many tourists come to New Mexico, not just for the scenic beauty or adventure, but to see, buy and participate in world-class art,” he said.

Santa Fe Opera audiences are a desired commodity in the tourism business, comprising a category called *cultural heritage tourism*, defined by travelers’ interest in the places, traditions, art forms, celebrations and experiences that reflect the diversity and character of the United States. State arts agencies are key players in promoting and supporting cultural tourism initiatives statewide. According to the Travel Industry Association of America, the historic/cultural traveler spends more and stays longer at destinations than any other category of tourist.<sup>21</sup> Santa Fe Opera audience data show that 39 percent of its audience report household income above \$100,000 a year and on average spend \$42 per person on food in conjunction with attending a performance.<sup>22</sup> Out-of-towners, on average, spend \$498 a day and stay an average of 4.5 days in Santa Fe. The Opera estimates it fills 23,050 hotel-motel rooms during its season, generating \$11.9 million in revenue.

More than 80,000 people attend the Opera each year, the majority of them (51 percent) New Mexico residents. Actually, Nelson said, that figure represents only about half of the total number of people who participate in Opera programs. The Opera reaches another 70,000 residents statewide through 12 different programs, including its Pueblo Opera Program, which has served more than 100,000 Native American participants from 19 Pueblos and three reservations since its inception in 1973. In addition, its Apprentice Tour Program provides

access to opera to 25,000 school-age children operating from 10 hub sites serving 74 communities statewide.

Nelson noted that New Mexico Arts funding has been a crucial factor in implementing the Opera's education and outreach programs. Funding in the five years through 2004 has averaged \$20,944 annually, according to New Mexico Arts, which helps offset the Opera's outreach cost.

### Conclusion

The residents of New Mexico have long embraced the arts as a central part of their identities. Whether they are engaged in traditional arts from the region, the presentation of classical art forms or the creation of new and experimental arts activities, New Mexicans value the arts and expect them to be a part of everyday life. This expectation is manifest in citizen development of and ongoing support for a wide range of arts activities. Each of these activities has an economic dimension, and collectively the activities are economically meaningful-- particularly in a state with a relatively small economy. New Mexico Arts, the state arts agency, is the state government's instrument for the encouragement of the arts. Its work has fed the spirit of New Mexicans who want to live in a world where art matters. But the agency also has fed the economic life of the state. In serving both of these essential needs of the state's residents, New Mexico Arts has had an enormous impact considering its modest size.

## End Notes

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4. Telephone Interview with Ed Rosenthal, director of the Enterprise Foundation, May 20, 2004.
5. Rosenthal, May 20, 2004.
6. Telephone interview with Leigh Ferguson, July 1, 2003.
7. Telephone interview with Cricket Appel, May 17, 2004.
8. Personal interview with Tom Guralnick, June 20, 2003.
9. Telephone interview with Eva Encinas-Sandoval, June 27, 2003.
10. Personal interview with Nan Elsasser, June 21, 2003.
11. Eddie Dry, *Santa Fe Indian Market 2001*, (Santa Fe: Southwestern Association for Indian Arts, January 2002), p. 50.
12. New Mexico Arts Division, *Economic Impact of the Arts in New Mexico, A Limited Study*, (Albuquerque: Sharma & Assoc., 1986), p. 26.
13. Personal interview with Randy Forrester, June 18, 2003.
14. Southwest Planning & Marketing, *1993 Indian Market Survey: Executive Summary*, (Santa Fe: Southwest Planning & Marketing, December 1993), p.1.
15. Information supplied by Staci Golar, SWAIA development associate, via email on May 14, 2004.
16. Dry, p. 25-27.
17. Dry, p. 50.
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19. Jerry Nelson, "Santa Fe Opera Facts 2003," attributing figures to a study by the *New Mexico Business Journal*. (Santa Fe Opera, 2003).
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## Appendix A Sample Survey

# Economic Impact Study of the Arts in New Mexico Arts Organization Survey

### ABOUT YOUR ORGANIZATION

**1. Organization Information:**

Organization Name:			
Address:			
City/State/Zip:	-	-	
County:			
Contact Name:			
Title of Contact:			
Phone (include area code):			
Fax (include area code):			
E-mail Address:			
Web site:			

**2. Is this organization tax-exempt, under 501(C)3 or 501(C)4 of the IRS Code?**

Yes    No    Don't Know

**3. What year was your organization incorporated?**

**4. What percent of your organization's activities are arts activities?**

**5. What was your organization's total budget for your most recently completed fiscal year?**

\$

**6. When does your fiscal year begin?**  (Month/Day)

**7. Please classify your institution in one of the following categories: (Please choose one.)**

<input type="checkbox"/> Performing Group	<input type="checkbox"/> Museum – Art
<input type="checkbox"/> Performing Group – Community	<input type="checkbox"/> Museum – Other
<input type="checkbox"/> Performing Group for Youth	<input type="checkbox"/> Gallery/Exhibition Space
<input type="checkbox"/> Performance Facility	<input type="checkbox"/> Fair/Festival
<input type="checkbox"/> Arts Center	<input type="checkbox"/> Literary Magazine
<input type="checkbox"/> Arts Service Organization	<input type="checkbox"/> Library
<input type="checkbox"/> Arts Council/Agency	<input type="checkbox"/> School of the Arts
<input type="checkbox"/> Cultural Sales Organization	
<input type="checkbox"/> Other	

8. Which of the following classifications best describes the primary area in which your organization functions? (Please choose one.)

Dance	Media Arts
Music	Literature
Opera / Music Theatre	Interdisciplinary
Theatre	Folk Arts
Visual Arts	Humanities
Design Arts	Photography
Crafts	
Other	(specify)
Multi-disciplinary	(please explain)

## ADMISSIONS AND AUDIENCES SERVED

---

Note: All of the questions in the survey should be answered using figures from your most recent fully completed fiscal year.

9. Please estimate the total number of arts “events” (performances, exhibitions, workshops, etc.) produced/presented by your organization during the most recently completed fiscal year.

### 10. Audiences Served

- A. What was the total number of **paid** admissions to your organization’s arts “events” (performances, exhibitions, workshops, etc.), including touring and presentations and discounted admissions during the most recently completed fiscal year?

	(Number of paying attendees)
	% (Estimated percent from <b>outside New Mexico</b> )
	% (Estimated percent from outside your town/city)

- B. What was the estimated total number of **unpaid** admissions to your organization’s “events” during the most recently completed fiscal year? (Include visitors to free museums, exhibitions, fairs, and festivals, and school tours.)

11. What was the average admission/participation price to your “events”?

\$

## PERSONNEL

---

### 12. Employee Profile

You are now asked to provide the number of employees of your organization in the categories of administrative, artistic, technical/production, and others employed by



your organization during the most recently completed fiscal year. (Recognizing that many employees may be multi-functional, please do your best to categorize them in one of the categories provided.)

For each category, please provide the number of employees in the categories of full-time, part-time and contracted employee. Please include any *seasonal* employees and their wages in the appropriate category.

A. Administrative: manager, marketing, development, clerical, maintenance, etc.

<input type="text"/>	<u>Full-Time</u>
<input type="text"/>	<u>Part-Time</u>
<input type="text"/>	<u>Contracted</u>

B. Artistic: music director, curator, performers, artists, etc.

<input type="text"/>	<u>Full-Time</u>
<input type="text"/>	<u>Part-Time</u>
<input type="text"/>	<u>Contracted</u>

C. Technical/Production: Lighting, techs, set designers, stage manager, etc.

<input type="text"/>	<u>Full-Time</u>
<input type="text"/>	<u>Part-Time</u>
<input type="text"/>	<u>Contracted</u>

D. All Others:

<input type="text"/>	<u>Full-Time</u>
<input type="text"/>	<u>Part-Time</u>
<input type="text"/>	<u>Contracted</u>

13. Please estimate the number of *volunteer hours* contributed to your organization during the past fiscal year.

14. Please estimate the total dollar value of all in-kind contributions (including volunteer hours) for your past fiscal year.

\$

### REVENUE AND INCOME

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15. Total revenue and income in your most recently completed fiscal year

\$  Total Amount  
 Estimated % from out-of-state sources (if any)

### FACILITIES

---

16. Which of the following best describes your current facility arrangements?

Own facility

- Rent or lease facility
- Operate in donated space

A. If it is a performing arts facility, what is your seating capacity for an event?

B. Using a scale where a "7" means "fully adequate" and a "1" means "not at all adequate," please circle the number corresponding to the adequacy of your current facility or your needs and audience:

SCALE						
1	2	3	4	5	6	7
Not at all adequate						Fully adequate

Today (1-7)     In five years (1-7)     In ten years (1-7)

Please explain why your facility is/is not adequate for your needs:

**17. What is the total cost of construction and renovation projects that have been initiated by your organization during the last five years? Please include all that have started and completed, as well as those that are currently in progress.**

A. New Construction

- i. \$  Total
- ii.  % Est. out of State construction costs (if any)

B. Renovation, repair, alteration, remodeling

- i. \$  Total
- ii.  % Est. out of State construction costs (if any)

**OTHER**

**18. Are there any examples of cultural tourism activities in your area that illustrate how the arts contribute to the tourism industry, and economic vitality of the community? If so, please provide a brief description below.**

**19. Looking into the future, what is the greatest challenge your organization will face over the next three-five years?**

*(Please comment below)*

## Appendix B

### Responses to the Questions Posed in the Survey

#### Adequacy of Facility

##### Please explain why your facility is/is not adequate for your needs.

1. We have an office that is adequate for our activities today. As we continue to grow we will need more space for workshops, etc. We use other facilities in town now. Sometimes donated. We would like to have a place with adequate heat. And we are grateful for the space we have which is rented to us at a very reasonable rent, which is much larger than our last office. – Society of the Muse of the Southwest
2. We are in great need of more space for offices, storage and meetings. In terms of serving the arts organizations in the community, we lack space that could be made available for meetings, offices, exhibitions, workshops, rehearsals, auditions, etc. There is no "arts center" in Albuquerque. – Albuquerque Arts Alliance
3. Our theater is adequate. We have already grown out of our gallery exhibit space.- Raton Arts and Humanities Council
4. Do not have a performance space at our school - we use a local community center which is available to non profits for a reduced rate. We hope to build a new site and include a state of the art performance area. – Yaxche Learning Center
5. We have space. It was not designed to be used as a performance space, but it is a beautiful building. I would like to create a performance space/art center for Open Hands. Our "art room" is not at all adequate. – Open Hands
6. While it is fully adequate today, in five years we anticipate staff growth to outgrow current office space. – Mimbres Region Arts Council
7. Lighting is poor, facilities aren't made to be truly a convention center. – Southwestern Association for Indian Arts
8. We are in need of additional back-of-house space and an auditorium. – Site Santa Fe

9. The Board of Directors raised \$450,000 to fix the theatre in 2001. – Taos Center for the Arts
10. We currently operate out of a 2500 sq ft facility. Too small compared to all our activities. – Warehouse 21
11. No meeting space and inadequate for children's programs. – Spanish Colonial Arts Society
12. We would like to offer concurrent visual arts classes in our non-school hour programs at our community studio facility but the space is limited to one studio/artmaking room. Additional space would enable us to expand offerings to a wider community base. – Fine Art for Children & Teens
13. We are awaiting renovation.- Flickinger Center
14. Central location; acoustics; historic appeal; reasonable rent. - Santa Fe Chamber Music Festival
15. We rent Rodey Theatre for our performances- The lighting ability and stage maintenance are poor and the seating capacity is too small but Popejoy is too big-need an in between (we are trying the Hispanic cultural center but they have been unwilling to give us a date).Our workshop is at Alwins school of dance and that facility is fully adequate. - The Performers Ballet & Jazz Company
16. Tucumcari High School Auditorium has great acoustics and our largest crowd ever has been 750 which was this spring. So unless our population grows tremendously, the size will be adequate for years. The sound and light system needs work and we have a grant from a local foundation to work on it this coming year. - Quay Council for Arts and Humanities
17. Funding is in place to renovate VSA's 17,000 sq ft site and service center on 4th street in Albuquerque's north valley as the North Fourth Art Center, a contemporary art center with a focus on creative learning, exhibiting and presenting opportunities for people with disabilities. North Fourth Art Center will include a 160-seat black box theater with a lobby-gallery featuring socially relevant art by VSA apprentice artists and artists from the community. The second of this three-phase renovation is projected to be completed in the spring of 2005. Current capacity of our performing arts studio and gallery space is very limited at 60 people max. Much of what we have presented to date, for both VSA's resident dance and theatre companies and for national and international performing artists we present/co-present has been possible only by finding other venues in the Albuquerque area and in Santa Fe. - VSA Arts of New Mexico

18. We have a small old building, at the Santuario Plaza for our MarketPlace cooperative gallery. There are 102 artists exhibiting and selling their artwork in a very small space. The lighting is poor. There is no room to expand or grow. We have to turn away artists daily. These are artists from the surrounding villages, who have no other retail venues available to them. – High Road Artisans
19. Audience: more amenities (parking) and sound protection from road noise  
Other needs: rehearsal & storage facilities, wastewater treatment improvements - The Santa Fe Opera
20. Requires secure and stable storage area, more space for storage, minimally meets ADA, deferred maintenance is reaching critical stage – City of Las Vegas Museum
21. Too small – Semos Unlimited
22. Our audience is always increasing, as is our collection! - Artesia Historical Museum & Art Center
23. The physical facility is in excellent condition. However, it is understaffed for its size and the number of people it serves. - Las Cruces Museum of Fine Art
24. We have out grown storage facilities for the permanent collection. Office space is shared with storage, not enough exhibition space - University Art Gallery
25. No meeting space. Very small one room office--very cramped for more than one person & cannot afford technical support such as fax, copier, DSL - Circle of Love
26. The collections have doubled over the past 50 years & programming requirements to fulfill our mission need additional space. The current master plan includes capital improvements & new construction over the next 10 years in order to preserve the collection. - Millicent Rogers Museum
27. Our facility is only one year old and we still have unused space to accommodate growth over the next several years. - National Dance Institute of New Mexico
28. We currently rent a Barn to hold our performances. The Moreno Valley has no suitable venue. We modify the barn into a theatre for 25 days in July, the rest of the year we use rented or donated spaces for individual performances, from restaurants to schools to businesses. The barn is

- 6000 sq. feet of sawdust covered floor. We have to remove the sawdust, cover the two story sky lights, rent a generator, bring in portable stage and lights (donated), sets, risers seating etc. We are working with other Arts Organizations and the Village of Angel Fire to build a multi use performing arts facility, but that is at least 5 years off, and perhaps more based on the success of fund raising. - Angel Fire Mountain Theatre, Inc.
29. When we put on exhibits or performance (we do both) we rely on the Village Community Center, which is a gym. Our summer event, ArtsFest is limited to 38 booth spaces and this year we turned away more than 50 local and regional artists because we didn't have room. Outdoor shows are limited due to the unpredictable weather at 8500 ft. We are working with other arts organizations and the village to build a multi use performing arts facility which would also encompass exhibit space...but this is easily 5 or more years down the road. – Moreno Valley Arts Council
30. In most ways it is an excellent facility, one of the 5 nicest theaters in the state. But, we sometimes need a larger facility and sometimes smaller. We need upgrades on sound, lighting, and rigging equipment, for which funding from the university is not forthcoming. - New Mexico Tech Performing Arts Series
31. Our facility is adequate for our needs although the cost of rent will gradually increase. Eventually having a washing machine hook-up, more storage and space for more people working would be desirable. We see this as a prototype with facilities in other communities with whom we could collaborate about marketing, developing new products and producing shows. - Wholly Rags
32. Need more room for hanging artwork, need more updated building that includes a kitchen area and more studio space. - The Cibola Arts Council/Double Six Gallery
33. Our office space (in my home) is large, pleasant, good for small meetings, has 3 work stations, but is NOT good for larger meetings (more than 4 or 5 people) and certainly is not good for workshops. – New Mexico CultureNet
34. Harwood is located in an historic school building constructed in 1925. Many of our building systems are old and in need of repair and/or renovation. We have minimal cooling in summer and a struggling heating system for the winter. Last year we had to spend over \$10,000 on a new roof. In addition, even though we have approximately 45,000 square feet, we still find ourselves coming up short in terms of programming spaces to fill the need expressed by the community. We have 42 artist studios and a wait list. We have 5 galleries, scheduled out over a year in advance. Our classrooms, theater and dance studio are booked just about every night of

- the week and we often have to refer people elsewhere. - Harwood Art Center of Escuela del Sol Montessori
35. Currently, we use other facilities in town when we have public events and we use different facilities depending on the event. Some of the facilities meet our current and future needs and others do not. We are in the process of renovating a historic theatre into a performing arts center and anticipate this facility in conjunction with the ones we currently use will better meet our needs. - Doña Ana Arts Council
  36. We need more room for collections and we need to build classrooms to expand our education program. - Hubbard Museum of the American West
  37. The facility is adequate. - Mariachi Camino Real
  38. We are in a donated portable as part of the public schools. While the price is right, the space is small and not quite the professional image we'd like to project. - Albuquerque Youth Symphony Program, Inc.
  39. We actually use four different venues for concerts. The high school auditorium is inadequate due a large seating capacity of 2,000. The other venues are 250 capacity. Ideally, we need seating capacity of 500. - Southwest Symphony, Inc.
  40. Santa Fe Pro Musica performs in a tiny chapel which has excellent acoustics and atmosphere but limited seating (139). We also perform in Santa Fe's community performing space, the Lensic, which seats 821 and is well known to Santa Feans but is not specifically designed for classical music or period music. Specific performance needs may be addressed in the future, either through renovations to existing facilities or construction of new facilities. – Santa Fe Pro Musica
  41. The facility is adequate for some events. Its main limitation is audience capacity. We have some events each year that exceed the 250 capacity. We can use other venues, but our "home" facility is adjacent to an art gallery and foyer that work well for receptions in conjunction with performance events. - Clovis Community College
  42. Waiting list for season tickets – many performers wish to use the hall but can't because of number of bookings. - New Mexico State University Music Department
  43. This is a rehearsal studio, consisting of two rooms with offices upstairs. The rooms are large enough to accommodate up to 10 dancers in the small studio and 20 dancers in the large studio. There is no suitable space for performance, however. And the studios are not soundproofed so it is

- not practical to use both studios at the same time. - The Institute for Spanish Arts
44. Concert hall is owned by University which has a heavy schedule of events. Their schedule is expanding and we get weak preference for dates. As we both expand, the pressure for dates will become impossible - New Mexico Symphony Orchestra
  45. There is a low rental fee for this space. We could use a larger space. - Turquoise Trail Performing Arts
  46. The Taos Institute of Arts conducts more than 100 workshops between April and October each year; our current rented facility has only two classrooms, neither of which was built for the purpose of serving as a studio. Lighting and ventilation are inadequate, the rooms are awkwardly configured, and there isn't enough square footage. We need more classrooms--and classrooms that are built to specifications, outfitted especially for, say, glass or clay, and a painting studio with sufficient north light. - Taos Institute of Arts
  47. More storage space is needed. But over all the space is adequate - Santa Fe Performing Arts company & School
  48. Currently we play to less than a full house. We expect that to change and to play to a full house within the next 5 years. Please Note: The above is for our theater venue. Our storage space and shop facilities are inadequate now. - Theater Ensemble Arts, Inc.
  49. We have been renting the NM Expo and tents. There is no suitable dance floor, requiring rental of a floor, and we require multiple (>10) small workshop areas, requiring rental of tents and chairs. These infrastructure costs are becoming prohibitive for this form of teaching festival - Albuquerque Folk Festival
  50. Good, accessible location downtown; outgrowing/no storage/rent increases - OFFCenter Community Arts Project
  51. It is a bare stage with no lights, mics, permanent curtain, or scrim - A Children's Theatre of the Mesilla Valley
  52. The Artistic Director and General Manager donate space from their home for the administrative offices; which does not allow for a physical address for drop off of materials, nor meetings, etc. SFNM currently presents most of its performances at venues with whom we partner, but none of these are optimal for music performance (either in terms of the facility's size, floor grading for concerts, acoustic capacities, etc.) There is a dearth of



- available performance space in Santa Fe that is affordable for smaller organizations such as SFNM - Santa Fe New Music
53. The Performing Arts Center is a new facility, built with limited funds in a limited space, and does not have an orchestra pit for larger productions. Other than that minor shortcoming, it is entirely adequate with state of the art equipment and excellent acoustics - Ruidoso Community Concert Association
  54. While a useful and beautiful performance space, the hall's audience capacity is too small to support the ongoing growth of the Santa Fe Symphony - Santa Fe Symphony Orchestra & Chorus
  55. Not enough space, no mirrors - Ballet Folklorico de la Tierra del Encanto
  56. The Puppet Theatre performs in schools, streets, museums, community centers, libraries, etc. We do not have a facility to perform. Some of the facilities in which we perform are adequate and others not. The office space is our own home - Puppet Theatre los Titiriteros
  57. The Kimo Theater for the most part is adequate for our performing needs but we wish we had a drop system for fast scene changes, backstage room for props and sets and a safer orchestra pit. The pit is very hard to put together taking several hours to take off the apron and then building a platform for the orchestra. We presently use a 30ft x 25 ft. classroom in a church to rehearse. If we had more money, we would rent a bigger space. All set building presently takes place in my front driveway. The set is then taken apart and then reconstructed at the theater. If I were to receive substantial funding, I would be able to rent a warehouse to build, rehearse and keep all my costumes, sets and props - Nickerson's Young Actors, Inc.
  58. Either too small or too large. Or, too expensive. Often without stage lighting, raised seating or stage, etc. Not designed for small to medium spoken word presentations - World Poetry Bout Association
  59. Capacity is too low. Turning audiences away far too often. Performing area is too small for the scope of the productions. Ceilings & technical ability are also too low. Office space is extremely limited. So is storage - Tricklock Company
  60. Awaiting completion of new construction for new gallery & events space - The Albuquerque Museum of Art & History
  61. We rent or arrange for donations of facilities for our arts projects - Cambio Inc.

62. We rent the use of churches for many events, finding them excellent spaces for serious music performance by a group our size (40). One performance a year is in the excellent La Fonda. One venue lacks adequate restrooms at this time for before concert and at break - Sangre de Cristo Chorale
63. Space for the PHAT Frames program is not large enough to accommodate the large equipment required for production. The space also does not allow the required space between large machines nor the area to adequately prepare the wood products for shipping. - REACH 2000 dba UNITY Center
64. Collections storage is nearing full capacity. We do not have a large space for educational programs or public presentations—use outdoor space in good weather and present programs in exhibit space during colder/increment weather. Have an off-site storage facility which may eventually become collections storage, but would need major improvements to security features and climate control - Silver City Museum
65. Our current facility is too small compared for the activities at W21 - SF Teen Arts Center, Warehouse 21
66. Additional space is needed in the Greer Garson Theatre for construction and storage of costumes, props and scenery - College of Santa Fe
67. Outside In presents its activities at a variety of institutions throughout New Mexico - Outside In
68. We perform in 2 churches, one in Albuquerque, one in Santa Fe. The Alb venue is excellent in acoustics, seating capacity, ambience, but we have difficulty controlling the heating/cooling and scheduling prevents giving a reception for the audience. In Santa Fe, the space is a little small, location is not well-known, and the acoustics could be better; however, parking & rental price are excellent, plus the church donates receptions. - Musica Antigua de Albuquerque
69. Purely size, it is a tight fit during our large shows. - New Mexico Ballet Company
70. Our teaching facility in downtown Albuquerque is too small for our needs. Our growth is limited due to too few studios and limited studio capacity. - National Institute of Flamenco

71. Opened in 1997 -- facility is fairly new - Spencer Theater for the Performing Arts
72. The theater is too small and seating capacity too limited. – Theaterwork
73. Our facility is an outdoor work site and exhibition space located in rural central NM near Mountainair NM. At this time the space is adequate, but in the future we will need some infrastructure improvements to accommodate visiting artists and artist residency programs – The Land/an art site. Inc.
74. Office contains work space for 2 staff, storage, & committee meeting space all within 250 sq. ft. There is no privacy for conversations, every visitor & phone call interrupts concentration. If committees are meeting, visitors & phone calls interrupt. Visible storage includes office supplies, street banners, visual arts pedestals, sand bags, boxes of printed materials & a small refrigerator & microwave. - Ruidoso Regional Council for the Arts
75. Rented concert space not always available. Orchestra is not able to rehearse often in the concert venue - Santa Fe Community Orchestra
76. The Museum galleries lack a staging area for de-installing and installing exhibitions, requiring that the Museum close to the public during exhibition changeovers. The Museum lacks an auditorium for lectures given by its Research Center scholars as well as its lecture series speakers. - Georgia O'Keeffe Museum
77. It has everything we need for now. If we grow a lot, we may need a larger space- Hands On Community Art
78. We are completely out of space. - Lea County Cowboy Hall of Fame & Western Heritage Center
79. We need more dressing rooms to accommodate larger dance groups & more parking. - City of Albuquerque/South Broadway Cultural Center
80. Has one large studio and one small studio with a small women's dressing area. Having only two studios and sharing the facility with a fitness center limits the number of classes we can provide and limits when we can schedule classes. The small studio houses fitness equipment which limits flexibility and class size. No men's dressing area - Citydance Theatre
81. The size barely holds the number of people coming to see us. The seating is inadequate and uncomfortable and the lighting facilities do not provide for our needs. There is no real stage or enough backstage and

- we cannot afford to move to a nicer facility - Pomegranate Productions/Mosaic Dance Company
82. The space we use is a small black box theatre seating 100 people and is therefore perfect for small voices and small bodies - Southwest Children's Theatre Productions
  83. Our performance venue at the Lensic is ideal, but where we lack adequate space is for our offices and school of ballet.- Santa Fe Festival Ballet dba Aspen Santa Fe Ballet
  84. It is not actually a performing space. It is a dance studio. We have to install lights, platforms for seating, curtains & mask all windows each time we perform there. - Taos Children's Theatre
  85. The Deming Arts Center is the only art gallery in Luna County. Since our artist membership is ever increasing, at some point it might be prudent to discuss the possibility of acquiring additional space for permanent displays of local artists' work. Our exhibits change every month and the extra space would give our artists exposure for the sale of their art - Deming Arts Council
  86. The only problem is to house a continually expanding collection. - Roswell Artist-in-Residence Foundation
  87. We conducted a study to confirm that the space is too small to meet all of our performance and exhibition needs. Our largest and most well-known event has to be held in another facility each year. We are working on a comprehensive Enterprise Plan to address this problem. One of our approaches is exploring a capital project that involves significant collaboration with other non-profit organizations.- Magnifico Arts Incorporated
  88. In Farmington, we have a hall that far exceeds our ability to generate an audience with 1,300 seating capacity and highest attendance was 550. We're working hard to increase our Farmington audience. The acoustic are not the greatest for the orchestra. In Durango, we have an excellent performing space; however, every concert is sold out. We could be selling many more tickets in Durango if we had the space - San Juan Symphony
  89. With participation from organizations such as the Santa Fe Chamber Music Festival, Santa Fe Stages, Santa Fe Symphony Orchestra, Pro Musica, and Santa Fe Concert Association, The Lensic has secured funding for a Community Box Office. This is an important collaborative project, which will have a positive impact on the city both culturally and economically. The box office will serve as a ticket center for all nonprofit

- or for-profit groups that wish to have their tickets sold for an event or series of events. In addition, the box office will be used to increase the marketing and development capacities of participating organizations. - The Lentic, Santa Fe's Performing Arts Center
90. We do not have a stage, wing-space, fly-space, or orchestra pit. The roof needs to be replaced, and the scene shop needs a vertical area to paint sets. - Musical Theatre Southwest
91. Finding the right facility to perform our different shows from Jazz to Middle schoolers to the ABC's of dance to elementary schools, Christmas joy needs a bigger venue but Popejoy is too large, Jazz show to the public - need theatre between Rodey size and Popejoy that is friendly to non profits. – The Performers Ballet and Jazz Company

## **Cultural Tourism**

**Are there any examples of cultural tourism activities in your area that illustrate how the arts contribute to the tourism industry and economic vitality of the community?**

1. Our storytelling festival, which is in its 5th year, brings people from all over the western states – Society of the Muse of the Southwest
2. There are over 250 arts organizations in Albuquerque that provide art exhibitions, performances, etc. Certainly, the galleries create a direct contribution to the local economy as do the performance venues selling tickets. The arts also add to cultural tourism through less direct means such as helping to attract out-of-state employees and employers to the area. – Albuquerque Arts Alliance
3. Music from Angel Fire contributes to the economic vitality of its service communities by attracting visitors and artists from out of state who patronize local lodging facilities, restaurants and area businesses, as well as supporting local media through advertising. – Music From Angel Fire
4. A number of Mimbres Region Arts Council (MRAC) events contribute to area tourism. The three day Silver City Blues Festival draws 7,000 attendees, filling every room in Grant County and providing the best weekend of the year for many restaurants, galleries and shops. The Weekend at the Galleries draws 1,000 attendees for a three day weekend featuring new work by over 100 artists in 20 local galleries in the historic district. The Fiesta de la Olla, featuring world renowned potters from Mata Ortiz, Mexico, draws hundreds for workshops, pottery sales, ethnic dance

- and music. The Chocolate Fantasia features fine home made chocolate in downtown shops and galleries, introducing attendees from surrounding states to the unique arts community of Silver City. Another MRAC event, the Millie and Billy Ball links two unique historical figures from Silver City's past, Madame Millie and Billy the Kid, with contemporary country swing music and barbeque in an annual event to benefit the arts in Grant County. Interest in this new annual event clearly shows that attendees can be drawn from surrounding regions. – Mimbres Region Arts Council
5. Santa Fe Indian Market. The market is a "destination" for cultural tourism. 80-100K people come into Santa Fe for this event each year. – Southwestern Association for Indian Arts
  6. Cultural tourism is the number one industry in northern New Mexico. The Poeh Cultural Center and Museum is a prime example of how many of the tribal governments are taking advantage of this industry as economic development. Examples include the 8 Northern Indian Pueblos Council, Inc. Annual Arts and Crafts Show and Southwestern Association of Indian Arts, Annual Indian Market. – Poeh Arts Program
  7. SITE Santa Fe is recognized as the premiere space for the presentation of contemporary art in the Southwest, serving between 20,000 and 40,000 visitors, families and school children annually through its exhibitions and community outreach programs, with attendance peaking during alternate years when its international biennial exhibition occurs. - SITE Santa Fe
  8. Taos is known as an art center that attracts collectors and visitors from all over the world. We all work together in Taos for economic development in this very poor state. We are the only performing arts center in Northern New Mexico and we provide high quality performances for locals as well as tourists. We also provide many local jobs and add to the economic vitality of Taos by our spending and the spending of tourists who shop, eat, sleep. – Taos Center for the Arts
  9. All major hotels sell out during Annual Spanish Market and enormous profits in terms of gross receipts and lodger's tax. – Spanish Colonial Arts Society
  10. Tourists may participate in short-term art workshops and tourists may visit and see students' art work at numerous locations throughout the city. Student work demonstrates to a broader audience the depth and breadth of learning occurring within our community and demonstrates the high value Santa Fe places on art education for our youth - a clear indicator of a healthy and vibrant community. – Fine Arts for Children & Teens

11. A prime example of cultural tourism rests within the Festival itself, as well as with the Santa Fe Opera. Both organizations work towards marketing the city of Santa Fe as a destination, and both bring in considerable amounts of revenue from visitors who come specifically to participate in those events. – Santa Fe Chamber Music Festival
12. We have helped with the Route 66 Festival the past two years which brings in 2000 or so from out of state. We began an annual visual arts festival in 2003 which grew in 2004 which helps our local artists. Several of the groups we sponsor - Quilt Show, Craft show, model railroaders, etc. bring in tourist dollars. – Quay Council for the Arts and Humanities
13. New Mexico is an acknowledged arts destination and the state's artistic diversity makes it a national and international tourist destination. An increasing number of audiences and art buyers from New Mexico and from out of state are interested in alternatives to mainstream art markets. VSA's North Fourth Art Center studio arts, presenting and outreach programs promote the work of artists unique in abilities and disabilities, providing exposure and income opportunities for New Mexico artists with disabilities. – VSA Arts of New Mexico
14. The High Road MarketPlace and the High Road Tour contribute to the economic vitality of the High Road communities. Both events bring tourists to the High Road, to galleries, Bed & Breakfast Inns, restaurants and other businesses. The mission of the High Road Artisans organization is to promote tourism business in the area, to benefit artists and communities. – High Road Artisans
15. Our annual art show, quilt Guild show and other traveling exhibits all draw visitors from surrounding communities. Once they're here, they tend to spend! Artesia Main Street and the Artesia Arts Council also offer events that are art-related that are draws for out-of-towners – Artesia Historical Museum and Art Center
16. Many! Santa Fe attracts many tourists for opera & music events as well as activities at Lensic. Even our small organization has provided a means for artists to remain in this community – Circle of Love
17. People, it is proven, are drawn to Santa Fe because of arts & culture, history, tradition, etc. While the "outdoor" lures are strong, arts & culture are the year-round attractions that tourists favor. Without cultural tourism. Santa Fe's economy is not viable – El Rancho de las Golondrinas
18. The Millicent Rogers Museum acquires, preserves, conducts research on, displays and interprets its collections to help educate the public about the art, history, and cultures of the Southwest, emphasizing northern New

- Mexico and Taos. The museum also holds an annual Folk Life Program in May. Many tours visit the MRM & the Taos Pueblo as part of a cultural tourism package - Millicent Rogers Museum
19. Each year roughly 82% of our audience is comprised of people who come from Texas, Oklahoma, Kansas, Colorado, and beyond explicitly to come to the summer theatre that AFMT produces. Additionally, we cooperate with the Moreno Valley Arts Council and Music From Angel Fire, and from July through early September we estimate that more than 1500 visitors from out of state come to Angel Fire for a variety of Arts Events: Mountain Theater (July) ArtsFest (July - Moreno Valley Arts Council) Arts About Town (August. MVAC) and Music From Angel Fire (Chamber Music Festival, August to early September). These three Arts organizations generate more than 50 room nights and result in more than \$25,000.00 direct impact into the Moreno Valley/Angel Fire economy. Additionally, AFMT and MVAC have raised funds to directly support Arts education in our local schools. See the survey by MVAC for more information. – Angel Fire Mountain Theatre, Inc.
  20. The Arts Council directly supports sustainable cultural tourism and economic vitality by drawing more than 1000 people to the valley in the summer for our summer art shows. Additionally, working with the Angel Fire Mountain Theatre and the PTAs of the local schools, we fund educational arts programs for all local schools. From hands on workshops taught by local Artists, to performances and workshops by professional and semi professional musicians, storytellers, dancers and performers. We also act as fiscal agent for fledgling Arts organizations. We were fiscal agent and sponsoring organization for the Mountain Theatre until they obtained their own non profit status and were self sustaining. We are currently operating similarly for the Northern New Mexico Artists Guild. We expect they will "come into their own" by this time next year. – Moreno Valley Arts Council
  21. Performances at the theater bring in audience from all over the state. Socorro's Annual Festival of the Cranes has an arts and crafts and fine art show that often brings in its own audience over and above birders. New event, Socorro Fest, showcases local musicians, artists, restaurants, statewide wineries and breweries, and draws in-state tourist audience. Several incubator music festivals in Magdalena (30 miles from Socorro) are principally bringing in a tourist audience, as are two arts festivals in that community. Annual July 4th Celebration draws 1500 local and in-state tourists and features local and regional music and artisans. – New Mexico Tech Performing Arts Series
  22. Our Arts Festival brings in many tourists and artists from all over the 5 state area in this northeastern corner of New Mexico. We have a



- reputation of good art that sells at our show. Last year we sold over \$35,000.00 worth of art. – Clayton Arts Council
23. The CultureNet online calendar is an increasingly popular, "must-use" resource for people looking for what is happening in our state. Also, the ARTS Directory is an important connector for artists to collectors and curators. – New Mexico CultureNet
  24. Each year we present the Renaissance Crafftfaire in November. It is now in its 33rd year and we estimate 30,000 to 40,000 people attend this event. Many of the artists and entertainers who are at the event are from out of area. We estimate almost 40% of the people attending the Faire are from outside the Las Cruces area. It is estimated that the economic impact of that weekend from the Renaissance Crafftfaire is \$1.25 million for the local economy. – Doña Ana Arts Council
  25. The arts in Santa Fe are a huge tourism draw with approximately 38% of incoming capital to Santa Fe county arts related. – Santa Fe Pro Musica
  26. The Institute for Spanish Arts has consistently been a significant performing presence in Santa Fe's most heavily attended summer tourist events including the Spanish Market and the Santa Fe Fiesta in the fall. Further, performers and musicians from the Institute's various ensembles have performed for the New Mexico State Archives and the Santa Fe Quatro Centennial. Teatro Flamenco and the young company, Flamenco's Next Generation perform a 10-week summer season at the Radisson Hotel which is a well-known and popular draw for tourists. And the Institute's annual 2-week International Spanish Dance and Music Workshop draws dancers and musicians from all over the world to study and dance with the some of the finest flamenco artists in the world. – Institute for Spanish Arts
  27. The Wheelwright provides free access to richly interpretive exhibitions of Native American arts and culture 362 days per year. We believe that as the only free museum in Santa Fe we provide a unique service to visitors. – Wheelwright Museum of the American Indian
  28. We have a summer theater program here, Sandstone Productions, operated by the City of Farmington that attracts many tourists. We also have many cultural activities that do the same, e.g., the Renaissance Faire, Freedom Days, Regional and National Art Shows, etc. – Theatre Ensemble Arts, Inc.
  29. There are many examples of folk festivals that bring in outside talent and attract large listening audiences. We have focused on getting the public involved in creating their own grass-roots, community based entertainment

- and adding to the quality of life of Albuquerque with the expectation that this will contribute to the long term economic vitality of the community by attracting business to locate here for the well being of their employees. – Albuquerque Folk Festival
30. Artists of low income make and sell their work for 90% of their sale. Individuals from around the country visit OFFCenter in search of alternative grass roots/ community arts venues where they can drop in and participate. Seeking participatory art experience not spectatorship. – OFFCenter Community Arts Project
  31. SFNM's September 2004 International Festival of New Music is construed as a tourism event that will bring in audiences from the region and potentially nationally; due to the caliber and reputation of the participating artists and the fact that they rarely are seen in performance outside the coasts. SFNM endeavors to program this kind of compelling and rare music throughout the entirety of its season. – Santa Fe New Music
  32. The Ruidoso Community Concert Association frequently brings in "name" performers drawing attention as a vital and thriving community - Ruidoso Community Concert Association
  33. Santa Fe is a tourist destination based on its arts community. An example of this arts-based tourism is the current "Russian Summer" theme, in which the Santa Fe Symphony participated by performing at the opening gala at the Museum of Fine Arts. The entire arts community has come together in this instance to provide a powerful draw for summer tourists. – Santa Fe Symphony Orchestra and Chorus
  34. Examples of cultural tourism: Las Cruces Internacional Mariachi Conference, Ballet Folklorico Annual Programs, Cinco de Mayo and Dieciséis de Septiembre Fiestas At Mesilla, Dia De los Muertos, Branigan Cultural Center, Mesilla Plaza – Ballet Folklorico de la Tierra del Encanto
  35. Our Revolutions International Theatre Festival held every January in Albuquerque reaches 3-4 thousand attendees/students/families over 3 weeks of presenting international theatre in venues all across the city. The festival fills bars & restaurants with people, and as the years progress our hope is that it will become a reason to come to Albuquerque for people from around the nation. – Tricklock Company
  36. We organize, advertise and produce cultural events such as arts exhibitions of public art, spoken word, multimedia and music. Our advertising for these three events are published in local media which attract tourists visiting our community. Additionally we organize, advertise and produce a festival/celebration of historical cultural significance around

- the annual Dia de los Muertos observance in early November. This event attracts tourists who follow these types of cultural events. – Cambio, Inc.
37. The Santa Fe Opera is perhaps the most obvious example of the tourism draw of musical performance to New Mexico. The two symphonies in our area are appreciated. The month of the Santa Fe Chamber Music Festival music performed in August is internationally known. The existence of perhaps four smaller, semipro groups, offer less expensive more personal music choices to residents and visitors; we fill our niches in North Central New Mexico's reputation for musical excellence, extraordinary for communities our size. – Sangre de Cristo Chorale
  38. Outstanding museums that include the Roswell Museum and Art Center and the Anderson Museum of Contemporary Art. The selections in those sites draw visitors from throughout the region and the United States. – REACH 2000 dba UNITY Center
  39. The many touring artists that roll into Santa Fe for W21 events. They buy gas, food and some stay in hotels. They bring new experiences for young audiences. – Santa Fe Teen Arts Center, Warehouse 21
  40. Any quality arts activities in New Mexico would benefit tourism and the economy. New Mexico has a reputation for the arts and our activities contribute to the perpetuation of this reputation. Our shows and existence not only add to tourism but we contribute to creating Albuquerque's environment which attracts new permanent residents. – New Mexico Ballet Company
  41. Festival Flamenco Internacional, which happens every June for the past 18 years attracts people from all over the world including: United States, Mexico, Canada, Japan etc.. Many return throughout the year to do extensive study at our conservatory in downtown Albuquerque. – National Institute of Flamenco
  42. Museum of the American West, artistic activities in a resort town - Ruidoso and Lincoln, New Mexico – Spencer Theatre for the Performing Arts
  43. Many people come to Santa Fe for the cultural events--especially the musical events. They attend theater when they are in town. The impact on the community is related to the fact that 90% of the expenditures of our theater are community based. - Theaterwork
  44. Mountainair is a depressed ranching and farming community. The small "down town" area has a number of art galleries that contribute to

- community interaction and provide a destination for some tourism. The Land / an art site, Inc.
45. Ruidoso & Lincoln Co. host 1,000,000 visitors yearly. Cultural activities include the \$23M Spencer Theater, Hubbard Museum of the Am. West, a 1-time public art project called Great Bear Hunt, dancing & cultural powwows of the Mescalero Apache Indians, Major arts weekends including the L.Co.Art Loop, Alto Artists' Studio Tour, Ruidoso Art Fest, High Mesa Studio Tour, White Oaks Art Tour & White Oaks Miners' Day. Arts events include art exhibits in public buildings, outdoor sculpture installations, Sunday concerts-in-the-park, performing arts on downtown streets, and gallery walks--all of which are heavily attended by tourists. Also a Mountain of Blues Festival, October Fest, Aspen Fest, and concerts at the Ruidoso Downs race track. We also have the historically preserved town of Lincoln with its museum and galleries, and Ft. Stanton Military base. – Ruidoso Regional Council for the Arts
  46. The Museum Director, George King, is currently a member of a consortium of local leaders who are examining the impact of cultural institutions on the city's economy. The Georgia O'Keeffe Museum welcomes many visitors who come to Santa Fe specifically to visit the Museum, as well as to participate in its programs for adults, women, and teachers, and attend lectures. - Georgia O'Keeffe Museum
  47. We get a number of out-of-state visitors who learn about Hands On through the internet and listings in the newspapers and participate in our programs while they are here. We also have a summer program providing free art-making just off the Plaza which had 1739 participants last year, at least half visiting from other places. We do contribute to the local economy in many ways, providing jobs, paying rent, buying supplies and advertising, etc. – Hands On Community Arts
  48. The City of Albuquerque presents Summerfest during the summer. There is also the Pow Wow held annually. – The City of Albuquerque/ South Broadway Cultural Center
  49. Border Book Festival- strives to celebrate and transcend the unique boundaries of a land that encompasses two borders and multicultural beliefs and customs. The group brings in well-renowned Mexican and American writers, illustrators and storytellers. Renaissance Craft Fair - Local, state and regional artisans participate in a juried art show and exhibition. High quality arts and crafts are for sale accompanied by live theater, dancing, music and food, all presented with a Renaissance theme. International Mariachi Conference - conference culminating with two concerts featuring internationally known mariachi performers. – Citydance Theatre

50. We provide tremendous entertainment at affordable prices to tourists. Since we have one of the largest art markets in the United States and the world people have a need for entertainment and they are often an extremely sophisticated audience. It would be a shame that a town so rich in visual art could not also boast riches in the performing arts as well. We have the Santa Fe Opera, symphony, Maria Benitez, Santa Fe Stages, Lensic, Desert Chorale, Mosaic Dance Company etc. – Pomegranate Productions/Mosaic Dance Company
51. Art events at Taos Arts Association are advertised nationally. Even our program at Taos Children's Theatre draws east coast people & attracts families needing children's activities.- Taos Children's Theatre
52. Because of our highly visible location at the entrance into town, tourists visit the gallery, many who had not planned to stop in Deming. While here they inquire about the town, its attractions, restaurants, etc. Snowbirds have become involved in the Arts Council, through the summer. It is interesting that a few of them have become permanent residents. – Deming Arts Council
53. As word of the Anderson Museum gets out, we find we are attracting more and more groups from the north, including tour groups. A critical mass of art-related destinations is building in southeastern NM, including the Roswell Museum, the Art Loop up to and beyond Lincoln, and Artesia's new Main Street renovations. – Roswell Artist-in-Residence Foundation
54. We include a number of festivals and collaborative projects. We are very concerned with the revitalization of downtown Albuquerque and have been committed to remaining here and collaborating with local businesses to fuel tourism and support the arts. – Magnifico Arts, Incorporated
55. Possibly the Black River Trader summer performances; although after many repetitive years of the same performance, I think the attendance is greatly diminished. I think Totah Festival at the Farmington Civic Center, Labor Day weekend brings in tourism. There should be increased publicity about this event. Six of the great Native American artists show there and prices are greatly reduced from Santa Fe's Indian Market. If only people knew!!! We are bringing a summer pops concert from the San Juan Symphony to Farmington next July 4th. It would be terrific to have statewide advertisement for this event. Farmington has one of the best July 4th weekend celebrations in the state. – San Juan Symphony
56. With participation from organizations such as the Santa Fe Chamber Music Festival, Santa Fe Stages, Santa Fe Symphony Orchestra, Pro Musica, and Santa Fe Concert Association, The Lensic has secured funding for a Community Box Office. This is an important collaborative

project, which will have a positive impact on the city both culturally and economically. The box office will serve as a ticket center for all nonprofit or for-profit groups that wish to have their tickets sold for an event or series of events. In addition, the box office will be used to increase the marketing and development capacities of participating organizations. – The Lensic

57. MTS' audiences are well-established, but we draw out-of-towners and visitors to performances. We have an Off-Broadway series that appeals to a non-traditional audience. – Musical Theatre Southwest

## Challenges

### Looking into the future, what is the greatest challenge your organization will face over the next three to five years?

1. Funding - S.O.M.O.S., The Society of the Muse of the Southwest
2. We are in the process of securing a designated gross receipts tax for arts and culture that will be enacted by public vote through a local option by county. The bill will go to the legislature in January. We will then attempt to get public approval of the tax in November, 2006. – Albuquerque Arts Alliance
3. Funding – Wesst Corp
4. Keeping up with e-commerce and out growing our spaces - ranging from classrooms to exhibit space. – Warehouse 21
5. Having enough qualified music teachers to fill positions in our schools. Having enough good music educators for our leadership positions who will be willing to donate their time to these positions. Maintaining strong music program in our schools with declining school budgets. – New Mexico Music Educators Association
6. Continued funding for outstanding artist in residence programs like the one we currently have. – Yaxche Learning Center
7. The challenge I would like to address is that of increasing our participation. I would like to include activities for visual artists and crafts people. That's where the art center comes in. I would like to have a multi-purpose, multi-disciplinary facility for seniors. This would be different from the senior center in that our participants are highly motivated by their art and want to share it with others equally motivated to learn. – Open Hands

8. The greatest challenge the MRAC faces will be providing quality infrastructure to support the many programs and services we provide to the community. Staff works overtime and burn out is on the horizon. Staff is so busy producing the programs, that there is little time to develop job descriptions for staff and board positions, office policies, and detailed job notebooks. Mentoring young people to eventually take the work on into the future is also a challenge. – Mimbres Region Arts Council
9. Funding is always a challenge; and, coupled with that, growing steadily while also growing smartly to provide better services to the Native American artists we serve. – Southwestern Association for Indian Arts
10. Sustaining the growth with revenue and development initiatives.- Poeh Arts Program
11. Maintaining audience numbers against serious competition from other events. – Taos Center for the Arts
12. We are planning to launch a capital campaign to raise funds for building expansion and endowment. This will be our greatest challenge. – Site Santa Fe
13. Foundation support and donations to survive. – Taos Center for the Arts
14. It has been an on-going challenge to attract members to a non-profit Board who understand the responsibilities of such Board members as fund-raisers. Collecting several hundred dollars in donation cans at supermarkets is not adequate to run an organization. I believe there is an innate flaw in the 501(c) (3) organizational structure. – Art in the School
15. Continued funding – Art Street
16. Moving into being an emerging org. to more of an established org. We plan on building a new facility on the Rail yard in Santa Fe which will be an expanded facility with more state of the art equipment. A premier center for the arts for under 21 is our vision. A larger budget to support. – Warehouse 21
17. Generating enough money from admissions, grants, and endowment to sustain current operations and small growth. – Spanish Colonial Arts Society
18. Funding - Flickinger
19. The Festival's greatest challenge will be the ability to sustain an international level of artistic quality given the status of the local and

- national economies, and the changing trends in audience attendance. – Santa Fe Chamber Music Festival
20. Maintaining our momentum and burn out from those doing most of the work. We are doing really well with grants and community support, but someone has to work on those things constantly. – Quay Council for Arts and Humanities
  21. To establish North Fourth as a fully functioning art center while seeking a diversification of funding sources. – VSA Arts New Mexico
  22. The biggest challenge is to expand the MarketPlace and the High Road Artisans website, to increase sales for artists. – High Road Artisans
  23. Continuing funding – Semos Unlimited
  24. The usual - more money and more room – Artesia Historical Museum and Art Center
  25. Funding for staff to serve the public as it becomes increasingly aware of museum activities – Las Cruces Museum of Fine Art
  26. Expanding enough to become more than a founder-driven organization-- thereby retaining skilled personnel & having more staff to provide services in community – Circle of Love
  27. To improve and vary our programming in order to retain the interest of our audiences – El Rancho de las Golondrinas
  28. Maintaining the level of operating support that will allow the museum to continue its arts & cultural programming. The budget has been reduced steadily over the years, which means less staff, thus, resulting in fewer exhibits, research and programs. We are at a point where we cannot cut our budget any further without jeopardizing the collections which are not only valuable to the state of New Mexico but are also considered a national treasure. The museums in Taos are a strong tourist attraction along with Taos Pueblo. People who visit the Millicent Rogers Museum stay at local B and Bs and hotels and spend money in restaurants and galleries. Unfortunately, there is very little support from the Taos business community for the income that the museums bring to them. What would happen if all the museums closed their doors in the next 3-5 years? It could happen as we see reduced admissions, donations & store sales. – Millicent Rogers Museum



29. The greatest challenge is to continue to grow responsibly; we have 40 schools and an additional 9 districts on our waiting list. – National Dance Institute of New Mexico
30. The single biggest challenge for us will continue to be adequate venues. All of the events noted above are growing by more than 7% per year...and we are all running out of options for adequate seating and exhibit space. – Angel Fire Mountain Theatre, Inc.
31. This area is establishing itself well as a rich arts and recreation tourist destination. We are the fastest growing area of the State. We desperately need capital development funds and ultimately the ability to secure an endowment for the perpetuation and operation of a performing arts facility. – Moreno Valley Arts Council
32. Rising costs for production, theater rental, artist fees, and balancing a local population with more than 50% at poverty level, and how to maintain affordable ticket prices, continue to expand and improve arts in education activities and arts outreach for families and special populations. – New Mexico Performing Arts Series
33. Obtaining enough grants and donations to continue the operation of the Arts Council. – Cibola Arts Council
34. The quality of art is always here but the challenge is to get buyers interested. There is a continuing thirst for art here and we hope to keep on giving the people what they want if we can. – Clayton Arts Council
35. Fiscal sustainability. In addition to grants and contracts, we need to be in government and organizations' budgets as line item expenses. Developing true, deep and mutual organizational partnerships. Establishing a bricks & mortar presence in our community. – New Mexico CultureNet
36. Increasing earned income and finding and securing other sources of funding in order to sustain our current programming, expand where necessary and implement some new programs as well. Renovating the building and finding the resources to do so. – Turquoise Trail Performing Arts
37. Developing creative ways to be a financially viable organization while being both a facility operator and a full service arts council/agency. Additionally, finding granting or income sources for continuing our arts in education programs. – Doña Ana Arts Council

38. We need to expand our current location to offer more programming in the area. – Hubbard Museum of the Southwest
39. The cost of expanding and reaching more youth in the community. There are underprivileged youth that we would like to extend our services to that do not have the adequate resources needed to participate in Mariachi music, such as, musical instruments, money for the traditional suits, music lessons, etc. Also compensation for the staff. We work on a volunteer basis, because there are no financial resources to pay. – Mariachi Camino Real
40. Staff succession and retention. – Albuquerque Youth Symphony Program, Inc.
41. Survival in a diminishing grant market and a limited base of ticket buyers. – Southwest Symphony
42. Santa Fe Pro Musica's most acute challenge will be balancing community needs with artistic direction to secure a niche in the competitive Santa Fe arts market. – Santa Fe Pro Musica
43. Continuing to find adequate funding – Albuquerque Baroque Players
44. Sustaining revenue sources to support a quality program. – Clovis Community College
45. Space for teachers, equipment, classrooms, rehearsals – New Mexico State University Music Department
46. The Institute is developing a comprehensive curriculum for children and adults in the study of Spanish Arts. Some of the immediate, practical challenges we face include limits in our physical plant -- lack of storage space, studio and performing spaces; increasing demands on the facility and complications with scheduling classes; outdated computer systems. We would like to develop a more stable economic picture for the institute, including endowments and/or ongoing grants and foundation support, in order to help us keep our performance and class prices affordable and to encourage participation in Spanish dance accessible for people of all economic levels. – Institute for Spanish Arts
47. Increasing our fundraising and audience base. – Turquoise Trail Performing Arts
48. The growth of endowment. – Wheelwright Museum of the American Indian

49. Ability to finance our operation at the quality level we now enjoy. Ability to secure adequate storage and shop facilities. Ability to increase our audience size, and if we do to have a proper venue in which to perform. – Theatre Ensemble Arts, Inc.
50. Maintaining a committed volunteer force and financial viability while remaining a participatory, teaching event rather than a paid performer/passive audience event. – Albuquerque Folk Festival
51. Housing for artists of extreme low income. – OFFCenter Community Arts Project
52. Getting the funds to continue to operate in an severely economically depressed area – Children’s Theatre of Mesilla Valley
53. The greatest challenge of a still-young organization such as SFNM remains to garner sufficient financial support to guarantee the organization’s growth in all areas. The niche in which we deliver programming (contemporary music) is underserved throughout the majority of the U.S., and our efforts to bring this kind of programming to a regional public are well appreciated and highly praised; nevertheless, this enthusiasm has, in four years, failed to translate to adequate funding. Connecting to sustained and major support is a primary goal of the organization, which remains overly dependent on in-kind wages from its Artistic Director and General Manager, and volunteerism for the majority of its other tasks. Once this challenge can be satisfactorily addressed, then SFNM can begin to confront other growth priorities such as a permanent space; increased collaboration with other cultural organizations, the capacity to hire more musicians and present larger-scale work, increased delivery of educational programs, etc. There are important goals to the organization as it endeavors to link a high caliber of contemporary music (of which a major part is American music) to contemporary life for people throughout the entire community, at affordable prices, and in an accessible and laid-back environment. – Santa Fe New Music
54. The challenge, as always, is money. Ruidoso has no corporate industry, and as a result, The Ruidoso Community Concert Association relies on State funding, and on small, local contributors, as well as season ticket sales. We anticipate that this pattern will continue. – Ruidoso Community Concert Association
55. The Santa Fe Symphony's greatest challenge is to maintain our fiscal stability while growing to further participate in the arts community of Santa Fe. – Santa Fe Symphony Orchestra and Chorus
56. Adequate funding – Ballet Folklórico

57. To find enough funding sources so that we can continue providing programs in the areas of arts, culture and education. It is very important that the state provide enough support to organizations so that the local people of New Mexico may continue knowing their rich heritage in the arts and culture. – Puppet Theatre los Titiriteros
58. Our biggest concern is the growing cost of expenses for the artistic contracted services. We need quality teachers to assist our artistic director but it is hard to keep qualified personnel due to pay. Our group is well known for its musical presentations but that requires skilled musicians, choreographers and a musical director. Is also essential that our stage crew is well paid. Theater needs qualified lighting and sound personnel, stage managers and costume designers are needed in order to produce a quality production. We have as many as 40 people who volunteer their time with each of our Kimo Theater productions but many are not qualified for skilled positions. – Nickerson's Young Actor's, Inc.
59. Adequate funding – World Poetry Bout Association
60. Expanding our facilities to meet the demands of a growing audience, and paying our people living wages to continue their work. – Tricklock Company
61. Certainly, funding for our work is a major challenge in the future. Opportunities for funding rent, administrative overhead and artists are ever harder to locate and successfully acquire. – Cambio, Inc.
62. Lowering of funding from public sources, for the very arts which have been so valuable in creating New Mexico's reputation as a vacation, residential and retirement hotspot. – Sangre de Cristo Chorale
63. There is a critical need for usable space that can meet the needs of the PHAT Frames program. Unfortunately, the building is owned by the City; and there is little interest in remodeling the area to meet the needs of the program. – Reach 2000
64. Public funding is a year-to-year concern, especially with the changes in the mining industry and resulting impact on gross receipts tax. For the last four years this has meant trying to maintain our expected level of service without full staffing. Our non-profit support organization (whose budget figures are included in our totals along with Town support) needs to develop dependable sources for increased revenues to ensure long-range support. - Silver City Museum

65. Becoming more of an established organization due to a new facility! More expenses and obligations. – Santa Fe Teen Center, Warehouse 21
66. Realizing enrollment and fund-raising goals. – College of Santa Fe
67. Continued funding – Outside In
68. Facilitating the emergence of cultural voices in parts of Santa Fe that are not involved with the established arts organizations and venues. – Santa Fe Arts Commission
69. Money to pay for operating expenses, including paying our musicians. – Musica Antigua de Albuquerque
70. Organization and management. Finding and retaining quality, energized and productive board members. – New Mexico Ballet
71. Festival Flamenco Internacional, which happens every June for the past 18 years, attracts people from all over the world including: United States, Mexico, Canada, Japan etc.. Many return throughout the year to do extensive study at our conservatory in downtown Albuquerque. – National Institute of Flamenco
72. Funding to maintain and grow. – Spencer Theater
73. Finding a space that is large enough at a price the theater can afford. - Theaterwork
74. Finding enough funding to create a staff of even one paid personnel. – The Land/an art site, Inc.
75. Funding to support arts activities and events which will appeal to a growing number of people who want to participate in cultural tourist activities. Also, funding for a building for a Cultural Arts Center, to have a home for classes, affordable gallery space for artists, co-operative use of equipment, space for small ensemble performances, and a black box theater. – Ruidoso Regional Council for the Arts
76. Whether or not to expand our mission and services (growing into a larger budget) and how to manage our programs and resources as an organization run by volunteers. – Santa Fe Orchestra
77. Fundraising – Hands On Community Art
78. Building membership, increase number of visitors, start a gift shop – Lea County Western Heritage Museum

79. We will be in competition with the opening of the National Hispanic Cultural Center Theater which is a half mile from our center. They have a larger theater and a larger operating budget than we do to bring in touring shows. – City of Albuquerque / South Broadway Cultural Center
80. We face a number of challenges including trying to reach financial independence, but I think our greatest challenge is building and maintaining a strong, diverse Board of Directors who can provide the resources and guidance required to continue the growth of Citydance. – Citydance Theatre
81. Funding. We are a performing arts organization running primarily on volunteers, funding has become more and more difficult to come by. No arts organization can run on box office ticket sales alone. - Pomegranate Productions/Mosaic Dance Company
82. Funding sources, the economy shrinking which means enrollment shrinks. Funding, funding, funding. – Southwest Children's Theatre
83. Attracting funding on the state, federal and local level - because it is very challenging to draw funds to a rural area - and compete with 91 other non-profits in Taos – Taos Children's Theatre
84. Continued success in regard to quality exhibits and performances, innovative membership incentives and funding by state, local and corporate entities. Maintaining our present high level of enthusiasm by our DAC Board and its membership for our programs and services is also a high priority. – Deming Arts Council
85. The organization, over the past 37 years, has been funded almost completely by Donald Anderson; he is now 85 and in good health, but finds he will need help to raise an endowment to continue both the Artist-in-Residence program and the Anderson Museum. Raising this money is our greatest challenge. – Roswell Artist-in-Residence Program
86. We need to become financially stable and develop sustainable development programs. This means that we must complete and begin to implement our Enterprise Plan, making a strong case for our continued community support. (We feel assured that our work is stellar and speaks for itself, but we must better market this to potential supporters.) We also need to attract and retain top-notch administrative staff. – Magnifico Arts, Inc.
87. Raising money to stay in the Black. So many arts organizations vying for the same dollars; lack of skilled administrators to make their money work

for them in the arts; and, arts organizations that lack leadership and vision to collaborate for larger projects and revenues. Getting funding from NM Arts Division; and, generating larger audience participation in Farmington. Wondering what is happening with McCune Foundation funding; it's been nonexistent for us in the past 2 years; and looking for local support from big business in NM such as PNM, banks, etc. Will we receive a copy of the results of the survey? We would like to have this. Also, if there are committees for NM Arts, etc. our Executive Director would like to be part of the statewide networking. How do we get involved? – San Juan Symphony

88. Future Challenges: To continue to maintain a facility that has the latest state-of-the-art systems. To preserve and enhance the physical space for the benefit of performers and audiences. The completion of the Phase II renovation to build a stage, wing-space, and orchestra pit; refurbish the auditorium; replace the roof; and turn a 1949 movie theater into a performing arts center. Additionally, to better plan and manage finances to eliminate living show-to-show. – The Lensic
89. Planning and celebrating our 50th Anniversary as well as executing a capital campaign. – Santa Fe Opera.