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

Research presented by
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Role of Arts & Culture in Economic Development

- Art & culture are essential to maintaining a sense of community and identity in a globalized world.
- Art & culture is big business globally, in the US, and in New Mexico.
- No longer a luxury that follows prosperity, arts & culture have become an essential precondition of prosperity and economic development –
  - Creating an innovative & entrepreneurial environment.
  - Recruiting and developing a skilled workforce.
Economic Impact of Creative Industries in New Mexico
Arts & Culture is Big Business in New Mexico

Employment in Key Industries

- **Construction**: 42,142
- **Manufacturing**: 29,135
- **Arts & Culture**:
  - Narrowly defined: national benchmark (NEFA) – artists, artisan crafts, art dealers, museums, libraries, media, architecture, publishing. **Total = 76,780 (9.8% of total employment in NM)**
  - Broadly defined – cultural tourism, humanities education, NM heritage industries. **Total = 33,749**

Bureau of Business & Economic Research
Arts & Culture Employment by Industry

- Education, 14,578
- Cultural Tourism, 11,077
- Retail & Wholesale Trade, 13,318
- Publishing & Broadcasting, 9,158
- Arts, 8,171
- Advertising & Public Relations, 1,769
- Architecture & Design, 4,826
- Arts Funding & Promotion, 1,485
- Heritage & Craft Industries, 1,377
- Museums, Libraries, Historical Parks, 4,673
- Photography, Motion Picture & Sound Recording, 2,772
- A&C Goods Manufacturing, 3,552
Arts & Culture – Where Jobs are Scarce.

Share of workforce in Arts & Cultural occupations

Zuni case study
• 50 of 125 (40%) adults identified arts & artisan crafts as their primary source of income.
• 90 of 125 (72%) report arts & artisan crafts as a source of income.

Source: Census Bureau, ACS PUMS, Five-year average (2008-2012).
NM is Not Capitalizing on its Cultural Assets

- In total, employment in A&C in New Mexico is 3% greater than national share.
- NM is strong in cultural goods production & distribution – where wages are lowest and growth is slowest.
- But weak in applied Intellectual Property fields (e.g. publishing, media, architecture, design, advertising) – where wages are highest and growth is fastest.
Inventory and Assessment of Key Sectors of New Mexico’s Arts and Cultural Economy
Inventory & Analysis of NM’s Cultural Assets

- Detail of 9 sectors – artists, galleries, advocacy, museums, libraries, parks, cultural tourism, heritage industries, and historic preservation.

- Inventory of New Mexico’s cultural assets – catalog in charts, maps and tables.

- Analysis of trends and challenges, both global New Mexico perspectives.

- Each section written to stand alone.
Reference materials: maps, tables and charts

### Native North American Languages

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

### Field Grants

<table>
<thead>
<tr>
<th>Field</th>
<th>Grants (#)</th>
<th>Grants ($000s)</th>
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</thead>
<tbody>
<tr>
<td>Performing Arts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>768</td>
<td>$22,925</td>
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<tr>
<td>Dance</td>
<td>203</td>
<td>$7,700</td>
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<tr>
<td>Theater</td>
<td>106</td>
<td>$1,170</td>
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<tr>
<td>Other Performing Arts</td>
<td>93</td>
<td>$1,720</td>
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<tr>
<td>Hist. &amp; Cultural Pres.</td>
<td>322</td>
<td>$12,111</td>
</tr>
<tr>
<td>Humanities</td>
<td>19</td>
<td>$23</td>
</tr>
<tr>
<td>Libraries</td>
<td>77</td>
<td>$1,166</td>
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<tr>
<td>Media</td>
<td>157</td>
<td>$9,696</td>
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<tr>
<td>Museums</td>
<td>717</td>
<td>$100,356</td>
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<tr>
<td>Visual Arts</td>
<td>43</td>
<td>$661</td>
</tr>
<tr>
<td>Arts &amp; Cultural Ed.</td>
<td>403</td>
<td>$40,604</td>
</tr>
<tr>
<td>Arts &amp; Cultural Res.</td>
<td>11</td>
<td>$402</td>
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<tr>
<td>Youth Development</td>
<td>83</td>
<td>$858</td>
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<tr>
<td>Community Support</td>
<td>56</td>
<td>$1,554</td>
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<tr>
<td>Organization Support</td>
<td>294</td>
<td>$7,798</td>
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<tr>
<td>Other (Unspecified)</td>
<td>123</td>
<td>$1,218</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>3,475</strong></td>
<td><strong>$210,180</strong></td>
</tr>
</tbody>
</table>

### Cultural Goods Distribution

- Building: 13.2%
- District: 4.0%
- Object: 4.8%
- Site: 6.2%
- Structure: 4.6%
- Other: 7.4%

### Cultural Goods Production

- Intellectual Property: 74.9%
- Cultural Property: 12.9%

### Intellectual Property

- Building: 13.2%
- District: 4.0%
- Object: 4.8%
- Site: 6.2%
- Structure: 4.6%
- Other: 7.4%
Global Changes in Cultural Industries

Recession is more than a temporary downturn – it is a moment in a larger process of change.

- Globalization / Localism – a need for continuity and stability in an expanding world & marketplace.
- Technology changes how culture is produced and consumed, and how people define community.
- Organizations must be flexible, diverse and able to collaborate.
- Audience engagement – social media, community outreach, experiential programming.
Conversations with New Mexico’s Arts & Cultural Professionals and Entrepreneurs: Challenges & Opportunities
Advantages: strong social networks; ease of access; retained history, culture and natural beauty; affordable and high quality of life; allowance for experimentation.

Disadvantages: limited material & institutional support; small labor force and markets; isolation from centers of innovation; competition and exclusion.

Most acknowledge both advantages & disadvantages, but weigh the trade-off differently.
Will NM Creative Professionals Stay or Go?

47% will stay – no matter what.
- Native, rural, older or multigenerational.
- NM is home; professional work is an expression of NM identity.
- Preservation is priority, even if it limits opportunities.
- **Orientation is local.**

43% would leave – for opportunity.
- Younger, more recent arrivals & 2nd generation, Santa Fe.
- Professional considerations are primary.
- Open to change that creates opportunity.
- **Orientation is global.**

- Isolation is not a problem – inspiration, social networks, collaboration, learning opportunities are local.
- Isolation must be overcome – social networks, learning opportunities, collaboration extend beyond New Mexico.
Nearly all recognize the advantages and disadvantages of working in the small pond.

Perception that creative industries in NM is a zero sum game – for every winner there is a loser.

Moving beyond the zero sum game and toward a paradigm of growth and opportunity:
  a) integration of the local – regions, diverse skills
  b) the local as a platform for the global
Positioning New Mexico’s Creative Economy for the 21st Century
A. Creative Business Development

Establish a public-private partnership to support the development of creative businesses in New Mexico.

- Business incubator with training in marketing, fundraising, financial mgt, human resource mgt, business planning.
- Information technology service and training, website and social media design and development.
- Website to serve as a platform for statewide communication & networking among individuals and organizations in creative industries in New Mexico.
B. Place-making and Community Development

Renewed emphasis on community-scale cultural capacity building.

- Protect Native American arts against misrepresentation.
- Prioritize community-based cultural capacity building – funding for Arts & Cultural District program, emphasis on funding community programs and grassroots organizations
- Collaboration with tourism industry to incorporate community perspectives, developing capacity in hospitality sector, extension of Trails programs.
C: Cultural Education and Engagement

Initiatives that emphasize engagement in both educational and cultural programming.

- Vigorous implementation and monitoring of NM’s pioneering 2003 Fine Arts Education Act (FAEA).
- Inter-departmental initiatives to develop culturally relevant curriculum and inter-cultural teaching strategies.
- Inventory and develop participatory and experiential audience engagement technologies in the state’s arts and cultural organizations, including museums; emphasize multi-functional art spaces; social media strategies.
D. Clusters, Markets and Branding

Acknowledge the importance of creative industries in New Mexico’s economy.
  
  - Develop cluster-based strategies to develop creative industries in New Mexico; support regional integration of cultural organizations and creative industries across the state.
  
  - Prioritize creative industries in statewide economic development policy; review lessons-learned from state’s film and lab-centered tech-transfer programs.
  
  - Develop a national product and service export marketing campaign that establishes a modern, quality-first brand.
Conclusions

- Arts & cultural industries is the foundation of the creative economy, and the creative economy is the driver of the 21st century economy.

- New Mexico has remarkable cultural assets, but has failed to leverage these assets to grow the creative economy.

- What are needed are catalysts, strategically targeted support, better coordination and communication, engagement to bridge the local-global divide.

- Compared to programs to attract industry, supporting creative industries is low cost, reaches local communities, builds capacity that is versatile & sustainable, creates jobs that stick around, and can utilize programs already exist.
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