

City of Santa Fe, New Mexico

memo

Date: February 12, 2016

To: City Council

Via: Brian K. Snyder, City Manager *BKS*
Randy Randall, Executive Director, TOURISM Santa Fe *RR*

From: Debra Garcia y Griego, Director, Arts Commission *DG*

Item & Issue

Six month update for City of Santa Fe Cultural Plan.

Background & Summary

On July 29, 2015, the City Council passed Resolution 2015-63 (Exhibit A) directing the Arts Commission to develop a long-term Cultural Plan. The stated purpose of the plan is to inventory cultural assets, assess needs and draft specific recommendations to support the current and long-term health of our cultural community, and identify ways the City can support and develop its unique cultural brand.

At the August 10, 2015 meeting of the Arts Commission, a Cultural Affairs Working Group was appointed to work with the Arts Commission, City staff, planning consultant and the community to draft the plan. The membership of the group represents a variety of disciplines and expertise (Exhibit B).

On October 19, 2015, the City issued RFQ # '16/03/RFQ seeking a consultant to assist with the development of the plan. Following receipt and review of the responses, Estevan Rael-Galvez, Ph D. was recommended for the contract. A Professional Services Agreement was approved on January 20, 2016. Rael-Galvez is a strategist, writer and speaker with extensive experience in the executive management of cultural-based organization. He is the former Senior Vice President of the National Trust for Historic Preservation, former Executive Director of the National Hispanic Cultural Center in Albuquerque and he served for nearly a decade as the State Historian of New Mexico (Exhibit C).

Rael-Galvez' scope of services is four fold: 1) inventory of cultural assets/cultural mapping and comprehensive needs assessment; 2) review of existing cultural reports/plans and benchmarking of comparative cities; 3) public engagement including stakeholder interviews, neighborhood conversations and cultural sector meetings; and 4) drafting/presentation of the final document (Exhibit D).

The objective is a plan that accentuates the depth and breadth of Santa Fe's culture, leverages Santa Fe's reputation as a global destination and expands access for all Santa Feans. Strengths of Rael-Galvez' approach include an expansive and inclusive definition of "culture"—one that honors not only the importance of institutions, but also the weight of traditions, practices and customs—as well as a belief that the process of community engagement is as valuable as the plan itself.

Since January 20, 2016, Rael-Galvez has been meeting with individual community members, stakeholders, the working group, members of the Arts Commission and City staff to begin the process of inventorying assets, reviewing existing plans and conducting stakeholder interviews. A public kickoff event is planned for the evening of February 29th, with details of time and location to be announced.

The timeline for developing the final plan is three to four months. This aggressive schedule is designed to build and maintain community interest and involvement. The current schedule would have a final plan coming forward to the City Council in late May or early July.

Requested Action

None.

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CITY OF SANTA FE, NEW MEXICO

RESOLUTION NO. 2015-63

INTRODUCED BY:

Mayor Javier M. Gonzales

Councilor Peter N. Ives

Councilor Joseph M. Maestas

A RESOLUTION

DIRECTING THE CITY OF SANTA FE ARTS COMMISSION TO DEVELOP A LONG-TERM CULTURAL PLAN, THE PURPOSE OF WHICH IS TO INVENTORY CULTURAL ASSETS, ASSESS NEEDS, DRAFT SPECIFIC RECOMMENDATIONS TO SUPPORT THE CURRENT AND LONG-TERM HEALTH OF OUR CULTURAL COMMUNITY, AND IDENTIFY WAYS THE CITY OF SANTA FE CAN SUPPORT AND DEVELOP ITS UNIQUE CULTURAL BRAND; DIRECTING THE ARTS COMMISSION TO WORK WITH OTHER APPROPRIATE GROUPS; AND DIRECTING THE ARTS COMMISSION TO PROVIDE A SIX (6) MONTH UPDATE, AND PRESENT A FINAL REPORT ONE YEAR FROM ADOPTION OF THIS RESOLUTION.

WHEREAS, the City of Santa Fe has a rich history dating back more than 400 years that contributes to the cultural, historic, artistic and creative atmosphere in which people desire to live, work and visit; and

1 WHEREAS, the City of Santa Fe has a legacy of establishing forward-thinking public
2 policies that identify, protect and preserve its history, archeology, arts and culture preservation
3 policy that seeks to preserve the multi-cultural heritage of the City of Santa Fe; and

4 **WHEREAS**, this history is both an important social asset as well as a framework that can
5 be used to plan the future cultural direction of the City of Santa Fe; and

6 **WHEREAS**, the City of Santa Fe should honor and reflect on the past as an important
7 thread to the future, preserving the history of the city that makes it an important destination; and

8 **WHEREAS**, statewide the arts and cultural industries account for nearly 1 of 18 jobs in the
9 state, paying \$1.37 billion in wages and salaries while generating \$137.1 million in revenues for
10 state and local governments; and

11 **WHEREAS**, Santa Fe has the highest concentration of architects, writers and fine artists
12 of any metropolitan area in the United States, but does not have a comprehensive inventory of all
13 cultural assets within the City, which prevents using these existing assets to their full potential;
14 and

15 **WHEREAS**, emphasizing cultural programming that builds capacity in Santa Fe is
16 essential to building Santa Fe's brand recognition to broader national and global markets,
17 providing more opportunities for economic benefit, community engagement and emphasizing
18 growth in concert with preservation; and

19 **WHEREAS**, significant communities such as New York, Chicago, Houston and
20 Madison among others have developed Cultural Plans to ensure the health of their cultural
21 communities.

22 **NOW, THEREFORE, BE IT RESOLVED BY THE GOVERNING BODY OF THE**
23 **CITY OF SANTA FE** directs the City of Santa Fe Arts Commission to develop a long-term
24 Cultural Plan, the purpose of which is to inventory the City's cultural assets, assess needs, draft
25 specific recommendations to support the current and long-term health of the cultural community,

1 and identify ways the City of Santa Fe can support and develop its unique cultural brand.

2 **BE IT FURTHER RESOLVED** that the Arts Commission work with other appropriate
3 City of Santa Fe offices and outside constituencies involved in education, cultural industries,
4 urban and community planning, economic development and entrepreneurship, nonprofit cultural
5 institutions, historic preservation and other related fields.

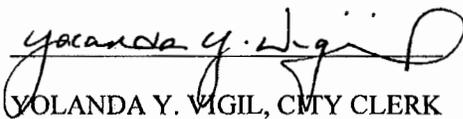
6 **BE IT FURTHER RESOLVED** that within six (6) months of adoption of this
7 resolution, the Arts Commission shall present an update to the Governing Body. A final report
8 will be presented to the Governing Body one (1) year from adoption of this resolution.

9 PASSED, APPROVED, and ADOPTED this 29th day of July, 2015.

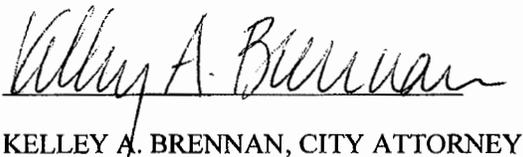
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12 JAVIER M. GONZALES, MAYOR

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14 ATTEST:

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17 YOLANDA Y. VIGIL, CITY CLERK

18 APPROVED AS TO FORM:

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21 KELLEY A. BRENNAN, CITY ATTORNEY

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25 *Legislation/Resolutions 2015/2015-63 City Cultural Plan*

City of Santa Fe Arts Commission
Cultural Affairs Working Group
as appointed by Arts Commission August 10, 2015

JoAnn Balzer

Trustee, Institute of American Indian Arts Trustee; various nonprofit boards; philanthropist; collector

Judy Espinar

Founder, International Folk Art Market; folk art expert; former small business owner

Andrea Fellows Walters

Director, Education and Outreach, Santa Fe Opera

Robert Kret

Director, Georgia O'Keeffe Museum; former Director, Hunter Museum of American Art

Bob Martin

Executive/Artistic Director, Lensic Performing Arts Center

Michael Namingha

Native American visual artist; various nonprofit boards; former City of Santa Fe Arts Commissioner

Ana Pacheco

Historian; author; publisher; City of Santa Fe Historian

Carmela Padilla

Award-winning journalist; author; written extensively about art, culture and history of New Mexico and Southwest



Dr. Estevan Rael-Gálvez

Accomplished as a strategist, writer and speaker with a goal of awakening memory and knowledge and deepening consciousness, Dr. Rael-Gálvez believes in the transformative power of the arts, stories and ideas. Dedicated to critical thinking, research and writing, as well as their applications to propel change in the world, he is guided by inspiring creativity, building community, and raising consciousness.

A leader experienced in the executive management of cultural-based organizations, Dr. Rael-Gálvez has led a full career as a successful senior executive administering cultural and educational institutions at national non-profit organizations and government agencies. He most recently served as the Senior Vice President at the National Trust for Historic Preservation, with responsibility for leading the strategic direction across the portfolio of National Trust Historic Sites/museums. Prior to the National Trust, Dr. Rael-Gálvez served as Executive Director of the National Hispanic Cultural Center, the largest Latino/a cultural center in the United States, with executive oversight of a 51-acre campus, including a Performing Arts Center, Art Museum, Library-Archive, and an award-winning Educational Department. Dr. Rael-Gálvez also served nearly a decade as the State Historian of New Mexico, the leading advocate and authority on New Mexico history. During his tenure, he established several initiatives, including the Office of the State Historian's Scholars' Program; the Internship Program; and the New Mexico Digital History Project, recipient of the National Council on Public History's Best in the Nation award.

Dr. Rael-Gálvez attended the University of California at Berkeley, where he earned his B.A. in English Literature, and the University of Michigan at Ann Arbor, where he received his M.A. and Ph.D. in American Cultures. His dissertation, "Identifying Captivity and Capturing Identity: Narratives of American Indian Slavery," focuses on the meanings of American Indian slavery and a unique legacy and identity in northern New Mexico and southern Colorado; he is currently working on the manuscript, *The Silence of Slavery*. Dr. Rael-Gálvez is also the recipient of numerous fellowships, including from the Ford Foundation, the School of American Research, the University of Michigan, the Newberry Library, the Huntington Library, and the Smithsonian Institution.

Throughout his career, Dr. Rael-Gálvez has served on numerous commissions, boards, and legislative committees, most currently as a member of the board of directors for both the Santa Fe University of Arts and Design and the Santa Fe Opera. Other recent board work of note includes membership, under the appointment of the Secretary of the Interior, on the *Latino Scholars Expert Committee*, advising on the "American Latino Heritage Initiative," and on the "Humanities at the Crossroads" Advisory Group, a convening of key humanities constituency leaders, working to better define the role of the humanities in the 21st century; and grant jury panels for the Pew Foundation and for an upcoming General Services Administration architectural distinction awards.

A native son of the American Southwest, with ancestral connections to both Hispano and indigenous communities, Estevan was raised working on a farm/ranch stewarded by his family for over seven generations. This upbringing profoundly shaped his work ethic, core values, and understanding and curiosity of the delicacy and strength of the human condition and unwavering belief in the transformative power of memory, knowledge and will.

I. Overview and Methodology

Culture defines the promise of our humanity — the delicacy and the strength — of what we do to change what we are, and holds the possibility to forge daily the promise of what a community can become. In a city, culture is not simply a single initiative, a set of facilities, a season of events or a solitary department, but instead, is found in the very fabric of a place, and is sustained when it is integrated comprehensively into the life force and everyday business of multiple public agencies and the private and non-profit sectors. Culture holds the amazing potential to invigorate the health and well being of a community. It can elevate, but it also grounds, and is at once a reflection of both soul and seer alike. Culture comprises a shared, albeit complex and diverse, heritage of a community, including both the tangible and intangible. It is the built environment as much as it is the natural one, where roads, rivers, parks and porches all signify. It is the quiet and restless imagination that becomes expression, from which emerge and converge writing, song, performance, painting, sculpture, cuisine, dance, design and story. When recognized, coalesced and leveraged, culture is transformative, illuminating and inspiring creativity, consciousness and capacity.

Although Santa Fe is distinct in character and history, and unique as a cultural destination, like any city, it is multifaceted, serving as a center for economic vitality, creativity, and new ideas. At the center of Santa Fe's core, vitality and potential for success, is culture. Addressing the critical elements of civic life, Santa Fe therefore requires a cultural plan, where *centering culture* and *planning culturally* determines its standing and future. The objective is to develop a plan that accentuates the depth and breadth of Santa Fe's cultural assets, as well as to recognize and leverage it as a global destination for creativity, innovation and excellence. With this vision in mind, and understanding the imperative to move methodically in the development of a plan within the specific scope outlined by the City of Santa Fe, I offer the following proposal in order to ensure a positive momentum and strategic direction forward.

While the detail of the methodology is outlined in the specific approaches below, this process of *planning culturally* is driven by a focus on cultural democracy, which is defined by the process of creating the city's cultural vision from the ground up. Though inclusive in the stages of preparation, research and assessment, the process emphasizes a wide-ranging and broad public engagement. This approach is also framed by three principles: 1) *Process reflects Santa Fe's uniqueness*: The process will focus on Santa Fe's distinct history and legacy, innovation, vitality and diversity; 2) *Process itself is valuable*: All of the information gathered during this process is valuable, as it holds the potential to affirm the role of culture in everyday life and the well-

being and health of individuals and communities, and helps build neighborhood cohesion around local cultural planning; 3) *Process will be inclusive*: The plan will include a broad level of participation and will reflect a diversity of sectors, neighborhoods and individuals.

II. Approach to Scope

This proposal addresses each area of the scope of services provided in the Request for Qualifications #16/03/RFQ. It is, however defined by four interrelated phases 1) *Preparation*; 2) *Research and Analysis*; 3) *Public Engagement and Visioning*; and 4) *Completing and Presenting a Plan*. Additionally, given the breadth of this active planning, it will be critical to work with city staff to support this work — logistically, financially and programmatically.

A. Preparation

Establishing a solid foundation for success in developing a cultural plan requires thoughtful preparation and will consist of two major components: 1) *Cultural Mapping*; and 2) *Complete a Comprehensive Needs Assessment*.

1) *Cultural Mapping (Inventory Cultural Assets)*

More than simply developing an inventory of assets, which likely exists already in various forms, I propose re-envisioning and reimagining the cultural landscape by creating an approach to achieve cultural mapping. This cultural mapping aims to account for the full breadth of Santa Fe's cultural resources, including people. This process will certainly begin as a part of the Preparation phase, but it will also gradually be augmented and enriched as the public engagement, noted below, occurs. More than just a list, each point on the map will contain an explanatory profile and may initially be conceived around the categories of *places*, *events* and *people*. One potential model, created by the Getty Conservation Institute and the World Monuments Fund in New York that will help inform this work is HistoricPlacesLA.org, the first digital portal designed to inventory, map and contextualize Los Angeles, California's cultural heritage sites.

The most obvious way this inventory would be conceived is as *places* — where wisdom and culture sit — and includes private or governmental entities such as museums, theaters, libraries, archives, and university campuses, as well as parks and trails. Culturally-based or related businesses such as galleries, art supply stores, and

frame shops, as well as non-profits like the New Mexico Historical Society, Little Globe and Cornerstones, are also necessarily a part of the cultural ecosystem.

While the historic core and specific arts and cultural districts of Santa Fe already have defined boundaries, an additional focus of this cultural plan will recognize and rethink these pre-determined definitions for contemporary relevance. *Events* broadly conceived are festivals, some of which are tied specifically to places (i.e., Folk Art Market, Santa Fe Fiesta). It will also be imperative to include *people* such as artists, designers, musicians, and scholars) as integral components.

As noted, more than a spreadsheet, list or map, this *cultural mapping* will also require, over the course of developing the plan, a deep and methodical analysis focused on identifying the strengths, weaknesses and above all, opportunities across, between and through these resources. In this way, the mapping will identify prevailing and potential pressure points, as well as existing, new and unique intersections, including cross-sector links. While it is possible to begin this assessment early, deep analysis will come from working within the community, and culling the data that will come from the public engagement. With the support of city staff, this reimagined cultural map could be created and featured as an online development, supporting other phases of this project and its culmination as a useable report.

2. *Comprehensive Needs Assessment*

Identifying critical needs to be addressed and opportunities to explore will be a continuous track in the planning process, emerging especially in the research and engagement phases. It is likely that major themes will develop from this assessment, such as access or civic and economic impact. It will, however, be important to begin charting these needs and opportunities early, including in this Preparation phase.

Engaging key stakeholders early in this process will be critical, and will consist primarily of identifying key champions, collaborations and alliances comprised of individuals and organizations/agencies. Certainly this work also will consist of identifying the city's key influencers, and will include both early adopters and skeptics alike. These early collaborations will include organizations and individuals that may want to provide support or partner in this significant endeavor. Because the cultural plan is broad based, completing a comprehensive needs assessment is essential to the success and outcome of the entire project.

B. Research and Analysis

Understanding what efforts have preceded this one requested by the City will be paramount. This data will reveal the focal points, strategies, and questions, as well as the challenges and opportunities. This phase will consist of two major components: 1) *Research and Analysis*; and 2) *Benchmarking*. I expect this phase of the planning will yield a 360° review of the cultural environment of Santa Fe as compared to other applicable cities.

1. Document and Initiative Review

There is a tremendous amount of data compiled over the years that will require at least a high-level review, including several reports and initiatives directly related to arts and culture in Santa Fe. Previous planning efforts impacting culture in Santa Fe date back as far as the *1912 Plan*, implemented as a part of the effort to assess citywide challenges and solutions, eventually leading to the creation of historic districts. More recent plans comprise a range of reports and include, but are not limited to, the 2004 Angelou Economics Plan, the 2004 University of New Mexico's Bureau of Business and Economic Research Report, and the 2014 New Mexico Department of Cultural Affairs Creative Economy Report. It will be important also to assess initiatives that will reveal challenges, opportunities and pressure and pivot points alike, including the now-closed Santa Fe Complex.

2. Benchmarking

Cultural planning at the local level is always strengthened by *benchmarking*, a process of comparison using specific indicators. Results from this type of work can reveal best practices, also bring forth new ideas, and affirm a trajectory toward a sound and inspired cultural plan. While identifying the appropriate comparative cities will require careful consideration, my work in such places as Monterey, California, San Antonio, Texas, and Savannah, Georgia will readily inform an excellent cross-section. This work will entail a four-step process: 1) Determining which criteria to benchmark, including key variables and indicators, such as population, geographic location, budgets and cultural assets; 2) Identifying other cities to compare; 3) Conduct reviews, either through available documentation or through real-time interviews; and 4) Completing comparative analysis.

C. Public Engagement and Visioning

Grounded in cultural democracy, the Public Engagement and Visioning phase will invite the participation of the entire city, with a goal of being as inclusive as possible and growing momentum and interest. Building upon the phases of Preparation and Research and Analysis, this critical phase will activate and energize the broad and diverse community of Santa Fe to join dialogue about why culture matters and the potential it holds.

Consultation processes will be based on a number of principles including inclusivity, credibility, clarity and flexibility. To complement this project, I also propose that the City of Santa Fe develop and implement a social media campaign utilizing such platforms as Facebook, Twitter, and Instagram to share information, solicit input, and generate excitement. I will advise and provide content as necessary and/or possible.

The methodology underlying this phase will be multi-faceted, creating ample opportunities for input, and because the strategy is to cast a wide net in order to gather citizen feedback, the outcome is expected to equalize voices. Below I list various types of convenings that offer different settings and techniques to appeal to the city's diverse citizenry.

1. Kick-off Town Hall Meeting

The Kick-off Town Hall meeting will open the public engagement process, introducing the concept of *planning culturally*. This convening will be in partnership with City of Santa Fe leadership officials, including the Arts Commission.

2. Expanded Stakeholder Interviews

These stakeholder interviews will continue the work begun in the Preparation phase, radiating out through conversations between the early champions, collaborators and alliances, and their own selected colleagues.

3. Neighborhood Conversations

These four District conversations, potentially convened over a meal (providing underwriting and other financial support is obtained), are perhaps the most important component of this phase, especially because of the Plan's commitment to *cultural democracy*. This sensory and nourishing experience, itself a cultural norm around

sharing, is one of the most basic expressions of trust, and should engender lively and honest dialogue resulting in meaningful contributions to the cultural plan.

4. Cultural Sector Meetings

While sector meetings have largely defined previous efforts in cultural planning, particularly with gallery associations, museums and some non-profits, the six potential Cultural Sector Meetings I propose will expand upon that work and deepen it through concentrated focus and analysis. Preliminary thoughts about these cultural sectors include the following: Museums; Performing Arts; Business; Education, Open/Public Spaces; and Festivals.

D. Completing and Presenting a Plan

This final phase of the planning process will consist of assessing and synthesizing the research, feedback and input, and then writing and presenting the plan. This effort will also include the early champions of this project providing commentary on the draft plan and its priorities, strategies and recommendations. Aside from in-depth contextual and programmatic recommendations, the plan will also will include suggestions for implementation and ongoing monitoring and review.