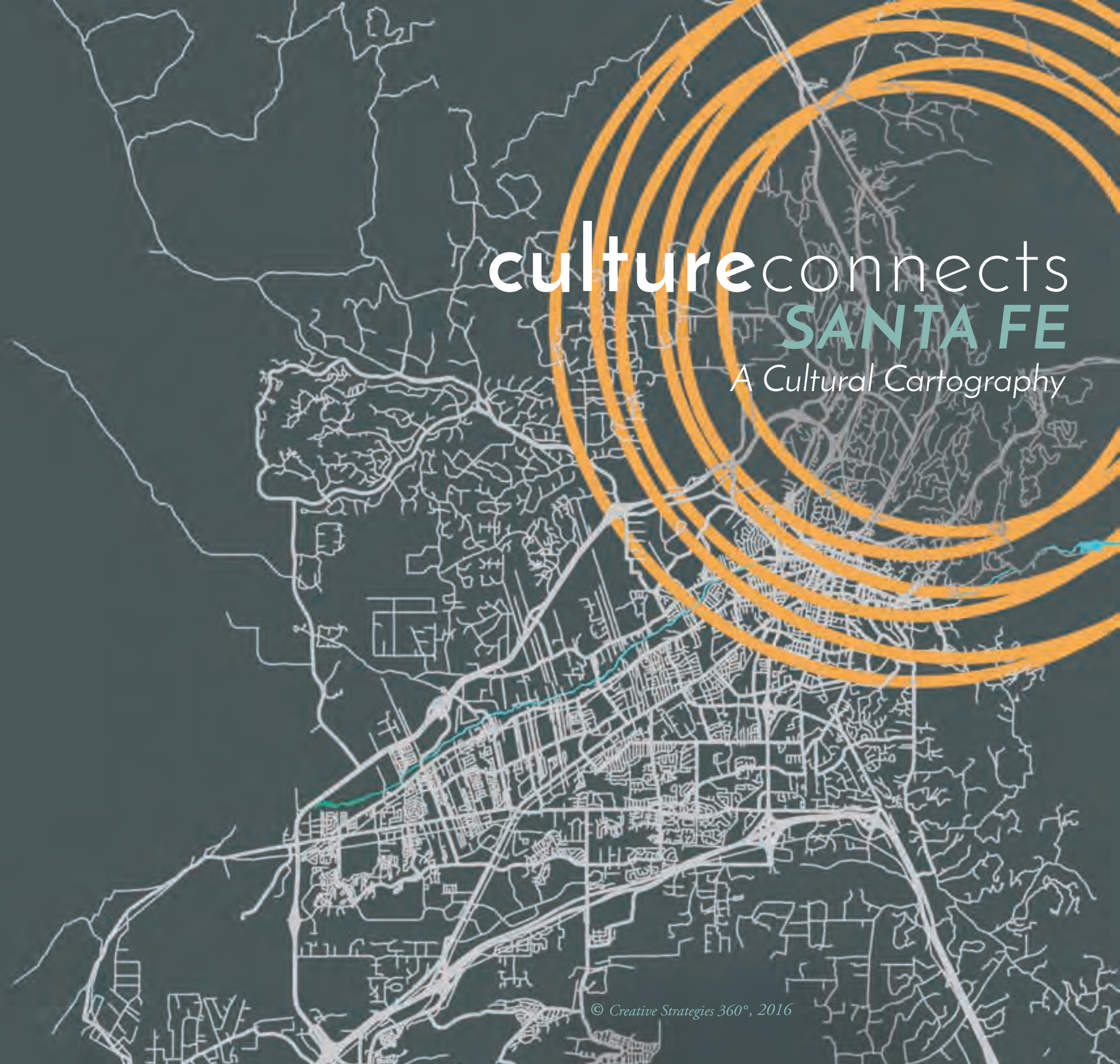

cultureconnects
SANTA FE
A Cultural Cartography

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Creative Strategies 360° **is led by** ***Dr. Estevan Rael-Gálvez*** **with a mission centered on building and fostering community, nurturing and raising consciousness, and cultivating and inspiring creativity. We value the art of possibility and recognize the power of the collective imagination in making the world a better place for those that follow us. We assist communities and organizations to vision, plan and implement transformational change in order to strengthen, position, and sustain themselves, now and into the future.**

In January 2016, ***Creative Strategies 360°*** **was engaged by the City of Santa Fe to design, plan and lead the development of** ***Culture Connects Santa Fe - A Cultural Cartography*****. This document is the result of the engagement.**

At the August 10, 2015 meeting of the City of Santa Fe Arts Commission, a Cultural Affairs Working Group was appointed to work with the Arts Commission, City staff and the consultant. Through the course of the initiative, this group played an important role as advisors and ambassadors to ***Culture Connects Santa Fe*****, providing support, guidance and input.**

A ***Cultural Cartography*** **was designed by Mario Griego.**

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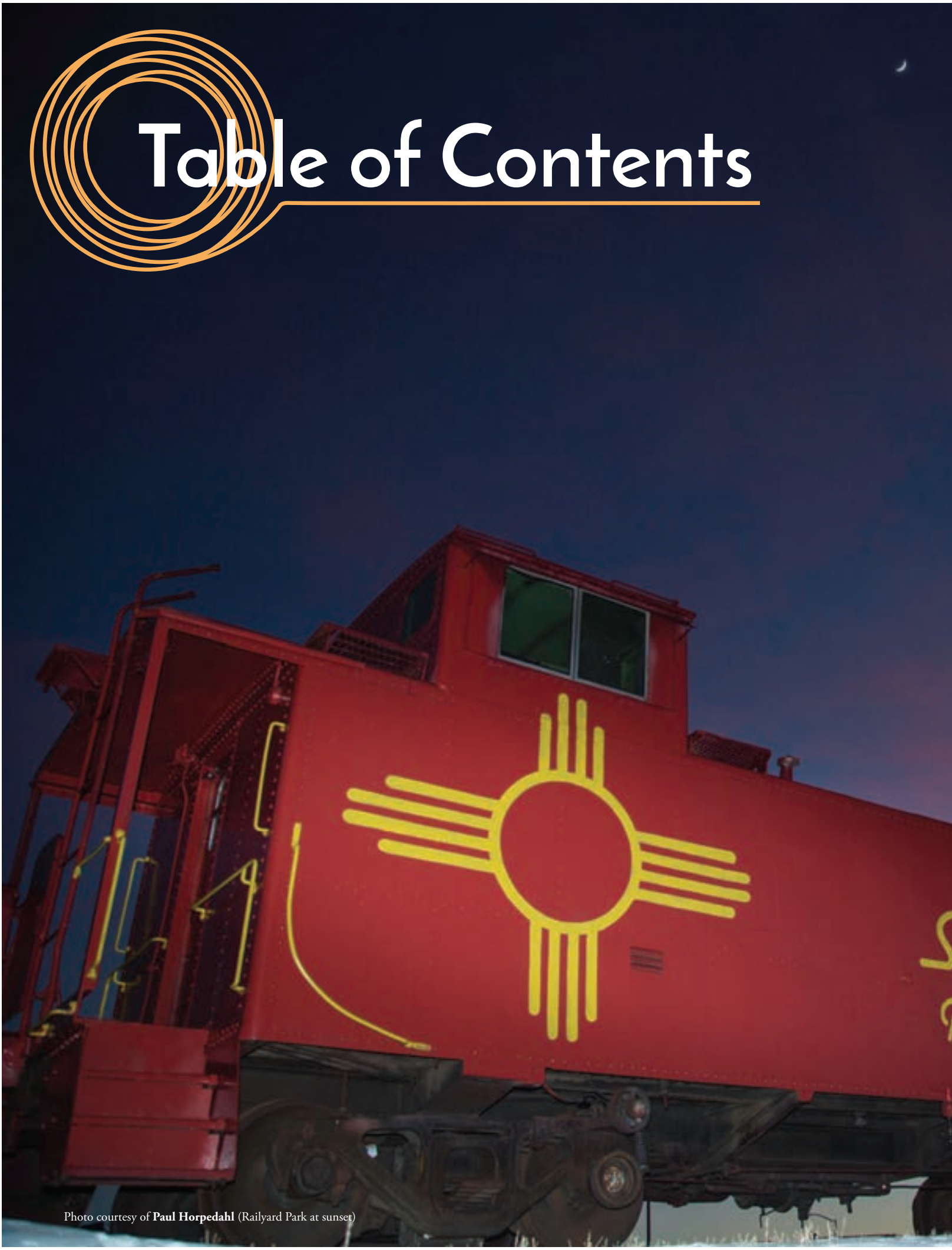
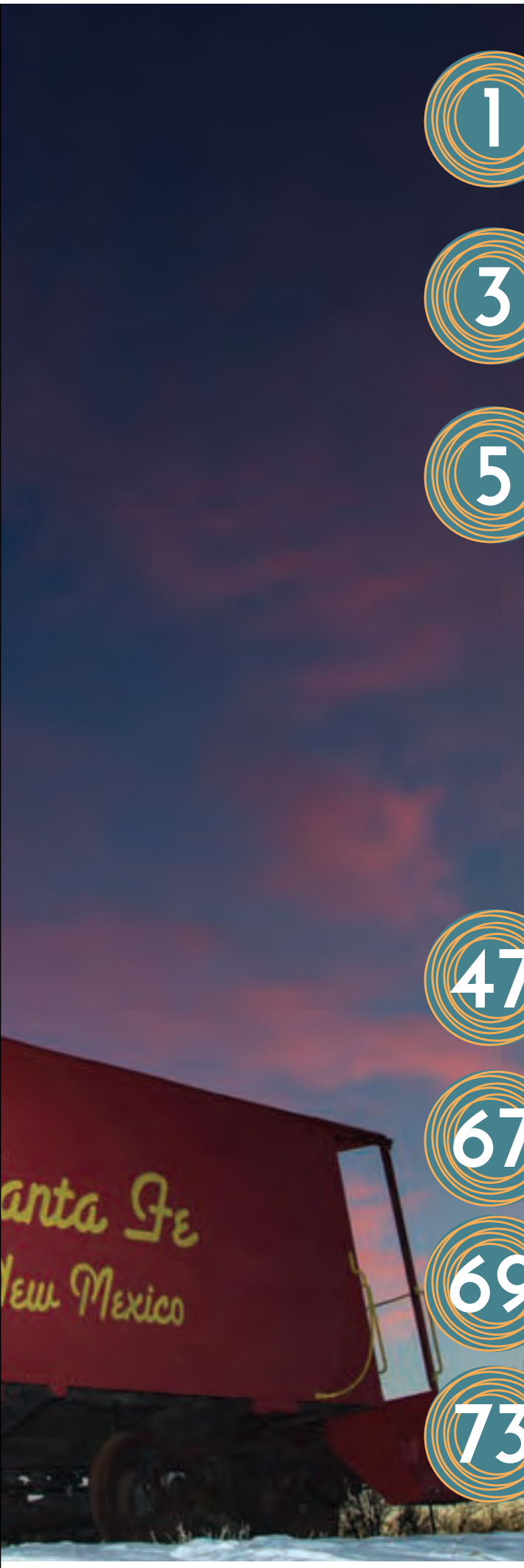


Photo courtesy of **Paul Horpedahl** (Railyard Park at sunset)



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Introduction

Located at the intersection of the 35th parallel north and the 105th meridian west, at 7,199 feet above sea level, the City of Santa Fe covers an area of 52.502 square miles. More than 70,000 people live here. It is a place set in the context of indigenous homelands. Beneath the modern city lay the remains of a village including gardens, middens, and wall footings delineating houses dating from between A.D. 600 and 1425. Contemporary Native American Tewa communities still recognize the site as Po'oge (White Shell Water Place).[1]

When Spain would officially occupy what were former indigenous homelands, beginning about 1607, this particular land would eventually come to be resettled and named La Villa Real de la Santa Fé. Since the 17th century, the city has reflected the significance of Hispanics in a rich variation of lineage (Indigenous, African, European). This hybridity, though unique in longevity of place, makes it a part, still, of the Mexican-American diaspora.

Over time, people from every state, continent and many ethnic and cultural backgrounds have settled in Santa Fe, a complexity that at times has contributed both synergy and tension. It is a dynamic rather than static social environment, made rich by people whose values, experiences, histories, traditions, languages, philosophies and creativity make Santa Fe unique among world cities.

Set in this context, the research and public engagement of the initiative, *Culture Connects Santa Fe*, revealed a city of contradictions — what one leading official called, a *Tale of Two Cities*. The point and counterpoint of these contradictions is that on the one hand, Santa Fe is an international destination set in a breathtaking landscape steeped in culture, and is home to some of the nation's most revered pioneering arts-based institutions. Paradox, however, boldly presents itself in the community: even with Santa Fe's significant concentration of writers and editors, it bears a high rate of illiteracy; with scores of gifted architects, it faces a crisis in the lack of affordable housing; and its high number of PhDs is mirrored by one of the nation's worst high school graduation rates, 64%, lower than the national norm of 85%.[2] There is great and conspicuous wealth, yet the poverty rate is a shocking 16.7% (compared to the national rate of 14.5%).[3] People have written eloquently about the power of place here, its climate, light and beauty, and yet the community-eroding effect of displacement and gentrification is apparent in every quarter of the city. These disparities are evident in the places where people live and work. Santa Fe regularly ranks among the nation's most desirable places to live — both in work and in retirement — though data also indicate that the number of families with children and people under age 30 has decreased, particularly in the affluent historic and cultural districts.

Santa Feans live in a place where joy and pain co-exist, and yet, here beauty and creativity hold transformative power for the entire community. Given this crossroad — a city of contradictions where cultural identity holds the power of transformation to turn it around — the question is how to proceed, tapping the experiences of everyone, and serving the interests of all.

Instead of presenting a rigid plan that ends up unread gathering dust on a shelf, the goal of the initiative was to identify and build an innovative navigation tool that might be useful in continually gauging Santa Fe's "cultural pulse" for this and future generations. What resulted was this document, *A Cultural Cartography*. To create this relevant, flexible and dynamic model, the work uses the language and symbolism of a map that charts the collective imagination of Santa Fe's residents. Maps have proved their value over centuries as essential in helping to define, describe and navigate the world. *Culture Connects Santa Fe* began with the simple premise

1 *White Shell Water Place: An Anthology of Native American Reflections on the 400th Anniversary of the Founding of Santa Fe*. 2010 Edited by F. Richard Sanchez; with Stephen Wall and Ann Filemyr.

2 Statistics provided by City of Santa Fe Youth and Family Services Division.

3 See U.S. Census, Income and Poverty in the United States: 2014.

Photo courtesy of **Paul Horpedahl** (Cross of the Martyrs at sunset)

that every person has a story worth telling and remembering, and that individually, each embodies something valuable for the whole — imagination, knowledge, creativity, and will. Recognizing this, one major goal was to engage the community in a conversation about what culture means, its intrinsic value, and to gauge our challenges and opportunities, all gleaned from a comprehensive information gathering and immersive research process. This democratic and equitable undertaking allowed an understanding of where we stand today and how this time is different from any other moment, drawing on the consensus that culture can fulfill Santa Fe's promise of cultural vitality to all who call it home and in more meaningful ways, for those that visit.

There have been pivotal instances in our past when the city government has positively addressed social inequality with intercultural dialogue and community building. *Culture Connects Santa Fe* reaffirms the usefulness of these avenues of conversation. Over the past several decades, there have also been many efforts undertaken by local cultural institutions to reframe issues within the community, including centering on collaboration and rethinking funding mechanisms and their impact. The contradictions and disparities noted above are clear, so is the fact that enormous possibilities exist, holding great promise. With new policies, most recently addressing social issues, the City leadership demonstrates a renewed commitment to addressing inequities; so too have various cultural organizations. The energy emanating from cultural organizations reflects a stronger focus and growing sense that "the whole is greater than the sum of its parts." Recognizing their growing influence and value, cultural workers living and working in Santa Fe are able and eager to build a new paradigm.

In a city, culture is not simply a single initiative, a set of facilities, a season of events, or a solitary department. Culture lives in the very fiber of a place, and is sustained when it is integrated comprehensively into the fabric of everyday business — of individuals, of public agencies, and of the private and not-for-profit sectors. More than providing economic heft, culture holds the amazing potential to invigorate the vitality and spirit of a community. It can elevate, but it also grounds community voices and their collective imagination. Culture embodies the shared complex and diverse heritage of a community, including its tangible and intangible virtues. It is the built environment as much as it is the natural one, where roads, rivers and parks all exist as connective tissue for a community. It is the quiet and restless imagination that becomes expression, from which emanate writing, song, performance, painting, sculpture, cuisine, dance, design and story. When recognized, coalesced and leveraged, culture is transformative. It ignites creativity, consciousness and capacity.

Cultural Connects Santa Fe was developed recognizing that indeed culture holds the potential to connect Santa Fe. From the Latin, *cultura*, culture is not static, it is vigorous in its very definition — an active process — tilling, cultivating, guarding and honoring. The word 'connects' — also from the Latin, *conectere*, to join together and establish a relationship — reflects the dynamic of bringing together something, someone, some place with another. This is the possibility that culture holds before us.

Above all, A *Cultural Cartography* reflects the City and its residents taking responsibility for the thinking that has been passed down. Difficult questions were asked, including about our own assumptions. Challenges were recognized from as many perspectives as possible. And opportunities were seen and celebrated. From this collective imagination, we recognize the promise of culture and its value toward transformative possibility, forever and for everyone.

A Statement of Values

A *Cultural Cartography* for Santa Fe is guided by the community's beliefs, aspirations and collective imagination as expressed through extensive public dialogue and research. It also embodies today's critical thinking and best practices developed by the cultural sector. As we pursue our collective objective of a healthy, vibrant and resilient city, these values will guide Santa Fe's equitable, participatory, stable, growing, and sustainable cultural vision toward realization.

Santa Fe values . . .

. . . the breadth and depth of its culture. Culture includes traditions, histories, values, creativity, places, languages and relationships, as well as the arts. It reflects the tangible: the built and natural environment, as well as the objects we hold and the institutions and organizations we design, shape and sustain. It also embodies our humanity and thus, the intangible: our experiences, stories, memories, and our collective consciousness.

. . . the essential role of culture in advancing equity. Access to and participation in cultural opportunities is a human right in a cultural democracy. Civic inequities — whether visible, invisible, longstanding or emerging — are leveled by identifying, illuminating and investing in culture throughout the entire community, particularly for historically excluded populations, the elderly and youth.

. . . the potential of culture to connect people, places and ideas. Culture fosters connections, both expected and unexpected, creating more opportunities for residents and visitors to collaborate, communicate and realize meaningful relationships. A powerful medium, culture also fortifies neighborhoods, instills civic pride and shapes collective identity through the sharing of experiences, story, memory, and creativity.

. . . the transformational role of culture in education. Beginning at the earliest age, a lifelong education infused with culture cultivates self-knowledge, skill, imagination, and empathy, resulting in a strengthened civil society. Advancing a more robust and consistent cultural curriculum that proactively integrates the arts and humanities into and through intersections with science, mathematics and technology is essential to a holistic education.

. . . culture as fundamental to the wellbeing of individuals and the collective. Nourishing the imagination and spirit, culture elevates the emotional, physical, and mental health of individuals. The wellbeing of a community also is enhanced and fortified by illuminating and inspiring creativity and raising consciousness.

. . . the impact of culture as an economic catalyst. Supporting and nurturing creative workers' imagination, skill, and work is crucial for a robust economy. Providing creative industry platforms for sustainable livelihoods generates economic opportunities and positive benefits for residents and visitors alike. A vital economy also positions, strengthens, and elevates the unique identity and brand of a community locally and globally.

. . . stewardship and conservation of culture. Culture is an ecosystem. Language, memory and story are like infrastructure, buildings and open space, and should be sustained and conserved to ensure continued evolution and growth. Both tangible and intangible cultural assets require care and management, underpinned with thoughtful and constant planning and assessment.

Photo courtesy of **Paul Horpedahl**

What We Learned

Comprehending where we stand is imperative to charting the direction in which we need to go. This section of the *Cultural Cartography* is about what and who we are — a community rich in history and resources, abundant with residents reflecting individual and collective imagination, knowledge, creativity and will. This community, perhaps like any, has challenges, including divisions across race and class. Yet, a belief in the transformative power of culture reveals the capacity to live our values, imagining and realizing a vision for a Santa Fe, that is vibrant with culture.

Toward this end, the method and approach to develop the *Roadmap* required first assessing who Santa Fe is and what the city embodies. A thoughtfully designed and comprehensive information gathering process was developed and implemented, with the goal of being inclusive, encouraged participation from across the entire community. It solicited impressions and gathered information and ideas from the residents of Santa Fe. It was also driven by a deep immersive research effort, including an extensive review of documents and other data, and by drawing comparisons across select peer cities.

Photo courtesy of **Juan Rios** (Culture Connects Santa Fe Launch, Greer Garson Theatre, Santa Fe University of Art and Design)

Public Engagement

Grounded philosophically in a democratic process, the Public Engagement phase of *Culture Connects Santa Fe* invited wide participation across the entire city, embracing an inclusive value, where everyone's ideas mattered. Defined by ample opportunities for exchange and gathering resident feedback in the context of equalizing voices, the objective of this critical phase was to activate and energize the broad and diverse community of Santa Fe to join in an active dialogue about what culture is, where it is located, who holds it, and what it might become when channeled toward strengthening the community.

Toward the goal of building the *Cartography* from the ground up, the dialogue was also about what value and potential culture holds in defining a collective imagination and narrative, one that can forge connections locally, and in time, between residents and visitors to the city. The scope of the Public Engagement included different types of carefully designed touch points, such as a survey, district convenings, incorporating interactive and hands-on elements, and interviews conducted across the community, many by members of the City of Santa Fe Arts Commission and Cultural Affairs Working Group.

Nearly 2,000 individuals participated in the Public Engagement component of the initiative over more than 12 weeks. Participants included a wide demographic spectrum, ranging in age from as young as 4½ year-old Xenia Purse to 104 year-old Anna Marie Houser. Gatherings were purposefully sited in all four City Council districts, and in such varied settings as around kitchen tables, and in schools, a theater, a university, a library, museums, a recreation center/gym, a nightclub and even a funeral home. Recognizing the importance of 'breaking bread' as a symbol, every effort was made to ensure that local culinary treats were provided, and at one event, pour-over coffee demonstrations were offered. Complementing these sensory experiences of the taste and aromas of food and drink, convenings also featured creatives such as a xylophone player, flamenco dancers, two vocalists, and a musician who played the *oud, saz*, Cuban *tres* and *doumbek*.

Local media supported the Public Engagement. Print media including coverage in *Live/Out Loud*, a recently-launched "community newspaper devoted to the flourishing of local live performing arts." *The Santa Fe New Mexican* also covered the project, including a positive editorial lauding the effort

Photo courtesy of **Juan Rios** (Culture Connects and Women & Creativity, Santa Fe Community Convention Center)

as ambitious. Several radio stations aired interviews and the Smithsonian Latino Center Digital Initiative carried a live online broadcast of several interviews with residents.[4] Held simultaneously across the city in April, these conversations provided structured yet warm settings where residents shared their stories, and how and where they saw themselves in Santa Fe.

From the beginning, these efforts were complemented by a social media campaign utilizing the Twitter and Facebook pages of the Santa Fe Arts Commission (SFAC)[5] .The goals were to share information, solicit input, and generate excitement. Overall, approximately 333,000 impressions were generated, i.e., the number of times Facebook and Twitter users saw information about the initiative in the form of a post or a tweet.

The Facebook portion of the campaign generated 437 new fans (also known as page followers), about 8% more than in the previous two-month period. A total of 195 #CultureConnectsSantaFe Facebook posts were engaged with 5,220 times, about 800% more than the previous two-month period. This included reactions to an SFAC post, comments on an SFAC post, or when a person or business/organization shared an SFAC post to their page. The 195 Facebook posts created 306,689 potential national and international impressions. Twenty-nine videos posted to Facebook were viewed approximately 13,400 times.

On Twitter, the initiative attracted 70 new followers, about 5% more than during the previous two-month period. A total of 84 #CultureConnectsSantaFe tweets were engaged with 674 times. On Twitter, engagement includes replies, retweets, retweets with comments (or quote tweets), and likes. The 84 tweets created 26,654 impressions. Finally, 16 native video tweets generated 9,130 impressions and 26 retweets or shares.

4 While not all interviews were made into podcasts, see the following: 1) KSFR: http://clinescorner.libsyn.com/clinescorner-3-25-2016mp3; 2) KVSF: http://santafe.com/thevoice/podcasts/offroad-productions-and-culture-connects

5 *Simply Social Media* was the social media firm engaged by the City. The data provided in this report and the analysis was completed by its staff.

Surveying

Surveying is often undertaken to uncover impressions and ideas, or to generate discussion, eventually providing snapshot data about the subject. It also can provide a baseline to measure results over time. As a touchpoint at a particular moment in time, the gathered impressions can provide critical insights.

To this end, a survey was developed to provoke introspection and thought, as well as to learn specific information. With the objective of creating a mechanism to reach as broad a spectrum of the community as possible, the online *Culture Connects* survey was created in both Spanish and English. Distributed through electronic correspondence and social media, the questionnaire was sent out to lists held by the City of Santa Fe Art Commission, including neighborhood association directories, to the leadership, staffs, and key stakeholders of cultural institutions in the city and through networks of the members of the Arts Commission and the Cultural Affairs Working Group. A smartphone readable *QR* code on printed materials also facilitated completion of the survey online. The survey "went live" at the end of February and remained open through the first week of May. Reaching thousands of individuals, it was ultimately completed by 696 people.

Photo courtesy of **Melinda Herrera** (Zozobra, Fort Marcy Park)

Photo courtesy of **City of Santa Fe**
("Remedios" mural by Glen Strock at La Familia Medical Center)

Utilizing an interrogative framework for organization and analysis, the questions from the survey are first grouped considering what, where, who, and how, and afterwards examined more as broad concepts. Accompanying tables and other graphic representations help illustrate responses, and additional comments offered to the survey questions by respondents can be found in Appendices A-I.

WHAT?

In order to inspire respondents to begin thinking about the meaning of culture, three different questions were posed. The survey first requested how culture was reflected in the community from seven words, including "Traditions" (rituals/practices that connect one other and the past), "Creativity" (ideas/imaginations; what is made), and "Relationships (how individuals relate to one another). With "Traditions" rating the highest at 92%, many also noted in the comments section the importance of spirituality, lineage, and religion (see Figure 1).

Figure 1

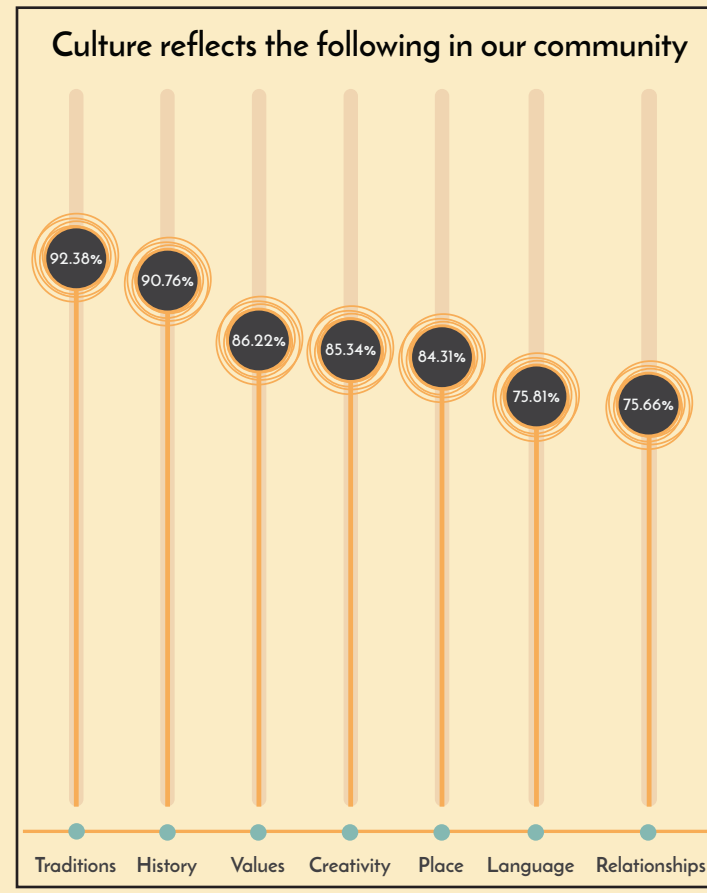


Figure 2

Perhaps not surprising then, "Tradition" also ranked very high when respondents shared three words that came to mind when they thought of culture in Santa Fe, though "Art" was offered the most. Hundreds of other words were suggested to begin filling in the picture (see Figure 2).

Finally, to the question of what respondents love most seeing or doing in Santa Fe, "Museums" "ranked the highest at nearly 81%," and "Sporting Events the lowest at 29%." Dozens of other suggestions were offered as well, such as "Reading," "Visiting Pueblos," "Opera," and even "People Watching." In answering what they most love seeing and doing in Santa Fe, many respondents took the time to offer commentaries on what was lacking, noting their wish for "more places to sit and be peaceful and safe in nature," or their dislike of the "car-centric [lifestyle] that makes us like every other place in America. We need to stop growing outward, but inward and make accessibility a primer for cultural growth" (see Figure 3).

Figure 3

WHERE?

To drill down a bit more, the questionnaire asked respondents to get more specific, and relay where one could experience culture in Santa Fe and where they wished they felt more comfortable in the community. As with what respondents loved most "doing" in Santa Fe, "Museum" again was thought of the most when experiencing culture, while other suggestions included the Farmers' Market, Canyon Road at Christmastime, and even "any joyful exchange with [another]." Respondents also took the opportunity to contribute suggestions not on the list, but that certainly deserve consideration, such as, "Culture is reflected more in fairness, attitude towards others, willingness to accept others through understanding and appreciating diversity." One questioned why "Barrios" was not on the list, while another bemoaned the "cultural appropriation at galleries" (see Figure 4).

To uncover or define potential divisions in the community, the survey also asked where Santa Feans wished they felt more comfortable. While the majority of respondents felt comfortable everywhere, many others noted they wished they felt more comfortable in such seemingly popular places as downtown or the Plaza, Canyon Road, the Opera, and Museums. What do these answers suggest? In some cases perhaps a sense of a lack of personal safety, but for others, is it a belief they are not welcome or that entrance fees are out of reach? (see Figure 5). More investigation and understanding is required to fairly address this issue.

Lastly, to get at the answer to the question of "where" differently, the survey asked respondents to share the one place in Santa Fe they believe needed to be experienced to better understand the community. With answers generally falling into three main categories — cultural sites, museums, outdoor and gathering locations — the Plaza was ranked far and away highest, as it essentially summed up Santa Fe. Interestingly, the Plaza previously was described as a place where

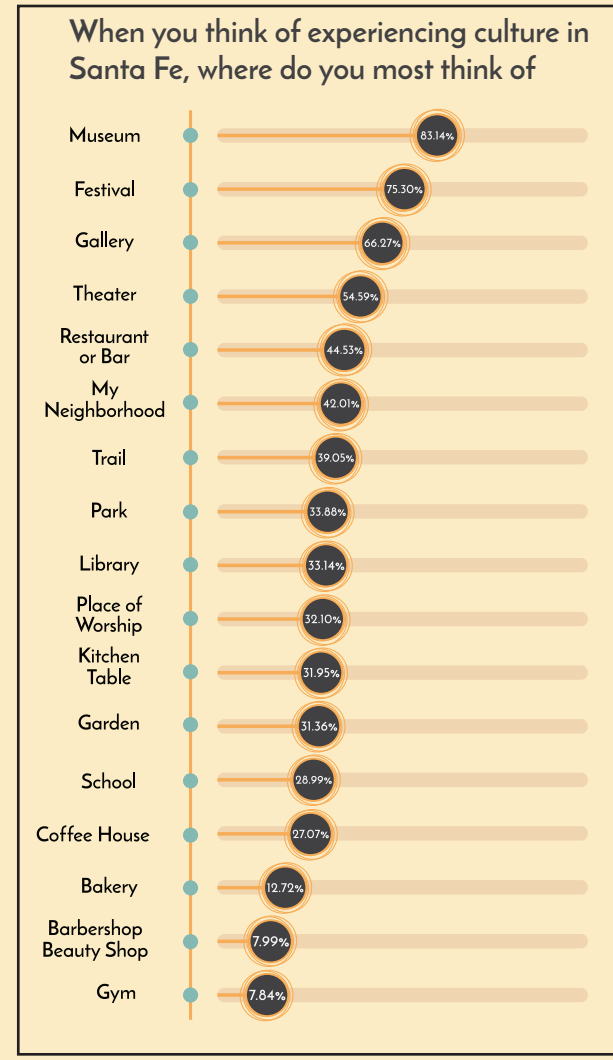


Figure 4

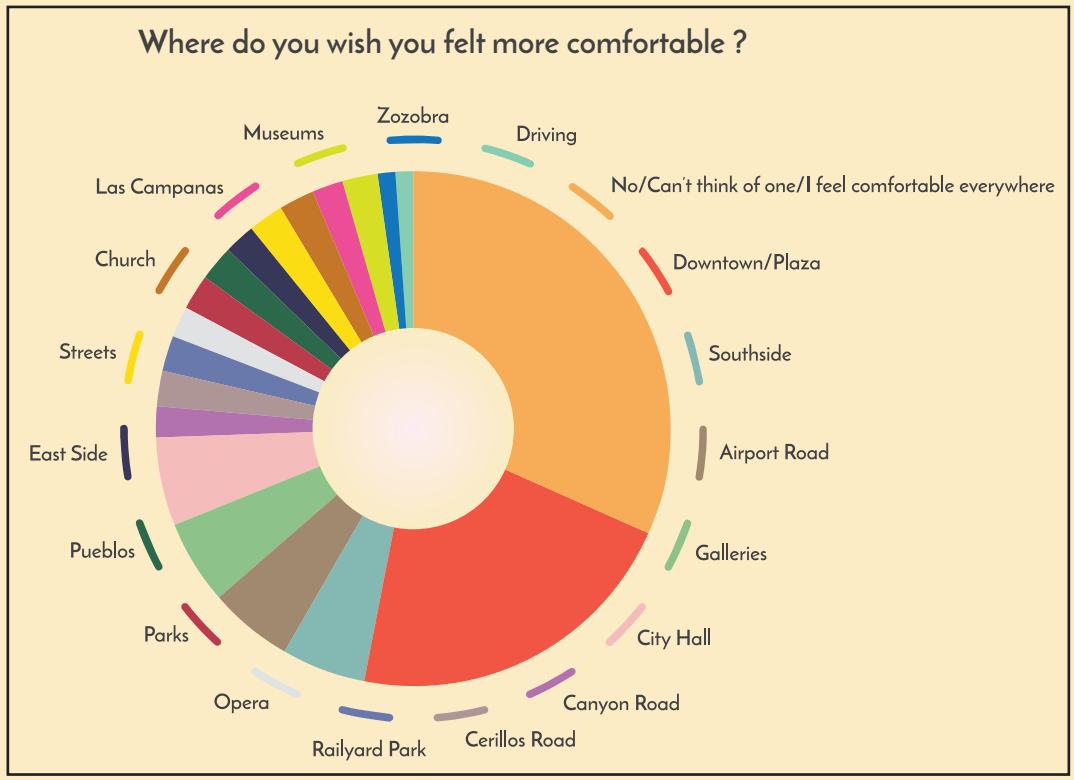


Figure 5

respondents wished they felt more comfortable. However, to peel back some of the layers perhaps embedded in this question, other answers offered must be examined. For example, many stated that the Plaza revealed how Santa Fe had sold out to tourism and consumerism, which in their opinion, was the essence of the community today. Neighborhoods also were listed, as were "summer music," "biking trails," and "a high school basketball game"(see Figure 6).

HOW?

The survey also provides insight into how culture potentially affects the vibrancy of Santa Fe by posing a series of questions that delved into policy, values, and economics. Nearly 91% of respondents feel that culture contributes to the economy, while only 19% feel that culture is equally accessible to all. Eighty-four percent feel culture increases the quality of life, while 30% believed culture mainly serves tourists. These dichotomies deserve further exploration as the *Roadmap* is implemented (see Figure 7).

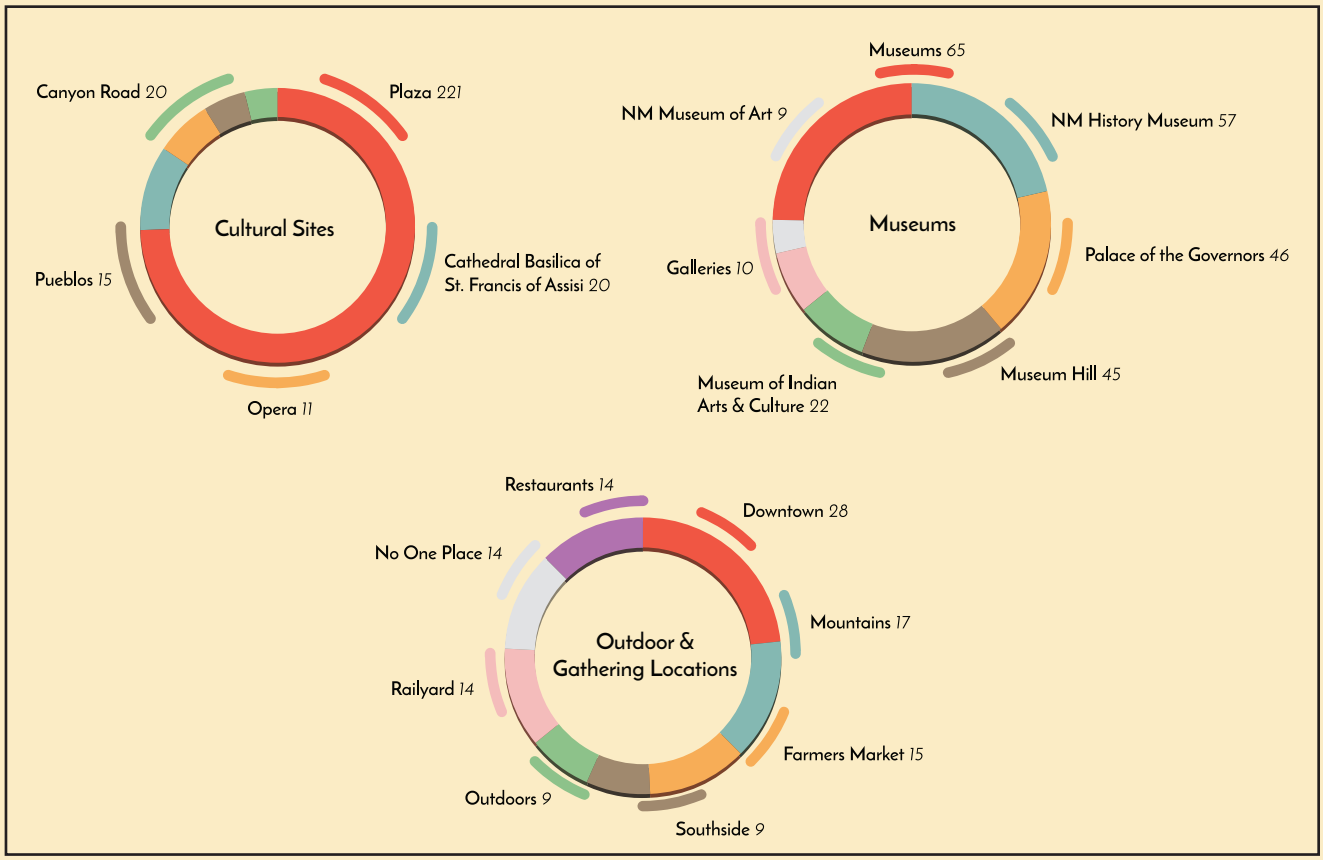
When considering policy as a way to leverage culture via an official government office, fully 70% see value in that concept's potential to connect neighborhoods, a response perhaps to those who noted that culture is not equally accessible. Nearly as many believed an office could embed cultural practices through civic planning (see Figure 8).

When asked to rank cultural opportunities that should be implemented in Santa Fe by 2020, respondents ranked more diverse nightlife offerings highest, perhaps a nod toward the need expressed to retain young people in the city emphasized throughout the initiative. Others were interested in elevating public libraries, diversity, greater funding, and more affordable, accessible programming — all recurring themes throughout the Public Engagement process (see Figure 9).

Figure 7

	Agree	Disagree	Hope it will
Culture contributes to the economy	90.70%	1.74%	7.56%
Culture increases quality of life and livability	84.41%	3.24%	12.35%
Culture provides lifelong learning opportunities for citizens	82.58%	3.07%	14.35%
Cultural events and organizations represent diverse communities	68.62%	8.06%	23.31%
Culture fosters stronger neighborhoods	52.81%	10.36%	36.83%
Culture brings our community together	49.41%	11.00%	39.59%
We celebrate all facets of our unique history	42.23%	17.74%	40.03%
Culture is aimed mostly for tourist	30.24%	67.96%	1.80%
Culture is equally accessible to all citizens	19.94%	36.63%	43.43%
Culture events and organizations represent diverse communities	0.00%	0.00%	0.00%

Figure 6



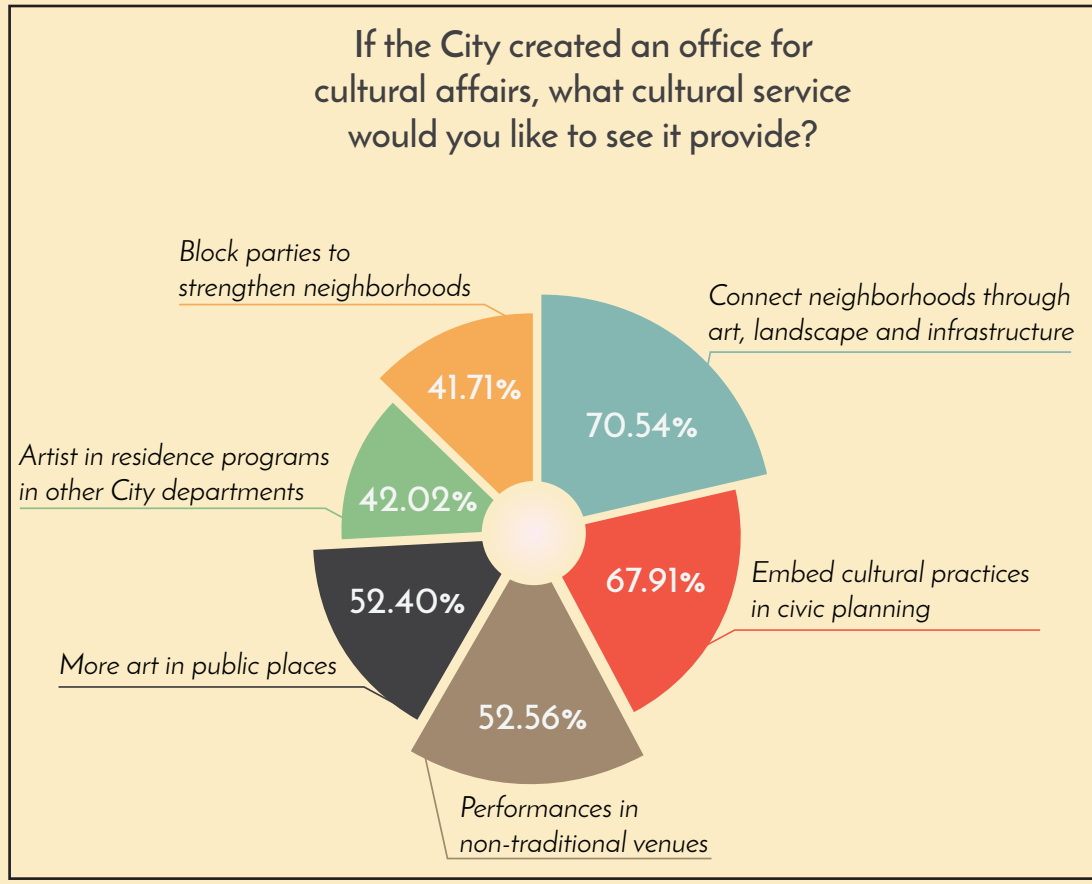


Figure 8

In a different question, when asked about their hopes and dreams for Santa Fe's youth that could be supported through cultural initiatives and events, 547 individuals responded. Many articulated their insights in broad terms, hopeful that youth would see and "embrace their unique legacy, as reflected especially in their histories and identities." Their answers carried words like "hope," "imagination," and "creativity," and an acknowledgment that history, language, arts, intercultural dialogue, local and global awareness, all hold the potential to lead to self-awareness, confidence and understanding across cultures and civility across society.

Among the responses also were a multitude of identified challenges: "lack of affordable housing"; "safe neighborhoods"; "prohibitive costs to attend events and/or visit cultural institutions"; "hunger"; "feelings of disenfranchisement," "illiteracy," "disconnection and exclusion"; "economic and social stratification"; "unequal access to culture," "particularly for the poor, immigrant and south side communities"; "retention of youth in the city"; "low graduation rates"; "pathetic nightlife"; inadequate transportation"; "gangs"; and "substance abuse and safety." While many of these challenges were mentioned several times, retention of local youth arose again and again, and was tied specifically to the cost of living and jobs.

Figure 9

Photo courtesy of **Don Usner** (Lifesongs, Academy for the Love of Learning)

In terms of education, some asked for better coordination and collaboration by and between schools and cultural organizations. Increased funding for SFPS was a concern and specific suggestions for schools were offered: "take a more proactive approach to discussing culture, as in heritage, identity, diversity, and not just art"; and "take advantage of large number of high-level working artists in the community," as just two examples. While the work of the New Mexico School for the Arts was praised, a belief that attention to it had diverted funding and cultural opportunities for students in other schools was also expressed.

Despite the challenges, respondents noted the imperative of empowering youth to express themselves and to participate, not only as consumers, but also as creators and even decision makers in the cultural community. Calling for the cultural sector to work harder to create more opportunities for youth, many responses were specific and mentioned multiple times. These included mentoring; internships; more art integrative curriculum; apprenticing to artists; makerspace programs; integration of arts between schools and neighborhoods; artists-in-residence in schools; creative writing programs; involvement of youth in public art projects; gardening; encouraging the private sector such as galleries to work with youth; and a shuttle to transport youth between cultural events and organizations. Some of the ideas shared also were about funding, infrastructure, job training, high speed Internet and a greater number and diversity of spaces for teens and younger people to interact and express themselves.

In an effort to gather new ideas, 468 people answered a question that asked about unique cultural experiences encountered in other places. Sixty-seven distinct places were named, including Alcalde, Asheville, Bali, Berlin, Cairo, Carmel, Chattanooga, Cody, Florence, Guanajuato, Istanbul, Johannesburg, London, Louisville, Paris, Phoenix, Rome, Salzburg, Seville, Stavanger, Tulsa, the Vatican, and Zuni. Specific programs or events were also offered including Bumbershoot Fair (Seattle), Cajun Fest (New Orleans), the Graffiti District (Miami), Out to Lunch (Missoula), Rendezvous Houston, and Waterfire (Providence). The sheer number of places named in and of itself revealed that many respondents have lived in a variety of different cities and traveled extensively, thus informing their belief that though Santa Fe is unique, there are models ranging from nearby Las Cruces, to across the globe in Singapore, that can inform local cultural vitality.

Notions of 'space' also were often raised, such as the multiple plazas in Buenos Aires that support neighborhood vitality. Other examples noted the leveraging of assets such as rivers, blank walls, and winding streets in order to activate neighborhoods and communities, as well as street fairs (Palm Springs, CA); street art (Stavanger, Norway); river festivals (Boise, ID); integrating a design school into a city (Savannah, GA); celebrating each unique neighborhood (New York, NY); and supporting street theater (Singapore). Other suggestions offered included promoting temporary art on buildings; block parties; more vibrancy on arterials; parades; artist residencies in underutilized real estate; clean up days for cemeteries; parks for family events; and outdoor cafes on the Plaza.

For many, ideas emerged about the possibilities to connect, with walkability mentioned often. Attention to infrastructure also was recommended, including using parks and walkways more effectively, with one person citing the Highline in New York as an example, where an abandoned railway was animated to bring together art, environmental awareness and arterials.

Photo courtesy of **Georgia O'Keeffe Museum**

Photo courtesy of **Paul Horpedahl** (Santa Fe Opera at sunset)

Traditions were another route noted with many suggesting more ethnic, food and music festivals, and neighborhood markets, though others noted that these activities already take place all across town. Finally, one individual also cited Johannesburg, South Africa, as a place where work has been undertaken to proactively address the impact and effects of apartheid, noting that very little has been done in Santa Fe to proactively address its own historic trauma.

WHO?

For those who answered the last two questions, data reveals that respondents skewed older and predominantly lived in three out of ten of the local zip code regions. Questions as to why more young people did not participate in the survey are important to consider, as well as how future initiatives could be adjusted to alter that trajectory. With more time and resources, effort to reach them could focus on connecting perhaps at their schools, and at other places where they gather. Similarly, to garner an even broader perspective, hosting more functions in regions of the city that did not have as high an involvement as the initiative desired could encourage participation. The more and varied the outreach the better, as people are going to feel more comfortable to respond, believing that their voice matters. (See Figures 10 and 11)

BROAD CONCEPTS

When analyzing the survey as a whole, various themes and other high-level observations around the cultural life of Santa Fe emerge, all underpinning the community's values, and many of which actually raise other questions worth future exploration. Attention must be paid as well to the pain, anger, joy, and hope that were revealed, as all are expressions which present opportunities for the community to address through its cultural resources. For example, words such as "Ancient," "Architecture," "Beauty," "Chile," "Colorful," "Creative," "Diverse," "Indian/Indigenous," "Multicultural," "Native/Native American," and "Opera" were submitted often. Conversely, words such as "Affected," "Argumentative," "Bifurcated," "Class," "Condescending," "Consumer oriented," "Disappearing," "Discrimination," "Dismissive," "Disney World," "Disparity," "Divisive," "Dying," "Elitist," "Exploited," "Forgotten," "Fractured," "Gentrified,"

Figure 10

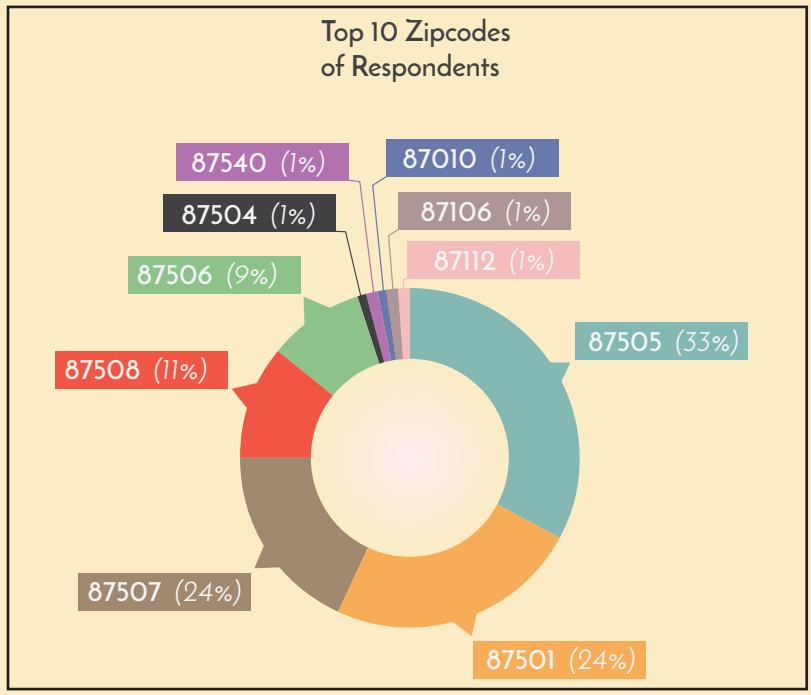
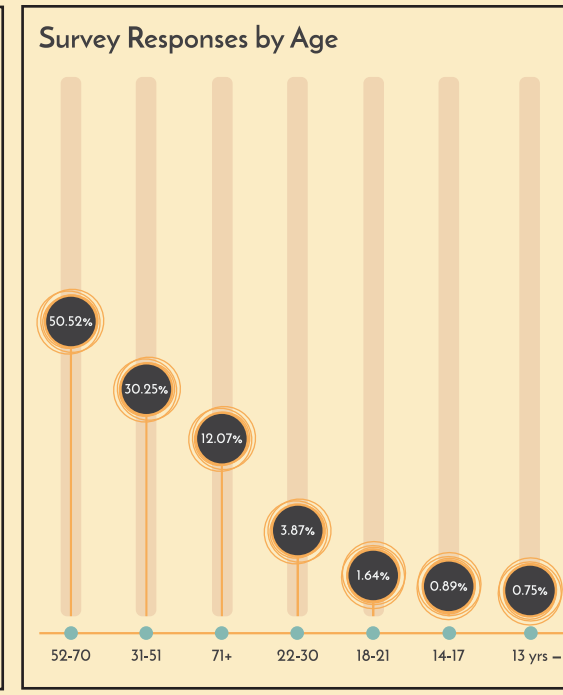


Figure 11



"Hierarchical," "Insular," "Lost," "Older-centric," "Profiteering," "Resentments," "Rich," and "Underfunded" also were given, suggesting an unease and a feeling of disaffection. Each of these words, and so many more, are worthy of consideration as the City moves forward in the coming months and years to elevate its cultural resources.

Thinking of culture as broad and deep

By far, the highest-ranking "place" chosen in response to questions about where to experience culture in Santa Fe and what respondents most love seeing and doing in Santa Fe are museums, perhaps not an unexpected answer when thinking of "culture" conventionally. Further, given the greatest percentage of respondents of the survey were aged 52 -70, that more mature population may naturally skew to offer a more traditional answer, as opposed to something less traditional, such as a coffee house. Conversely, a combined 77% believed one could experience culture in a bakery or garden, or at a kitchen table, while many also noted trails, parks, schools, places of worship, and even gyms as cultural places, all indicating an ability to consider culture more broadly.

Photo courtesy of **Jason Stilgebouer** (Del Valle Panaderia)

Quotes such as, "Stimulate more interest in local generations, oral histories of grandparents and families. Knowledge of family history,"; "I wish the public school system would take a more proactive approach to discussing culture, as in heritage, identity, diversity, and not just art"; and "Include foodways, traditional crafts, agriculture, adobe, encouragement to learn one's own unique cultural identity," reveal respondents' thoughtfulness when considering a broad and deep culture and what it can offer to a community.

Thinking of the essential role of culture in advancing equity

Though majorities believe that cultural events and organizations represent diverse communities, only approximately 20% of respondents feel that culture in Santa Fe is accessible to all residents. Related, the opportunity most desired by Santa Feans to be implemented by 2020 is accessible, affordable cultural programs.

To the question of where respondents wish they felt more comfortable, nearly 25% relayed they feel; welcome or safe everywhere. However, hundreds of respondents noted other seemingly cherished and welcoming places and institutions where they feel constrained in someway, including downtown, the Plaza, Canyon Road, galleries, museums, and Zozobra. Many also noted Airport and Cerrillos roads, as well as the east side, as places they wished they felt more comfortable. These answers name disparate places that are largely defined by their social, economic, and ethnic differences, as well as by look and feel and may be revealing about the social divides in our community.

Thinking of the transformational role of culture in education

Respondents answered overwhelmingly that culture provids lifelong learning opportunities for citizens (83%). Conversely, better access to cultural education for young people ranked next to last when asked about the most important opportunities Santa Fe should implement by 2020, contradicting other strong sentiments expressed about the importance of keeping young people in the community. This seemingly opposite data bears further exploration. Interestingly, ensuring "synergy between public libraries and the visual/performing arts" ranked the second most desired.

Many respondents also noted that the city's youth are leaving for better and different opportunities, and that it is critical to reverse that trend, in part through better educational opportunities. Words, phrases, and suggestions such as, "literacy, better schools, tutoring by older members of the art community, acceptance of all ethnicities," and "broader awareness of the wider world" were offered, as was thoughtful commentary such as, "increased access to arts education, particularly for low income immigrant youth and youth in the public schools. I would also like to see cultural events that are aimed at better integrating immigrant communities into the mainstream Santa Fe space."

Thinking of stewardship and conservation of culture

When thinking of supporting and nurturing creative workers, more than 40% of survey respondents believe that a City of Santa Fe cultural affairs office should support artist-in-residence programs, while the broader notion of supporting local creative workers ranked 5th when considering the top 10 opportunities Santa Fe should implement by 2020.

Many noted the importance of the natural environment, and advocated for "instilling a love of the incredible outdoors" or the establishment of a wildlife sanctuary.

Though architecture was a word often given in response to the prompt about thinking of culture in Santa Fe, some noted the city is not well-kept. Further, some expressed a sense that the evolution of historic design is restricted, with one person

offering detailed commentary that "Santa Fe [is] held hostage in a mythical past [that] has informed too many strident rules and boundaries for the present [and] that fails to encourage new interpretation and meanings of our culture and how it can adapt to new circumstances and meanings. This would be most evident in architectural restrictions and in the rules of the Spanish Colonial Arts Society wherein there is simply replication for the sake of replication. Anyone interpreting the current realities and infusing them with expanded commentary and meaning is not embraced."

Thinking of culture as fundamental to the wellbeing of individuals and the collective

Numerous responses emerged when considering the role of culture in promoting the health and wellbeing of its residents. A recurring theme centered on youth and improving education, including around "nutrition, sex, [and] financial independence," as well as offering "more literature and art and physical fitness." A yearning for more accessible and financially affordable places, as well as the transportation to visit these places, also was a recurring theme, with one comment specifically noting that, "We could drastically improve the quality of life for our citizens by giving the youth something positive to do with their time."

Other concepts, such as "character strengthening through creative endeavors and [the] ability to use positive means of self expression," reveal the promise that culture holds, though perhaps no offerings were as poignant and pointed as comments on hunger and drugs: "Too many kids are hungry. Good food [is needed], [and] education through cuisine and learning to cook and present a meal;" and "Replace heroin with art and cooperation."

Thinking of the potential of culture to connect people, places and ideas

Ninety-two percent of respondents noted that traditions — rituals and practices that connect us to each other and our past — are reflected in Santa Fe's culture. Majorities also believe that culture fosters stronger neighborhoods (53%) and just over 50% believe that culture fosters stronger neighborhoods and brings communities together.

Additionally, 70% of respondents believe that a dedicated cultural affairs office holds the potential to connect neighborhoods through art, landscape, and infrastructure. Comments such as, "Access to art [is] a mind-opening experience in neighborhoods where kids live across the city and "Participatory [cultural] activities encourage community activism" further suggest hope that culture embodies the potential for connecting disparate neighborhoods.

Thinking of the impact of culture as an economic catalyst

Ninety-one percent of respondents agreed that culture contributes to Santa Fe's economy, though the word "economy" was defined and interpreted in numerous ways.

While 68% of respondents disagreed that the culture of Santa Fe was aimed mostly for tourists, 30% felt it was. "As a local I don't like doing much in Santa Fe anymore; it's all for the tourists," noted one individual. Many expressed their concern about funds and other efforts being directed primarily for visitors instead of for residents, though others expressed a different opinion. One comment read: "This city needs more focus on tourism for the galleries. Art brings in money & jobs, but the advertising done focuses on the outdoors; lots of these folks don't bring money into Santa Fe. The [anti]-tourism group doesn't seem to understand that to pay $10k to have a gallery in this town, you need to have paying customers buying things. Not hikers staying in a tent. There seems to be a big disconnect with what the city needs for customers and what they are advertising for. The 90s are gone, we need to bring buyers with money into this town. Currently that is NOT happening. Without that influx of money, lots of people are going to be without jobs." This tension between the intrinsic benefits of culture and the economy — specifically through the lens of tourism — was a consistent theme throughout the initiative.

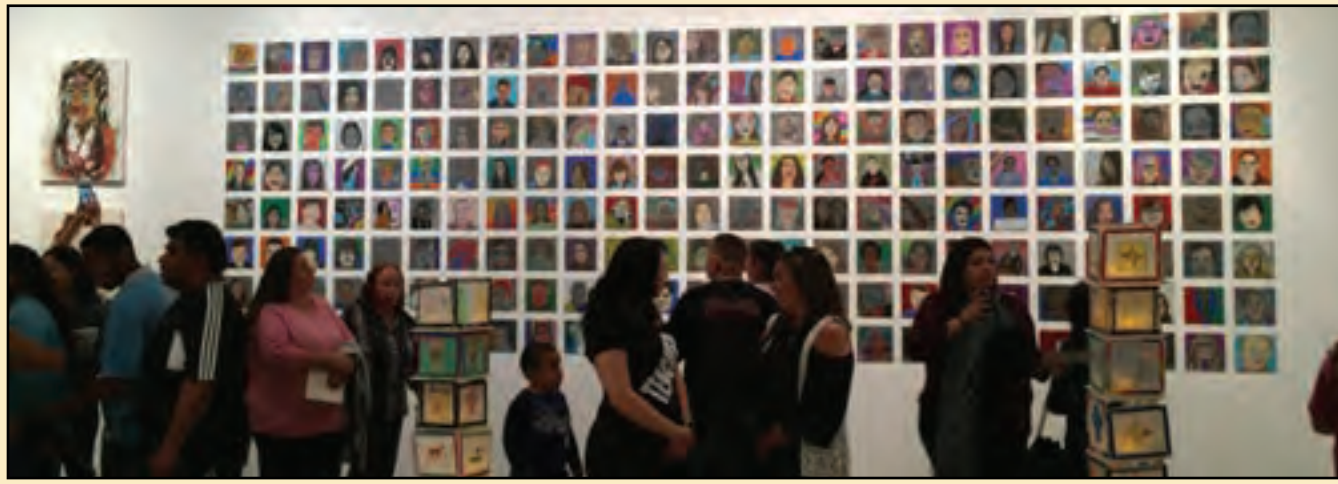


Photo courtesy of **Estevan Rael-Galvez**
(De Donde Somos Event, El Otro Lado in the Schools Community Portrait, Academy for the Love of Learning's 2016 Fesitval of Learning, SITE Santa Fe)

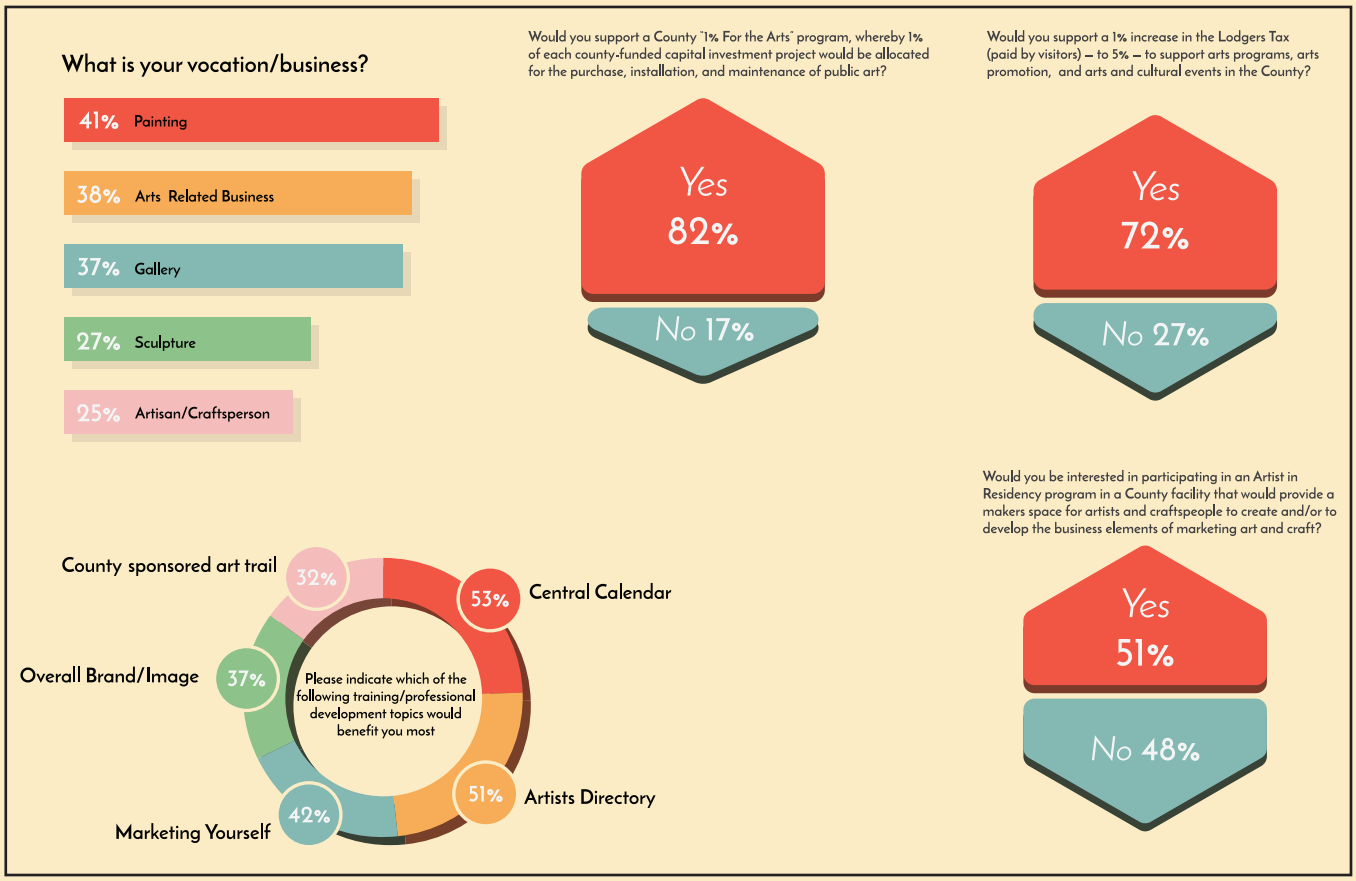


Figure 12

OTHER SURVEYS

Santa Fe County Survey

Interestingly and concurrently, while *Culture Connects* was surveying the community, Santa Fe County was as well, even utilizing similar distribution lists. Though not with identical purposes, the County survey complemented the initiative's effort, and where there was overlap, the data supported our findings (see Figure 12).

As of the drafting of the *Cartography*, 118 respondents had completed their survey, with a significant majority (82%) supporting a 1% tax "for the Arts" program, similar to what the City has already implemented. Interest in art trails, artists' directories, and a central calendar also reveal possible areas of collaboration between the two governmental entities, suggesting the establishment of deeper connections in the future as important to explore.

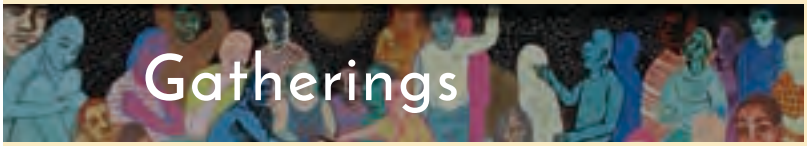
MIX Santa Fe

MIX Santa Fe is "a structure for interaction and collaboration among inspired individuals, entrepreneurs, innovators, businesses and organizations." Monthly networking events showcase talent and local resources to support the development of "ideas, businesses, and projects." At these events, MIX does an excellent job of surveying participants, and the team there was happy to share the data they have collected.

Specifically in February, two questions resonated with the initiative: "What issues have been most important to you locally?" and "Which City services turn you on the most?" Understanding the primary demographic was 20-40 years olds, a target age *Culture Connects* was not as successful connecting with, the data is enlightening. Regarding the "city services" question, a combined 53% answered the query with "economic and entrepreneurial development," "affordable housing programs," and "tourism/marketing." Nearly 25% answered "recreational programs" and "library" as well. To the question posed about "important local issues," a combined 23% noted "education" and "nightlife," while another combined 14% offered "recreation/greenspace" and "transportation/walkability."

Mirroring so many other opinions offered during the Public Engagement, this information further bolsters the *Roadmap*. Further, collaborating with such entities as MIX could enlighten the initiative going forward, and especially bring in the voices of a sorely-needed demographic.[6]
Mapping the cultural pulse of Santa Fe is about listening and

6 Please see the website of MIX Santa Fe at https://mixsantafe.com/mix-news/ for additional information.



Gatherings

learning through conversations to center active participation, and to energize the broad and diverse community. The understanding emerging from this process holds the possibility of unlocking and formulating meaning from ideas, stories, and memories — resulting in raising consciousness, fostering cohesiveness and illuminating the potential of creativity to catalyze a vibrant and resilient city.

Toward this end, numerous *Gatherings* were organized across the city. These particular events, engaging nearly 1000 individuals, were segmented into two types of functions, Convenings and Conversations, with findings identified and analyzed below.

CONVENINGS

A significant component of the *Public Engagement* consisted of the launch for the initiative on March 12, 2016, and four subsequent gatherings hosted in each of the City Council districts. Each convening featured hands-on activities, including participant mapping, object-based storytelling, sharing sensory impressions of culture, an exercise in juxtaposition, and the opportunity to participate in open dialogue and exchange.

Participant Mapping

Participant Mapping provided a platform for attendees to figuratively "map" themselves into Santa Fe using color coded dots onto a large scale physical map of the city in response to three questions:

- What place reflects the strongest sense of culture (green)?
- What place reflects the best of who we are (yellow)?
- Where do you wish you felt most comfortable (red)?

While never intended to elicit analytical data, instead, the exercise was primarily utilized to stimulate thought around placed-based consciousness, providing people the time to consider their city through a cultural lens.

As with any surveying, participants responded based on individual perspective, informed by any number of factors, including perhaps where the question was asked (i.e. Southside Library or Scottish Rite Temple), who responded (race, class, gender, age, number of years living in Santa Fe), or even the time of day or who was standing next to whom. Nevertheless, high-level observations reveal first that participants placed green, yellow and red dots in literally every part of the city, with a fairly even distribution in the downtown and Plaza area, Rufina Street and Siler Road area, the Airport Road Corridor, Santa Fe University of Art and Design, Baca Street, and the Railyard District.

There are some concentrations that are worth noting, however, especially in those areas where people affixed red dots, indicating that they wished they felt more comfortable in those places. For example, Christus St. Vincent Hospital and Las Campanas are primarily coded in red. Indicating that one is not comfortable in a hospital makes sense. However, what this may suggest is that for places such as hospitals, clinics, mortuaries and cemeteries, there are opportunities to provide more welcoming environments. Gated communities

Photo courtesy of **Joss Mulligan** (Mapping, Southside Branch Library)

like Las Campanas may also be perceived as less than welcoming. Additionally, while there are a handful of green and yellow dots placed along both Airport Road and Canyon Road, there were mostly a high number of red dots in those areas.

With the exception of one yellow and one red dot, Museum Hill is coded largely with green dots. Upper Canyon Road, which is largely residential is similarly coded. Agua Fria Village was similar with two red dots and two yellow dots, but primarily coded green. Unlike green and red, the yellow coding was less concentrated and more evenly distributed. Notably, the places that reflected the best of who we are as a community can be found across the entire city, from Camino de los Montoyas to the Santa Fe Community College and from the headwaters of the Santa Fe River to the Municipal Airport.

Photos courtesy of (from left to right): **Chrissie Orr, Chris Hanna, Chris Hanna, Chris Hanna, Juan Rios, Juan Rios, Xochitl Chavez, Xochitl Chavez**

What We Hold: Objects, Story and Memory

The material culture held within a community can be a telling reflection of its values. For Santa Feans, like many New Mexicans, a great deal of their patrimony is now in museums, such as the Smithsonian Institution in Washington, D.C., as well as in the local divisions of the Museum of New Mexico system. Recognizing the importance of individuals and the challenges they encounter at monumental museums, Orhan Pamuk, the novelist, screenwriter, academic and Nobel Prize recipient, has astutely observed that "The future of museums is inside our homes."[7] Indeed, the value that people place upon the material culture held in their homes reveals as much about the community as a whole as it does about them as individuals. Recognizing this and trying to learn more about the cultural values of the community, participants in the convenings were invited to bring something that was meaningful to them and share its story.[8]

"What We Hold: Objects, Story and Memory" encouraged a meaningful engagement and allowed the entire community to be reimagined as a museum. This enormously popular exercise, in which people were photographed holding their objects and recorded telling its story and meaning, also revealed the potential of future efforts focusing on storytelling as a community wide project.

What people held and shared was revealing. Among the many objects brought to the gatherings, could be found a shovel, a Walkman, an adobe brick, a railroad spike, a carving of Don Quixote, a mezuzah, a jacket from Indian Market, religious medallions, a jar of water from the Santa Fe River, a newspaper article on a mother's legacy, a stack of books, a guitar, a wooden cross, *cascarones* (colored confetti-filled egg shells), hollyhock seeds, a master's degree diploma from St. John's College, a map, a Sikh prayer, corn, a statue of the Santo Nino and a handmade dress for the statue. Some of the objects carrying meaning of belonging to place were part of what people wore. One individual brought earrings that had belonged to her mother, and another brought *pulseras* (bracelets) that as she indicated, "are a powerful symbol" of the pulse and love she holds for the city she made home three decades ago. Indeed, every object conveyed an individual pulse and perspective about the profundity of what individuals in a community hold dear and how that, in and of itself, reflects the collective.

During the course of the *Public Engagement,* some of the resulting videos were shared via Facebook, Twitter and YouTube. They provided content for a rich object-story-memory archive.[9] Some of the stories were documented by the Smithsonian Latino Center Digital Initiative, a mobile broadcast that highlights impactful stories of Latino communities within the United States. Showcasing eleven live online broadcasts in Santa Fe, the New Mexico inaugural broadcast garnered an impactful 2,500 video views. The videos will remain archived for the public to view on the Smithsonian Latino Virtual Museum Channel's UStream, the links of which can be found in *Appendix J*.

Juxtapose Possibility

The etymology of the word "juxtaposition" — to join and connect together — carries the promise of what is possible in a community, among seemingly disparate people, places, and things. In part inspired by the work of *The Laundromat*

7 Orhan Pamuk, *The Innocence of Objects,* (Abrams, New York, 2012)

8 This exercise was inspired by the Portland Art Museum's "Object Stories" booth, NPR's "StoryCorps, " and other similar projects encouraging participants to remember and record.

9 See *Culture Connects Santa Fe* YouTube channel: https://www.youtube.com/channel/UC9AOAl-PvnK-87qaXyST2VQ

Project based in Harlem, as well as *Loteria*, the iconic Mexican game of chance similar to Bingo, an interactive activity called *Juxtapose Possibility* was created encouraging participants to think of the potential power of juxtaposing "culture" in unexpected places.[10]

Hundreds of potential pairings around the Visual, Culinary, Media, Performing, and Design Arts, and their potential intersections with 30 place-based categories, such as laundromats, barber shops, and schools, were shared tactilely and in writing. In some cases, participants recognized where good and interesting work was already underway (e.g. Collected Works bookstore, libraries), while others encouraged more thinking about this effort, such as "libraries could be great locations for maker spaces and bakeries." Others thought that museums and more traditional arts spaces could be enhanced by including food or other sensory experiences, or simply liked thinking of experiencing art in unexpected places or "pop-ups." To enhance engagement across all demographics, including young people, suggestions ranged from performances in parking lots, gardens, community spaces, and medical centers to placing more visual arts in beauty parlors, motels and schools.

Photo courtesy of **SimplySocial Media**

Perhaps, the most important data to emerge from this exercise were the conversations that took place around it. The many comments overheard included "Putting art here would make it more accessible"; "I love this idea."; "Get it out of the galleries, theaters and museums and into places where people are"; and "The East Side gets everything. Spread the art around town."

10 The Laundromat Project "amplifies the creativity that already exists within communities by using arts to build community networks, solve problems, and enhance our sense of ownership in the places where we live, work, and grow." Though many initiatives define the Project's work, at the center is bringing hands-on art workshops and public programs into local laundromats and other community spaces. http://laundromatproject.org/

A Sense of Culture

The five senses have long since entered into the philosophy of what makes us human, and as such, they have served as touchstones for reflections on culture for millennia. Understanding the inextricable connection between memory and sensory experiences, and as part of the effort to broaden the conversation about the definitions of culture — testing our assumptions about whether culture is perceived narrowly or broadly — an exercise was conceived inviting impressions to be shared of what culture *looks, sounds, smells, tastes,* and *feels* like. Encouraged to affix post-it notes with answers to these questions to a banner, participants left nearly 800 impressions during this very popular activity (see as raw data in *Appendix K*).

Feel

When asked what culture feels like in *Santa Fe*, two different interpretations emerged. First, *feel* was equated tactilely — with touch — and among the answers were such nouns and adjectives as a mud brick, a blanket, a fire, woven rugs, *chile ristras*, air, earthy, crisp, and "a tight hug from a family member you have not seen in ages." Second, *feel* was also equated with sentiment, and included answers like: wonder, holy, welcoming, grounded, confusing, comfort, free, startling, justice, kindness, community, and ancient. The word "home" was offered the most.

Taste

When asked what culture *tastes* like in Santa Fe, a panoply of deliciousness was offered, including traditional ingredients or dishes like *tortillas*, *biscochitos*, *atole*, bread, beans, *huevos rancheros*, *posole*, squash, buffalo stew, *empanadas*, *tamales*, *sopapillas*, *enchiladas*, fry bread, goat's milk, *guacamole*, Lenten meals, honey, and several varieties of chile — red, green, stewed and spiced, many complemented with *pupusas*, *flan*, blue cheese, and chocolate. There were also several beverages shared, including hot chocolate, whiskey, margaritas, craft beer, coffee, *sangria*, *tequila* and wine.

Smell

When asked what culture *smells* like in Santa Fe, not surprisingly, many of the same savory treats shared under *taste* appeared again, complemented by a wide variety of aromatic scents, including that of wool, wood, lavender, old fabric, bakery scents, sweat at a gym, *osha* root, rich and fertile dirt, every variety of cooking including that done at home, and paint drying in an artist's studio. Finally, a significant number of respondents noted two smells in particular: roasting chile and piñon wood burning in winter.

Sound

When asked what culture *sounds* like in Santa Fe, people shared a multitude of resonant vibrations moving through the air that could be divided into four major themes: environment (aspen leaves, chirping birds, footsteps on desert floor, water running in a stream); communication (stories, languages,

church bells, applause); music (*cantos/canciones* at mass, opera, drums, flutes, boom boxes, Mozart, flamenco, guitar, jazz, *posadas*, *mariachi*, *marimba*, *norteño*, rattles, symphony); and emotion (weeping, laughing). Other poignant sounds offered spanned an arc from laborers working to the wail of Zozobra.

Look

Finally, when asked what culture *looks* like in Santa Fe, impressions shared could be categorized into three major categories: human creativity (architecture, art in public spaces, adobe buildings, biking and hiking trails, libraries, museums, the Plaza, a frayed quilt, sculptures, solar panels, and farolitos and luminarias); the natural environment (mesas, high mountains, open spaces, pink and blue sunsets, rainbows, snow falling); and the social environment (elders, children playing, dancing, many skin tones, old people walking, newspaper vendors standing in the middle of the street). For some, however, what Santa Fe *looks* like is sometimes seen in the "many divisions between rich and poor neighborhoods."

Pop-up Platica - A Dialogue

The exchange of ideas through dialogue is one of the vehicles where individual perspective is honored and conversation centers on the goal of raising consciousness. The Pop-up Platica was not about the proverbial "talking heads" or so-called experts, but instead, provided a platform for anyone present at the Convenings to have a public space to share information, thoughts and ideas. Individuals were invited to rotate on and off stools to speak. At least 50 people participated, from a diverse range of ages, backgrounds and points of view. Students, librarians, non-profit cultural directors, lawyers, visual artists, theater directors, preservationists, immigrant rights advocates, poets, conservationists, teachers, architects, healthcare workers, and youth all discussed hopes, dreams, concerns, and questions. Virtually all of these conversations were captured in video, audio and photography.

Subjects covered a range of topics, all in relation to culture: healthcare, education, poverty, environment and equity. In several discussions, social issues such as poverty, environment, equity and the health and wellbeing of the community were identified as central, as opposed to commerce or the economy, which were largely perceived as the prevailing focus over the past few decades. One participant at the Southside Branch Library spoke about the real fractures in the community, particularly the discrepancies between the south and the north sides of town, a sentiment often echoed throughout the Convenings. Others spoke about the importance of supporting more efforts to integrate art and history into classrooms. There also were generative ideas shared particularly about connection, and at every site, expressions of hope and optimism were conveyed, including finding avenues for collaboration across the entire city.

CONVERSATIONS

Many of the major foundations in the nation, including both Ford and Rockefeller, have premised public engagement, participation, and dialogue as critical to civil society, especially in moving cities forward. This imperative — of community-centered conversations — is also of the utmost importance in both indigenous and traditional *nuevomejicano* communities. As a metaphor of northern New Mexico, it is conveyed powerfully in the term *resolona* — literally as a place — the south-facing wall, where the sun shines; but as a practice, it is the community gathering to reflect upon observations of its contemporary world (politics, society and culture), and relating the memory and wisdom of those that came before.

With this imperative to meet and talk, several public conversations were conducted to deepen the discussions about culture in the community.

Women and Creativity:

This gathering of nearly 75 women from across the community centered on conversations about culture from their multiple perspectives. Set in the courtyard of the Santa Fe Community Convention Center on a crisp and sunny spring afternoon, the event elicited profound themes of both hope and concern, in part prompted by the objects participants were invited to bring. These objects — an incredible array of material culture — each held meaning, memory and story, and included such things as a clump of dirt, a chile pepper, a ceramic seed pot, and a Pictish Kings bracelet. Other treasured objects — reflecting the astonishing beauty and tragedy of the community — illustrated openness, desire, and aspiration, and collectively, a sense of connection, a sense of identity, and a sense of belonging.

- A necklace from South Africa that not only echoed an interest in culture, but in the opinion of the owner, reflected her thoughts about apartheid existing not only in South Africa, but in Santa Fe as well.
- A family-gifted rosary as a symbol of *old Santa Fe*, reflecting faith, heritage, values and family continuity.
- A property plat for land that once belonged to Adelina Otero-Warren, writer, educator, suffragette, Santa Fe Superintendent of Instruction, and the first Latina to run for a congressional seat in the United States.
- A branch of an apricot tree, not only the reflection of the landscape and the natural environment, but also how the fruit from this tree illuminates harvest and culinary traditions.
- A jar of dirt holding a memory of the ground upon which the young woman that brought it once slept as a homeless teenager.

Photo courtesy of **Juan Rios**
(Culture Connects at Santa Fe University of Art and Design)

- A photograph of grandparents, reflecting the foundation of family, strength, love and endurance.

- A milagro from *Aid and Comfort*, reflecting how this annual event begun by artists, reveals the openness and generosity of a community dealing with the reality of those who are living with AIDS in Santa Fe.

Breaking bread at round tables, women brought their unique perspectives to the *Public Engagement*, and entered into distinct conversations, the primary observations of which, summarized by the facilitators, were as follows:

Defining Culture: At all of the tables there was agreement that in order to have rich and honest conversations about all of the parameters of culture, its definition must be broadened beyond the arts. To be included were spirituality, family, language, identity, ideas, heritage and creativity.

Decentering Space: Every discussion focused on places such as downtown or the Plaza, with some individuals pointing to the loss of these spaces to commercialization or tourists at the expense of residents. At other tables, some were troubled that these spaces received more attention than other vital centers or spaces across town. A predominant thread was to rethink "the center" and elevate the importance of neighborhoods. "We are a City of neighborhoods," someone said.

Belonging to Place: Given the fact that an accepted discourse in Santa Fe has long been one defined by binaries — *native* and *other*; *local* and *outsider*, *Spanish* and *Mexican*, one of the primary threads that wove its way throughout the discussions was one of being of and belonging to the community. At every table, people expressed the contradictions in this setting: the challenges of moving here and how easy or difficult it is to be accepted, and the inverse of being "from Santa Fe," where local skill and talent is often invisible or not valued.

Tourism: The subject of tourism was almost always expressed as a negative. The point was continually made that the focus and investment is driven by tourism, at the expense of residents. One individual noted, "We need to refocus away from a model that privileges tourists against us."

A Fractured City: Some conversations were explicit in people articulating that within the context of mythologized harmony, fractures in the community are not only vast but escalating. Quotes from the summaries include, "It is naive to think that those who live in Santa Fe are on a level playing field and the only way to cut through is to listen to residents; We are not starting from the same place: education, class and experiences; and It boils down to class disparity." At other tables, these threads and thoughts seemed to stir just beneath the surface and emerged in conversations that were reported afterwards.

Ideas that Emerged: In between articulating challenges, which at times were immediately translated into opportunities, there were many possibilities shared about how to connect across divides, about how to create vitality and strengthen community. From these voices emerged ideas, large and small: "ride the bus"; "where you can learn about others"; "focus on neighborhood projects"; "record stories and find ways to center testimony"; "journaling and storytelling"; "create a user's manual for newcomers"; "do not be afraid of holding spaces for difficult conversations"; and "above all, listen, listen and listen to residents."

Circles of Conversations:
In order to multiply public engagement, a community-wide conversation was designed. On April 6th, organizations and individuals throughout the city voluntarily participated in *Circles of Conversation,* where friends, families, and colleagues (and in one case visitors) gathered around boardroom tables, kitchen tables and patios to talk about the role of culture

Collectively, nearly 389 individuals lent their impressions and thoughts on nightlife, gardens, museums, immigration, family, cuisine, health, education and so much more. Participants included Espinar friends and family, Georgia O'Keeffe Museum, La Familia Medical Center, Littleglobe, Museum of New Mexico Foundation, National Dance Institute, New Mexico Arts, Rios Family Wood Yard, Kathlene Ritch with friends and family, Santa Fe Botanical Garden, Santa Fe Opera, School for Advanced Research (held on 4/26), Skylight Entertainment Venue, and Somos Un Pueblo Unido.

While most of the gatherings took place over the course of an hour or two, one organization, La Familia Medical Center, seeing the dialogue as immensely valuable, held three conversations throughout the day. Similarly, wanting to capture impressions from their visitors as well as community residents, the Georgia O'Keeffe Museum developed interactive activities to engage and solicit input to think about place and belonging, and about culture and what it is, information that was later shared by the museum on a blog posting.[11]

11 See: https://www.okeeffemuseum.org/2016/05/09/what-is-culture/

As with previous conversations, here too, each of the convesations was distinct, and yet there were common threads woven throughout. The primary observations follow:

Accentuating Alliances: In several circles, an argument was made to support collaborative efforts, and in particular, the notion of growing and leveraging alliances became a focal point. Examples cited of these alliances were found in cities (Albuquerque), big box stores, universities, and agencies such as the Los Alamos National Lab — none of which were necessarily defined by a mission of culture, but could be allied in advancing it.

Access to Culture: Several circles identified the notion that ensuring culture was being supported throughout the community as an imperative, while another observed it was critical to "make sure that the experience of arts and culture isn't isolated and far away from where everyday people live and work."

Center and De-center: At least two of the groups addressed the perception of "the Plaza as being lost to tourists," while others claimed it was experiencing "a resurgence, particularly for the youth." Some articulated the need for the City to, "find more ways of inviting and welcoming locals into the downtown area, but at the same time, actively spreading cultural experiences around the city, so they aren't exclusively focused in the part of town that very few locals can afford to live in anymore."

Connectivity: People also expressed the need to continue to illuminate positive "hot spots" to amplify opportunities. "All across the city, develop walking paths, bike paths, that will connect neighborhoods and invite people to be outside"; "bike paths to connect Southside to Northside of Santa Fe"; "the City must develop in ways that celebrate and welcome people to come together as a community outdoors."

Defining Culture: Nearly every group addressed the importance for the cultural plan to define culture broadly, particularly toward building an inclusive model. At least four of the circles explicitly stated that "culture is not just the arts, nor should it just be ascribed solely to our institutions." Another group felt that "the experience of culture is often tied to history, rather than contemporary or forward-thinking cultural activity." Nearly all circles noted key examples of what it actually is: faith, food, lifeways, language, religion, customs, music, sports, and "all manifestations of human intellectual achievement." Another noted that it is "the light, the sky, and the air."

Divisions: In nearly every circle, the challenges of division were brought up. Some groups had substantive discussions, while others downplayed the issues. Some groups, however, expressed the belief that there is rhetoric around the use of the word "diversity," with little to no intent to address or understand the associated issues of power. One circle noted that there was a need to identify and speak honestly about the fact that "there is also still racial and socio-economic tension that needs to be openly addressed," while one individual talked about a "tale of two cities: the haves and the have nots." Root causes were identified in several circles: "tension is built on centuries of history"; "simplifying and glamorizing the oppression and destruction is harmful"; and "we don't know each other's story."

Education: The importance of education in the equation was a central thread through many of the circles. At one circle, a participant suggested to "give children the opportunity to see themselves as active in creating culture, not just consuming culture."

Identity: In one way or another, identity also was a thread in all discussions. This included the static identities that often get portrayed by the media, writers and cultural organizations. For many, these representations are deeply problematic, including the binaries of native and outsider. Several summaries included statements like these two: "Mixed ethnicities sometimes experience displacement and are excluded; and ". . . immigrants get left out of the narrative"; and "The notion of three cultures living in harmony or otherwise, is offensive. It leaves people out and conflates identities."

Photo courtesy of **Georgia O'Keeffe Museum** (*Culture Connects* at Georgia O'Keeffee Museum)

Misperceptions: The relative perception of harmony or division was either downplayed or accentuated in many of the discussions. Some circles recognized how perception is not always reality: "Southside of town was perceived as dangerous, but experience living there proved otherwise."

Placing Art: Many circles discussed the placement of art throughout the community, as a means for self-expression and neighborhood identity and cohesion. Comments included: "More arts and events in open spaces like parking lots"; "More art (murals on transformers, empty walls along main roads (e.g., Jacobo housing project, Empire buildings, Halpin building, Ed Larson studio), graffiti art space for self expression"; "More thought provoking art (push boundaries, being more daring and bold statements)"; "More opportunities for cultural expressions in Southside and Santa Fe Community College"; "Culture cannot stay at city hall or in museums. It has to get it out into the community"; and "Hold more cultural events at the mall, which was seen as a central and convenient location"

Tourism: Several of the circles addressed the complex relationship and dissonance between culture and tourism, most noting a seeming imbalance positioning tourism above culture. One participant noted that Native culture is often appropriated and commodified ("for and by the White and wealthy"), with very little space given to encouraging cultural agency — that is people being able to represent themselves. One summary explicitly stated that, " . . . tension is built on centuries of history, and is in many ways heightened by the development of the tourist industry which is built on promoting our cultural diversity." Equally as explicit, another comment revealed that "There was an understanding that although our economy depends on tourism, the survival of our cultures does not."

Vibrancy: People at three of the circles expressed that "Santa Fe is already a very culturally vibrant, rich and diverse city." While some circles talked about a robust cultural vibrancy, "A large contingent of older native New Mexicans thought that local culture was thriving," while at other circles, others felt that it was vibrant only if one "had access to resources." Someone else noted that vibrancy was about evolution: "People freak out if culture changes, but to grow, we need to change." For another, vibrancy was related to stability, values, and respect: "You shouldn't want to change the tradition, respect it but accept it and build new things from it. That's a vibrant culture."

Photo courtesy of **Jessica S. Calzada**
(Circles of Conversation, Shonnard House)

Youth: While not every conversation included a focus on youth, many did. One group recognized collectively that "there is a real disconnect and deficiency for Santa Fe's youth, who are not always given opportunities to experience the arts and culture of their city." Another offered, "Arts educators at cultural institutions should get together to coordinate their cultural offerings in the schools."

Photo courtesy of **Paulo Tavares** (Somos Uno Break Dancers)

Workshops in Schools:
In an effort to capture youth perspectives, workshops were carefully planned in collaboration with the local arts and social engagement nonprofit Littleglobe, and held in Santa Fe and Capital High Schools, with more than 60 students from four different classes participating. The students also were a mix of ethnicities, reflective of Santa Fe as a whole. These workshops included youth radio, video and photography teams from Littleglobe and New Media Arts Fellows from ¡Youthworks! who captured the student responses and reflections. The objective of the workshops was to offer a safe space for dialogue about their perceptions about culture, where in Santa Fe it exists or does not, and what value it holds at the present to them. Complementing dialogues was a moderated pop-up conversation where individual students were invited to rotate in and out of a public conversation to share their thoughts and ideas. From these engagements came a variety of data. Regarding defining cultural places, most responses gravitated to the well-known places such as the Plaza, museums, or theaters, though when encouraged to talk about which museums or theaters, it was clear that only

a few had visited them, and most ended up talking about the fact that they were not spaces they would frequent. Encouraged, others talked about spaces that were not only relevant to them, but where they felt most comfortable, including everyday spaces such as a basketball court in their apartment complex or moments when their family gathered around a dining table. In both schools, woven into the dialogue, there were many expressions of unease because of inequities around wealth, language barriers, race, immigration status and age stereotypes. However, there was optimism, not just for what their generation could bring to the community, but for many, the possibility of a brighter future that could bridge divisions.

Photo courtesy of **Juan Rios**
("City of Dreamers," Lensic Performing Arts Center)

Within Capital High School, storytelling workshops helped to deepen earlier discussions. Students in the AVID program collaboratively wrote a story emblematic of their journey through Santa Fe on the south side of the city. It is a beautiful narrative of a seed that became a tree, which reconnected the once disconnected city.[12] Metaphorically, the students are also seeking fertile ground to grow up and become proud members of the Santa Fe community, all the while confronting fundamental challenges such as poverty, a lack of resources, legal documentation, and the negative predisposition Santa Fe feels about the south side. Additionally the students and their mentors wove into the story elements of personal and civic pride, imagining Santa Fe as a city of trees and interactive nurturing cultures (see *Appendix L*).

This work contributed to the many elements of a cross-Santa Fe community-based program called "City of Dreamers," led by Littleglobe. With a student written mission of "Challenging Santa Fe to rethink its negative predispositions about Capital High School, immigration and the Southside," the project involved the creation and sharing of short documentary portraits of people in Santa Fe, live interviews for radio, "transmedia," student leadership training, music, and spoken word. All built as a collaborative inquiry about people and place within Santa Fe, "City of Dreamers" focused on the perceived and actual divides within Santa Fe: the north and south sides.

"City of Dreamers" culminated in a May 8, 2016 performance at the Lensic Performing Arts Center to a sold out audience. The show presented a mixture of live performance, conversation and pre-recorded video and audio stories, including those of documented and undocumented students, an immigrant mother who may qualify for DACA (Deferred Action for Parents of Americans), student success stories, immigration advocate stories and conversations, and the student-presented seed story.[13] Through this program and others like it, there appears to be a growing dialogue in Santa Fe about its identity as a town of many cultures, and how to weave in the narrative of immigrants and their experiences and perspectives. This program also functioned as a means for the Santa Fe community to consider cultural and political challenges within the current national context of the immigration debate.

PRESENTATIONS

Although the primary goal of the G*atherings* was to elicit engagement and promote dialogue, on several occasions, various organizations invited *Culture Connects* to participate in and present at their meetings.

The **Santa Fe Hispanic Chamber of Commerce** held a meeting at the Rivera Family Funeral Home, which was completely organized around the initiative, and included the Participant Mapping exercise, as well as a presentation and moderated discussion, with 68 individuals present.

Several of the initiative's hands-on activities were also included in a presentation held at the Genoveva Chavez Community Center during a student/parent bilingual meeting organized by the **Santa Fe Public Schools**. *Culture Connects* presented before an audience of approximately 75 people.

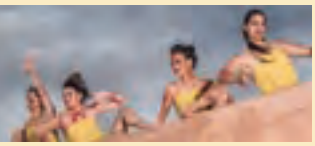
The Santa Fe Chapter of the American Institute of Architects also offered the opportunity to introduce the initiative and to invite attendees to the public convenings. That gathering included over 50 individuals.

At the invitation of the committee formed as part of the **City Council's Committee for Business and Quality of Life** (CBQL), *Culture Connects* attended a meeting hosted by four CBQL committee members and ten stakeholders working at cultural based institutions in the Railyard District. Participants shared the ongoing challenges they faced working with private-public entities, including the City, and also learned about the initiative. Like all the meetings, this one elicited a great deal of information.

12 Advancement Via Individual Determination (AVID), is a global non profit organization dedicated to closing the achievement gap by preparing all students for college and other postsecondary opportunities.

13 Jadrnak, Jackie. "South side students make their voices heard in Lensic presentations," *Albuquerque Journal North*, May 06, 2016. (http://www.abqjournal.com/769266/if-you-go.html).

Consultations



A deliberate portion of the *Public Engagement* phase focused on deepening the input of key stakeholders through targeted one-on-one conversations and a writing assignment in order to identify challenges and opportunities, begin articulating a high level cultural vision, and to radiate out to capture multiple perspectives. The nine members of the City of Santa Fe Arts Commission and the eight members of the Cultural Affairs Working Group were asked to complete two assignments: (1) interview one or two individuals in the community whose unique perspective could add value to the process; and (2) write a letter from their future selves, reporting on all the insights of the new cultural cartography, how it was being used, and how it was still evolving. Outside of the 17 individuals working on this segment, additional interviews were conducted within City government and beyond, all of which are identified and analyzed below.

ARTS COMMISSION & CULTURAL AFFAIRS WORKING GROUP INTERVIEWS

In order to identify champions and solicit a more comprehensive review, members of the Arts Commission and the Cultural Affairs Working Group elicited community impressions and ideas by interviewing in person, phone or email, friends, colleagues, and others who could provide cogent insights into developing the *Cartography.* A total of 49 individual interviews were conducted, the names of which are listed in the *Acknowledgments.*

While the Arts Commission and Working Group were encouraged to frame their own questions in order to allow for a more personal and evocative conversation, most used questions provided to them. A collation and analysis of these interviews follows.

How do you define culture?

The responses to this question varied from the poetic to the pragmatic, and generally leaned toward broad definitions. What was captured were notions of beauty, worldviews, relationships to animals and nature, templates for living, language, friendship, ideas of truth, identity, dreams, "the paths we walk," and "memories created through family traditions . . . passed on to me [to be] be shared with future generations." One respondent observed "I think that culture is something that people are a part of, something people share, and something that brings people together - even more so, it unites us." Yet another pointedly observed that "there's a tendency for people who see themselves as highly educated or elite or outsiders to decide on what defines culture. Living culture doesn't just exist in museums, and in art, or in photography or in tourism brochures. Culture exists where the power structure doesn't define it. We have to be careful that a small handful of elites isn't defining culture for everyone else."

Are there specific people, places, or events that you could name that define Santa Fe's culture?

In many ways, this question was about asset mapping, and while there were many expected responses, the answers given also indicate that those people, places and events noted were significant in the minds of the interviewees. While some individuals were named, more often categories or groups were called out, recognizing especially traditional Hispanic and indigenous communities, because they shaped Santa Fe and yet, were the most marginalized. Among the many events highlighted, the greatest number focused on the Spanish, Indian and International Folk Art markets, and even the weekly Farmers Market, as well as Zozobra, and Fiesta. But there were also holidays mentioned that defined families gathering in the kitchen to make meals. When considering places, the Plaza and Museum Hill were named, but so were Teatro Paraguas, Fort Marcy, Major's Field, Tia Sophia's, and a soccer field. In one group interview, respondents concluded that "in the past culture was monumentalized by museums . . . and now is being expressed by non-static hubs," while another expressed the sense of pride that comes from being able to enter buildings literally built by one's ancestors.

What value does culture have in our community?

This question was asked to elicit benefits and impacts of culture, and in every case, the answers were clear: culture it is invaluable. Those interviewed focused their affirmative responses along four primary axes: civil society, education, economy and a sense of place. Culture, according to one individual, "creates a sense of duty, respect, and care towards the members of our society," while noting it "is essential to our ability to make connections and to understand one another." In terms of education, one respondent cogently noted that, "culture opens up children to a larger world of

Photo courtesy of **Estevan Rael-Galvez**
(Matthew Chase-Daniel of AXLE Contemporary speaking with students from Santa Fe University of Art and Design, Solano Parking Lot)

ideas in a way that helps them feel connected to those ideas." Some recognized culture as "the single largest selling proposition for visitors" and in considering culture as a sense of place, the history, beauty and the feeling are what brought people to Santa Fe and also why they stay. As one interviewee offered, culture is "the feeling of being connected to something that's deep and meaningful."

What are the greatest challenges and/or opportunities within the community that culture can address?

The responses to this question were by far the most extensive, which itself is revealing. Perhaps the most pronounced issue recognized was the economic disparity in the community —people divided between enormous wealth and extreme poverty. Correlated, inequity was also observed across race and class. "The brain drain" was also highlighted, particularly that "a lot of northern New Mexicans can't afford to live here anymore" and continue to leave. Education was seen as a predominant challenge "from leadership, teacher retention, and outdated methods." Recognizing the often implicit contradictions in society, some noted the weight of tradition, and how it can manifest itself in an issue such as patriarchy and its

Photo courtesy of **Make Santa Fe**

detrimental effect on young girls. Nearly all respondents also highlighted challenges facing the community's youth, with one person explicitly commenting that "Santa Fe is not a good fit for youth." Several other challenges were noted, including those of isolation, an outdated tourism model, and City investments that are misaligned between tourism and culture. Finally, more than one of the interviewees noted that Santa Fe's greatest challenges are also the city's greatest opportunities, and with the *Cartography*, resolution can begin to be achieved by "promoting community assets and culture in a meaningful and real ways."

How would a potential office of cultural affairs improve the cultural life of our city?

The responses to this question were varied, though most of the interviewees expressed their support for establishing such an office, a small number opposed the idea or wanted to know more details first. Those that affirmed the value of this proposition saw the benefit from the perspective of optics and efficiency. Organizational structure suggestions were offered, including that the office should report directly to the mayor. Many expressed concerns about tourism and one noted that this office "should be one that does more than promote tourism." Finally, one respondent summed up many of the aspirations offered for the office, commenting that "It has to be inclusive. It can't just be listening to the arts people, or the business people . . . It has to be talking to people on the streets, it has to respond to different needs in different areas. It has to be accessible to the schools, starting as young as possible. It has to be generational, respond to different generations. [It] has to be multidisciplinary with expertise to address all areas of the city — economics, social issues, education."

CONSULTANT INTERVIEWS

Beyond the interviews conducted by the members of the Arts Commission and Cultural Affairs Working Group, private consultations and interviews were held with various City officials, as well as with numerous other people throughout the community. This effort began very early in the development of the *Cartography,* and continued for months to fill in perceived gaps and to target particular salient issues. A great many of these consultations were held over distinct sessions, informing the conceptualization, initiation, or completion of various components of the initiative, while others continued through the entire process. Particular histories, knowledge and information have been woven into the *Roadmap*, as have other conversations held with colleagues working in the cultural sector field at the regional, state and national level, the names of which can be found in the *Acknowledgments.*

VISIONS

Key stakeholders working closely in the initiative process were invited to share in detail their own vision for the city by writing a letter to their future selves, set two years ahead in 2018. For those that participated in this exercise, it was acknowledged that the broad definition of culture as expressed in the values embodied in the *Roadmap* held tremendous weight, particularly related to inclusion. Beyond this common denominator, what follows are the overarching themes and thoughts that emerged from the "letters" of the members of the Arts Commission and Working Group:

Point-Counterpoint: For several individuals it was important to identify challenges in order to imagine moving past them, and so in some cases, their letters were not entirely about the future. At the top of their minds were social, cultural and economic issues or as one individuals noted, a "cultural spirit [that] had endured decades of suppression due to historical

misinformation, individual intolerance, and the frequent civic and social exclusion of the city's more marginalized populations." For some, challenges are largely the result of a harmful "tourist driven mythology" promoted at the expense of investment in residents. Another individual felt organizations are evolving, centering on dialogue in order to work through historic trauma.

Imagining Possibility: At a high level for nearly all the participants, the dream to "build a stronger, more cohesive" and vibrant city required a collective imagination supported by faith, vision, leadership and cooperation impacting people that live, work and play in Santa Fe. The aspirations for the *Roadmap* itself included that it would be "a common point of reference for all City initiatives related to culture"; "used as a tool to convene additional stakeholders, who would continue to carve out the city's cultural pathways"; "serve as a jumping off point for ongoing research and conversations related to the City's cultural landscape"; and that as a living framework, "it would be continually updated, revised and utilized by City leaders and citizens."

Connectivity: For almost all, the issue of culture serving as either catalyst or connective tissue emerged as essential to the future. This was articulated both poetically and practically, with one member writing it was "the binder that connected us to our deepest selves and to one another." Some wrote that the initiative led to synergistic collaborations between business, government and education, with the objective of enhancing community cohesion through the arts. For others, the focus was not on institutions, but instead, on investing in the real possibilities held by individuals and neighborhoods.

Animating Space: Many of the "future selves" letters included specific ideas, especially related to the importance of growing vibrancy around spaces. Building upon notions of sustaining multiple hubs, one detailed vision in particular mused about the collaborative opportunities to transform open spaces, empty buildings and storefronts into creative spaces supporting artists, youth, elders and workforce development. For another, the concept of juxtaposition served to inspire performances in those unexpected places where everyday people work and intersect: malls, rodeo grounds, parking lots, school yards and even with specific ideas for the intersection of the arts in places like Walmart, Sam's Club, and Smith's. For yet another, it was important to "create a supportive environment, with affordable housing, for artists and creative professionals, but one balanced to think of locals as well."

Taking the Lead: Almost all of the visions expressed the need for the City to assume a greater responsibility in serving as the cultural lead, with some imagining the municipality not only as grant maker for the arts, but also a convener for all cultural based organizations. Recognizing that the City could be effective in countering competition and coordinating collaborations, one letter writer noted the possibility of a reimagined Arts Commission pivoting off the great efforts begun by *Culture Connects Santa Fe*. Another clearly articulated the potential in creating a dedicated office focused on cultural affairs that "for the first time ever there is a plan for sharing research and analysis of data so that together, priorities are established and decisions are being made that are in the best interest of the community and not a single entity or individual."

Finance: A couple of individuals pointed to the future where political leaders come to recognize the positive economic impact made by the arts, the revelation of which would lead to a coordinated effort to secure more funding, including "a ballot initiative to increase property taxes to support arts education programs."

Education and Health: While recognizing the economic impact of arts, several individuals envisioned a future where health, wellbeing and infrastructure, like education, were recognized as being greatly improved by culture. Nearly all individuals addressed more robustly integrating arts and humanities into the schools, which someone argued strengthened individual students' "identities and educational aptitude, but that of the city as well." For at least two people, ensuring that quality of life is not forgotten in the equation was essential. Succinctly stated, "the ripple effects of a healthy and united cultural community are boundless — that the more we invest in culture, the more we all benefit."

Photo courtesy of **Joss Mulligan**
(Culture Connects at the Scottish Rite Temple)

Photo courtesy of **Juan Rios**
Eric Cureno at the Southside Branch Library (Culture Connects Santa Fe)

Research

Charting a course is always enhanced by information and knowledge — what others have learned and how that knowledge informs the present. In 1610, the emerging city of Santa Fe was scarcely a promise when Gaspar Pérez de Villagrá, the poet who had accompanied the Oñate expedition, published his monumental *Historia de la Nueva México* — a foundation not only of the Latino literary tradition, but regarded as the first epic poem in what is now the U.S. Set in the context of a colonial enterprise, Villagrá points to the "divine gifts" bestowed upon the souls of humans, including memory, knowledge and the human will. As seen in the *Public Engagement* phase, memory is a vital force, born and reborn with each new generation and is a profound force connecting people, places and objects. Flowing from this collective memory, drawing energy from the narratives of our ancestors, comes knowledge fortified over time – to become wisdom. Building a community roadmap requires knowledge of the past, and inherent optimism anticipating a future of rich possibilities.

What follows are the results of particular efforts: a *Document & Information Review*, an extensive assessment of previously written cultural reports and other miscellaneous documents; *Benchmarking*, a comparison of Santa Fe to seven peer cities; *Investment by the Numbers*, specific financial data culled to reveal distinct focal points, strategies, questions, and the challenges and opportunities they present; and *A Context of Contradictions*, a broad overview of the socio-economic context in which the city's culture sits.

Photo courtesy of **Estevan Rael-Galvez**

Document Review

The word *review* suggests a critical look, a view again from a fresh perspective. In this case, it is useful to understand previous focuses, assessments, and recommendations. Indeed, an important aspect of the process for this study has been to review volumes of research completed over the years, primarily focused on the impact of the arts on the economy. One essential goal was to survey the cultural field through completed reports, offering insight into Santa Fe within the larger cultural context of the state, nation and world. The breadth of the *Culture Connects*, however, encompasses more than simply the economic impact of "the arts," and instead also delves into the effect of culture on the community's educational offerings, and its health and wellbeing. However, research on wellbeing is more difficult to find, and so further study in the future will be necessary to fill in the gaps.

A list of all the materials reviewed can be found in the *Bibliography*, including those shared by the Arts Commission staff, as well as many others identified during this *Research* phase. Despite a great deal of overlap across subject matter, the documents are arranged based on predominant themes as follows.

A Municipal Focus on Culture

Santa Fe's cultural landscape has a long and informative history, therefore research included a review of literature tracing the history of its "urban planning" as far back as the 16th century, *Spanish Laws of the Indies*, and the *City Beautiful-inspired Plan*, a preservation proposal for Santa Fe issued in 1912. It also included tracking the genesis of the City of Santa Fe Library, established in 1896 thanks to the efforts of the Woman's Board of Trade and Library Association, and also the Office of Intercultural Affairs, which from 1994 to 2006, was, charged with creating opportunities for community-wide participation and dialogue, all toward addressing a perceived lack of cultural equity.

Within the context of this broader historical research agenda and outside of the 16th century document, the oldest document reviewed in the modern era is dated November 30, 1988, and entitled, *City of Santa Fe Arts Policy*. This document recounts the establishment of the City of Santa Fe Arts Commission the year before and charts its three policy directives: Community

Cultural Development, Arts Promotion, and Arts as an Economic Entity. In tracing the evolution and growth of the Arts Commission, several other documents emerged that assessed and strengthened its focus and purpose. In 2008, a report entitled, *Cultural Voices Initiative*, which was an initiative called for under the Arts Commission's 2005-2009 Long Range Plan, identifies some primary challenges, including widening rifts within the community, particularly by geography, and also key objectives: illuminate work of artists; unite southern and western parts of the city in presentation; make school children aware of the city's cultural heritage; and promote attendance at art events to nurture unity. Finally, more recent documents (2013 and 2014) focus on the Arts Commission itself, including its current operating focus and plans, leading up to the 2015 *Arts, Culture and Creativity Agenda.*

Identifying the 'who'

The research reviewed lacks a common language for talking about people involved or associated with the cultural sector. Reports variously refer to "artists/artisans," "industrial workforce," "originators," "producers," and "distributors" to describe participants in the cultural economy. The nonprofit, Americans for the Arts, uses a newer label, "creatives."

All Arts Commission records reference "artists," while the 2010 report, *Cultural Entrepreneurship: At the Crossroads of People, Place, and Prosperity*, completed by the Global Center for Cultural Entrepreneurship, identifies "originators," "production and markets," and "distribution" as the three "core elements of the cultural economy." Given the history and continuing importance of New Mexico's agro-pastoral landscape, this report also includes farmers and ranchers in its definition of "cultural entrepreneurs."

The work of the University of New Mexico's Bureau of Business and Economic Research (BBER), the most comprehensive report and analysis completed to date, is based on a tiered definition of the cultural sector as follows:

> The first perspective (enterprise) considers the creative economy in terms of the demand for the goods and services that are produced; that is, from an industry perspective. The second perspective (workforce) takes the opposite approach, considering the creative economy in terms of the work that is performed; that is, from an occupational perspective.[14]

In terms of cultural production, the BBER analysis ranks Santa Fe's among the highest per capita in the nation. New Mexico's population working primarily as writers, artists, and performers is 50% greater than that of the national average. Because of the high concentration of organizations which employ cultural workers, Santa Fe also represents the greatest concentration of professional artists nationally, higher than New York City, Los Angeles, and Miami with 2.6% (1,665) of all workers.[15]

BBER began the work of identifying the demographic profiles of New Mexico's cultural workers, which are evenly distributed across age groups, and predominantly White (62%), though this figure does not appear to account for workers in the agro-pastoral field and in "traditional crafts." For Santa Fe, much more analysis should be undertaken to better define and understand its cultural workers, both those employed by cultural institutions in the city and those working independently.

To that end, Santa Fe could look to New York City and its recent work to quantify the diversity of its cultural organizations. Understanding the critical nature of the subject, Mayor De Blasio boldly requested that the nearly 1,000 entities complete a survey detailing the race, gender and disability status of their employees and board members, and directly tied the request to their eligibility for City funding. Because of this assessment, for the first time ever, New York is able to develop more informed, data-driven cultural policies.[16]

Culture Informing Tourism

Some of the research reviewed on cultural tourism categorizes visitors to Santa Fe as cultural consumers. As indicated by the BBER report, culture is an industry of production and consumption based on the "demand for goods and services." In this way, as cultural consumers, visitors to Santa Fe are a vital in the equation. In fact, for over a century, tourism has largely dominated the frame of culture in Santa Fe. In New Mexico, calculating the economic impact of tourism has been the subject of many scholarly monographs. This same critical scrutiny, however, generally has not factored in the social and political impacts of tourism on local residents in the development of cultural policy.

Globally, as well as locally, the impact of culture on tourism has become a particularly salient topic. Several of the documents reviewed take a worldwide view, including, *Tourism and the Creative Economy,* a report completed by the Organization for Economic Cooperation and Development that features Santa Fe as a case study. It asserts that value is created by connecting producers, consumers and places. It recognizes how critical it is to "better understand the emerging relationship between the tourism and creative sectors to support the development of effective policies in this area."[17]

The tourism industry is growing in New Mexico. While recent data is not available specifically for Santa Fe, the numbers of

14 *Building on the Past, Facing the Future: Renewing the Creative Economy of New Mexico* by University of New Mexico's Bureau of Economic Research, 2014, p.8.

15 Ibid, p. 9.

16 See: http://www1.nyc.gov/site/diversity/index.page

17 The Organization for Economic Cooperation and Development, *Tourism and Creative Economy, 2014.*

domestic and international visitors traveling into New Mexico shows a steady increase: 30,240,000 in 2010; 31,660,000 in 2011; 32,550,000 in 2012; 32,790,000 in 2013; and 33,340,000 in 2014.[18] In 2014, the International Folk Art Market conducted a Santa Fe Visitor Survey Report, and of the 973 respondents, 57.5% were from outside of New Mexico, 17.7% were New Mexico residents from outside of Santa Fe, 5.5% were part-time residents of Santa Fe, and 19.2% resided in Santa Fe for six or more months a year. These visitors spent a total of $10,512,567 during Market Week, excluding at the market itself, on items that included lodging, food, transportation, attractions and shopping.[19]

Also in 2014, three Santa Fe museums — Georgia O'Keeffe Museum, New Mexico Museum of Art and the New Mexico History Museum — commissioned a study to understand how to better attract and serve both tourists and locals. While the focus of *Understanding Tourists, Connecting with Santa Feans* was primarily on providing specific data for these three museums, given its methodology, the research on tourists may be valuable to other cultural organizations or other related work and fields: (1) contexts for visits (principle destination or ancillary destination); (2) style and motivations for travel (planners or meanders); and (3) social group. While local visitorship was not emphasized in the overall research, key findings and recommendations noted the critical importance of these visitors from a sustainability perspective, and the need for more research into this particular demographic.[20]

Strengthening the Cultural Ecology

Santa Fe provides cultural services in one of the nation's richest cultural contexts, with 712 arts-related businesses in the city, 1,047 in Santa Fe county, and 4,665 in New Mexico.[21] With so many cultural organizations, along with opportunity, come challenges to sustain them both small and large, particularly and even naturally as the cultural ecology has always been in flux. Some cultural organizations have been in the city for decades: the School for Advanced Research (1907); Museum of New Mexico (1909); Santa Fe Playhouse (1922); and the Santa Fe Opera (1956). Many organizations have come and gone, such as New Mexico Repertory Theatre (1983-1994), Shakespeare in Santa Fe (1987-2003), and Santa Fe Stages (1995-2004). Others have arrived on the cultural landscape more recently, such as SITE Santa Fe (1997); Georgia O'Keeffe Museum (1997); the Lensic Performing Arts Center (2001); the International Shakespeare Center (2015); and Meow Wolf (2016).

The review of literature in the preparation of this *Cartography* suggests that Santa Fe may be headed toward a difficult tipping point, where large relatively financially healthy organizations that have large endowments and receive significant funding from out-of-state donors, and smaller, community-based organizations that are mainly locally-supported may not be able to sustainably coexist. The environment is further complicated by the presence of the four state-funded museums that also compete for private funds from local donors. In the absence of significant corporate and foundation support, many small organizations are dependent on earned income and limited, local private dollars. This situation presents challenges to the long-term viability of the organized institutional landscape. A specific analysis of the municipality's actual investment as part of the cultural ecosystem is more specifically addressed in the *Investment By the Numbers* section of the *Cartography*.

Financial Picture

In this teeming cultural environment, even the strongest organizations are constantly challenged to maintain financial solvency, to provide proper stewardship of their assets, and to maintain programmatic quality, all while remaining relevant in the community. Financial stability and sustainability are always primary drivers defining success for cultural organizations. Along with spending drawn from state, local and federal funds, philanthropy is the core of the overall funding picture. The 2012 *Philanthropy in New Mexico*, by the New Mexico Association of Grantmakers, reveals the following:

- **Giving in New Mexico by Subject Area by New Mexico Foundations** (circa 2009): Arts and Culture (25%); Human Services (20.5%); Environment and Animals (15.3%); Education (11.6%); Health (10.6 %); Public Affairs (7.4%); Religion (4.5%); Social Sciences (4.4%); Science and Technology (.7 %).

Photo courtesy of **Kate Russell**
(Tiny house built by Santa Fe digital fabrication shop Extraordinary Structures)

18 New Mexico Tourism Department, *"New Mexico Tourism Department 2015 Annual Report,"* September 2015.
19 Southwest Planning, *International Folk Art Market: 2014 Survey Statistics & Frequencies*, 2014.
20 Slover Linette Audience Research, *Understanding Tourists, Connecting with Santa Feans: Research Among Santa Fe Visitors and Local Museum Goers To Inform Planning 2014.*
21 Americans for the Arts, *The Creative Industries in Santa Fe, SF County and NM, 2015.*

- **Giving in New Mexico by Subject Area by Out of State Foundations** (circa 2009): Health (23.9 %); Education (20.4%); Human Services (15.6%); Arts and Culture (14.3%); Environment and Animals (10.3%); Public Affairs (8.7%); Religion (3.9%); Science and Technology (2.1%); Social Sciences (.6%); International Affairs (.1%).

- **Grant Recipients** (of the top ten grant recipients, five are based in Santa Fe): Georgia O'Keeffe, five grants ($3,508,309); Santa Fe Institute, 9 grants ($1,242,131); Santa Fe Opera, nine grants ($1,2000,000); Training Resources for the Environmental Community, 1 grant ($1,115,000); Architecture 2030, three grants ($900,000).

Santa Fe's sheer number and variety of cultural organizations is impressive, yet a recent article by Michael Abatamarco in the *Santa Fe New Mexican* points to potential trouble on the horizon.[22] In it, the author identifies current capital campaigns totaling $71M goal for Santa Fe arts organizations, including the Santa Fe Opera, Santa Fe Botanical Garden, SITE Santa Fe, and New Mexico School for the Arts. Multiple studies commissioned by the Museum of New Mexico Foundation also reveal near future plans to upgrade each of the four Santa Fe-based State run museums. Aggressive capital campaign goals, coupled with growing operational needs pose challenges to the entire nonprofit cultural sector that may disproportionately impact smaller organizations, and is an issue to watch and potentially address.

An Economic Argument

Many documents reviewed framed the intense discussions around the impact of culture, particularly relating to the production and consumption of art on the local economy. These reports ranged from the study conducted by Angelou Economics in 2004, through the most recent round of studies commissioned by the Museum of New Mexico Foundation, the New Mexico Department of Cultural Affairs, and the Georgia O'Keeffe Museum. All of these reports, whether commissioned by national organizations, the State, or the City, tell similar stories.

- The arts attract tourists who come to Santa Fe to participate in the arts. Not only do these tourists spend money directly on the specific event, they also shop in retail spaces including galleries, dine at restaurants, and stay at hotels. The money spent circulates through the city, generating an indirect multiplier effect.

- Santa Fe's reputation as an arts community can influence the decision of individuals and businesses to move here — a demographic likely to create highly skilled, high-wage jobs that have a more favorable economic impact than less-skilled, low-wage jobs.

- The availability of a highly skilled, creative workforce has a snowball effect, attracting even more new businesses in high growth "creative industries."

- All of this stimulates capital investment, as banks feel more confident about lending, and people feel more confident about investing in property.

While this economic perspective makes some sense, these studies — whose recommendations seem not to have been firmly adopted by Santa Fe — overlook several critical issues, with five targeted questions that need further study.

1. To what extent does the focus on tourism, and the concentration of so many cultural institutions dependent on the associated income, as well as four State-funded museums, divert resources that would otherwise support community-based organizations primarily serving local cultural initiatives?

2. To what extent are the growth imperative, expansion plans, and capital campaigns of large institutions creating a potential strain on the cultural community that could have ramifications for the workforce and smaller organizations?

3. To what extent will this focus encourage gentrification and further widening of the social and economic gaps in our community?

4. To what extent will the focus on attracting a highly skilled workforce result in competition for talent with other cities at the expense of cultivating and encouraging homegrown talent?

5. To what extent will this focus simply mimic "the predictable" instead of innovating new models that are even more creative, sustainable and healing?

Photo courtesy of **Paul Horpedahl** (Rodeo of Santa Fe)

22 *Santa Fe New Mexican,* November 27, 2015, *"Capital Gains: The New Arts Agenda."*

Benchmarking

The term benchmark originates from the chiseled horizontal marks that surveyors made in stone structures, into which an angle-iron could be placed to form a "bench" for a leveling rod, ensuring that a leveling rod could be accurately repositioned in the same place in the future, thus serving as a point of reference for assessment. For the purposes of this initiative, the process of benchmarking allows for an environmental scan with peer cities across the United States and serves as a basis for comparative evaluation.

This process of standardized comparison using specific uniform indicators strengthens cultural planning. Results from this type of work can reveal best practices, inspire new ideas, and affirm a certain trajectory. To understand how Santa Fe compares to some of its peer cities, seven other cities were carefully chosen, the raw data of which can be found in *Appendix M*. Attention was given to cities that have deep, rich and layered histories, all of which hold a mix of populations across class and that share similar status as recognized cultural destinations.

SELECTED CITIES:

Albuquerque, New Mexico
Miami Beach, Florida
New Orleans, Louisiana
Providence, Rhode Island
Santa Barbara, California
Savannah, Georgia
Tucson, Arizona

Early in the process criteria were developed, with no single characteristic being determinative. The initial set of operative indicators is listed here.

Annual Cultural Affairs Department Budget ¤ Cultural Affairs Department (Y/N) ¤ Cultural Facilities Owned/Managed ¤ Cultural Plan ¤ Demographics ¤ Festivals, etc. ¤ General City Budget ¤ Geographic Location ¤ Governance Structure ¤ Grants Funding ¤ Historic Properties Owned/Managed ¤ Mission of Department ¤ Per Capita Cultural Funding ¤ Percent of General Budget for Culture ¤ Population/Size ¤ Private/State Schools and Universities ¤ Public Art Program ¤ Relationship to City Government ¤ Staffing Structure (FTEs) ¤ Sub Departments ¤ Tourism Connection ¤ Types of Work-Projects ¤ Website

While comparison was facilitated by a working knowledge of some of the cities, it became necessary to also conduct more comprehensive research into numerous attributes of the overall context of the cities.

OVERARCHING OBSERVATIONS

Despite the breadth and range of the benchmarked cities — their widely-varied populations and geographic sizes, their unique histories and their distinctive environments — these cities' cultural resources hold much in common. Viewed through the criteria, each exhibits a strong sense of responsibility about its cultural assets for generally similar purposes.

A sampling of similarities among these cities includes:

- All of the cities position their cultural resources through some sort of elevated organizational structure, often in combination with different but related fields or functions.
- All of the cities guide their cultural resources by mission themes that focus on quality of life, economic activity and growth, and community development opportunities, with varied emphases on those themes.
- All of the cities contain at least one major university, and many have several higher education institutions, including those focused on art and design.
- All of the cities, in varying degrees, program, fund, and regulate their cultural resources.

CONTEXT

When thinking of culture and how to elevate and leverage it within a municipality, it is critical to understand the context within which it gestates. What is the city's organic relationship between its natural and built environments? What is its history? How is its population defined? How is it organized politically? What cultural elements does it deem important, which does it emphasize? What follows is a high-level commentary responding to these questions, and then a more granular look at specific elements of interest.

Place

The benchmarked cities span the United States' vast geography — from the Pacific Ocean to the Atlantic and from the Sandia Mountains to the Mississippi Delta; from Arizona's high desert to the Coastal Plain of Georgia; and from the rocky New England coast to white-sand Gulf beaches. These cities range in area from a tight 7.1 square miles (Miami Beach) to an expansive 236 square miles (Tucson). Providence, Santa Barbara and Santa Fe, which are closely related in size, each average approximately 26 square miles.

The natural environs of the benchmarked cities have always helped to define their cultural attributes. Sunlight (or fog), topography, soil, and water all play a role in and influence how we all interact with place. For Santa Fe, climate and nature — the light and sky, the backdrop of mountains— has always drawn artists and art lovers. Equally powerful natural

features draw creative people to other cities: an ocean and ever-present roiling surf, or the implausible ink black night sky above a silent desert. Lake Pontchartrain, actually an estuary leading to the Gulf of Mexico and one of the largest wetlands in the United States, has borne traders and travelers bound for New Orleans since its founding in 1718, single handedly contributing to its establishment as a crossroad of many cultures. Miami Beach's warm Atlantic waters continue to draw winter-weary Northerners, and architects, musicians, actors, and fashion designers.

The built environment plays a central role in a city's cultural life. A city's architectural face can enhance its stature as a destination - among local *and* international visitors. The Savannah National Historic Landmark District is one of the largest in the United States, featuring iconic and regionally unique architecture, enhanced by three centuries of rich historical evolution. That fact explains the hundreds of thousands of visitors who annually come to experience this architectural gem of a city. The abundance of Santa

Photo courtesy of **Martin Stupich** (Theater inside Scottish Rite Temple)

Barbara's Spanish Colonial structures was the impetus for the City Council to create El Pueblo Viejo Landmark District in 1960. Certainly Santa Fe's distinctive pueblo-revival themed buildings with organic adobe facades reflect close tie to the earth, and New Orleans' Creole townhouses with their florid wrought iron balconies convey a specific sense of elegant grandeur. And the sleek pastel Art Deco façades of Miami Beach and the more austere Colonial homes of Providence are powerfully evocative in their own unique ways.

People

People are the heart of a city's cultural life. Whether considering density, such as Miami Beach's 91,000 residents — 12,820 people per square mile — or Tucson's smaller 2,234 people per square mile, people determine the nature of a community's cultural ecosystem. From a demographic perspective, current population data for the benchmarked cities reveal diverse ethnic and racial composition. While New Orleans and Savannah skew to a more bifurcated black/white paradigm — 60% majority black populations and 60% white populations respectively — the other cities' residents are generally more evenly diverse. Albuquerque, Miami Beach, Tucson, Santa Barbara, and Santa Fe all have both Latino and White populations nearly at or above 40%. Overall however, Miami Beach, New Orleans, Santa Barbara, Savannah, and Tucson have majority white populations, though not overwhelming so, with all seeming to trend toward a minority-majority segmentation. These racial and ethnic differences influence the culture of their communities — cuisine, music and traditions.

History

All of the cities benchmarked for this initiative are unique in their founding and are layered with histories embodying generations dating back centuries, interactions with colonists, and development by both indigenous and immigrant peoples. With the exception of Miami Beach, all of the benchmarked cities are more than 200 years old, with Santa Fe established earliest, around 1610. Although not a driving factor in selection, it is notable that four of the peer cities were founded under the Spanish regime: Santa Fe (1610), Albuquerque (1706), Tucson (1775) and Santa Barbara (1782). In each of these cases, the influence of indigenous populations — even when obscured or entirely erased — was significant. So too were the successive cycles of occupation and rule — next under Mexico then transitioning into the United States. Although shaped by a short period of Spanish occupation, New Orleans was under French rule in 1718, but deeply influenced by the African diaspora in the Americas. Vastly different, Savannah and Providence were both established as part of Great Britain's occupation and settlement of the eastern seaboard of North America, eventually becoming part of the original thirteen colonies of the United States, in 1733 and 1636 respectively. Younger by more than a century, Miami Beach has a rich and modern history, reflected in its world-renowned Art Deco architecture, a style that peaked in the early 1940s.

ORGANIZATION, STRUCTURE, & PUBLIC ENRICHMENT

Just as the benchmarked cities are unique, they each organize, support, and offer public enrichment of their cultural components to their constituencies differently within their specific government structure. All have some version of a cultural affairs office or department. Some lean toward economic development or tourism, and others more toward artistry. Some are completely stand-alone entities, such as Albuquerque's Cultural Services Department, while others are part of larger departments, such as Savannah's Bureau of Leisure Services, or Miami Beach's Department of Tourism, Culture, and Economic Development. In Santa Barbara and Tucson they differ further, operating in partnership with other entities. The City of Santa Barbara shares their cultural resource management responsibilities with Santa Barbara County and in Tucson, the

responsibility is carried by the Tucson Pima Arts Council, a private non-profit. Where the benchmarked cities seem to vary more is in their allocation of finances and asset management, though those differences are often directly correlated to the scope of their structure and services.

Brief overviews of the various civic structures are below, followed by their specific support elements.

Albuquerque: The City of Albuquerque's *Cultural Services Department*, under the Chief Operations Officer, brings together varied cultural resources such as BioPark (including a zoo, an aquarium, and a botanic garden), two museums, the city and county library system, performing arts venues, and historic sites.

Miami Beach: *The Department of Tourism, Culture and Economic Development* oversees Miami Beach's cultural components. Reporting to the Assistant City Manager, the department is aligned with Transportation, Housing and Community Development, and Learning and Development, the Department of Tourism, the Convention Center, Entertainment (film), Asset Management (real estate), and Economic Development and Redevelopment.

New Orleans: New Orleans focuses its cultural resources on the economy under its *Office of Cultural Economy*. The Office reports directly to the mayor, and oversees the city's Cultural Products Districts, Film, and Special Events permitting.

Providence: The City of Providence manages its cultural resources via the *Department of Art, Culture + Tourism* (AC+T). Budgeted under the Human Services Department, it reports to the Director of Economic Development, and includes a dedicated Film Office.

Santa Barbara: The City and County of Santa Barbara join forces in managing the area's cultural resources under the *Santa Barbara County Arts Commission*, a regional cultural development agency. It supports the city's Arts Advisory and the Visual Art in Public Places Committees, and cultural district events.

Santa Fe: *TOURISM Santa Fe* oversees some of the cultural resources of the City of Santa Fe, specifically providing management of the Arts Commission. Staffing of the City's recently created Film Commission is handled by the Housing and Community Development Department, through the Economic Development Division. Historic Preservation resides as a division within the Land Use Department and the Library is a division within Community Services Department.

Savannah: Part of the Bureau of Leisure Services, Savannah's *Department of Cultural Affairs* directly produces arts programming such as classes, workshops, festivals and exhibitions, as well as providing technical assistance to other cultural organizations and even has a cultural cable television program. The Bureau of Leisure Services also encompasses Youth, Athletic and Film Services, City Cemeteries, Therapeutic Recreation, Buildings/Grounds Maintenance, and Parks and Trees.

Tucson: Through a Memorandum of Understanding, the *Tucson Pima Arts Council*, a public-private partnership, provides leadership and management for the city's cultural resources. It primarily serves as a re-granting agency and also oversees the public art program for both the City and the County.

KEY FINDINGS

Reviewing more than two-dozen criteria revealed numerous high level insights into the benchmarked cities, as well as specific data related to organizational structure and the public engagement or outward facing efforts. Budgetary allocation data is primarily an internal/structural component, while public engagement, encompassing everything from zoos to convention centers and museums to performing art centers, also includes grants to support aspiring artists and poets laureate, presenting festivals and other events, and promoting literacy and civic participation.

Budget Allocation: Annual funding for the various cultural offices ranges from a high of $39M (Albuquerque) to $435,000 (Tucson), while New Orleans, Providence, and Savannah average $795,000. The percentage of cities' annual budgets dedicated to cultural work ranges from .03% (Tucson) to nearly 4.5% (Albuquerque). On a per capita basis, Miami Beach directs the most dollars toward its cultural

Albuquerque	Miami Beach	New Orleans	Providence	Santa Barbara	Santa Fe	Savannah	Tucson
545,852	91,026	38,4320	17,8000	89,681	70,297	144,000	52,7972
47% Hispanic; 42% White; 4% Native American; 3% Black; 3% Asian	53% Hispanic; 41% White; 4% Black; 2% Asian	60% Black; 30% White; 5% Hispanic; 3% Asian	38% White; 28% Hispanic; 16% Black; 6% Asian	52% White; 38% Hispanic; 3.5% Native American	46% Hispanic; 46% White; 2% Native American; 3% Asian	61% White; 35% Black; 6% Hispanic	47% White; 42% Hispanic; 5% African American

resources, at $218 per resident; and Tucson the least, at $1 per resident. *Santa Fe: Annual cultural sector funding, $2,167,027; Percent of city budget, .6%; Per capita, $31*

Economic Development: Both Miami Beach and New Orleans are explicit in connecting their cultural resources with economic development, so much so that Miami Beach even names its department the Department of Tourism, Culture, and Economic Development, as does New Orleans with its Office of Cultural Economy. Further, Providence essentially co-locates its AC +T Department (Arts, Culture + Tourism) via a direct reporting line to the Director of Economic Development. Nodding toward intra-departmental overlap, one of Albuquerque's Economic Development budget goals is to "develop creative industries, implement 'Creative StartUps' and CreateABQ projects, and continue development of the film and music industries." *Santa Fe: There is no formalized connection between the Arts Commission and the Economic Development Division.*

Photo courtesy of **SWAIA** (Santa Fe Indian Market)

Festivals: All of the cities present or support major festivals, drawing residents and visitors alike. Those events range from the Savannah Music Festival to the Tennessee Williams Literary Festival in New Orleans, and from Providence's WaterFire to the New Mexico State Fair in Albuquerque. *Santa Fe: The City supports the renowned Indian, International Folk Art, and Spanish markets.*

Film Offices: Three of the eight benchmarked cities fold dedicated film offices into their cultural affairs offices (Miami Beach, New Orleans, and Providence) while Savannah combines its film services with other cultural efforts under the Department of Leisure Services. *Santa Fe: Currently, Santa Fe does not have a film office but did establish a Film Commission within Housing and Community Development Department in January 2016. There is no formalized connection between the Arts Commission and the Film Commission*

Grants: Many of the cities provide grant funds to support a variety of culture-related efforts including marketing and promotion of events and places, operational expenses for non-profits, and public art installations. There are downloadable applications, reporting requirements, and various boards and commissions that review requests. *Santa Fe: The Arts Commission primarily funds cultural sector marketing/promotional efforts via contracts-for-services, and individual artists through the Art in Public Places program. See the Investment by the Numbers section of this document for details.*

Historic Preservation: With the exception of Albuquerque and Tucson, all of the benchmarked cities direct significant attention toward historic preservation efforts, though interestingly none fall under the auspices of their cultural affairs offices. New Orleans, with 17 National Register Districts and 14 Local Historic Districts, regulates through its Historic District Landmarks Commission, while Providence provides oversight of its 8 Local Historic Districts and 2,500 contributing properties via its Historic District Commission. The Office of the Historic Preservation Officer in Miami Beach, under the Planning Department, manages its 12 Local Historic Districts and more than 1,500 contributing structures. *Santa Fe: There is no formalized connection between the Arts Commission and the City's Historic Preservation Division, which encompasses the Historic Districts Review Board (HDRB) and the Archaeological Review Committee (ARC).*

Historic Sites: Both Albuquerque and ***Santa Fe*** manage and promote their historic railyards, utilizing the structures and surrounding areas for markets and special events. Albuquerque also manages Casa San Ysidro as part of its "Old Town," while Tucson, which owns the Presidio San Agustin del Tucson, outsources operations to the Tucson Presidio Trust for Historic Preservation.

Internationalism: The diversity and richness of the benchmarked cities are no doubt what makes them international destinations, drawing visitors from across the globe. New Orleans has an important international airport, as do Albuquerque, Miami, Providence, and Savannah. Both ***Santa Fe*** and Tucson also hold prestigious appointments to the United Nations Educational, Scientific, and Cultural Organization (UNESCO) Creative Cities Network: Tucson as a City of Gastronomy and ***Santa Fe*** as both a City of Crafts and Folk Arts and a City of Design. UNESCO World Heritage Sites at Taos, New Mexico Poverty Point, Louisiana, and the Grand Canyon in Arizona are only short drives from Santa Fe, New Orleans, and Tucson. International events, such as the Tucson's International Mariachi Conference, Miami's Art Basel, sister to Art Basel in Switzerland, Albuquerque's International Balloon Fiesta, ***Santa Fe's*** International Folk Art Market and the Rhode Island International Film Festival in Providence further elevate all of these benchmarked cities on the world stage.

Libraries: Of the benchmarked cities, only two combine their library systems into their cultural affairs offices (Albuquerque and Providence). All other cities, some in combination with regional associations, position their libraries as stand-alone

agencies. *Santa Fe: There is no formalized connection between the Arts Commission and the Public Library (functions under the Community Services Department)*

Museums and other traditional cultural institutions: Nearly all of the cities own and operate museums or galleries, and present their own exhibitions, including Albuquerque (Albuquerque Museum of Art and History, and Natural History Museum, and Explora, a private 501(c)(3) nonprofit organization that operates in a unique private/public partnerships with the City of Albuquerque); Miami Beach (Bass Museum), and New Orleans (New Orleans Museum of Art). *Santa Fe: Under the Arts Commission, the City's Community Gallery, sells art and presents exhibits that promote the work of New Mexico artists/artisans, with an emphasis on Santa Fe.*

Performing Arts Venues: Four of the cities benchmarked own and operate performing arts venues: Albuquerque (KiMo), Miami Beach (Colony Theater), Providence (Museum of Natural History & Planetarium), and Savannah (The Black Box). *Santa Fe: The City does not own a performing arts venue.*

Public Art: All of the cities present or support some sort of public art, whether static, such as sculptural installations, or live performances, such as summer concert series. All utilize various ordinance mechanisms to derive funds for this effort, such as for Albuquerque's "Public Art Urban Enhancement Program," New Orleans' "Public Places," or Santa Barbara's "Visual Art in Public Places." *Santa Fe: The Arts Commission administers the Art in Public Places Program (AIPP). See the Investment by the Numbers section of this document for details.*

Political Optics: Providence and ***Santa Fe,*** as state capital, thus, centers of policy-making, both naturally draw much-desired civic attention due to the high-profile public functions. Both are local and regional cultural meccas. Conversely, competition for funding and other support can tighten as the two distinct, yet not completely separate, civic agencies work to operate in the same sphere. Other cities, such as New Orleans and Albuquerque, by virtue of their stature as the hubs of largest metropolitan areas in their states, are often at the top of public consciousness, no matter their distance from Baton Rouge or ***Santa Fe***.

Photo courtesy of **Juan Rios**

Tourism: Miami Beach, Providence, and ***Santa Fe*** directly merge their cultural resource management functions with tourism bureaus, while the other cities utilize dotted-line or other methods to ensure collaboration.

CONCLUSION

At the heart of all cities working to recognize, elevate and leverage culture in their communities is the notion of vibrancy. For each of the cities surveyed and for many others nationally and globally, the concept of vibrancy has entered into today's cultural sector vocabulary, and if not as a performance metric, it has certainly become a major part of the dialogue. Cultural vibrancy in a municipality, state, region, or nation is in part a reflection of the interdependent relationships among individual creatives, arts organizations, audiences, and policies that influence production and consumption.

Photo courtesy of **Ally Aran**
(Southwest Room in the Santa Fe Public Library)

There is not necessarily a common denominator and vibrancy may mean different things across the spectrum of cities. For some, it may be reflected in creative expressions, performing and visual arts, or strategically integrated into open spaces, as well as in, on top of and around public and private buildings, including unexpected spaces. For some, the driver may be equity, ensuring that all residents and visitors alike are recognized for their unique contributions and have access and participate equally. A recent report released from City Observatory in Portland, Oregon, has identified the presence, quantity, and size of customer-facing retail and service businesses as an indicator of economic health in a neighborhood.[23]

Understanding how to measure vibrancy has become so salient that national arts and humanities organizations have attempted to create measures for it. The National

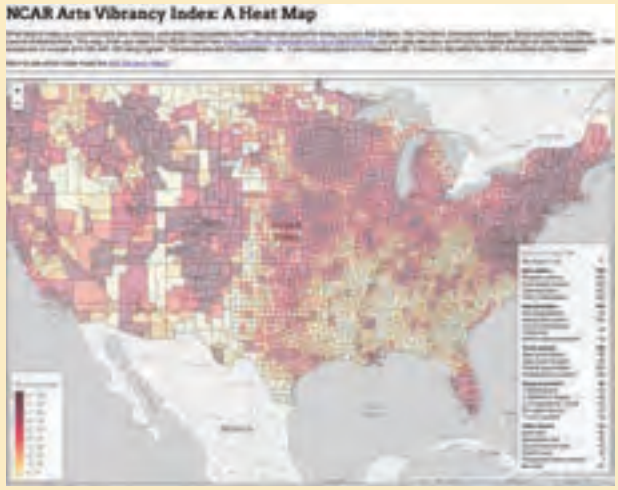
23 See : http://cityobservatory.org/storefront/

Endowment for the Arts, the National Endowment for the Humanities, and Americans for the Arts, for instance have begun utilizing data and metrics-driven assessment methodologies to define success, collecting information across the country to determine and predict positive outcomes. For the second year in a row, in March of 2016, Southern Methodist University's National Center for Arts Research (NCAR) has released its annual *Arts Vibrancy Index* that ranks more than 900 communities across the country.[24]

Using three main rubrics — demand, supply and public support for arts and culture on a per capita basis — the Center has gauged demand by the total nonprofit arts dollars in the community; supply as the total number of arts providers; and public support on terms of State and Federal arts funding. Focused on the county level across the entire nation, a heat map was also constructed based on the key criteria and scores (see Figure 1).

While over 900 cities were surveyed, there were a total of 40 that made a top list — the first 20 as large metropolitan cities/areas, and the remaining 20 as medium and small communities. Three of the cities surveyed for the *Culture Connects* benchmarking assessment ranked in this vibrancy index, including one as a large metro division: New Orleans, LA (#11); and two as smaller communities: Santa Maria-Santa Barbara, CA (#11) and Santa Fe County, which ranked #3, behind Jackson, WY and Glenwood Springs, CO, respectively.

Figure 1



Santa Fe also achieved a score of 100 in terms of Arts Dollars; 100 in terms of Arts Providers; and 100 in terms of Grant Activity (see Figure 2).[25]Although NCAR is explicit that it did not derive scores from "socio-economic factors and other leisure activities," since the goal was to focus on arts, they did rank those activities. (see Figure 2)

Figure 2

Santa Fe County, NM	
Top Score is 100	*
Arts dollars	**100**
Program revenue	100
Contributed revenue	100
Total expenses	100
Total compensation	100
Arts providers	**100**
Arts organizations	99
Independent artists	100
Arts & entertainment employees	92
Arts & culture employees	99
Grant activity	**100**
State grant dollars	96
State grant numbers	99
Federal grant dollars	100
Federal grant numbers	100
Socio-economic	**86**
% Employment	50
% Bachelor's degree	95
% of households > $150	87
Per capita income	91
% not in poverty	34
Other leisure	**83**
Hotel rank	96
Restaurant rank	90
Zoo & botanical rank	55
Cinema rank	63
Professional sports ranking	1
Bar rank	81

So, while Santa Fe is ranked highly in this national index, the question to be asked is, what does the ranking actually means since the *Culture Connects' Public Engagement* process revealed a more varied assessment. As with the entire process, answering the question is one of perspective. When asked, some youth have indicated that for them, the town is "sleepy." For others, the question was answered with "depends on where you are in Santa Fe." A holistic understanding of who we are fully as a community begins in remembering. Stabilizing, growing and anticipating the need for vibrancy also requires carefully assessing what the term means to Santa Feans, and what value it holds as an objective, with an eye toward awakening possibility.

Investment by the Numbers

The objective of this portion of the *Research phase* was to understand more fully the funding provided by the City within the cultural sphere, especially critical for policy and decision makers, but also from a transparency perspective. Certainly, libraries, community centers, parks, and a host of other cultural places and amenities are funded by the City or receive other kinds of City support. This section, however, focuses only on the

24 See: http://mcs.smu.edu/artsresearch2014/artsvibrancyindex2016

25 The metrics and measures are broken out as follows: Art Providers (45% of the score) includes "independent artists, art and culture employers (nonprofit and commercial), Arts, culture and entertainment employees, and arts organizations; Arts Dollars (45% of the score) includes program revenue, contributed revenue, total expenses, and total compensation paid to staff and artists; and Government Support (10% of the score) includes State arts dollars and grants; and Federal arts dollars and grants.

specific municipal/local level funds from discrete City offices, and not State and Federal money, nor philanthropic support.

What began as an assessment of the funding only under the auspices of the Arts Commission eventually expanded to include a high level review of other municipal offices that also offer support of cultural activities in the City in the form of "contracts for services," including TOURISM Santa Fe, via the Occupancy Tax Advisory Board, and the Housing and Community Development and Community Services Department.[26]

ARTS COMMISSION

The Art Commission has an annual operating budget of approximately $2M comprising the following funding sources, listed in order from largest to smallest amounts:

- Lodgers' Tax for the Arts
- Revenue Bond Proceeds/Capital Improvement Plan (CIP)
- Gross Receipts Taxes (GRT)/"Quality of Life" revenues, which fund the Community Arts Development Program
- Grants
- Earned income (from Community Gallery sales)
- Donations

Of these sources, the Lodgers' Tax for the Arts is the most significant financial lever the City utilizes to positively impact the cultural community through "contracts for services" with cultural organizations. Administered by the Arts Commission and sourced through annual allocations from a portion of the Lodgers' Tax, these contracts are allocated for advertising, publicizing, and promoting tourist-related attractions, facilities, and events, specifically as they relate to non-profit art activities and nonprofit performing arts in Santa Fe, less administrative costs.[27]

Though the Arts Commission does not fund individual artists, it does administer the City's Art in Public Places Program, which is open to local and non-local artists alike. The program's goal is to beautify Santa Fe while increasing awareness and appreciation of the visual arts.[28] Funded by 2% of revenue bond proceeds via the Capital Improvement Plan (CIP), the program acquires public art through open calls.

The Arts Commission has disbursed nearly $4 million to approximately 70 organizations since 2012, with annual allocations increasing nearly each of the last five years, ranging from $679,797 in FY2012 up to $755,590 in FY2016 (see Figure 1). Though this study did not include an analysis of the types of projects funded, two findings were discerned: (1) funding tends to be proportional to organizational budget size (i.e., organizations with the largest budgets receive the highest amounts); and (2) and the greatest geographic concentration of organizations receiving funding was in and around the Plaza and on Museum Hill (see Figure 2).[29]

Any number of reasons could account for these distribution patterns. Perhaps the most obvious is the Lodgers' Tax ordinance and related State laws that dictate the use of Lodgers' Tax dollars only on tourist-related promotion, thus the distribution linearly would be allocated to organizations such as the Southwestern Association for Indian Arts (SWAIA), the Santa Fe Opera, the Georgia O'Keeffe Museum, the International Folk Art Market, El Rancho de las Golondrinas, the Wheelwright Museum, the Santa Fe Chamber Music Festival, and the Museum of New Mexico Foundation — organizations that demonstrate the greatest ability to attract tourists to Santa Fe. Many of these organizations indeed are physically clustered in the Plaza and Museum Hill areas.

Figure 1. Arts Commission Total Distributed Funds (FY2012-2016)

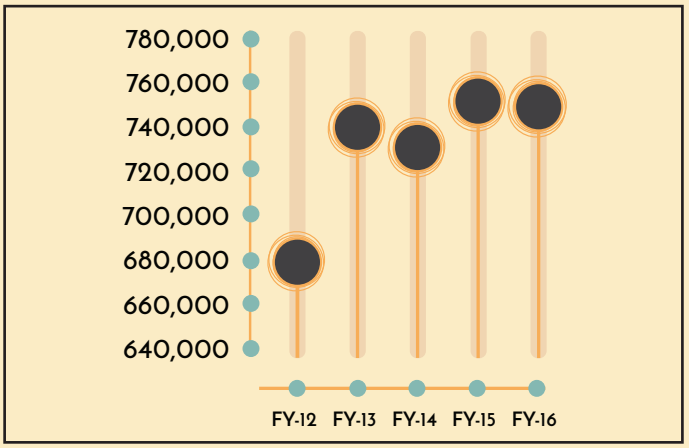


Figure 2. Arts Commission Funded Organizations FY2012 to FY2016 (by location)

26 Because the New Mexico Constitution precludes the city from ". . . directly or indirectly lend[ing] or pledg[ing] its credit, or mak[ing] any donation to or in aid of any person, association, or public or private corporation . . . ," all funding is distributed via contracts for services instead of more traditional granting methods.

27 The eligibility criteria and requirements to apply for Arts Commission funding are found on the City's website at http://www.santafenm.gov/arts_commission.

28 http://www.santafenm.gov/art_in_public_places

29 Locations indicate primary office of institution, and not necessarily the place where the projects funded were undertaken.

At the same time, inference could be drawn that there is great opportunity for the City to close the apparent gap between support it offers to large organizations that seemingly favor out-of-town visitors and that of more community-based organizations whose focus is primarily on local and emerging artists, new art forms, and programs serving youth. Additional analysis will be necessary to quantify this observation, though an acknowledgment that Santa Fe's cultural vibrancy is dependent on a cultural infrastructure comprising cultural organizations ranging from small, all volunteer organizations to large organizations with big budgets and development departments, is important to consider. In order to support organizations whose mission and programming does not have a direct relationship to tourism, the City will need to identify funding sources outside of the Lodger's Tax, with its State-mandated restrictions on uses.

OCCUPANCY TAX ADVISORY BOARD

TOURISM Santa Fe, via the Occupancy Tax Advisory Board (OTAB), annually distributes $70,000 from a set-aside also derived from the Lodgers' Tax for advertising, publicizing and promoting tourist-related attractions, facilities, and recurring events. Different from Arts Commission funding, OTAB funding is not restricted to not-for-profit organizations. Over five years, OTAB has distributed more than $250,000, and supported a wide range of projects and entities, such as Santa Fe Fiesta, New Mexico Dance Coalition, Canyon Road Merchants, and ArtFeast Santa Fe (see Figure 3).[30]

HOUSING & COMMUNITY DEVELOPMENT: ECONOMIC DEVELOPMENT

The Housing and Community Development Department, through its Economic Development Program, focuses primarily on business incubation and workforce development, including cultural talent and enterprises. From the FY2016 budget of approximately $725,000, various cultural sector projects were supported, including *Meow Wolf* to assist and cultivate a skilled, competitive workforce/talent pool; a regional partnership to expand and leverage all aspects of the film and digital media industry in Northern New Mexico; *Make Santa Fe*, an entrepreneurial initiative to bring the latest tools (e.g. 3D printing, laser etching) to the community to create products and businesses; and *MIX/biz MIX*, a professional networking project focused on talent and business development.

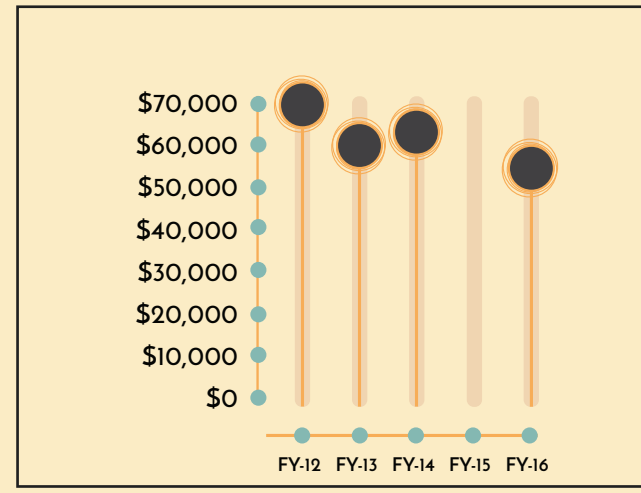
COMMUNITY SERVICES DEPARTMENT (YOUTH & FAMILY SERVICES DIVISION)

Children & Youth Commission

The Children & Youth Commission supports nonprofits that cover a wide spectrum of needs for the City's

30 There were no funds distributed via OTAB in 2015.

Figure 3. OTAB Funding (FY2012 - FY2016)



youth, such as early care and education for children 0-5, supplemental education for school-aged children and healthy lifestyles. Cultural programming features prominently across these priorities. From FY 2014-2016, the Children & Youth Commission awarded $3,005,600, a portion of which supported projects such as ArtSmart, Cooking with Kids, PIE Music Program, and the Museum of International Folk Art. This funding is intended for Santa Fe's youth (birth-21) and requires that at least 50% of the participating youth must be from families with low-to-moderate incomes.

Human Services Committee

The Human Services Committee meets the needs of Santa Feans by providing funds to nonprofits that address basic safety net services, such as food, shelter, and medical needs. As could be expected, nonprofits that provide cultural services explicitly are not often funded through this Committee, although many of the nonprofits that receive funding have cultural components integrated into their overall mission or services provided. The Human Services Committee, with an average annual budget of $810,403, has consistently funded, for example, *Literacy Volunteers of Santa Fe,* an organization that is arguably cultural in nature.

The Human Services Committee also has offered a small set-aside of its funds to be managed by the Arts Commission for small community-based organizations whose work plays a vital role in serving the needs of underserved communities. Through this partnership, programs providing arts services for populations in residential facilities (senior living, mental health facilities, etc.), as well as individuals living with Alzheimer's disease, have been funded. Going forward, this funding may be in question, impacting the ability to continue offering such important cultural services. This year, funding for this longstanding partnership was not provided by the Human Services Committee. While funding for this category has not been determined for the current fiscal year at this time, the organizations receiving these funds tend to be very small, often

volunteer run, and therefore the impact of any loss of funding is likely to be felt in profound ways.

CONCLUSION

Santa Fe distributed more than $1M in FY2016 through contracts for services in support of culture across at least four distinct departments, which are funded from various sources including overnight lodging and other taxes, State grants, and even donations. Projects assisted range from traditional museum offerings to festivals; from creative business incubators to expansion of film and digital media work; and from efforts around literacy to the Santa Fe Farmers' Market Institute. Due to legislation, however, the greatest percentage of funds is allocated to large organizations often associated with the tourism industry, an important economic driver for Santa Fe. It should be noted that based on the data gathered during the *Public Engagement* phase, there is some community perception that a "tourism focus" does not directly support resident and that it leads to a distortion of the city's cultural identity.

Photo courtesy of **Palace of the Governors Photo Archives**

Nevertheless, great opportunities exist to strategically communicate about and coordinate the disbursement of the available funding, to ensure it is fully understood and equitably leveraged to not only engage visitors, but also to further illuminate Santa Fe's shared sense of purpose, principles, and community health, happiness, and wellbeing. In compiling data from 2012–2016, it is worth noting that various organizations received funding from the Arts Commission as well as from either OTAB or the Community Services Department, indicating further possibilities to avoid duplication and instead, synchronize and dovetail.

The fundamental reason to begin holistically assessing funding is that it is good for both tourists and residents — as a concerted and smart focus, no matter the driving municipal entity, will elevate community values, norms, traditions, diversity, social history, ways of life, and symbolic practices, and concurrently draw even more people to the city by virtue of the abundance, vitality, and genuine offerings. Granularly, streamlined procedures and data capture will also assist organizations both in time and capacity management as they navigate proposal management. From the governmental perspective, resource allocation can be more easily assessed, reported on and out, and iterated.

More analysis would be required to truly comprehend and identify future financial options, including review of current priorities, criteria, legislation, and collection of more data in a consistent manner, in order to better grow and support the cultural sector in Santa Fe. Ultimately, an increase in funding may be required, though a wide range of endeavors and piloting first should be scoped, undertaken, gathered, and studied — all to elevate the diversity and vibrancy of the cultural community as equitably as possible.

A Context of Contradictions

Santa Fe has been given many names over its four centuries: *City of Holy Faith, City Different, Ancient City, City of Desire*, and whispered by many today, *FantaSe*. During the *Culture Connects Santa Fe Public Engagement* phase, other appellations were shared, including a *City of Contradictions, City Indifferent*, and drawing on a classic literary reference, Santa Fe's story was dubbed a *Tale of Two Cities*.

There is a point and counterpoint to these growing contradictions. On the one hand, Santa Fe is an international destination for visitors, set in a breathtaking landscape steeped in the confluence of the richness of history, art, and nature. On the other hand, as with many cities, pulling back the layers reveals historic trauma that comes from the vestiges of colonialism and imperialism. The depths of these cultural wounds have only begun to be measured and no doubt have defined contemporary fractures of race, class, and ethnicity. Understanding our history allows us to address not only the present, but also to define the future.

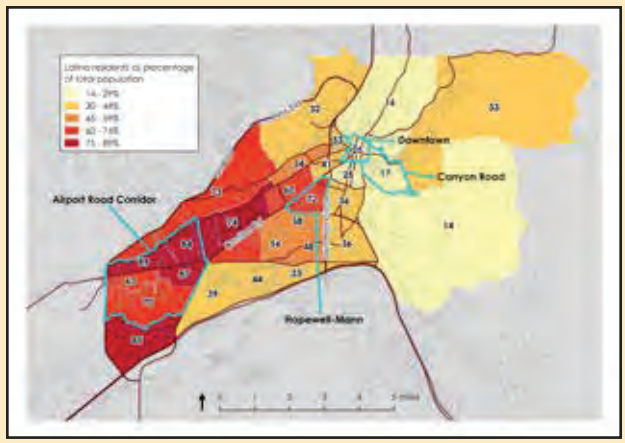
A part of this history lies in how the city has developed. At a glimpse, tracing the development of Santa Fe reveals that at different periods in the city's evolution, conscious efforts were made to encourage migration into the city. In the early 20th century, artists living in other parts of the United States were drawn to the Southwest, and by the 1920s, Santa Fe boasted a thriving, nationally-known art colony. Later, urban planning efforts, in conjunction with the real estate industry, proactively established practices and policies to encourage retirees to settle in Santa Fe. Over five decades of promoting a tourism-based economy has also shifted populations, where they live, and what they do. Coming full circle, what began

one hundred years ago is again a focus for the future — enticing new cultural workers to migrate and settle in Santa Fe.

A concept that has emerged in cultural circles recently, "Creative Placemaking," has become a way to define activities that shape the social and physical characteristics of a place. National thought leaders in the cultural arena, while generally supportive of these activities, have also pushed the field to recognize the "blind spots." Roberto Bedoya in particular has written poignantly about what he views as a blind spot of this discourse: "a lack of awareness about the politics of belonging and dis-belonging that operate in civil society."[31] One of the unintended consequences of Creative Placemaking can be gentrification and displacement. New influxes of creatives can lead to population shifts that profoundly affect housing affordability, infrastructure, transit and other resources. The historical context or character of a neighborhood or community can be lost and forgotten.

It is important to recognize how patterns of displacement and the forces of gentrification shape communities, including Santa Fe. Where residents live and work in the city has been defined by dramatic shifts in population over several decades. The north and eastern parts of the city, including its downtown, have responded to a tourism-based model, incorporating upscale dining, retail and cultural institutions. The impact has been that residents who could no longer afford to live in these parts of town moved out, either to other cities or to the outskirts, effectively stratifying neighborhoods. Understanding this broader socio-historical and context, including Santa Fe's dual history of investment and displacement is imperative to any effort for sustainable growth, and in particular to addressing issues of equity.

Figure 1

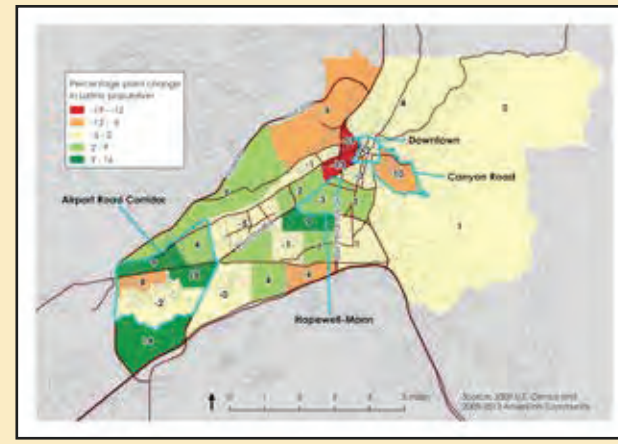


31 Roberto Bedoya, "Placemaking and the Politics of Belonging and Dis-belonging," Published in GIA Reader, Vol 24, No 1 (Winter 2013).

Not surprisingly, while tourism was not the sole driver, it propelled the economy, which steered the commercial and residential real estate market – embedding these major changes in the form of the city. While reversing this shift is impossible, it does help to clarify the sense of fragmentation that resonates as a major thread of the *Public Engagement*, and that is corroborated by solid research.

The Santa Fe resident demographic has seen dramatic changes over time. Shortly after the United States occupation in 1847, the number of Hispanics living in Santa Fe was 93%, but today, that percentage is down nearly half to 48.7%. Other race and ethnic demographic data breaks down as follows: White - 46.2%; American Indian - 2.1%; Asian American - 1.4%; African American -1.0%. Further analysis by neighborhood also reveals current Latino residency by neighborhood, something far different from previous decades: Downtown - 25%; Canyon Road - 17%; south and western areas of the city vary from 60-89% (see Figure 1).[32]

Figure 2

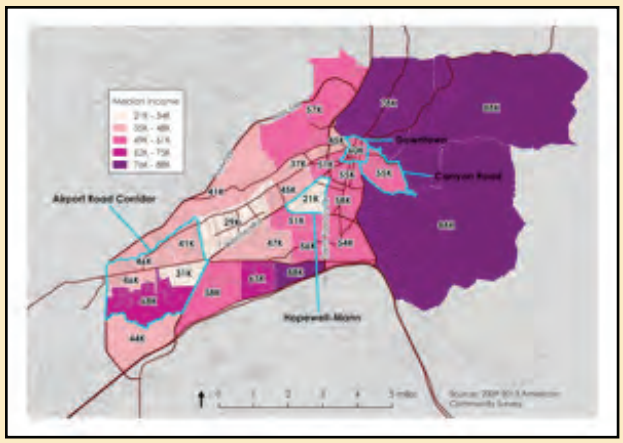


A closer look at how the Latino population has changed over time as a percentage of the overall population reveal that the east and north sides of town, including Downtown and Canyon Road, have lost Latino residents, while neighborhoods in the south and southwest show increased populations. This change is not only a result of population shifts, but also increased migration patterns from Mexico and other parts of Central and Latin America (See Figure 2).

Demographic changes have not only impacted the ethnic makeup of the city, but also its income and age levels as well. The median incomes across neighborhoods in Santa Fe reveal a telling disparity image and story: while the residents of the Hopewell-Mann corridors earn an average of approximately $21,000 annually, the incomes of residents of Downtown and Canyon Road range from $55,000 to $60,000, nearly triple (see Figure 3).

32 Maps Courtesy of Human Impact Partners, 2015.
Source: U.S. Census; American Community Survey 2009-2013

Figure 3



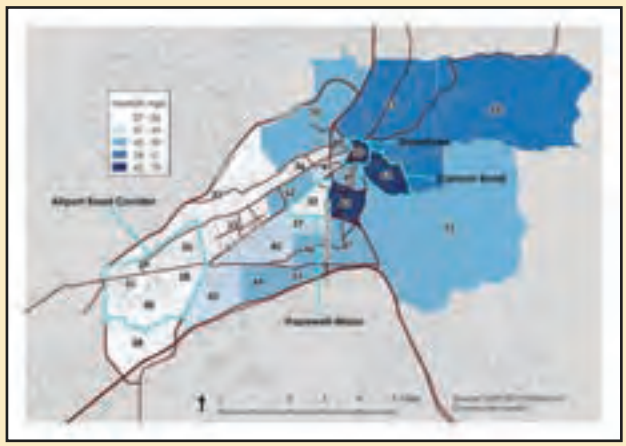
The neighborhoods in the south and west, where a large portion of families and their children live today, reflect both an emphasis on tourism and the conscious efforts in the 1980s and 1990s to remake Santa Fe into a retirement community. The median age in various neighborhoods is as follows: Downtown - 70; Canyon Road - 62; Airport Road Corridor - 30 (see Figures 4).

Moving beyond these shifts and the current demographic profile, in the end, the recommendations focus on equitable development and public participation, all of which is directly tied to this *initiative*.

CONCLUSION

In spite of these challenges and contradictions, *Culture Connects* recognizes that while culture may not be the only factor in the equation, it is uniquely suited to be part of the solution. To define the parameters for that solution, however, we must understand the context that gives credence to these contradictions. For example, in spite of a long standing and continual effort to consciously create an environment to attract more and different creatives, the reality is that often the most overlooked and under invested assets in the community are its own residents. It may be human nature, but even Santa Fe, rich with expertise, experience, and imagination, often conveys a belief that those from other places have the answers or can create synergies it cannot. Certainly, learning from other places and people can widen perspectives, but sometimes the tremendous knowledge and creativity already held at the local level are not fully recognized or valued, nor is home grown talent nurtured. Understanding this is one of the greatest imperatives and most salient threads to have emerged from this initiative, and one that directly supports its values.

Figure 4



Acknowledging and addressing this challenge will require assessing a host of practices and policies at all levels. Given the history of development that has contributed to displacement in Santa Fe, what is needed most is thoughtful discussion and strategic approaches to address the housing and workspace crises. Gentrification is not unique to Santa Fe and as discussions about ethical redevelopment begin to emerge in other cities, those conversations and solutions may provide models. However, locally generated solutions based on the specific context and opportunities unique to Santa Fe will also be necessary. The role that culture can play in moving through and transcending these issues can be found in the wisdom espoused by one high ranking official during the *Public Engagement* phase: "*cultura cura*," culture heals.

Photo courtesy of **Hayley Rheagan**