NEW MEXICO

CREATIVE INDUSTRIES DIVISION STUDY

2024

EDD Economic Development Department

creative startups

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NEW MEXICO

ECONOMIC DEVELOPMENT DEPARTMENT

CREATIVE INDUSTRIES STUDY

A Five-Year Roadmap to Success
for the Creative Industries Division

In partnership with NM EDD, this report has been compiled and created by the following partners:

POEH CULTURAL CENTER

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VITAL SPACES

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Cover and interior designed by Emily Hunerwadel & Ginny Sterpka
Text set in Termina, Futura, and Times New Roman

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This study is dedicated to all the entrepreneurs, working artists, creatives, and community organizers who together comprise New Mexico's creative economy.

We would especially like to thank Tom Aageson, who envisioned the growth of New Mexico's creative industries over 20 years ago and has tirelessly worked to make them accessible to more New Mexicans.

Photo Credit: Upper and 3rd Row Left - N.M. Institute of Mining and Technology's CID-funded New Mexico Tech Performing Arts Series; Upper Right - Mora County's CID-funded Mora Market on Mainstreet; 2nd Row- Village of Cloudcroft's CID-funded "Paint the Town" project


HOMEMADE
JAM & JELLY


Greetings from
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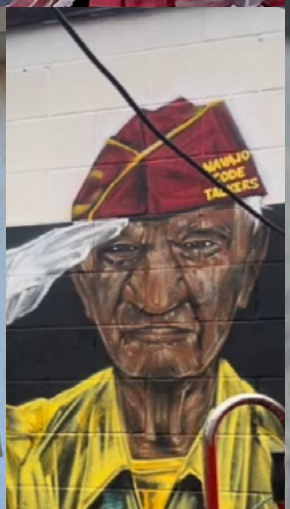
APART
2009



ACKNOWLEDGMENTS

We would like to acknowledge the large community of stakeholders who are passionately dedicated to the creative industries in New Mexico. We would especially like to thank Native leaders who trusted and collaborated with us on our research efforts.

We would also like to thank everyone who advocated for HB8, and we would like to thank the Legislators who sponsored HB8: Representative Reena Szczepanski, Senator Jeff Steinborn, Representative D. Wonda Johnson, Representative Tara L. Lujan, and Representative Janelle Anyanonu.

For this project, we are deeply grateful to everyone who helped us organize focus groups and listening sessions; spoke, performed, and vended at the 2024 Creative Industries Week; and participated in our research process.

Finally, we would like to thank everyone we met across New Mexico. No economy is abstract; economies are made by and for people. The people of the creative industries in New Mexico are passionate, independent, hard-working, dedicated to their communities, and inspiring. We would like to stress that the following list is not exhaustive; thank you to all the amazing people who helped make this study possible.

ActivateNM Space Fiesta
Alamogordo MainStreet
Alicia Inez Guzmán
Allan Saenz
Alma d' Arte Charter High School
Amanda Rich
AMP Concerts
Ana G. y Reinhardt
Ancestral Rich Treasures of Zuni Cooperative
Andres Sebastian
Andrew DiCamillo
Andrew Martinez ("Wake Self")
Angela Merkert
Angelica Gallegos
Anita Martin
Anita Massari
Ann Theis
Anne Baker
Annette Roth
Arif Khan
Artesia MainStreet Arts & Cultural District
Avelina Borrego
Barney Lopez
Bart A Roselli
Ben Salazar
Bernalillo Art Festival
Bob Davis
Bone Springs Art Space
Breezy Gutierrez
Brenda Ferri
Brian Connelly
Brian Osterloh
Brian Rashap
Bueno Fest
Cabinet Secretary Josett D. Monette
Cabinet Secretary Lancing Adams
Cabinet Secretary Sarita Nair
Carl Vigil
Carlos Contreras
Carlos Medina
Carlsbad MainStreet and Pearl of the Pecos Arts & Cultural District
Carrie Williams
Carrizozo ARTS
Catherine DeMaria
Centinela Traditional Arts
Chama Valley Arts
Chantel Lovato
Christina Ainsworth
Christine Costello
Chuck Haven
Cibola Arts Council
Cindy Graves
Cindy Renee Provencio
Claire Rice
Clara Byom
Clarity Collins
Clarity Kjis
Claudia's Coffee Shop
Clayton-Union County Economic Development Partnership
Clementine Was Right
Clovis MainStreet
Connie Loveland
Creative Carlsbad Arts Council
Creative New Mexico
Cris Velarde
Cruces Creatives
Cyndi Conn
Cynthia Alamillo
Daniel Chavez
Daniel Gutierrez
Daniel W. Vandever
Danika Padilla
Daryl Shack
Def-i
Deming Luna County MainStreet
Deputy Cabinet Secretary Dr. Patricia Trujillo
Devin Geraci
DezBaa'
Diego Romero
Dr. Deborah Good
Dr. Depree Shadowwalker
Dr. Manuel Montoya
Economic Impact Catalyst
El Morro Arts Council
El Raton Media Works
Eli Guinnee
Elisa Montoya
Elisa Parhad
Elroy Natachu
Emily Gojkovich
Eric Vasquez
Erica Wheeler
Ernie Kos
Española Fiber Arts Center
Eva Artschwager
Eva Jacobson
Evelyn Holguin
Farmington MainStreet
Flo Trujillo
Francis Bee

ACKNOWLEDGMENTS

gallupARTS
Ginny Sterpka
Gion Davis
Goldie Tom
Grants MainStreet
Harding County MainStreet
Hayes Lewis
Henry Jake Foreman
Henry Rael
Honeygirls Cafe
Ilka Villarreal
Indian Pueblo Cultural Center
Irene Oliver-Lewis
Jay and Amy Fisher
JenJoy Roybal
Jennifer G. Watkins
Jerome and Delbert Damon
Jessica Stern
Jessie Greenspan
Jicarilla Cultural Arts & Heritage Center
Jim Long
Jim Patterson
Joan and LowLow Medina
Jodi Diaz
Joe Padilla
Joel Salas
Johanna Nelson
Jolene Jessie
Jon Clark
Josh Blanchard
Juan C. "Buddy" Abeyta
Julie Heinrich
June Jewell
Karen Ellsbury
Karen Hymer
Karen Lupton
Karl Duncan
Kat Davis
Katelyn Krakauskas
Kathleen Pickering
Kathy Keith
Kathy Wan Povi Sanchez
Kayvan Khalatbari
Keegan Mackenzie-Chavez
Kelly Holmes
Kevin Facer
Kevin Holsapple
Kevin Lenkner
La Vida Project
Lance Bendisken
Laura Lansrud Lopez
Lauren Cason
Laurie Rufe
Lea Wise-Surguy
LeAnne Gomez
Lee Francis
Lee Gruber
Lensic360
Lisa Kori
Lisa Pellegrino-Spear
Lisa, Irv, and Emily Trujillo
Logan Sage
Lordsburg MainStreet
Los Luceros Historic Site
Los Poblanos
Lovington MainStreet
Luke Bern Carr
Lynette Keeth
MainStreet de Las Vegas Arts & Cultural District
Mario Hooee
Mark Glaser
Mary Walker
Mary-Charlotte Domandi
Max Hass
MB Entertainment
Megan Janicki
Megan Van Voorhis
Meow Wolf
Michael Peranteau
Michelle Ensey
Miranda Howe
Molly Boyle
Molly King
Mora MainStreet
Morgan Fox
Nancy Hicks
Nathana Bird
Neal Copperman
Neidi Dominguez Zamorano
New Mexico Community Capital
New Mexico Local News Fund
New Mexico Music Commission
New Mexico Music Workers
Nolan Ojeda
Nora Sackett
Northern Rio Grande National Heritage Area
Northwest New Mexico Arts Council
NSURGENTS
Pete Monro
Rachel Moskowitz
Rashad Mahmood
Raton MainStreet
Representative D. Wonda Johnson
Representative Janelle Anyanonu
Representative Reena Szczepanski
Representative Tara L. Lujan
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Tamara Bates
Tammi Moe
Ted Jojola
Terri Salazar
Tewa Women United
Three Sisters Kitchen
Tina Dziuk
Tucker Austin
Tucumcari MainStreet
Twyla Cates
Val Adams
Victoria Largo
Virginia Kirk
Wafa Hozien
Warren Unsicker
Wendolyne Omana
WESST
Xander Thompson
Yasine Armstrong
Zuni MainStreet
Zuni Pueblo MainStreet
Zuni Youth Enrichment Project

EXECUTIVE SUMMARY

Creative Startups, in partnership with the New Mexico Economic Development Department, is pleased to present this Creative Industries Division Study, a five-year roadmap/plan for the Creative Industries Division (CID) that aligns with the objectives of the division, details the needs and gaps in the creative industries landscape in New Mexico, and estimates future funding needs for staffing, administration, and the creative industries fund.

This Study details the findings of a roughly seven month research project designed to support the CID's mission and duties, as defined by 2023 New Mexico House Bill 8:

1. Increase and advance creative industry-based economic development in New Mexico

2. Support entrepreneurs and small businesses in creative industries

3. Assist organizations that support creative industry companies and workers

4. Support educational and workforce training initiatives that facilitate creative industry growth and success

5. Identify and help establish public infrastructure to support creative industries

6. Serve as an information clearinghouse by providing resources and opportunities to creative industry stakeholders

7. Act as a liaison between creative industries-related businesses and organizations

Effectively, the CID's duties are to **A) catalyze the creative economy in New Mexico** and **B) ensure that livelihoods in the creative economy are more sustainable and accessible for more people across the state**. To support these duties, this roadmap and study achieves the deliverables requested by the EDD.

In this study, we discuss how to define New Mexico's creative economy in 2024; we evaluate a quantitative portrait of New Mexico's creative economy; and we examine both the present needs and future opportunities for the state's creative industries.

We propose the following six "future focus" topics for longterm creative economic and community development in New Mexico:

1. Cultural heritage innovation
2. Experience economy
3. Regenerative capital for creativity
4. Environmental resilience
5. Data empowerment
6. Learning for enchantment

Through this analysis, we propose a strategic plan for the first five years of the Creative Industries Division. This plan is based on four pillars:

1. Make sure to thrive
2. Equip communities to lead from within
3. Invest in ecosystems
4. Engage beyond New Mexico

On the next page is a guide to each deliverable—in the order defined by the original Request for Proposals (RFP) and how we present our achievement of the deliverable in this study:

REQUEST FOR PROPOSALS (RFP) ACHIEVEMENTS

DELIVERABLE	ACHIEVEMENT	PG #
Create budget estimates for 5 fiscal years to support the capacity needed for the division to meet its objectives	Recommended Budget in the Strategic Plan section	194
Work with EDD to develop desired program outcomes.	Metrics of Success in the Strategic Plan section	116
Use the University of New Mexico's Bureau of Business and Economic Research (UNM BBER) existing report on the states creative economy "Building on the Past, Facing the Future: Renewing the Creative Economy of New Mexico" and other data to provide a summarized report of creative industries in New Mexico, including workforce and economic impact.	Evaluating Creative Economy Data section	30
Detail the needs of the different industries listed in the creative industries definition.	Present Needs of New Mexico's Creative Industries section	54
Provide relevant information regarding changes to the creative economy in New Mexico.	Evaluating Creative Economy Data section, Present Needs of New Mexico's Creative Industries section, and the Future of New Mexico's Creative Industries section.	30
Inventory/Asset map of creative industry areas throughout New Mexico on a statewide and county-by-county level.	Delivered spreadsheet of 412 assets to match the parameters of the Economic Impact Catalyst team for the EDD Resource Map. See Evaluating Creative Economy Data section for asset map participation link and Appendix B for a total count of assets by county.	205
Summary of existing higher education, business development, tourism, and workforce training programs that can contribute to a creative industries ecosystem.	Strategic Plan section	108

REQUEST FOR PROPOSALS (RFP) ACHIEVEMENTS (CONT.)

DELIVERABLE	ACHIEVEMENT	PG #
Design of implementation pilot programs for training, workforce development, and/or business incubation.	Strategic Plan section	108
Develop options for effective competitive grants and programs that demonstrate the potential to stimulate community or economic development through creative industries.	Strategic Plan section	108
Development of branding strategies and materials to promote New Mexico's creative economy.	Marketing the CID in the Strategic Plan section and branding options delivered to the EDD	170
Offer recommendations on which specific creative industries should be focused on by the division as reflected by the needs of creative entrepreneurs throughout the state.	Present Needs of New Mexico's Creative Industries section and The Future of New Mexico's Creative Industries section	54
Offer recommendations on which specific creative industries should be focused on by the division as reflected by the needs of creative entrepreneurs throughout the state.	Present Needs of New Mexico's Creative Industries section and The Future of New Mexico's Creative Industries section	54
Maintain and organize a stakeholder list of creative industries and interested parties. And uphold excellent communication and relationship with interested parties, including providing an email communications plan with email subscriber list.	Stakeholder list of 1,391 contacts delivered to the EDD, more information in Methodology section	24
Interface with public as needed, work with EDD Public Information Officer to prepare public communications as needed.	Marketing the CID in the Strategic Plan section documents our public interfacing efforts	170

REQUEST FOR PROPOSALS (RFP) ACHIEVEMENTS (CONT.)

DELIVERABLE	ACHIEVEMENT	PG #
Provide progress reports and regular updates on the study's implementation to EDD, public, etc.	Methodology section	24
Conduct public meetings and outreach as needed, including one statewide conference, multiple in-person listening sessions, and at least one remote listening session.	Methodology section	24

EXECUTIVE SUMMARY METRICS OF SUCCESS

METRICS	BY 2030
Total employees in Creative Industries	83,577
Total taxable gross receipts generated by creative establishments in NM	$11,229,889,653
Average annual JTIP trainees	250
Average annual JTIP dollars budgeted for creative establishments	$2,996,709
Average annual LEDA jobs created in creative establishments	308
Annual average LEDA generated CapX in creative establishments	$128,472,100
Grantees supported (cumulative)	200
Percentage of grantees in rural/historically underserved communities	50%
Dollars leveraged or raised by CID-funded or supported projects, organizations, or businesses.	$65,582,685

INTRODUCTION

What's the word for a road that's always been there? What's the name of the time before you start? Mixing paint, tuning your guitar, tempering the kiln, clay and straw and water. Blowing into the fire that breaks the day. The first call, learning into forever. Picking which new idea to carve into sandstone. Making a pillow shaped like a goat head. River before, river beyond.

In embarking on the research and strategy for this New Mexico Economic Development Department Creative Industries Division Study, we found ourselves—like so many before us—trying to discern the shape of New Mexico. We had help: as part of our research, we physically traveled to all 6 of the designated Economic Development Department regions—every corner of the state—and connected directly with over 180 creative entrepreneurs, working artists, educators, and community organizers from nearly all of New Mexico's 33 counties. We also interviewed experts from around the world in creative, rural, and tribal economic development, and we studied similar divisions in Colorado, Washington, and Hawaii. We also organized and hosted the inaugural edition of Creative Industries Week, a new constellation of online and in-person events across the state celebrating creative industries and promoting proactive and inspirational strategies.

We combined this boots-on-the-ground work with extensive quantitative research, shaking forth numbers and statistics, and hunting down industry forecasts that align with New Mexico's best opportunities to compete in a volatile global economy where creativity is booming but creatives are feeling left behind.

From directors to staff, we also had conversations with creative economy advocates across every level of New Mexico civic leadership. In these discussions, we discovered significant recognition of the potential for the entrepreneurs and working artists of New Mexico's creative industries to diversify and strengthen the state's economy. Even better, there was a hunger to work up new collaborations to support these critical industries at a government level.

Our goal in this work was to develop a kind of "cookbook"—sourced from the "recipes" of everyone we met across New Mexico—for the Economic Development Department (EDD)'s new Creative Industries Division (CID). In 2023, New Mexico House Bill 8 (signed into law by Gov. Michelle Lujan Grisham) established the New Mexico EDD's new Creative Industries Division, intended to support the state's creative economy and the people working within it. The CID is part of the EDD's broader mission to "improve the lives of New Mexico

families by increasing economic opportunities and providing a place for businesses to thrive." The bill was the result of immense efforts by advocates both within and outside the Legislature, working together to advance a vision of diversifying New Mexico's economy through one of its most timeless assets: its creative economy.

Almost 1 in 9 New Mexicans make at least part of their living in the creative economy, and New Mexico boasts more fine artists per capita than any other state. Creative industries generate over $6 billion in economic activity for New Mexico annually. Work in the creative economy pays wages and salaries at an amount "roughly equal to the total paid by the state's mining industry," according to the New Mexico Department of Cultural Affairs.

The goal of this "cookbook" is to offer recommendations for the CID to fulfill its mission of increasing and advancing creative industry based economic development in New Mexico to positively benefit communities. What does this mean? It means helping to make creative livelihoods more accessible, dependable, and sustainable for more people across the state. There are quite a few recipes in this cookbook, and we don't expect the CID to be able to cook all of them at once. What we hope is that this study and plan gives the CID an array of interconnected options—we believe that the right combination of these options will yield success for New Mexico's creative industries.

The timing is urgent. Without a strategy that aims to help make creative livelihoods work better for more people across the state, New Mexico risks losing its status as a leader in a sector that *Forbes* describes as "devouring" the rest of the economy. By 2030, G20 Insights predicts the creative economy could account for 10% of global GDP, and Deloitte believes the world will see up to 40% growth in creative sectors by 2030. With automation and AI transforming all corners of industry, well-supported creative economies—and the innovations they produce—are not solely the engines of culture. They are, arguably, our brightest economic tomorrow.

But to bring a viable strategy to the CID, we needed to learn what the creative industries are today. In this report, you will discover what we discovered. We have attempted to connect stories from disparate places in a state of incredible diversity and deep history. We have weighed possibilities, opportunities, and legacies. We have tried our best to reflect the shine of New Mexico's creative industries toward their future and find a few answers to the question at the end of Hakim Bellamy's poem "New Mexico 2050?": "But what about the *Nuevomexicanos?*"

New Mexico is an alternative landscape, where dreamers can grow into innovators, drawing from the deep future and the deep past. We believe the ability of New Mexico's creative industries—to thrive, contribute to economic diversity, and boost living conditions for its communities—is directly tied to this alternative identity. New Mexico's creativity is not much concerned with the now. It is a land of mañana and a land of enchantment: the mysteries of tomorrow and the

> **Almost 1 in 9 New Mexicans make at least part of their living in the creative economy.**

Researcher Raashan Ahmad discusses creative industries with Joe Padilla at the Mescalero Apache Cultural Center & Museum

mysteries of thousands of years of civilizations and cultures still weaving blueprints for thriving in their indigenous lands.

In an essay for *New Mexico Magazine*, the state's Centennial Poet, Levi Romero, describes the state as a land of people resisting assimilation and leading deliberately non-conformist and tradition-rooted lives "not as historic preservationists but as people living their herencia." Herencia roughly translates to inheritance, and the notion of being part of a long generational inhabitance is deeply, deeply important for all New Mexican cultural laborers. Many in New Mexico ache to live off the grids of modernity—often meaning the physical grids of electricity and infrastructure but perhaps even more meaning the grids of homogeneity and relentless contemporary pace.

In this landscape, New Mexico's creatives do their work. They're in galleries and museums, but they're also in makerspaces, food trucks, letterpress vans, historic theaters, burgeoning art studios, and homes—where families of different cultures, languages, and lineages have been preserving, innovating, and translating cultural practices into economic and social value—from silversmithing to the fiber arts—for generations. From blue skies to blue doors, the creative economy is not just the vibe of New Mexico: it's the vitality.

To better understand this vitality and offer a path for its future, we will begin with a definition of the creative economy. Then we will examine the data around New Mexico's creative economy and changes since the landmark 2014 University of New Mexico Bureau of Business and Economic Research study "Building on the Past, Facing the Future: Renewing the Creative Economy of New Mexico." After that, we will survey the present needs of New Mexico's creative industries and attempt to make a few forecasts about potential future opportunities. From there we will dive into the heart of our study: the strategic plan. Through this plan, we hope to give a five-year roadmap for the CID to have maximum impact.

Humans have been in what we now call New Mexico for over eleven thousand years, and it stands to reason they've been creative for just as long. It's a place where people come together to manage rivers: maintaining the flow together, innovation and endurance inextricable. It's a place of current strengths in culinary arts, visual art circulation, artisan crafts (particularly

Photo Credit: A performance of ZERO by the Exodus Ensemble

jewelry-making), and technology research. It's a place that is ripe to become a global leader in creative industries by developing a robust economic ecosystem for innovating cultural heritage, building immersive live experiences, crafting environmental resilience strategies, pioneering regenerative capital, ensuring data empowerment, and learning for enchantment.

New Mexico has likely always felt vast and unblinking. It's a place where—on a long hike through the aspen trees or over endless white sands—you can have plenty of space to test an idea that you might hurriedly brush away elsewhere. As New Mexico leans into the creative industries as a viable path for diversified economic and community development, we find a place of deep futures and deep pasts. We find a place where tomorrow's creatives can get their best start today. New Mexico's creative industries are poised to show the world what it means to innovate from your roots.

WHAT IS THE CREATIVE ECONOMY?

Photo Credit: Norman & Vi Petty Rock & Roll Museum in Clovis, NM

"Look at your peppers," we said. Everyone picked up their peppers. The peppers were arranged with blackberries and tomatoes and salami in charcuterie cups prepared by a local caterer and creative entrepreneur. "Look at the paintings," we said. Everyone looked at the walls: mixed media renditions of local history and flora by a poet and fiction writer, interweaving text and image. "Look at the poster for belly dancing," we said. A few minutes earlier, a belly dancer had taken me by the elbow and steered me to the easel in the corner, making sure I saw the ad for next week's event—they designed it as a group. "Count the hyphens," we said. An architect from Mescalero explained that she was also a language learning software designer, a clay sculptor, and a photographer.

On a rainy February afternoon in Alamogordo, New Mexico, our research team sat with about 40 citizens in the Otero Artspace and tried to define the creative economy. "The economy is what we do to provide for our material needs," we said. "The creative economy is when you provide for your material needs in ways that make us feel like we are more than our material needs." People nodded. **As members of the 1 in 9 New Mexicans who make at least part of their living in the creative economy,** they already understood. They patiently waited for the meeting to roll deeper. They wanted to hear about real opportunities. Some had thought this focus group was supposed to be a business workshop. As creative entrepreneurs, working artists, and community organizers, **they lived in everyday interactions with the verve and volatility of the creative economy,** and they did not need a pedantic academic explanation.

To devise a strategic plan for the new Creative Industries Division and understand how this Division could best support creative livelihoods and economic diversification and growth across New Mexico, we needed to meet creatives across New Mexico. We needed to talk to creatives where they live and work, where they take risks and raise families. So we trekked across nearly all 120,000 miles of New Mexico: from Zuni to Clovis, Raton to Lordsburg, Farmington to Las Cruces. Either in-person or through phone and Zoom interviews, we made contact with at least one community in all 33 counties. We pursued an ethnographic research strategy of listening sessions, focus groups, meals, studio tours, and one-on-one interviews. Through in-person writing exercises and targeted surveys, we collated thousands of words that envision bold successes for communities. We attempted to understand what makes the state's existing creative industries rev—and

how best to accelerate their future.

Creative industries generate over $6 billion in annual economic activity for New Mexico, and work in the creative economy pays $1.6 billion in taxable annual wages as of 2023. According to the New Mexico Department of Cultural Affairs, this figure is "roughly equal to the total paid by the state's mining industry." In other words, the creative economy is not just the vibe of New Mexico: it's the vitality.

What New Mexicans have long experienced within their communities and family businesses has also been recognized by economic development organizations across the state. The comprehensive economic development strategies (CEDs) for both the North Central New Mexico Development District (NCNMEDD) and the Mid-Region New Mexico Council of Governments (MRCOG) strongly agree on the regional potential of the creative economy. According to the NCNMEDD, the region's labor in the creative economy sector is almost twice that of national averages, while MRCOG points out that **the creative industries have "proven to be flexible, responsive, and resilient for employers and employees alike."**

The goal of the Creative Industries Division (CID) is to support more creatives making more sustainable and accessible livelihoods and to connect this individual success with larger community impact. This idea is at the heart of understanding the creative economy and the mission of the CID. To propose a no doubt controversial distinction, we see artists as producing art for the importance of art. We see creatives as solving problems and providing value in innovative ways, even if these solutions do not always end in the production of art.

Art is vital to our human endeavor. Artists experiment; they defamiliarize; they connect us with the beauty and mystery of history and our environment. Art does a lot of things—we don't need to use this report to redefine art. Art challenges us and connects us with our awareness of awareness itself. Without art, there would not be much to say about stumbling through the awkward cycles of eating, falling in love, watching your parents get older, laughing through tears, and sensing faintly there is some interconnectedness between everything. Art is the impulse to wave at an indifferent universe and breathe understanding between ourselves and everyone around us, even after our breath itself has passed.

Creativity, of course, is inherent in art. But not all creativity aspires to art, and that's OK. Most of our hours and days fill up with routines, but when you think of those electrifying, precious stretches when you're plugged into your humanity with all your senses and imagination—watching a new movie with your family, walking down the street with a fresh pair of earrings, dancing at a show with friends, enjoying an inspired meal at a new restaurant, or joshing your teammates across the world in an online game—you've found yourself at the sweet spot of creativity. Is it always art? Probably not. Is it always a slower and deeper human

Art is vital to our human endeavor. Artists experiment; they defamiliarize; they connect us with the beauty and mystery of history and our environment.

experience? Absolutely.

In all these cases, we see creativity: play, rambles, collaboration, new angles for old tricks, breakdowns of categories and hierarchies, weird questions, strange connections, odd bedfellows, and spiky dreams. Creativity has many definitions, but perhaps Steve Jobs put it most succinctly: "Creativity is just connecting things." And in the creative industries, entrepreneurs and working artists connect things toward solutions for social problems and market needs.

While the dizzying forces of technological innovation disrupt labor markets and collapse or reconfigure older sectors of the economy like manufacturing and agriculture, the creative industries represent a bright avenue for regional economies.

WHAT ARE THE CREATIVE INDUSTRIES?

Definitions can be notoriously fuzzy, and many research efforts have defined them slightly differently. But a consensus is coalescing around the notion of value generated by creative intellectual property. The United Nations Conference on Trade and Development (UNCTAD) has essentially a four bullet definition of the creative industries:

- "the cycles of creation, production, and distribution of goods and services that use creativity and intellectual capital as primary inputs;
- constituting a set of knowledge-based activities focused on, but not limited to, culture and heritage,
- potentially generating revenues from trade and intellectual property rights;
- comprising tangible products and intangible intellectual or artistic services with creative content, economic value, and market objectives; [and]
- standing at the crossroads of the artisan, services, and industrial sectors"

In 2014, the University of New Mexico's Bureau of Business and Economic Research (BBER) released "Building on the Past, Facing the Future: Renewing the Creative Economy of New Mexico." In this report, BBER uses a "tiered" definition of the creative economy—based on a 2007 New England Federation of the Arts (NEFA) model—that distinguishes between "core" and "periphery" activity. BBER considers the creative economy from two perspectives: A) industry, and B) occupation.

- Creative *industries* are industries that are part of the creative economy. Not all workers within creative industries are necessarily creative laborers.
- Creative *occupations* are creative jobs within all industries. Not all creative laborers work in creative industries.

Drilling down further, BBER identifies three categories of creative industries:

1. **Cultural goods production** (such as jewelry and musical

instrument manufacturing, wooden crafts, metal crafts, pottery, textiles, book printing, and more)

2. **Cultural goods distribution** (museums, art dealers, bookstores, jewelry stores, and more)

3. **Intellectual property production and distribution** (artists, graphic designers, publishers, media, music, entertainment, information, research, and more).

Within these three categories, BBER identifies core and periphery industries. A core industry is the origin of production. A periphery industry circulates that production into the wider economy. For example, a weaving collective would be participants in a core industry: they weave. A fiber arts center would be participants in a peripheral industry: they circulate woven products. In real life, of course, these distinctions break down quickly, as we will discuss more when we examine models for measuring creative economy impact and output.

The National Assembly of State Arts Agencies (NASAA) takes this similar concentric intellectual-property-based approach, calling the creative economy "the economic value associated with goods, services and intellectual property born of creative work" and pointing out that the creative economy encompasses not just direct arts output but "the creative components of other industries that embed original ideas into their products or services." They go on to cite David Throsby's "concentric circles model of the [creative] industries." This model suggests that "creative ideas originate in the core creative arts, and that these ideas diffuse into the economy with commercial distribution, extending outwardly from the artistic commodity at the core." Consider a songwriter writing a song that the music industry extends into the market through streaming services and live performance.

This can and does (and should) get more abstract, where some of the most potent manifestations of the creative economy arise. Consider an arts collective writing a guide to opening a DIY music instrument lending library, which an architectural firm purchases or solicits through a contract and extends into a property design. Or consider a municipal government purchasing or contracting the arts collective to do this research and development work and extending it into a city planning document.

> **Essentially, the creative industries translate insights and innovations from arts and culture expressions to solve community needs and meet market desires.**

In other words: creativity is not just for artistic products. The same creativity that produces collaborations on an individual artistic level—a painter and a photographer working together on the same canvas—can be applied to solve problems on systems levels. From a certain perspective, these systems are, after all, just larger canvases.

Citing the United Nations Committee on Trade and Development (UNCTAD), *Forbes* calls the creative economy the "intersection of human creativity and technology or products that have economic value." In their 2021 guidebook *Cities, Culture, Creativity*, UNESCO goes into more detail: "From audiovisual and interactive media, performing arts and intangible cultural heritage, to literature, visual arts and crafts, design and creative services and heritage and tourism activities, creative fields can stimulate economic vitality in cities, spur innovation and bolster inclusion and diversity of cultural expressions as a means to meet emerging challenges."

We've called the creative economy "the full stack of storytelling, innovation, and technology." Essentially, the creative industries translate insights and innovations from arts and culture expressions to solve community needs and meet market desires. They fuse design, technology, expression, and social impact.

These grand claims are backed by data:

- In 2022, the US creative economy added over $1.1 trillion in value, accounting for 5.2 million jobs and 4.3% of U.S. GDP—more than construction and transportation.
- By 2030, G20 Insights predicts the creative economy could account for 10% of global GDP.
- Deloitte believes the world will see up to 40% growth in creative sectors by 2030.
- Even accounting for losses suffered during COVID, creative technology is still responsible for $2.25 trillion annual revenue and 30 million jobs.
- Digital media consumption had the most growth of any household consumption category during COVID.
- UNCTAD reports that "global exports of creative goods increased from $419 million in 2010 to $524 million in 2020, while world exports of creative services increased from $487 billion to almost $1.1 trillion during the same period."

The creative economy is here to stay, and it's a force for inclusion:

- Almost half of the jobs in the creative economy are held by women.
- The creative economy employment rate for ages 15-29 is stronger than any other sector.
- A McKinsey report on the creative industries found "a correlation between increased diversity and better financial performance."
- A 2021 Springer study found that "fused firms"—companies that combine "digital technology and creative design" have higher levels of innovation in "business processes, goods and services" and are more likely to employ "demographically diverse people."
- In New Mexico, analysis of ACS occupation data suggests that BIPOC creatives make up roughly 39% of the overall creative economy. These numbers

don't necessarily reflect the reality of a minority-majority state, but ACS data does suggest that BIPOC creatives make up the majority of those working in craft and artisan trades—especially in jewelry, etching and engraving—as well as culinary arts, architectural drafters, and dancers/choreographers.

It's also a force for overall economic fortification. In "Four Models of the Creative Industries," economists and researchers Jason Potts and Stuart Cunningham weigh four different models of the creative industries to attempt to understand how to categorize them:

1. **The welfare model:** The creative industries are a drain on the economy, but they are a social good, so it's worth it to support them as social welfare.

2. **The competition model:** The creative industries are the same as any other economic sector and should be treated as such.

3. **The growth model:** The creative industries are a special subset of the economy that drives growth in the general economy.

4. **The innovation model:** The creative industries are not necessarily industries unto themselves but rather the innovation engine for the general economy. If your creative economy is doing well, it will be transferring more knowledge and evolving the general economy.

Potts and Cunningham's research suggests that the evidence is there for the primacy of models 3 and 4. First, economies in regions with high creative industry growth had higher overall growth. Second, regions with robust creative economies featured more economic evolution, measured as the "regeneration of existing industries and the emergence of new industries."

A 2024 National Assembly of State Arts Agencies (NASAA) report echoed these findings. The NASAA report found that growth of a state's creative economy correlated with growth of the state's overall economy. If the creative economy grew, the state's overall economy was more likely to grow. And the same report found that the creative economy—despite suffering worse setbacks than other sectors during COVID—has in fact rebounded much more sharply than the overall economy. This is true no matter what happens around the creative economy: they remain steady contributors to the nation's GDP through good times and bad, and their growth trends are independent of other sectors.

Though popular wisdom claims otherwise, these opportunities in the creative economy aren't just for major players. On the global stage, lower-GDP countries sport a better-than-average creative growth rate of 12.1%. For example, the

value of exports of creative goods and services from Central America grew 70% from 2005 to 2014, reaching $269 million. In the United States, the same story: smaller metro areas consistently show better rates of creative economy growth than larger metro areas.

All this being said, let's make sure not to oversell the creative economy. These industries are not silver bullets. While it's true that—unlike manufacturing, construction, and high tech—creative industries grew around the world during the Great Recession of 2007-2009, no single sector will ever "save" an entire economic ecosystem. Rigorously diversified economies with strong central pillars are the economies that succeed.

What does all of this mean? A strategy that boosts a state's creative economy is an excellent strategy for economic diversification—which is what New Mexico is seeking. According to the NASAA researcher, the creative economy "provides a diversification strength—something that may be especially important for states whose economic fortunes hinge on just a few industries."

WHAT ABOUT THE CREATIVES?

However, for creatives and artists reading this, all these rosy numbers might seem counter to lived experience. For every positive sign of economic interaction with creativity—such as new worldwide records in movie theater attendance and music performance tickets—there are indignities as well. As *Forbes* reports, **creatives are struggling despite the creative economy's growth.** This is largely due to systematic devaluing of creative labor with ever more streamlined access to information and expression. Generative AI and personalized algorithms reduce "friction" for consumers, but they threaten to dilute the lifeblood of creativity that slows down life and makes experience more vibrant.

The first problem is theft. Every superhero photograph clicked to life in Midjourney and every pop song written with ChatGPT is reassembled from a dubious murk of original intellectual property farmed often without the original creators' permissions. These issues are still being untangled through litigation, but investors seem shy to side with creatives. For example, *Forbes* reports that large investors have been backing away from the creative industries in Nigeria, one of the world's largest cultural exporters, because of "endemic intellectual property regulatory challenges."

Beyond this core issue, these technologies are inherently uncreative. **Creativity is about unusual combinations; these technologies are based on the most likely combinations.** And this also does not address the environmental impacts. As *Just Security* reminds us ""the cloud" is nothing more than a network of warehouses filled with millions of square feet of computers." And keeping all that infrastructure cool enough to run is "predicted to require by the year 2027, will consume more than four times as much water as Denmark currently consumes annually." A 20 to 50 question ChatGPT conversation consumes 500 mL of water, equivalent to one bottle.

But it's not all gloom. An economy of manic efficiency and growth obsession has given rise to a new wave of cautious consumers who are equity-minded and sustainability conscious. Much

A strategy that boosts a state's creative economy is an excellent strategy for economic diversification—which is what New Mexico is seeking.

of the post-COVID global creative economy growth has been driven by a sea change in consumer habits, as COVID shocked the world into reevaluation of needs and desires. The drivers of this change are the next generation of consumers, Gen Z, who also happen to strongly identify as activists, agents of change, and demanders of authenticity.

By 2026, the largest generation in the US will be Gen Z, those born between 1997 and 2012. They've been raised— along with their Millennial older siblings—on information overload and hustle culture, and they are determined to reshape what it means to lead a successful and happy life. Faced with a 24/7 onslaught of bad news, they are rejecting the chaos of the past for a calmer, more determined future that is principle-driven and sustainable.

They want what Entreprenuer.com calls "job placement for neighbors and a cycle of money that stays in the local economy." This means generational wealth: interconnected communities with deep roots and the rich social interactions that are proven to lead to more long-term happiness.

And they're announcing these principles with their dollars, which are quickly growing to dominate the economy. Together, Millennial and Gen Z consumers—the most diverse generations in history—command $2 trillion in spending power. And they're spending it on authenticity and sustainability. They are savvy, frugal, and unafraid to insist on their beliefs:

- Nearly a quarter of Gen Z consumers report boycotting a brand.
- A whopping 94% believe that companies have the responsibility to make the world a better place.
- Gen Z consumers drive growth in creative sectors because 73% need "more self-expression to lead a happy, healthy life."
- 60% of Gen Z say they are "more likely to buy from brands that represent diverse and minority identities and experiences"
- Gen Z drove a 7.4% growth in culturally-specific food between 2020 and 2021
- They also drove a 11.5% growth in arts and entertainment spending between 2021 and 2022
- And they listen to each other, not faceless brands, with 65% reporting that they make buying decisions based on social media influencers and online discourse.

This is a generation that sees itself as the last chance for humanity and is acting accordingly. Nearly half want to start their own business, and since COVID began, the number of Gen Z entrepreneurs who consider themselves "authentic activists" rose from 16% to 22%. According to an Adobe survey, "80% of Gen Z BIPOC creators currently monetize some form of creative activity, while 38% are specifically monetizing original social content, compared with 68% and 33% for white

creators, respectively."

What's clear is this: the future of value is a future of values. And in the creative economy, innovation and equity are synonymous. Great ideas stem from culturally specific experiences, and the exchange of these experiences is the primary concern of the next generation of consumers. Gen Z consumers want to lead meaningful lives, connecting to their identities and cultures, curious about learning the best ways to live together, and embracing self-care and comfort as an antidote to the burnout they see in the previous generations that relied on resource exploitation to pursue more for more's sake.

As artists and creatives diversify their practices and revenue streams, they will unquestionably be key players in solving tomorrow's challenges. The World Economic Forum's "Future of Jobs" report cites "creative thinking" as the #2 most important skill for future workers and might soon overtake "analytical thinking" as #1 with the increasing march of automation and AI. Developing a creative workforce also supports all of the other skills: flexibility, self-awareness, curiosity, technological literacy, attention to detail, empathy, leadership, and quality control. When you meet and talk to a successful creative entrepreneur, you will immediately discover an abundance of all of these skills.

We believe creative industry development—when properly supported—can curb inequality and help local communities achieve better economies: more resilience, more entrepreneurial diversity, more democratized private investment, more connection to global markets, more engaged and employed youth, and more celebration of historically underrepresented cultural legacies.

If policymakers, investors, and regional stakeholders were to dig deeper into the creative economy—past a superficial understanding of the "arts" as a "beautification strategy" and toward the story of cultural laborers and creative entrepreneurs working in tandem—we believe they would uncover some of today's most stirring market-based solutions to social and economic disparities.

And if creative technology workers and cultural laborers were to see themselves more fully than ever in solidarity—both groups facing unprecedented layoffs and tumult as the economy scrambles to catch up with new

> **Developing a creative workforce also supports all of the other skills: flexibility, self-awareness, curiosity, technological literacy, attention to detail, empathy, leadership, and quality control.**

technologies for "efficiency"—we believe they would uncover entrepreneurial opportunities to nourish their communities in inclusive, vibrant ways.

And if creative technology education were to center the meditative joy of meticulous creativity as essential health and wellness practices—shaping clay, shuttling yarn, stringing a guitar, singing in a choir, tumbling turquoise, turning a green chile roaster, collaborating on a stack of blocks in Minecraft, adjusting the curve of a portico in AutoCAD, lining up background vocal tracks by hand in a digital audio workstation—we believe this would uncover new ways to promote respect for cultural production in an era of anxiety around human vs. machine generated media.

In 2024's creative industries, you can bring your imagination to life more easily than ever before, which means more competition, which means only the most ingenious ideas will unlock resilience and help communities thrive. John Howkins—who coined the term "creative economy"—puts it this way: "the creative economy is the first economy to be based on what people want, think and do as individuals within a community of interest. Previous capitalist systems have been based on land, labor, and capital."

Of course, there is still plenty of land, labor, and capital within the creative economy. But there is a potential for a shift in what those terms mean. Creative entrepreneurs turn intangible local heritage—what Portuguese economic development thinktank INTELI calls the "memories, testimonies, legends, and traditions" of the diverse cultures within a community—into tangible economic development. Creative economy development is about entrepreneurial individuals collaborating within communities of interest—being from them, being answerable to them, forming collectives with them, and giving back to them. It's about entrepreneurs organizing economies around the heritage of the past, the innovations of the future, and the vibrancy of the present.

Community-based creative entrepreneurs and working artists need to band together to ensure that the economic impact of their success is grassroots and equitable, that creative and cultural workers rooted in places are owning and driving the value they produce for those places—not just placemaking but place*keeping*.

WHAT ABOUT NEW MEXICO?

In defining the creative industries, we have also attempted to argue for their relevance to the next generation of consumers and their vitality in diversifying regional economic ecosystems. This brings us to New Mexico. The vision of the CID is part of an overall push toward diversifying New Mexico's economy and evolving its health to be less reliant on a few industries—mainly oil and gas extraction—just as farmers make their soil healthier by not monocropping. Yet current success in the oil and gas industry has left the state with a large budget surplus: capital to pursue a diversification strategy and avoid disaster down the road.

To serve this diversification mission, the CID must take advantage of the fact that New

Mexico is uniquely poised to fuse its expertise in creative technology and its vibrant cultural activities. The cultural activities—and their economic impact—are well-documented and celebrated. The NASAA's 2024 Creative Economy State Profile of New Mexico found that the creative industries generated nearly $4 billion in economic value, even with a conservative definition of "creative industries." Our research found that creative industry establishments accounted for about 12% of all GRT establishments, and these establishments produced about 6% of the state's GRT revenue. According to the EDD, New Mexico is home to "more working artists, open studios, artist-owned galleries, and specialty and artisan-oriented shops than any other state per capita." The state has twice the national average of historic sites and three times the national average of annual employees at these sites. The Department of Workforce Solutions predicts that employment levels in the "arts, entertainment and recreation" sector (which is only a subset of the larger creative economy) will grow a staggering 118% by 2030, outpacing every other sector.

On the creative technology side, New Mexico leads the nation in non-industry research and development, with three national labs and three research universities, and several research industries have twice the national average share of employment levels and wages, including social sciences/ humanities and environmental consulting. The state's largest city, Albuquerque, has the fifth highest median annual wages for STEM workers in the nation, ranked #2 in the 2020 State New Economy Index for high tech jobs, was #1 in 2023 for house affordability for tech workers, and was #1 in large southwest metropolitan statistical areas (MSAs) for post-pandemic tech job growth rate. In New Mexico, which ranked in the top 5 states for job growth in 2022, STEM fields make up 42% of the state's GDP, giving the state a more STEM-intensive economy than Colorado, Arizona, or Utah. What's more, a majority of New Mexico's STEM jobs are held by non-college graduates, showing the diversity of talent in the state. Of course, many STEM jobs are not creative, but in New Mexico they often are, thanks to efforts across the state, like the Cultural Technology Development Lab at New Mexico Highlands University.

While creativity, culture, and artistic entrepreneurial traditions thrive throughout New Mexico, the economic benefits of these pursuits have not historically been evenly dispersed. Most of New Mexico's creative economy activity is concentrated in a few central counties, and our field research suggests that citizens beyond those counties feel left out of New Mexico's reputation as a mecca for creativity.

We believe these sentiments are tied to the discrepancy between creative industries accounting for 12% of all GRT establishments but only 6% of GRT revenue. What New

Mexico's creative industries need perhaps the most out of the Creative Industries Division are strategies and support to scale. While the creatives we met in New Mexico's creative economy were overwhelmingly disinterested in unfettered growth, they were interested in thriving. From starting self-sustaining colonies in Carrizozo to building volumetric soundstages for digital media production schools in Raton, New Mexico's creatives are entrepreneurial and deeply invested in environmental resilience—not only the physical environment but the social fabric as well.

New Mexico's creative economy is at a delicate crossroads. The global market for physical arts goods—for so long the lifeblood of a New Mexico arts and culture economy that relied on visitors passing through and patronizing trading posts and galleries—is declining. Climate change and water scarcity are challenging the state's traditional lifestyles that are so crucially intertwined with its cultural heritage. But at the same time, New Mexico is as full of ingenuity as the region has been for centuries. Combining 3D printing with traditional adobe construction; augmented reality at historic sites; restoring vintage analog audio studios and combining them with state of the art digital equipment to launch immersive music experiences—New Mexico is, as we said at the beginning, consistently colliding the deep past and the deep future. That is the essential skill that crosses all of the state's creative industries, and that is the cause for optimism as we dig into the data and analyze which specific creative industries might be primed for growth and resilience—with the right strategies from the CID.

METHODOLOGY

Creative Industries Division Meetup in El Morro, NM

For this study, we attempted to craft an understanding of the creative industries across the state, with our focus on understanding the varied assets, needs, and future opportunities for economic growth. To do this we have utilized a triad of methods: **ethnographic, quantitative, and qualitative data** collection and analysis.

We conducted primary research by physically visiting all six NM EDD regions. We interviewed over 180 creative entrepreneurs, working artists, educators, nonprofits, and community organizers from all of New Mexico's 33 counties. We hosted 23 focus groups in community and several additional focus groups focused by industry. In these interviews, we met with 22 tribal leaders and representatives from 30+ regional nonprofits. We also interviewed and hosted focus groups with 21 intragovernmental New Mexico directors and staff, as well as experts in creative, rural, and tribal economic development beyond New Mexico. Of note, we directly interviewed Colorado Creative Industries Directors Josh Blanchard and Christine Costello.

The culmination of primary data collection occurred during our statewide conference, Creative Industries Week, which hosted 427 online attendees.Across 30+ hours of panels, speaker sessions, and "fireside chats," attendees provided us with valuable qualitative insights and observations regarding attitudes, concerns, and dreams held by our communities and creatives. The live events held in 11 communities hosted approximately 400+ visitors and created popular revenue-generation opportunities for participating creatives.

We conducted secondary research through reviewing federal and state government data sets and reports. We reviewed creative economy reports and measurement methodologies published by nonprofits, industry leaders, and advocacy groups, including CVSuite, the National Assembly of State Art Agencies, and Americans for the Arts. We reviewed UNCTAD's 2024 white paper "Advancing the measurement of the creative economy: A revised framework for creative industries and trade" and the 2014 University of New Mexico Bureau of Business and Economic Research study "Building on the Past, Facing the Future: Renewing the Creative Economy of New Mexico." We also reviewed reports from Mexico, Colorado, Washington, and Hawaii. These reports helped us to contextualize and analyze the conditions and needs of New Mexico's present creative industries as reflected through economic data and interviews.

Next, we constructed a list of 131 NAICS codes (see

Appendix C) and 70 SOC codes (see Appendix D) that harmonize with the definitions of creative industries laid out in HB8, the 2014 BBER report, UNCTAD, and other sources of creative industry NAICS and SOC codes from other North American creative economy reports. This list enabled us to measure changes in raw totals and location quotient between 2015 and 2023 Bureau of Labor Statistics (BLS)'s Quarterly Census of Employment and Wages (QCEW) data. In addition to longitudinal analysis, we performed a multivariate industry ranking analysis for 2023 data, evaluating industries based on the number of establishments, average annual employment levels, and annual taxable wages.

We synthesized this QCEW data with occupation level data measured by 2017 - 2022 American Community Survey (ACS) Public Use Micro Statistics (PUMS) 5-year estimates; New Mexican business revenue data measured by 2023 Gross Receipts Tax (GRT) Fiscal Year RP-80 reports; and New Mexico Department of Workforce Solutions Industry Employment Projections for 2020 - 2030.

Finally, we employed thematic analysis to make sense of the copious data we had collected in community focus groups, interviews, and visits. We used text analysis lightly but were more inclined to rely on the information, attitudes, and beliefs people had spoken to us during our visits.

NEW MEXICO COMMUNITY ENGAGEMENT

COMMUNITY	EDD REGION	ENGAGEMENT
Acoma Pueblo	Central	In-person visit and interviews, March 2024
Bernalillo County	Central	Online engagement, in-person focus groups and interviews in Albuquerque in January, February, and March 2024, Creative Industries Week live events
Catron County	Southwest	Online engagement
Chaves County	Southeast	Online engagement, in-person focus group in Roswell in February 2024
Cibola County	Northwest	Online engagement, in-person focus groups in Grants and El Morro in January 2024
Colfax County	North Central	Online engagement, in-person focus group in Raton in February 2024, Creative Industries Week live event
Curry County	Southeast	Online engagement, in-person focus group in Clovis in February 2024, Creative Industries Week live event
De Baca County	Southeast	Online engagement, in person observational visit in Fort Sumner in February 2024

NEW MEXICO COMMUNITY ENGAGEMENT (CONT.)

COMMUNITY	EDD REGION	ENGAGEMENT
Doña Ana County	Southeast	Online engagement, in-person focus groups in Las Cruces in February 2024, Creative Industries Week live event
Eddy County	Southeast	Online engagement, in-person focus groups in Carlsbad and Artesia in February 2024
Grant County	Southwest	Online engagement, in-person focus group in Silver City in February 2024
Guadalupe County	Southeast	Online engagement, in-person focus group in Santa Rosa in February 2024
Harding County	Northeast	Online engagement, in-person focus group in Roy in February 2024
Hidalgo County	Southwest	Online engagement, in-person focus group in Lordsburg in February 2024
Jicarilla Apache Nation	Northwest	Online engagement, in-person focus group in Dulce in February 2024
Lea County	Southeast	Online engagement, in-person focus group in Lovington in February 2024
Lincoln County	Southeast	Online engagement, in-person focus groups in Carrizozo and Ruidoso in February 2024
Los Alamos County	North Central	Online engagement, in-person observational visit in Los Alamos in March 2024
Luna County	Southeast	Online engagement, in-person focus group in Deming in February 2024
Mescalero Apache Tribe	Southeast	Online engagement, in-person visit to Mescalero in February 2024
McKinley County	Northwest	Online engagement, in-person focus group in Gallup in January 2024, Creative Industries Week live event
Mora County	Northeast	Online engagement, in-person focus group in Mora in February 2024, Creative Industries Week live event
Navajo Nation	Northwest	Online engagement, in-person focus group in Crownpoint in January 2024
Otero County	Southeast	Online engagement, in-person focus group in Alamogordo and online focus group in Cloudcroft in February 2024

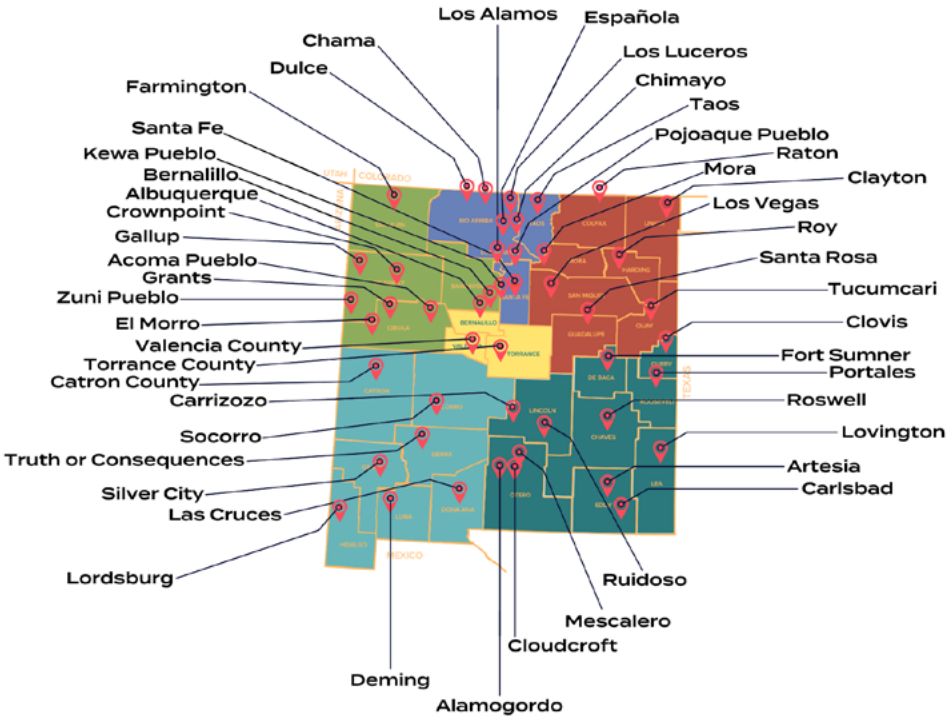
NEW MEXICO COMMUNITY ENGAGEMENT (CONT.)

COMMUNITY	EDD REGION	ENGAGEMENT
Pojoaque Pueblo	North Central	Consistent engagement from January to July 2024, Creative Industries Week live event
Quay County	Southeast	Online engagement, in-person focus group in Tucumcari in February 2024
Rio Arriba County	North Central	Online engagement, in-person focus groups in Española, Chama, Chimayo and site visit to Los Luceros in February 2024
Roosevelt County	Southeast	Online engagement, in-person focus group in Portales in February 2024
San Juan County	Northwest	Online engagement, in-person focus group in Farmington in January 2024, Creative Industries Week live event
San Miguel County	Northeast	Online engagement, in-person focus group in Las Vegas in February 2024
Sandoval County	North Central	Online engagement, in-person observational visit in Bernalillo in February 2024
Santa Fe County	North Central	Online engagement, in-person engagement from January to July 2024, Creative Industries Week live event
Santo Domingo Pueblo	Central	In-person visit in March 2024
Sierra County	Southwest	Online engagement, in-person observational visit in Truth or Consequences in February 2024, online interview in June 2024
Socorro County	Southwest	Online engagement, in-person observational visit in Socorro in February 2024
Taos County	North Central	Online engagement, in-person observational visit in Taos in February 2024
Torrance County	Central	Online engagement
Union County	Northeast	Online engagement, online focus group in February 2024, in-person observational visit in Clayton in April 2024
Valencia County	Central	Online engagement, online interview in January 2024
Zuni Pueblo	Northwest	Online engagement, in-person focus group in Zuni in February 2024

INTRAGOVERNMENTAL INTERVIEWS

DEPARTMENT	ENGAGEMENT
Economic Development Department	Numerous online and in-person interviews from December 2023 to July 2024, Creative Industries Week participation
Department of Cultural Affairs	Numerous online and in-person interviews from March to July 2024, Creative Industries Week participation
Indian Affairs Department	Interview with Director for Creative Industries Week
Higher Education Department	Numerous online interviews from March to July 2024, Creative Industries Week participation
Public Education Department	Numerous online interviews from March to June 2024, Creative Industries Week participation
Tourism Department	Numerous online interviews from March to June 2024, Creative Industries Week participation
Department of Workforce Solutions	Numerous online interviews from March to June 2024, Creative Industries Week participation

MAP OF ENGAGEMENT BY COMMUNITY



INTERVIEW METHODS

As part of our proposal, we were tasked not only with hosting focus groups and listening sessions but also with building a network of stakeholders. In our work, we attempted to remain conscious and respectful about community fatigue around "conversation" that does not translate into action.

We attempted to apply some of the lessons we've learned working as and with creative entrepreneurs to build and weave a trusted network of support. In each of the communities we visited, we held semi-structured interviews that revolved around "needs, goals, and barriers:" creative industry assets, desires and needs, prospects for growth, and the extensiveness of collaboration between the individual community and the rest of New Mexico. At the end of every focus group/listening session, we asked participants to write for 5 to 10 minutes about their desires for their community, recognizing that not everyone was comfortable contributing to a verbal conversation. We've included quotes from these writing exercises—identified only by location to maintain the privacy of participants—throughout this report.

Our goal was to build a strategy that would reflect and respond to the lived experiences of creative entrepreneurs, working artists, and community organizers throughout New Mexico.

- We began with EDD contacts and tried diligently to multiply networks.
- We pursued follow ups and encouraged interviewees to put us in touch with community members they thought might have valuable perspectives.
- We explicitly asked interviewees to think of people who might have been previously left out of similar conversations or people who might have updated perspectives.
- We researched further sources from a variety of perspectives to discover and solicit participation from voices outside of this organic network building.
- We were conscious of our role as outsiders in the communities we visited.
- To maintain privacy, cultivate trust, and encourage transparency, we annotated but did not record conversations (with the exception of Creative Industries Week). We always asked participants to "opt in" rather than "opt out" of any attendance sheets.
- We attempted to build networks by occasionally introducing people to one another who did not know each other but were working with similar visions for the growth of New Mexico's creative economy.
- We were not able to talk to everyone in New Mexico related to the creative industries. We recognize that we are responsible for any errors in judgment or important missing voices.

EVALUATING NEW MEXICO CREATIVE ECONOMY DATA

HOW DO WE MEASURE THE CREATIVE ECONOMY?

1. PICKING DATA SOURCES

The creative economy is difficult to measure. **As an emerging and evolving sector, the boundaries of the creative economy are dynamic.** Differences in definitions, combined with a deficit of standardized measurement tools, leads to a fluctuation in the data surrounding the creative economy. As an example, the U.S. Census has yet to assign creative economy sectors with codes that allow economists to single out the creative economy in the same way we can measure "manufacturing" or "transportation." Researchers have to settle for bundles of codes that almost but don't quite add up to a full shape.

The same is true for exports: because so much of today's creative economy activity, in a dematerializing world, takes place in the form of services, it's very difficult to get an accurate portrait. To make matters worse, these metrics are often locked away in the private data of corporate conglomerates who control the service channels. Consider the difference in difficulty of measuring A) how many vinyl records leave from Albuquerque to Sweden and B) how many people in Sweden listen to bands from Albuquerque on Spotify.

As we mentioned, the 2014 BBER measured the creative economy through an analysis of both industry and occupation. Industry metrics—average annual number of establishments, average annual employee level, annual taxable wages—can be measured through analysis of the Bureau of Labor Statistics (BLS)'s Quarterly Census of Employment and Wages (QCEW). Global market analytics leader Lightcast calls QCEW the "gold standard" of industry data and of employment counts in the United States. It captures 95% of wage-and-salary jobs in the United States through analysis of businesses that pay state and federal unemployment insurance, and it can be subdivided by 6-digit NAICS code and Metropolitan Statistical Area (MSA).

However, it does have one flaw important to creative industry measurement: it excludes the self-employed sole proprietors and multi-hyphenate 1099 jugglers who make up a large portion of the creative workforce. To remedy this, the BBER study also examined American Community Survey (ACS) Public Use Micro Statistics (PUMS) data, which does include the self-employed. Many workers in non-creative industries are creative. In fact, the creatives in ostensibly "non-creative" businesses are often responsible for the tweaks that lead to that business's market share. Whether at a business or individual level, creatives

are telling new stories and rekindling old ones in new contexts. They are finding connections others never saw. They are not improving extraction, maintenance, or efficiency—they are breaking and rebuilding. They pursue ways to slow life down, not speed it up.

That being said, ACS data is flawed as well, as it only allows an individual to pick a single occupation, leaving the ghosts of side gigs—which are often the main passions of those in the creative industries—under-measured.

Nonetheless, both these data sources give us a decent picture of the most robust creative industries and goals to aim for. After all, these data sources represent aspirations of stability: a healthy creative workforce will be working in fully creative industries with fully creative occupations. So we began with 2023 QCEW datasets and compared growth from 2015 QCEW datasets. We also examined 2017 - 2022 ACS 5-year estimates. Finally, we additionally analyzed Gross Receipts Tax (GRT) Fiscal Year RP-80 Reports. Because all private establishments—including sole proprietorships and the self-employed—have to pay GRT for all goods and services sold in New Mexico. GRT is complex, and it faces the same limitations of the ACS and QCEW data in that properties must pick a primary "industry," but we are confident that aligning GRT records with our list of creative industry NAICS codes gives a fuller portrait of creative industry trends in New Mexico.

2. PICKING INDUSTRY AND OCCUPATION CODES

In anticipation of Creative Economy Outlook 2024, UNCTAD released a white paper entitled "Advancing the measurement of the creative economy: A revised framework for creative industries and trade." In an effort to help governments devise rigorous creative industry strategies, this report reviews existing measurement frameworks and proposes a new "statistical framework for measuring the economic impact of creative industries and international trade in creative goods and services." It provides a standardized list of creative activities and products that are relevant across the world, with the acknowledgment that every regional creative economy is going to look a little different depending on that region's cultural heritage and competitive strengths. Some of the problems the UNCTAD framework seeks to solve include:

- **Deciding on which common indicators sum up the creative economy,** such as contribution to GDP, trade, and employment—even if the chosen metrics don't quite cover the entirety of the "intangible nature of creativity."

- **Classifying creative industries with industry code systems,** which, in the case of New Mexico, would be the the North American Industry Classification System (NAICS), while acknowledging the deficiencies in those classification systems, such as the general inability of these systems to account for companies that belong to multiple industries (which we will discuss further).
- **Identifying industries contributing to manufacturing some creative and cultural goods,** including handicrafts and artisanal goods, which are an essential core of New Mexico's particular creative economy while acknowledging that micro distinctions in these manufacturing sectors can sometimes lead to overestimation of creative economy. For example, not all wood product manufacturing is necessarily creative, and classification systems generally don't help with that.
- **Challenges of capturing international trade in intangible assets:** In addition to the challenges of tracking trade of services, there are also complexities in accounting for patents, royalty payments, licenses, trademarks, and copyright as they flow between jurisdictions in a globally interconnected economy. Creativity can travel more freely than ever before, but that doesn't make it easy to follow.
- **Informality:** As UNCTAD explains, "the prevalence of informality and small-scale activity within the creative economy likely leads to underestimating economic indicators."
- **Resistance to measurement:** This problem tends to go hand in hand with informality. UNCTADS notes that "some members of the cultural and creative community may exhibit strong opposition to the measurement and quantitative economic analysis of culture and the creative economy because it is perceived as a non-economic activity or because creative workers may prefer not to report such activities to avoid tax obligations."

From UNCTAD's suggested list of international industry codes, we compiled our first list of NAICS and Standard Occupational Classification (SOC) codes, also taking into account the original 2014 BBER list, as well as other sources of creative industry NAICS and SOC codes from other North American countries (Mexico), other states (Colorado, Washington, Hawaii), and

industry leaders (CVSuite, Americans for the Arts).

We settled on a list of **115 NAICS codes** and **70 SOC codes** that harmonize with the definitions of creative industries laid out in HB8. To anecdotally validate industry and occupation codes, we routinely posed these occupations and industries in various forms to our interview subjects and confirmed their authenticity in the context of the day-to-day New Mexico creative economy. A few notes:

- Aligning with BBER, we included retail and wholesale practitioners involved in the creative industry value chain (i.e. bookstores, galleries, jewelry stores).
- We chose not to include industries that overlapped with other State agencies/ efforts, such as nature parks (which overlaps with the Outdoor Recreation Division). However, we did include motion picture and video production, despite the overlap with the New Mexico Film Office, because HB8 calls for "digital media" to be included in the purview of the CID, and the NAICS system does not meaningfully disentangle film production from digital media production in the overall motion picture and video production category. We did not include motion picture and video distribution.
- The failure of NAICS codes and the need for relational data collection strategies is well-illustrated by the dilemma of limited-service restaurants (NAICS 722513). Do these restaurants count as part of the culinary arts landscape? The NAICS defines a limited-service restaurant as an establishment "where patrons generally order or select items and pay before eating." In other words: counter-service restaurants, generally (but not always) fast food in nature.

  If this industry had been included, it would represent the most establishments, the highest employment levels, and the second-highest taxable wages in the state's creative industries (in BLS QCEW data).

  But an analysis of New Mexico's 1,516 limited-service restaurants listed in the Data Axle Reference Solutions business database suggests that only approximately 20% can reasonably be surmised to produce value through original, New Mexican-owned intellectual property with export potential. We approximated by filtering out publicly owned companies headquartered elsewhere. The results suggest, as one might suspect, that most limited-service restaurants in New Mexico are branches of large corporate chains whose culinary art IP is being imported into New Mexico.

  Of course, this does not mean that the employees or franchisees of these chain branches are not creative. And to exclude this category leaves a conspicuous void in the story of New Mexico's culinary arts landscape. This is obvious to anyone

who has ordered a slice of blue corn pizza at Victoria's Pizza in Crownpoint, or found their way to La Parrilla in Hobbs, parked next to the mural, and received a grilled cebollita on their taco.

Instead, this attempt to sanitize the data demonstrates yet another insufficiency of these metrics. New Mexico's creative economy sorely needs relational data collection strategies reinforced by sturdy models of intellectual property and the intangible value add of creativity to tangible assets. Only by shifting strategies will we arrive at a portrait that respects the state's creative businesses and begins to quantify their heft as engines of innovation and circulators of cultural heritage.

Finally, we might be wondering: what about GRT (gross receipts tax)? New Mexico has a unique gross receipts tax system; it's one of the only states whose gross receipts tax functions more like a sales tax than an income tax. The GRT is a tax on a business's "total receipts," i.e. all the money it takes in. Most goods and services in New Mexico are required to pay this tax—it doesn't matter if you're a one-person-shop or a four hundred-employee-behemoth. This makes it a good tool to get another perspective on New Mexico's creative economy. We can also map our NAICS codes onto our GRT data. In our research, we found that GRT gave us a more expansive vision of creative industry establishments, but the basic data echoed BLS findings.

“CREATIVES MAKE UP MORE OF CARLSBAD THAN YOU THINK: EVERY BILLBOARD, SIGN OR LOGO COMES FROM A CREATIVE ... HOME BEGINS WITH CREATIVITY.”

Carlsbad creatives on their vision for Carlsbad

EVALUATING NEW MEXICO CREATIVE ECONOMY DATA

FROM 2015 TO TODAY

In measuring changes between the data of the 2014 BBER report and today's data, we also examined location quotient (LQ). The BBER report gives an excellent definition of LQ:

> A location quotient is a measure of the importance of an industry or occupation in a local economy compared to some standard or "base economy." In cases where the analysis involves a comparison of New Mexico to other states, the standard or base economy is the US as a whole. In cases where the analysis involves a comparison of regions within the state, the standard is the New Mexico economy. A location quotient value of [1] indicates that an industry or occupation is in equal proportion to that found in the base economy; a value greater than [1] indicates that it is relatively more common than the base economy; and a value less than [1] indicates that it is relatively less common. Thus, a location quotient of [2] for professional artists in New Mexico would indicate that professional artists are twice as common in New Mexico's economy, as a share of total employment, as in the US economy; a location quotient of [0.5] would indicate that professional artists are only half the share of the workforce in New Mexico as in the US.

Examining change in LQ vs. pure change helps us account for larger economic trends and forces. For example, if the rotary phone industry in New Mexico declined by 100%, that is only a problem if the rotary phone industry everywhere else is doing great. So let's begin by examining the top 5 and bottom 5 industries from 2015 to 2023 by change in LQ for establishments, employment level, and wages. We will only be focusing on privately owned establishments, not public entities. We've also tried to adjust for changes that are the result of under-reporting in the surveys themselves. All told, this will give us some sense of how New Mexico's creative industry competitiveness has changed in the last decade.

TOP 5 LQ CHANGE BETWEEN 2015 AND 2023 IN ANNUAL AVERAGE NUMBER OF ESTABLISHMENTS

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	LQ CHANGE	LQ IN 2023	LQ IN 2015
459920	Museum and gallery professions	Art Dealers	4.64	5.51	0.87
516120	Information and broadcasting	Television Broadcasting Stations	1.13	2.33	1.2
311351	Culinary arts	Chocolate and Confectionery Manufacturing from Cacao Beans	1.13	2.33	1.2
327110	Crafts and artisan professions	Pottery, Ceramics, and Plumbing Fixture Manufacturing	0.71	2.88	2.17
722330	Culinary arts	Mobile Food Services	0.5	1.43	0.93

BOTTOM 5 LQ CHANGE BETWEEN 2015 AND 2023 IN ANNUAL AVERAGE NUMBER OF ESTABLISHMENTS

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	LQ CHANGE	LQ IN 2023	LQ IN 2015
311830	Culinary arts	Tortilla Manufacturing	-2.84	4.25	7.09
311412	Culinary arts	Frozen Specialty Food Manufacturing	-1.26	1.08	2.34
311340	Culinary arts	Nonchocolate Confectionery Manufacturing	-1.21	0.52	1.73
311991	Culinary arts	Perishable Prepared Food Manufacturing	-1.16	1.86	3.02
311422	Culinary arts	Specialty Canning	-1.01	1.11	2.12

TAKEAWAYS

- It's somewhat surprising to discover that New Mexico only had about 87% of the national average of art dealers in 2015—perhaps a hangover of the general recessionary effects on galleries and art dealers discussed in the 2014 BBER report. But it's clear that New Mexico has re-cornered its strong historical hold on the art dealer market. The question becomes: how can this market dominance best aid the artists and creatives producing work circulated by these dealers?
- Mixed signals from culinary arts: while more speciality chocolate confection manufacturing establishments have emerged, and so have mobile food services (i.e. food trucks), every industry that lost establishment quantity LQ is in culinary arts manufacturing. Though most are still higher than the national average, and tortilla manufacturing still maintains a dominant LQ of 4.25, meaning there are 400% more tortilla manufacturers in New Mexico than the national average.

  What does this suggest? Food manufacturing has sagged across the country with increased global competition and material cost, especially for small and medium sized companies. In working with culinary artists, the CID would perhaps best be served to focus on highly creative specialty foods, where there is more growth potential and more opportunity to emphasize New Mexican cultural heritage.
- The increase in establishment quantity LQ for television broadcasting stations might not be good news for New Mexico. Television broadcasting station revenues from advertising have declined dramatically as streaming has come to dominate the market. That local television stations are still hanging on in New Mexico might reflect the state's struggles with broadband access. The CID might work with local television studios to assess innovative community integration strategies already happening and help stations brainstorm plans to develop revenue streams beyond advertising.

TOP 5 LQ CHANGE BETWEEN 2015 AND 2023 IN AVERAGE ANNUAL EMPLOYMENT LEVEL

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	LQ CHANGE	LQ IN 2023	LQ IN 2015
459920	Museum and gallery professions	Art Dealers	4.06	4.85	0.79
722330	Culinary arts	Mobile Food Services	0.96	1.37	0.41
712120	Museum and gallery professions	Historical Sites	0.96	3.33	2.37
541850	Promotion, marketing	Outdoor Advertising	0.93	1.99	1.06
711320	Promotion, marketing	Promoters of Performing Arts, Sports, and Similar Events without Facilities	0.81	1.65	0.84

BOTTOM 5 LQ CHANGE BETWEEN 2015 AND 2023 IN AVERAGE ANNUAL EMPLOYMENT LEVEL

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	LQ CHANGE	LQ IN 2023	LQ IN 2015
311991	Culinary arts	Perishable Prepared Food Manufacturing	-1.61	0.42	2.03
339910	Crafts and artisan professions	Jewelry and Silver-ware Manufacturing	-1.24	4.39	5.63
512240	Promotion, mar-keting, performing arts, entertain-ment, media	Sound Recording Studios	-0.78	0.11	0.89
516110	Information and broadcasting	Radio Broadcasting Stations	-0.36	1.53	1.89
541320	Landscape archi-tecture	Landscape Architec-tural Services	-0.34	0.52	0.86

TAKEAWAYS

- It makes sense that as art dealer establishments have exploded, so has average annual employment level in these establishments. As suggested in the 2014 BBER report, art dealers should continue to explore collective/cooperative ownership models and additional services to circulate more of the value generated by dealers to the producers.
- More mixed signals from culinary arts. The increase in employment level LQ for mobile food services makes sense in the proliferation of regional food trucks. But we also see a decline in employment level LQ for perishable prepared food manufacturing. We will discuss New Mexico's struggles with food importing and exporting in the Strategic Plan section.
- The decline in employment level for sound recording studios is likely part of a trend in the industry toward "prosumer" home recording technologies. That New Mexico is losing market share in a declining market, however, suggests that the problem is that New Mexico's sound recording studios are not re-focusing on immersive high-end experiences, as studios across the nation have shifted toward. Sound recording studios in New Mexico should re-tool to focus on boutique live experiences and integration with local cultural heritage. The Clovis Sound Studios project in Clovis, NM is a promising prospect. The future of sound recording studios might lie in providing premium experiences for fewer clients and integrating with local educational efforts and nonprofits to connect regional music scenes with technology instruction. Where it's possible, sound recording studios are also an excellent site for integrating trades skills with creative environments. For example, learning about electrical engineering in the context of audio recording equipment.

- The erosion of employment level LQ in jewelry manufacturing is cause for further exploration. Our field research suggests that as materials become more expensive, and the profit margins become thinner, jewelry makers are leaving the industry. But more are also striking on their own, which would also contribute to a decline in employment level LQ. We suggest strategies to support independent jewelry manufacturers in the next section.
- The boom in employment level EQ at historical sites is a bright sign. This aligns with New Mexico's traditional strengths in this industry. New Mexico is home to three UNESCO world heritage sites, more than any other US state, and its 14 national monuments are the 3rd most among all states. It also aligns with the growth across the nation in experiential tourism rooted in cultural heritage. According to *Condé Nast*, cultural tourism is the fastest growing subset of overall tourism, and the market is expected to grow at a CAGR of 3.8% from 2022 to 2030. The CID could capitalize on this growth by integrating creative entrepreneurship incubation/acceleration efforts with existing historic preservation efforts, blending invention and heritage. We'll discuss this more in the section on the future of creative industries in New Mexico.
- The growth of the arts and entertainment promotion industry is a bit surprising and is likely tied to the fan bases of professional sports teams such as New Mexico United in Albuquerque, which in 2021 ranked second in the United Soccer League with an average attendance of more than 8,300 fans per game.

TOP 5 LQ CHANGE BETWEEN 2015 AND 2023 IN TAXABLE ANNUAL WAGES

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	LQ CHANGE	LQ IN 2023	LQ IN 2015
459920	Museum and gallery professions	Art Dealers	4.43	5.33	0.9
516120	Information and broadcasting	Television Broadcasting Stations	0.91	1.42	0.51
541850	Promotion, marketing	Outdoor Advertising	0.89	1.62	0.73
722330	Culinary arts	Mobile Food Services	0.84	1.17	0.33
711120	Performing arts	Dance Companies	0.42	0.54	0.12

BOTTOM 5 LQ CHANGE BETWEEN 2015 AND 2023 IN TAXABLE ANNUAL WAGES

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	LQ CHANGE	LQ IN 2023	LQ IN 2015
311991	Culinary arts	Perishable Prepared Food Manufacturing	-1.44	0.28	1.72
339910	Crafts and artisan professions	Jewelry and Silver-ware Manufacturing	-1.33	3.95	5.28
516110	Information and broadcasting	Radio Broadcasting Stations	-0.56	1.53	2.09
512240	Promotion, mar-keting, perform-ing arts, entertain-ment, media	Sound Recording Studios	-0.41	0.18	0.59
513140	Promotion, mar-keting, media	Directory and Mail-ing List Publishers	-0.4	0.09	0.49

TAKEAWAYS

- Most of these sectors align with the previously discussed growth or decline of employment level LQ, but there are some new appearances.

  On the growth side, we see that dance companies have grown slightly in taxable annual wage LQ. New Mexico has rich dance cultures, especially folklorico, flamenco, and Native dance traditions. The growth in wage LQ is likely tied to increased business for dance instruction, which is part of a larger promising trend in the creative economy around lifestyle experience instruction.

  On the decline side, we see that New Mexico is shedding directory and mailing-list-publisher wages. This is interesting because the category is not very illustrative of its members. Analysis of Data Axle Reference Solutions business lists suggests that several galleries and guides (such as *Inside Santa Fe, Skiers' Guide to Santa Fe, and Wedding Guide of New Mexico*) list themselves under this NAICS code. There is a strong desire for directories of creatives as a service the CID might provide, but we are not sure if it's a viable future industry as the nature of discovery evolves. Personal curatorial services are coming back into vogue as consumers grow fatigued of algorithms—and this is a creative intellectual property opportunity—but it's unclear if these will take the shape of "directories and mailing lists."

- The high LQ levels for spice and extract manufacturing likely reflects New Mexico firms capitalizing on the regional specialty culinary art heritage—especially chiles. Market research firm The Insight Partners forecasts that this industry will grow at a CAGR of 7.3% over the next decade because of increasing consumer focus on "holistic and conscious consumption" of ethically

sourced products free of synthetic ingredients. This industry might be primed to work with the CID to sponsor creative economy event programming and continue the success of the Tourism Department's New Mexico True food branding program through perhaps more expansive "leader of the New Mexico creative economy" branding.

> **[I ENVISION] 'THERE'S NOTHING HAPPENING HERE' TO BE A PHRASE THAT DOESN'T HAPPEN.**

Las Cruces creative on their vision for the Las Cruces

EVALUATING NEW MEXICO CREATIVE ECONOMY DATA

TODAY'S CREATIVE ECONOMY IN NEW MEXICO

Photo Credit: Opuntia Cafe

Now that we've examined LQ changes between 2015 and 2023, we have more clarity on how New Mexico has become more and less competitive in the national creative economy. Clearly, even through COVID, New Mexico has strengthened its status as a mecca of art dealers. This is consistent with strong tourism numbers. We also see many of the craft and culinary arts industries that New Mexico has long staked its reputation on still going strong.

Let's examine current 2023 data and analyze what it might suggest about the state of the creative industries in New Mexico. We'll start with 2023 BLS QCEW data on the top 10 industries by annual average number of establishments, annual average employment levels, and taxable wages.

TOP 10 2023 CREATIVE INDUSTRIES BY ANNUAL AVERAGE NUMBER OF ESTABLISHMENTS

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	AVERAGE ANNUAL NUMBER OF ESTABLISHMENTS
722511	Culinary arts	Full-Service Restaurants	1,307
541511	Software design, coding and digital media	Custom Computer Programming Services	865
541512	Technology and computer system design	Computer Systems Design Services	691
722515	Culinary arts	Snack and Nonalcoholic Beverage Bars	451
513210	Software design, coding and digital media	Software Publishers	439
541690	Technology and computer system design	Other Scientific and Technical Consulting Services	300
541613	Information and broadcasting	Marketing Consulting Services	268

TOP 10 2023 CREATIVE INDUSTRIES BY ANNUAL AVERAGE NUMBER OF ESTABLISHMENTS (CONT.)

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	AVERAGE ANNUAL NUMBER OF ESTABLISHMENTS
541620	Information and broadcasting	Environmental Consulting Services	179
711510	All	Independent Artists, Writers, and Performers	174
459920	Museum and gallery professions	Art Dealers	168

TOP 10 2023 CREATIVE INDUSTRIES BY ANNUAL AVERAGE EMPLOYMENT LEVEL

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	AVERAGE ANNUAL EMPLOYMENT LEVEL
722511	Culinary arts	Full-Service Restaurants	30,098
722515	Culinary arts	Snack and Nonalcoholic Beverage Bars	5,263
541512	Technology and computer system design	Computer Systems Design Services	3,260
722310	Culinary arts	Food Service Contractors	2,805
541511	Software design, coding and digital media	Custom Computer Programming Services	2,085
512110	Media, digital media	Motion Picture and Video Production	1,812
541620	Information and broadcasting	Environmental Consulting Services	1,126
541690	Technology and computer system design	Other Scientific and Technical Consulting Services	1,114
312120	Culinary arts	Breweries	970
458310	Crafts and artisan professions	Jewelry Retailers	945

TOP 10 2023 CREATIVE INDUSTRIES BY ANNUAL TAXABLE WAGES

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	ANNUAL TAXABLE WAGES
722511	Culinary arts	Full-Service Restaurants	$667,745,899
541512	Technology and computer system design	Computer Systems Design Services	$116,251,873
722515	Culinary arts	Snack and Nonalcoholic Beverage Bars	$101,092,895
512110	Media, digital media	Motion Picture and Video Production	$93,480,806
541511	Software design, coding and digital media	Custom Computer Programming Services	$73,859,551
722310	Culinary arts	Food Service Contractors	$69,752,369
541690	Technology and computer system design	Other Scientific and Technical Consulting Services	$39,823,916
541620	Information and broadcasting	Environmental Consulting Services	$38,125,689
541310	Applied arts and design, including architecture	Architectural Services	$29,084,428
458310	Crafts and artisan professions	Jewelry Retailers	$25,522,920

Important notes: Full-service restaurants and other retailers—especially in the culinary arts—clearly dominate all of these categories. In an effort to get a better sense of the state of core creative industries in New Mexico, here are top 10 lists with peripheral services excluded:

TOP 10 2023 CORE CREATIVE INDUSTRIES BY ANNUAL AVERAGE NUMBER OF ESTABLISHMENTS (EXCLUDING RETAIL, WHOLESALE, AND OTHER DISTRIBUTION SERVICES)

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	AVERAGE ANNUAL NUMBER OF ESTABLISHMENTS
541511	Software design, coding and digital media	Custom Computer Programming Services	865
541512	Technology and computer system design	Computer Systems Design Services	691

TOP 10 2023 CORE CREATIVE INDUSTRIES BY ANNUAL AVERAGE NUMBER OF ESTABLISHMENTS (CONT.)

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	AVERAGE ANNUAL NUMBER OF ESTABLISHMENTS
513210	Software design, coding and digital media	Software Publishers	439
541690	Technology and computer system design	Other Scientific and Technical Consulting Services	300
541613	Information and broadcasting	Marketing Consulting Services	268
541620	Information and broadcasting	Environmental Consulting Services	179
711510	All	Independent Artists, Writers, and Performers	174
541310	Applied arts and design, including architecture	Architectural Services	166
541310	Applied arts and design, including architecture	Architectural Services	166
541810	Promotion, marketing	Advertising Agencies	160
512110	Media, digital media	Motion Picture and Video Production	154

TOP 10 2023 CORE CREATIVE INDUSTRIES BY ANNUAL AVERAGE EMPLOYMENT LEVEL (EXCLUDING RETAIL, WHOLESALE, AND OTHER DISTRIBUTION SERVICES)

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	AVERAGE ANNUAL EMPLOYMENT LEVEL
541512	Technology and computer system design	Computer Systems Design Services	3,260
541511	Software design, coding and digital media	Custom Computer Programming Services	2,085
512110	Media, digital media	Motion Picture and Video Production	1,812
541620	Information and broadcasting	Environmental Consulting Services	1,126
541690	Technology and computer system design	Other Scientific and Technical Consulting Services	1,114
541310	Applied arts and design, including architecture	Architectural Services	918

TOP 10 2023 CORE CREATIVE INDUSTRIES BY ANNUAL AVERAGE EMPLOYMENT LEVEL (CONT.)

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	AVERAGE ANNUAL EMPLOYMENT LEVEL
513210	Software design, coding and digital media	Software Publishers	716
513110	Information and broadcast-ingtem design	Newspaper Publishers	600
339910	Crafts and artisan professions	Jewelry and Silverware Manu-facturing	539
611610	Visual arts, craft and artisan professions	Fine Arts Schools	495

TOP 10 2023 CORE CREATIVE INDUSTRIES BY ANNUAL TAXABLE WAGES (EXCLUDING RETAIL, WHOLESALE, AND OTHER DISTRIBUTION SERVICES)

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	ANNUAL TAXABLE WAGES
541512	Technology and computer sys-tem design	Computer Systems Design Services	$116,251,873
512110	Media, digital media	Motion Picture and Video Pro-duction	$93,480,806
541511	Software design, coding and digital media	Custom Computer Program-ming Services	$73,859,551
541690	Technology and computer sys-tem design	Other Scientific and Technical Consulting Services	$39,823,916
541620	Information and broadcasting	Environmental Consulting Ser-vices	$38,125,689
541310	Applied arts and design, including architecture	Architectural Services	$29,084,428
541511	Software design, coding and digital media	Custom Computer Program-ming Services	$73,859,551
541690	Technology and computer sys-tem design	Other Scientific and Technical Consulting Services	$39,823,916
541620	Information and broadcasting	Environmental Consulting Ser-vices	$38,125,689
541310	Applied arts and design, including architecture	Architectural Services	$29,084,428

TOP 10 2023 CORE CREATIVE INDUSTRIES BY ANNUAL TAXABLE WAGES (CONT.)

INDUSTRY CODE	HB8 CATEGORY	INDUSTRY NAME	AVERAGE ANNUAL EMPLOYMENT LEVEL
513210	Software design, coding and digital media	Software Publishers	$25,426,830
513110	Information and broadcast-ingtem design	Newspaper Publishers	$18,197,700
339910	Crafts and artisan professions	Jewelry and Silverware Manu-facturing	$14,727,041
541613	Information and broadcasting	Marketing Consulting Services	$13,635,248

TAKEAWAYS

- New Mexico's contemporary creative economy is overwhelmingly dominated by the dematerialized: software and computer system design. This is consistent with the larger national creative economy—and beyond. Participation in the general global economy requires robust information and technology sectors. New Mexico has long supported its creative technology sector. As the Public Education Department explains, "New Mexico is home to 3 national research facilities and 3 nationally recognized research universities. The state is ranked 1st in non-industry investment in research and development, 2nd in high-tech jobs, and 7th in patents."

The question becomes: how can the CID help fuse these dominant creative technology industries with the cultural heritage industries that make up New Mexico's essential character? (These industries, it must be said, also do just fine economically—consider the appearance of jewelry, architectural services, and fine arts schools in these lists).

- It's encouraging to see the strength of scientific, technical, environmental, and marketing consulting services. These industries don't read as sleek as artistic industries that produce tangible goods like paintings, ceramics, and turquoise bracelets. But they're vital for the success of creative entrepreneurs and laborers. UNCTAD reports that global exports of creative goods increased from $419 million in 2010 to $524 million in 2020, but exports of creative services increased from $487 billion to almost $1.1 trillion in that same window.

To compete in a global economy, creatives need to diversify beyond producing goods and consider how their creativity can manifest in intangible models and services. Consider the story of a firm like Muddy Robots, founded by New Mexico native Ronald Rael. This firm—pioneers in 3D printing adobe and wood—combines scientific consulting, architecture, and cultural heritage to push the future of sustainable building practices by looking to the traditions of his home turf in the Northern New Mexico side of the San Luis Valley.

Though Rael teaches at UC Berkeley, he's not an outlier

in his mindset among New Mexicans. The CID would do well to unite creative technologists and cultural producers to see what new abstract models and intellectual property might result from these unions that could have positive ramifications for problem solving all over the world.

- If you've spent any time in New Mexico, you might suspect there are more than 179 independent artists, writers, and performers in the state. You're probably right. 2023 GRT data suggests there are 2,279. Bear in mind: in both cases, the legitimacy of this number is severely limited by the fact that respondents can only pick one NAICS code. Our field research into the informal creative economy activity in New Mexico suggest there are perhaps even more than 2,279 artists, writers, and performers.

CREATIVE OCCUPATIONS

Now that we've examined industry data, let's take a look at creative occupations. For this examination, we used 2017 - 2022 ACS 5-year estimates. This puts the middle of this dataset right in the thick of COVID lockdowns, and they no doubt suffer from the ongoing hangover of post-COVID economic recovery and ongoing COVID-triggered economic instability. That being said, these numbers give a good snapshot of who is getting paid at their job to be creative in New Mexico, even if they're not always working in a creative industry.

In our estimation, we found that about 4% of all workers who answered the ACS surveys fall into creative SOC categories. However, this data is once again tainted by the "single choice" problem, and its reliance on self-reporting makes it arguably less reliable than the 8.54% figure we deduced from BLS numbers.

THE TOP 10 2017 - 2022 CREATIVE OCCUPATIONS

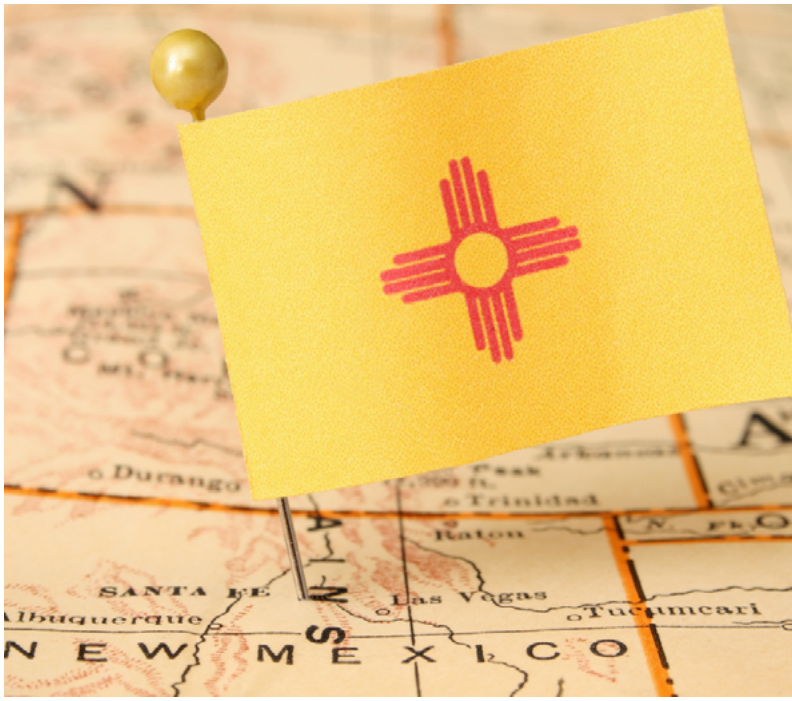
NAME OF OCCUPATION	5 YEAR ESTIMATE OF TOTAL
Cooks	24,827
Software Developers	5,587
Artists And Related Workers	3,961
Chefs And Head Cooks	2,709
Jewelers And Precious Stone And Metal Workers	2,440
Other Designers	2,168
Writers And Authors	2,163
Computer Programmers	2,072
Other Entertainment Attendants And Related Workers	1,992

TAKEAWAYS

- Once again we see the prevalence of culinary arts, technology, jewelers, and fine art. However, it's interesting to see "other designers" and "writers and authors" show up in the top 10 and even beat out computer programmers.

  What this suggests for the CID is that there is a healthy community of storytellers and designers in New Mexico ready to translate stories to other mediums. In the CID's early years, its own storytelling will be crucial to its success, which we discuss further in the Strategic Plan. But the preponderance of designers and writers in New Mexico's creative workforce suggests that these creatives need to be brought into the fold: with participatory design processes for all programs/projects the CID embarks on and storytelling requirements that tap into the State's wealth of language expressors.

EVALUATING NEW MEXICO CREATIVE ECONOMY DATA



EXISTING NEW MEXICO CREATIVE ECONOMY ASSETS

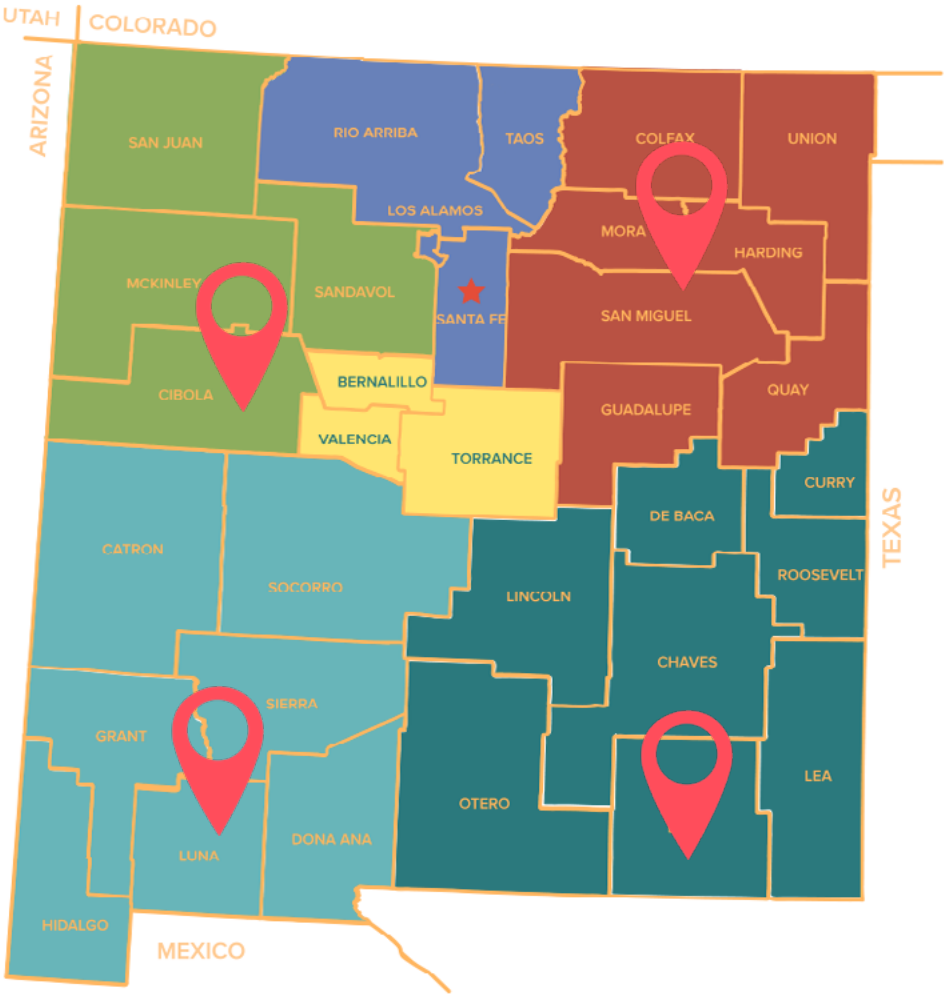
Through qualitative research and stakeholder solicitation (see New Mexico Creative Industries Resource Map form through QR code), we compiled a list of **412 creative economy assets** in New Mexico. The goal of the creative economy asset map/ resource map is to connect creative businesses, venues, spaces and organizations to new customers, patrons, collaborators, investors, educators, tourists, and community members.

We matched the parameters of our asset map collection to the requirements of the EDD's existing Resource Map, built by the Economic Impact Catalyst team.

In an effort to honor creative economy service providers throughout the state, we were explicit that even though the map is a list of "places," ventures without physical addresses or not open to the public could still be a part.

We attempted to inventory a wide range of creative economy ventures:

- VENUES
- STUDIOS
- CREATIVE BUSINESSES
- CO-WORKING SPACES
- MAKER SPACES
- EDUCATIONAL ORGANIZATIONS
- MUSEUMS
- SPACES OF GENERAL CREATIVE PERCOLATION
- GALLERIES
- PUBLIC LIBRARIES



SCAN ME

Scan the code above or visit bit.ly/NMAssetMap to add your creative organization to the EDD Resource Map.

THE PRESENT NEEDS OF NEW MEXICO'S CREATIVE INDUSTRIES

GENERAL NEEDS

To better understand the present needs of New Mexico's creative industries—and the workers and entrepreneurs innovating every day inside them—we combined our field research with analysis of global trends. We studied creative sub-sectors with high job growth and high revenue growth. To incorporate export potential, we analyzed consumer trends and larger state, regional, national, and global patterns in creative economy value circulation—both growth and resilience.

We were tasked with offering recommendations on specific creative industries for the CID to focus on. As we've discussed, creative industries cannot realistically be siloed. That's why we suggest six key focus topics for the future of New Mexico's creative industries, which we will present in the next section. These six focus topics do not neatly fit into the industry list, but we believe they represent real opportunities for the polymathic creatives of New Mexico and the communities they strive to impact.

For now, we have organized our discussion of present needs according to the list established by HB8. The reality is that creative economy unicorns will emerge from the cracks between these strictly cordoned categories, and everyday entrepreneurs in any industry will find the most success by banding together to reach larger market shares within and beyond New Mexico. None of HB8's listed industries should be excluded from the CID's efforts, and none of our suggestions in the Strategic Plan section suggest otherwise.

Before we discuss the needs of specific industries, let's discuss general needs for all members of the creative economy in New Mexico: real estate (for live/work), access to the language of funding, marketing and wayfinding, better IP protection, and more symbiotic relationships with "middlemen" (retailers).

REAL ESTATE (FOR LIVE/WORK)

In every community we visited, concerns were raised about space: space to live, space to work, space to do both. In many communities, people voiced concern that most of these spaces were owned by out-of-state speculative interests who keep rents and property prices above what is reasonable for the local market. Local property owners, renters, and even contractors all also raised concerns about the murkiness of what constituted "historic" properties in a state that boasts more than 1,985 prehistoric and historic properties in the State Register. Bringing these historic properties up to code—installing ADA compliant bathrooms, for example—was always more expensive than non-historic properties, and

many creative entrepreneurs expressed the opinion that the available state and federal tax credits were simply not worth the extra work of regulations and reporting.

In some communities—mostly rural—residents also expressed the difficulty of determining who exactly owned which building. This meant that even if there were, say, a plan to collectively buy an abandoned building and bring it to the community as some kind of creative public infrastructure, it was impossible to find the person who currently owned it. This was not the case in most communities: more often the problem was simply that the price was unreasonable, and the owner was not invested in local community development.

Compared to other creative economy hotspots across the United States, New Mexico has fairly reasonable commercial and retail property rents. Statewide, average rents for these kinds of spaces hover around $20 per square foot, with prices higher in northern metro areas (Albuquerque, Rio Rancho) and considerably higher in Santa Fe. New Mexico also has a higher vacancy rate for commercial properties compared to the rest of the country, which suggests that "reasonable" is in the eye of the beholder. Certainly, the consensus in our field research is that spaces are ripe for outsiders to "develop" but difficult for creatives with deep roots in communities to stay and thrive in the places they care about.

All of this stood out as an issue despite the bootstrapping ambitions of creatives across the state, which is a general hallmark of creative entrepreneurs. For example, in Lovington, we met a creative entrepreneur who had inherited a downtown storefront and was working on opening an arts and marketing collective with a business plan to sell video, sound, and visual design services, as well as host performing arts events. The only problem was the cost of renovating his building. We asked him how much he needed, and he said he could do it all for $1500—which meant all his friends pitching in on free labor.

This is, of course, unreasonable. Creatives are constantly called upon to revitalize their communities through the "passion" of free labor, and their thanks for this work is often getting priced out of the very communities they helped revitalize.

So far we have been talking about commercial space, but creatives need somewhere to live as well. Like all real estate markets, New Mexico's has soared in cost over the last decade, with the average home price doubling to $355,200 in

May 2024, according to Redfin. Zillow reports that the median rent for all bedrooms and all property types in New Mexico is $1,700. Creatives we met expressed a strong desire for live/work solutions that would allow them to blend workshops with living spaces. There are regulations to solve, of course, which vary widely from community to community.

It's not all gloom and doom when it comes to real estate in New Mexico. There are many examples of promising solutions as well, especially creative repurposing and affordable housing initiatives. Examples of promising models worth exploring further include Bone Springs Art Space in Roswell, Siler Yard in Santa Fe, Light Art Space and Power & Light Press in Silver City. In more rural areas, the MoMaZoZo project in Carrizozo, the Old School Gallery in El Morro, and Art City outside of Tucumcari stand out as intriguing examples of real estate innovation. Makerspaces and arts collectives are also beacons of collaboration and inspiration, such as Cruces Creatives in Las Cruces, Future Forge in Silver City, and the Sierra Makers Co-Op in Truth or Consequences. Collectively owned and operated DIY performance spaces are another bright spot, such as Uncle Mike's in Portales and Ghost in Santa Fe.

(Continues on pg 60)

THE GROWTH OF VITAL SPACES: PROVIDING SPACE FOR ARTISTS IN A CHANGING LANDSCAPE

Vital Spaces emerged from a deep-rooted desire to transform communities through art, driven by a vision to empower local artists and entrepreneurs while revitalizing the cultural landscape of Santa Fe, New Mexico. We saw the lack of affordable space in Santa Fe as the biggest threat the city faced in sustaining a vibrant cultural environment and believed that affordable studio space and equitable access to exhibition opportunities were critical to the health and diversity of Santa Fe's creative culture.

Founded in 2019, our journey has been one of passion, perseverance, and community collaboration, leading us to the cusp of a new chapter with the acquisition our new Vital Spaces theater.

HUMBLE BEGINNINGS AND THE BIRTH OF A VISION

Our story began with a simple yet profound idea: to create affordable and supportive spaces for local artists and entrepreneurs working in all media to create, present, connect, teach and showcase their talents and products. This vision was born out of a recognition of the challenges faced by emerging artists and the need for affordable space and a nurturing environment where creativity could flourish.

Santa Fe, known for its rich cultural heritage and vibrant arts scene, seemed like the ideal location to bring this vision to life. However, as we soon discovered, the city's popularity came at a price—quite literally. Real estate prices were soaring, making it increasingly difficult for artists to find space to live and work. Despite these challenges, we remained committed to our mission, determined to find a way to provide vital space for artists in Santa Fe.

BUILDING COMMUNITY AND NURTURING TALENT

From the outset, community engagement has been at the heart of our mission. We understood early on that our success depended on the support and involvement of the community. Through partnerships with local organizations, outreach programs, and community events, we fostered a sense of belonging and empowerment among local artists and entrepreneurs.

We provided affordable studio spaces, galleries, and performance venues, giving artists the opportunity to showcase their work and connect with audiences. Through mentorship programs and workshops, we nurtured talent, helping artists develop their skills and expand their networks.

OUR MODEL / HOW WE ACQUIRE PROPERTY

While the market prices in Santa Fe will almost certainly always be too high for many artists to afford, we take advantage of the downtime in buildings destined for other projects by rotating through unused spaces.

We seek out temporary vacancies—buildings awaiting long-term tenants, buildings awaiting redevelopment, and buildings that are actively for lease but expect to remain on the market for some time—and turn them into studios and public venues for exhibitions, performance, events, and workshops.

The benefits for property owners are clear:

- Vital Spaces manages the buildings while we use them, leaving them in better condition than we found them.
- We provide eyes on the ground throughout vacancies, protecting the space and alerting the owner to any leaks or other problems.
- By covering utilities and insurance while using the space, Vital Spaces saves owners money.
- We bring vitality and public programming to diverse neighborhoods across Santa Fe.
- We bring positive attention to the spaces we occupy and to their owners.
- We have a track-record of successful building activations working.

OVERCOMING CHALLENGES AND EMBRACING INNOVATION

Our journey has not been without its challenges. From securing funding and navigating the complexities of nonprofit management to overcoming logistical hurdles and adapting to changing circumstances, we have had to be resilient and innovative in our approach.

The soaring real estate prices in Santa Fe presented a significant obstacle to our mission. However, rather than seeing this as a roadblock, we viewed it as an opportunity to think creatively and explore new ways of achieving our goals. We leveraged technology to streamline our operations, reached out to potential donors and supporters through social media, and forged strategic partnerships with like-minded organizations and individuals.

GROWTH, EXPANSION, AND THE VISION FOR THE FUTURE

As Vital Spaces grew, so too did our ambitions. We expanded our programs and initiatives, launched new partnerships, and explored innovative ways to engage with the community. The acquisition of the old "Cinema Cafe" represents a significant milestone in our journey, signaling a new phase of growth and the realization of our long-held vision for a dedicated space where art, entrepreneurship, and community converge.

The new Vital Spaces theatre will serve as a dynamic hub for artistic expression and cultural exchange, offering a platform for local artists to showcase their work and engage with audiences. With seating for 220 people, state-of-the-art facilities, and a prime location in the heart of Santa Fe, the theater will be a cornerstone of the city's cultural scene, attracting visitors from near and far.

LESSONS LEARNED AND INSIGHTS FOR OTHER NONPROFIT ORGANIZATIONS

Through our journey, Vital Spaces has gained valuable insights that we believe can benefit other nonprofit organizations:

- **Community Engagement is Fundamental:** From the beginning, Vital Spaces has prioritized engaging with the local community. We believe that community support is not just helpful but essential for the success of any nonprofit organization. By involving the community in our mission and programs, we have built a strong network of supporters who are deeply invested in our work.
- **Adaptability Drives Innovation:** In the face of challenges such as rising real estate prices, Vital Spaces has embraced adaptability as a core value. We have continually sought innovative solutions to overcome obstacles, from leveraging technology to streamline operations to exploring new revenue streams. This adaptability has not only helped us survive but also thrive in a constantly changing environment.
- **Strategic Partnerships Fuel Growth:** Vital Spaces has benefited greatly from strategic partnerships with like-minded organizations and individuals. These partnerships have allowed us to amplify our impact, reach new audiences, and access resources that would have been otherwise out of reach. By forging strong partnerships, nonprofit organizations can achieve far more than they could on their own.

- **Persistence Leads to Success:** Building a nonprofit organization is a challenging and often unpredictable journey. Vital Spaces has faced setbacks and obstacles along the way, but we have remained steadfast in our commitment to our mission. We have learned that persistence is key. Success rarely comes overnight, but with dedication and perseverance, it is achievable.
- **Vision Drives Progress:** Having a clear vision for growth and development has been instrumental in guiding Vital Spaces' journey. Our vision has served as a roadmap, helping us set goals, measure our progress, and stay focused on our mission. By regularly revisiting and refining our vision, we have been able to adapt to changing circumstances while staying true to our core values.
- **Navigating the Acquisition and Refurbishment Process:** Acquiring and refurbishing the Cinema Cafe to create the new Vital Spaces theater presented a unique set of challenges that required us to learn and adapt in ways we hadn't anticipated. The theater had been off the market for a number of years and was formerly a movie theater, which meant that converting it into a community performance space required us to navigate a complex permitting process and work closely with contractors, engineers, architects, and local government officials. One of the major challenges we faced was the need to build a new ADA restroom, green room for performers, and stage, all while adhering to strict building codes and regulations. Understanding how to maneuver all of these moving parts was challenging, especially considering the countless opinions on "how to do it right" from all parts of our communities. In hindsight, having professional assistance specifically on how to navigate the process of transforming real estate for creative use would have been incredibly helpful. However, by remaining flexible, open-minded, and focused on our vision, we were able to successfully navigate these challenges and create a space that not only meets the needs of our artists and performers but also enriches the cultural fabric of our community.

In conclusion, Vital Spaces' experience has taught us that community engagement, adaptability, strategic partnerships, persistence, and vision are key factors in the success of nonprofit organizations. By embracing these principles and being willing to learn and adapt, organizations can overcome challenges and create lasting positive change in their communities.

By remaining flexible, open-minded, and focused on our vision, we were able to successfully navigate these challenges and create a space that not only meets the needs of our artists and performers but also enriches the cultural fabric of our community.

New Mexico has also produced renowned models for spaces that serve as hubs for youth-oriented creative programming, such as Warehouse 21 in Santa Fe and Moving Arts in Española.

Sadly, in the case of all these examples, despite often being called upon to consult on models for other spaces across the country, these community leaders struggle to stay afloat in their home state. The problem is almost always one of ownership, especially when these spaces are operated by nonprofits. Constrictive service agreements keep the nonprofits stuck in a cycle of renting, improving, watching their property values soar because of their work, and getting kicked out by public or private owners who want to capitalize on this property value increase.

We must stress that our list of examples is not exhaustive. New Mexico is a sprawling state, and some of the brightest ideas occur off the beaten path. The CID might do well to do a dedicated study of live/work creative space possibilities, perhaps in conjunction with the mobile infrastructure lab project we suggest in the Strategic Plan. In the last 3 pages, we've included one story of space written by Raashan Ahmad of Vital Spaces. We believe Ahmad's process and ideas for solutions are fairly representative of the needs of creatives across the state, making it a good example to consider when crafting programs/projects that address this real estate need.

ACCESS TO THE LANGUAGE OF FUNDING

In our field research across New Mexico, creative entrepreneurs, community organizers, and working artists were very polite when we asked them questions about collaboration trends and cultural heritage assets in their community. They expressed their gratitude that we had driven all the way out to Roy or Lordsburg to ask them what they thought the CID should do. But they did not take off an hour from work for a few free pretzels. (For which there was a value exchange of labor in the form of verbal and written input—just in case any anti-donation clause watchdogs are reading this). What they really wanted to hear about was the money. How much would CID grants be? Could they go to private businesses? What happened to the $2 million that was appropriated for one-time grants in 2023? How exactly might an earnest creative go about getting one of these grants?

The obscurity of access to public funding—or philanthropic funding that shares conventions with public funding—is a well-documented problem for creative industry participants all over the nation (and arguably the world). Whole cottage industries have sprung up around translating the weeds of what many creatives we met called "nonprofit speak" to the communities of creatives

these programs aim—with full sincerity—to serve.

It hurts New Mexico's creative industries if the same organizations always win the same funding opportunities. Language access itself tends to confine these opportunities to organizations who can "talk the talk" and exclude those who have been too busy "doing the work" to learn the ins-and-outs of the discourse. We had a lengthy conversation with globally celebrated New Mexican jazz artist and creative social entrepreneur Delbert Anderson on this topic. He expressed how he grew up without any knowledge of the grant world, with no idea there was money available to support his art beyond playing for a hundred bucks at a local pizza place. Anderson taught himself grantwriting by following the cues of his mentors and attending industry events like the National Association of Music Merchants (NAMM) annual tradeshow, but he also stressed how critical the help of the Northwest New Mexico Arts Council was, and how their events for cultural saturation—makers markets, downtown celebrations—were also carefully designed to put him in connection with professional development resources that taught him how to hone his grantwriting skills.

We suggest the CID follow the lead of these successes by contextualizing grantwriting and language access workshops in cultural event programming. We also suggest that the CID set a good example for other funders across the state by pursuing (and marketing) participatory design for their own grants. Invite committees of creatives to design applications and reporting processes in their own words.

Another suggestion would be a project of "translation bibles" for creatives to meet this language of funding where it's at, with the goal of bringing "both sides" closer to a common dialect. We turn again to our collaborator Raashan Ahmad of Vital Spaces to flesh out this idea.

THE BREAKDOWN: BRIDGING ACADEMIC LANGUAGE TO COMMUNITY EMPOWERMENT

In many spaces, especially academia and non-profits, language can be a barrier that keeps marginalized communities from accessing resources and opportunities. "The Breakdown" aims to break down these barriers by providing accessible explanations of academic terms, connecting them to everyday language used in community and creative spaces. By doing so, it empowers individuals and communities to navigate these spaces more confidently and effectively. This document serves as an example of what this project would look like.

Imagine a community where everyone understands how their everyday practices, like hosting dance parties or teaching a friend a new skill, can be funded and supported. This understanding can be transformative, unlocking new opportunities and resources that were previously inaccessible. However, this use of language has historically been a barrier that has been in plain sight and hardest to overcome. Shame, assumptions, gatekeeping, and the complexity of academic jargon have all contributed to this barrier, making it difficult

for communities to fully engage with and benefit from available resources.

By providing clear translations and explanations, "The Breakdown" seeks to dismantle this barrier and empower communities to advocate for themselves and their needs. It aims to create a more inclusive and equitable environment where everyone has the knowledge and language to access the resources and opportunities they deserve. Through this work, "The Breakdown" hopes to not only bridge the gap between academic language and community empowerment but also to create a more just and equitable society for all.

UNDERSTANDING ACADEMIC LANGUAGE

Academic language often includes specialized terms and concepts that are not commonly used outside of academic settings. For example, terms like "social-emotional learning" or "community development" may be familiar to academics and professionals but could be confusing or intimidating to individuals not familiar with these fields.

EMPOWERING THROUGH TRANSLATION

The Breakdown takes these academic terms and translates them into language that is more familiar and accessible to the general public. For instance, "social-emotional learning" could be translated as "developing skills like empathy and self-awareness," making it easier for people to understand the concept and its importance.

EXAMPLES OF TRANSLATION

QUALITY OF LIFE	Dance parties, community gatherings, cultural celebrations that bring joy and connection.
CREATIVE ECOSYSTEM	Artists, musicians, performers, organizers, and all the interconnected roles that support creative events and projects.
MENTORSHIP	Teaching a friend how to cook, paint, or use a musicprogram, sharing skills and knowledge.
PUBLIC PROGRAMS	Events, workshops, and activities open to the community, often focused on education or entertainment.
MANUFACTURING	Teaching a friend how to cook, paint, or use a musicprogram, sharing skills and knowledge.

EXAMPLES OF TRANSLATION

COMMUNITY DEVELOPMENT — Improving neighborhoods and communities through projects, services, and partnerships.

WORKFORCE TRAINING — Learning skills and gaining knowledge to prepare for or improve performance in a job or career.

CIVIC ENGAGEMENT — Getting involved in community issues and decision-making processes.

ENVIRONMENTAL SUSTAINABILITY — Taking care of the environment and using resources in a way that preserves them for future generations.

ETHICAL LEADERSHIP — Leading with integrity, honesty, and respect for others.

Here are examples of everyday language translated into more formal academic language:

EVERYDAY LANGUAGE:
"We all hang out and have fun, we make videos, throw parties, and show some of the younger homies that hang out how to do a bunch of other stuff too."

ACADEMIC LANGUAGE:
Academic Language: "We are a collective of interdisciplinary creatives that are engaged in our community, fostering a creative ecosystem that offers mentorship, workforce training, and community development all through an ethical leadership model."

EVERYDAY LANGUAGE:
"I help my friends learn how to make beats and mix tracks, and sometimes we put on shows and invite everyone to come dance."

ACADEMIC LANGUAGE:
"I engage in mentorship activities, providing instruction in music production and performance, and organize public events to promote community involvement and cultural expression."

EVERYDAY LANGUAGE:
"We get together and create art installations that reflect our neighborhood's history and culture, and we also teach workshops on how to use different art techniques."

ACADEMIC LANGUAGE:
"Our group collaborates on community-based art projects that explore themes of local heritage and identity, and we facilitate educational sessions on various artistic methods."

EVERYDAY LANGUAGE:
"I've been helping out at the local community center, teaching kids how to skateboard and

hosting events to promote skate culture in our area."

ACADEMIC LANGUAGE:
"I am actively involved in community outreach, providing skateboarding instruction to youth and organizing initiatives to raise awareness about skateboarding culture within our locality."

EVERYDAY LANGUAGE:
"We organize hip hop events and performances, showcasing local talent and providing a platform for artists to express themselves."

ACADEMIC LANGUAGE:
"Our group coordinates cultural events centered around hip hop, featuring Indigenous artists and fostering a space for artistic self-expression and community dialogue."

THE POWER OF EVERYDAY CULTURE AND LANGUAGE

Everyday language has a unique power to connect people and ideas in meaningful ways. Institutions that embrace this power can recenter their missions and engage with communities more authentically. By using language that resonates with people's lived experiences, institutions can build trust, foster collaboration, and create positive change. This shift towards everyday language can help institutions become more accessible, inclusive, and responsive to the needs of the communities they serve.

Likewise, everyday culture is a powerful tool for communication and understanding. Everyday is how we see the world and how we relate to one another, and we learn this in small but meaningful ways every day. By using the language of everyday culture, institutions can honestly engage with communities and build meaningful relationships.

This approach acknowledges the richness and diversity of human experience and values the unique perspectives that each individual brings. By embracing the language of everyday culture, institutions can create spaces that are welcoming, inclusive, and empowering for all.

EMPOWERING INSTITUTIONS AND COMMUNITIES

"The Breakdown" works as a two-way street, benefiting both institutions and communities. For institutions, it provides a framework for more inclusive and culturally responsive communication. This can lead to stronger relationships with communities, increased participation in programs and initiatives, and a deeper understanding of community needs and priorities. For communities, The Breakdown offers a pathway to access resources, navigate complex systems, and advocate for change. By empowering both institutions and communities through language, The Breakdown creates a more equitable and just society for everyone.

By translating academic language into everyday language, The Breakdown empowers individuals and communities to engage with and participate in various fields and initiatives. It helps break down the barriers that language can create, allowing for greater inclusivity and diversity in these spaces. By providing accessible translations of academic terms, The Breakdown empowers individuals and communities to engage with and benefit from a wider range of resources and opportunities.

MARKETING AND WAYFINDING

New Mexico's creatives want to reach the market. They want to be understood as New Mexican creatives, but they also want to be understood in the context of their more local regions. Consider the idea Dr. Depree Shadowalker proposed during Creative Industries Week 2024: Space 2 Create, a Southeast New Mexico specific "loop trail" that would guide creative economy tourists from the deserts of White Sands to the trees of Lincoln National Forest, to the mountains of Sierra Blanca—touching Mescalero, Ruidoso, Cloudcroft, Carrizozo, Alamogordo, and everywhere in between. Harkening to classic New Mexico arts trail projects—such as the Fiber Arts Trail—this would be a regionally focused trail that would emphasize cultural heritage interaction, long-stay art-based outdoor recreation and camping activities, and a gamified "quest" structure—with an underlying goal of combatting misrepresentation and obscurity for the region's creatives.

This kind of regional pride was something we found throughout the state. Often, an artist or creative in a focus group would propose the idea of a statewide directory of artists. This idea

would get bandied around the group with much enthusiasm until someone suggested a more focused directory of regional creatives and artists—which would garner even more enthusiasm. We found a hunger throughout New Mexico for a more federated state identity. Everyone was proud of living in the Land of Enchantment, but they more readily identified with their more local community and culture. There was often a feeling that a centralized New Mexican identity was, in marketing terms, lopsided toward the actual geographic center of the state.

The CID might do well to partner with the Tourism Department on more regionally focused branding campaigns. We discuss this idea more in the Strategic Plan, but there is global consumer desire for localism: both for better local value circulation and more intriguing exports.

Google Consumer Insights reports that COVID has driven a surge in localism: "nearly two-thirds (65%) of consumers preferred to buy goods and services from their own country, while 42% overall said they now paid more attention to the origin of products." This is not a consumer trend of shuttering the gates, however. These desires for localism are coupled with an increased curiosity about "other" places and cultures. In fact, a large scale 2021 NBCUniversal consumer behavior study found that an incredible 93% of respondents expressed a "strong desire to connect to other cultures." This desire was side-by-side with desire to connect with their own background as well, with 82% of respondents saying they turned to at least one type of media to connect with their personal heritage—and even higher numbers among "people of color, LGBTQ+ audiences, and young people under 35."

What all of this suggests in the aggregate is a consumer fatigue with the flattening of the last hundred years of culture. Homogeneity is out; radical alterity is in. In an ever more splintered and precarious world, we are ever more aware that we are not the same as the face in front of us. But this does not have to be painful—it can be an opening to interaction, and Gen Z and Millennial consumers especially are turning to curiosity as an antidote to the animosity they see as the burn scar of older generations. For marketing specifically, 81% of respondents in the NBCUniversal study said they're "more open to both seeing ads and brand messages" when these marketing efforts both "connect [the consumer] to different facets they identify with" and are also "focused on diverse, inclusive authenticity."

The CID would do well to focus its efforts to uplift the marketing of New Mexico creatives on this ristra of diversity—not the singularizing aesthetics of yesteryear that melt regional specificity into a vague "southwestern" gloop. The answer to "red or green?" might be Christmas, but those are still two different colors.

When it comes to helping New Mexico creatives promote themselves in this way on the ground, wayfinding assistance can help quite a bit. Wayfinding assistance is the attempt to use design to help people find their way. It takes the form of physical

signage, guides, billboards, and gamified experiences that use interconnected networks of tasks and quests or tools such as augmented reality to promote real world interaction. This has serious local economic impact.

For instance, the Toronto 360 wayfinding system demonstrated a Benefit-Cost Ratio (BCR) of 3.7, indicating that for every dollar invested, $3.7 would be generated for the city. We suggest the CID work closely with the Department of Transportation and New Mexico MainStreet on these ideas. MainStreet in particular has already done much of this work in their administration of the Arts & Culture Districts.

We also suggest the CID collaborate with New Mexico creatives not only on the design and implementation of wayfinding efforts but on the design of studies conducted to measure their efficiency. For example, June Jewell of Snakestone Studio in Truth or Consequences suggested a "Little Free Gallery" program similar to the popular "Little Free Library" programs. This might dovetail with an "art share" program modeled after CSA farm shares. Both of these programs likely fall more under the purview of New Mexico Arts and represent an interesting collaboration opportunity for the CID with New Mexico Arts.

Another marketing trend the CID might do well to help proliferate and emphasize is the importance of smart influencer marketing. Gen Z and Millennial consumers especially are driven to make spending decisions based on their interaction with online personalities, with Deloitte reporting that Gen Z and Millennial consumers turn to these online figures because they "have the power to grow communities, drive awareness for a brand or produce and establish and build trust." And the creatives of New Mexico are nothing if not full of personality. The CID might help get these faces to the world by running targeted workshops on social media influencer marketing and how to bring unique narratives, background, and personalities into today's manic digital spaces.

As the Land of Mañana, New Mexico might not be well suited for mediums that demand you sell yourself in the first 2 seconds—as we mentioned in the introduction, a more enchanted pace of life is part of what generates so much affinity for New Mexico. But mediums are mediums, not mandates. New Mexico creatives can challenge the conventions of these mediums by bringing their authenticity to the feed.

BETTER IP PROTECTION

Protection of intellectual property rights was a major concern in almost every community we visited. There was often confusion about basic copyright principles, and—more importantly—anxiety about how to enforce these protections even when creatives commanded full knowledge of the law.

For example, when we visited Zuni, we heard the story of Operation Al-Zuni, a meticulous takedown of a global counterfeit ring that spanned from a sweatshop in the Philippines to a wholesaler in Gallup, all with the intent of copying authentic Zuni designs and undercutting the market. No wonder we encountered similar sentiments as BBER detailed in 2014: a fear of collaboration and designs being stolen. However, we must stress, we encountered this in the form of a description

New Mexico creatives can challenge the conventions of these mediums by bringing their authenticity to the feed.

of old habits—there was also an energetic movement to foster more collaboration and contextualization as a way to offset the undervaluing wrought by counterfeits. Representatives from the Zuni Youth Enrichment Project and Ancestral Rich Treasures of Zuni Cooperative described a community where 80% of citizens make their living in the creative economy. The group expressed that many younger creatives in Zuni feel disillusioned by the creative goods trade of the past, and they are embracing new models of selling goods directly to consumers online, building stories and brands around their individual work, and reorienting away from facelessness while continuing to stress their individual participation in a culture of collectivism.

However, as with many creatives across New Mexico, they struggle to stand all of this up on their own. They expressed frustration with technical assistance—such as grantwriters and intellectual property lawyers—who swoop in and swoop out, failing to equip them with the longterm knowledge to, for example, sustain IP protection on their own. The complexities of protecting the value of intellectual property—whether through strategies like contextualization, where the intellectual property is operationalized in an unreplicable live demonstration; through innovative digital protection mechanisms; or through good old fashioned legal protection, New Mexico's creatives are looking for more guidance on how to protect the value of their creations.

Raashan Ahmad speaks with Tahlia Natachu-Eriacho, Executive Director of the Zuni Youth Enrichment Project

One suggestion we have comes from one of our 2024 Creative Industries Conference participants, entertainment attorney and working artist Max Hass. In Colorado, the Colorado Business Committee for the Arts runs Colorado Attorneys for the Arts, which often works closely with the state's CID equivalent, the Colorado Creative Industries. The CID might look to support an organization like this, perhaps as an outgrowth of a major creative economy advocacy organization in the state, such as Creative New Mexico. Such an organization could be a source of direct aid for creatives concerned about, for example, the onslaught of generative AI products that regularly trample IP protection regulations.

MORE SYMBIOTIC RELATIONSHIPS WITH "MIDDLEMEN" (RETAILERS)

We discussed the academic distinction between creative "production" and creative "distribution" in our definition of the creative economy. Beyond the theoretical, however, this distinction can

have a major impact on the livelihoods of creatives—especially in New Mexico. We've already examined the prevalence of art dealers compared to other creative industries. When we met creatives across the state, there was considerable enthusiasm for their small local galleries—though there was less enthusiasm for large markets and trading posts that creatives perceived as exploitative.

The 2014 BBER study examined galleries and retailers in the shadow of a recession—2024 gives us the even harsher shadow of COVID. Perhaps ironically, many of BBER's 2014 suggestions for better symbiosis between middlemen and creatives ring just as valid (and necessary) in 2024:

Other galleries have sought to broaden their audiences by turning their "gallery" into so-called "art spaces" that incorporate multi-functional locations that may include bookstores, coffee shops, performance spaces, lectures, classes and workshops, artist studio spaces, and even yoga (Grodach, 2011, pp. 74-85). This community-based arts strategy often relies upon a production and consumption of art rooted in and reflective of a specific group of people with a shared sense of values based on geographic location and/or identity. The community arts spaces function in a way that enhances interaction within and between communities, which has the potential to generate businesses, jobs, and tourism dollars. The provision of space is especially helpful for students, emerging artists, and those without gallery representation and organizations that cannot afford or find an appropriate space.

Promoting community and cooperatively owned "art spaces" like the ones the BBER report describes are an excellent method for the CID to promote better relations between creatives and retailers across New Mexico. A few existing examples include Amapola Gallery in Albuquerque, The Artist Gallery in Carlsbad, and Jemez Artisans Gallery in Jemez Springs. We also recommend reviewing WealthWorks' report on the heritage of cooperatives in Mora County and considering how the CID can promote more cooperative retail spaces.

In our interviews with creatives across the state, many pointed out that these "middlemen" do serve vital functions. Artists and creatives often shy away from the nitty-gritty of business operations and are willing to trade a cut of their profits to be free of these headaches. This is, of course, the essential role of the economic intermediary, and it has been (arguably) for as long as systems of value and exchange have existed. When faced with the notion of taking on the entire burden of the retail process—moving all of their goods and service trade online, for example—many creatives we met reported finding the idea exhausting and intimidating. Sharing duties through cooperatives is one useful strategy, but we also suggest the CID look to seed interconnected networks of mentors who can sculpt education in business practices to specific creative lifestyles and constraints. Look to programs run by organizations like the Poeh Cultural Center and Tewa Women United for mentorship models, and look to the success of existing programs by organizations like WESST and the partnership between New Mexico Arts and Artist INC.

In direct interaction with galleries and trading posts, we also suggest the CID create "loyalty programs" that reward these intermediaries for long-term collaboration, consistent performance, and equity in their relations with their producers. Wading into the potential benefits the CID—as a state entity—could realistically offer in these loyalty programs is tricky. But the CID would do well to tie branding and promotional opportunities to participation in such loyalty programs.

THE PRESENT NEEDS OF NEW MEXICO'S CREATIVE INDUSTRIES

NEEDS BY INDUSTRY

TECHNOLOGY, COMPUTER SYSTEM DESIGN, SOFTWARE DESIGN, CODING, AND DIGITAL MEDIA

In the world of bits and bytes, it can be very hard to distinguish creative technological efforts from un-creative technological efforts. If creativity is just "connecting things," what's the difference between a video game from Ganymede Games in Las Cruces and a new bespoke MySQL script devised by a freelance developer working for a bank in Hobbs?

As a force in New Mexico's creative economy, creative technology—computer system design, software design, coding, and digital media—has certainly grown since 2014, when the BBER report expressed concern that too much of New Mexico's creative economy was dominated by low-wage artisan crafts and not enough was competitive in "pure" IP industries like software design. But defining what exactly creative technology is has not exactly gotten easier.

Certainly, New Mexico has a burgeoning video game and ludic experience industry, as well as an ever growing digital media industry that is tied closely to—but is distinct from—its celebrated film industry. Existing tax credit programs help: the New Mexico Film and Media Tax Credit can rebate companies up to 25% of video game production costs. Some municipalities in New Mexico go even further, with Las Cruces offering a 30% tax incentive for video game production as part of its larger media production incentives.

And these tax credits are part of a larger ecosystem. New Mexico State University, for example, offers a Bachelor of Creative Media degree through its Creative Media Institute (CMI) program, which according to Business Facilities "prepares students for jobs in digital arts, filmmaking, animation and visual effects," and was rated Top 50 Public Animation School Program in the U.S. by Animation Career Review. Other successful higher education programs supporting creative technology in New Mexico include the Center for Cultural Technology at New Mexico Highlands University in Las Vegas, which offers an MFA in Cultural Technology that is one of the only programs of its kind in the nation and has successfully connected graduates with major in-state creative economy employers like Meow Wolf. The Lab itself has also spun out an incredible array of innovations that support cultural heritage institutions throughout the state and beyond.

With a solid ecosystem in place across the state, it's no wonder that New Mexico keeps sprouting new industry leaders in creative technology, from Meow Wolf to Ideum to RS21

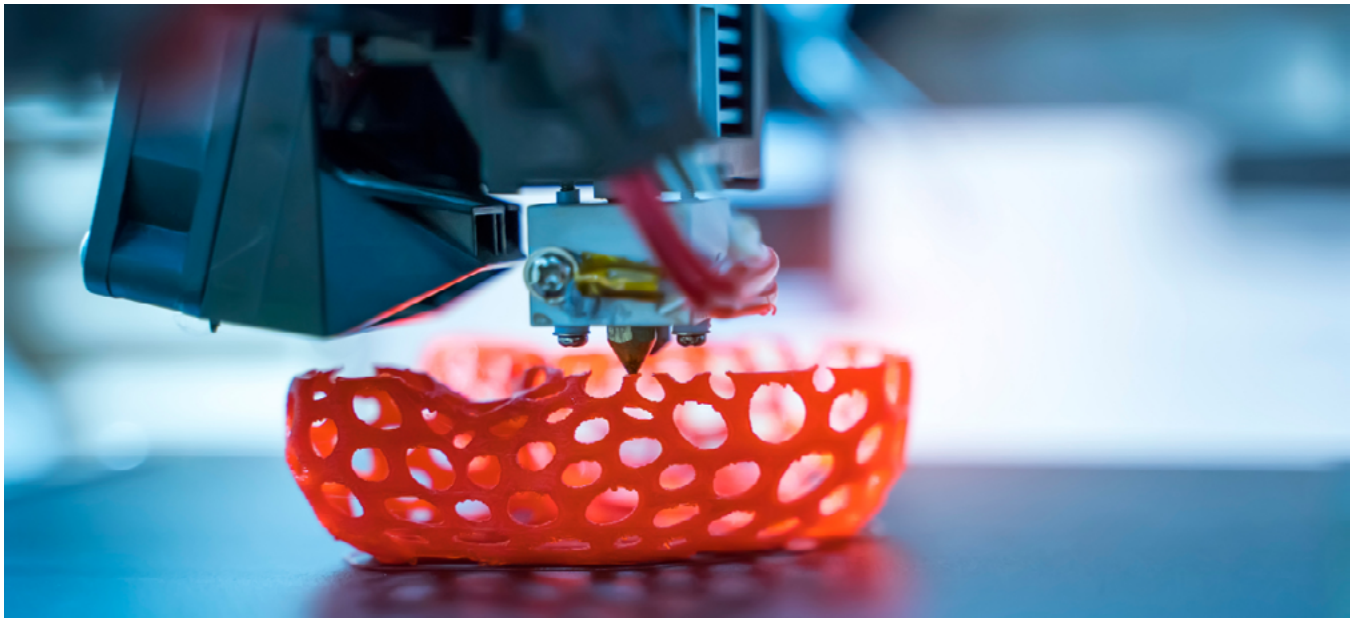
to Flow Science to Electric Playhouse and beyond. So what are the needs for creative technologists in New Mexico? And how can the state ensure these industry successes translate to community development success?

In our conversations with creative technology firms across the state—both major and modest—we heard some common themes. First, as these firms generally have a growth strategy that leads to larger workforces, they are somewhat unique in the landscape of New Mexico's more do-it-yourself sole proprietorships. While they are still interested in collective cooperation, they are also focused inward on supporting their employees and nurturing their creativity.

So much of what we heard revolved around quality of life issues: housing, healthcare, access to child care, safety, and education. They support better access to venture funding that can scale creative technological solutions to market and put an independent New Mexico creative economy stamp on the global tech ecosystem. They want more events and initiatives that unite creative technologists and heritage artists, allowing for skill-sharing and mutual learning. They need more robust workforce training programs that bring coding literacy and digital media skills to more students across New Mexico—or even basic computer and internet access, a sorely needed effort in a state where 76,000 students lack school-capable internet connections. These large firms also support entrepreneurial ecosystems as they look toward a future of being leaner in-house and relying on networks of outside vendors.

In addition to working closely with these significant players in the New Mexico creative economy, the CID might do well to promote "creative-in-residence" programs integrated with traditional science and technology firms and research labs. Working within the EDD with the New Mexico Office of Strategy, Science & Technology, the CID could look into specific partnerships with Sandia and LANL geared around synergies of lab workforce needs and creative economy skills.

Finally, to understand the most promising sectors of creative technology investment, please review our discussion of the general future of the Creative Industries and the top 10 creative technology trends on page 44.



CRAFTS AND ARTISAN PROFESSIONS

New Mexico has a rich history of heritage crafts and artisan professions, including textile and fiber arts, metal, wood and glass arts, ceramic arts, paper and printing arts, and more. From silversmiths to luthiers to weavers, New Mexico makes. What makes this making special is the lack of distinction between beauty and utility, a hallmark of New Mexican crafts stemming from the earliest Pueblo traditions and joined by the traditions of later cultures as well. From Cochiti Pueblo drums of cottonwood and cowhide to Chimayo blankets woven from Navajo churro sheep, New Mexico's artisan crafts are renowned all over the world for their seamless integration of both serving their purpose and sparking that purpose with the verve of creativity.

Globally, as we've mentioned, sales of creative goods continue to decline, and sales of creative services continue to rise. But the handmade artisan goods market is an exception. Thanks to e-commerce platforms like Etsy, Handmade.com, and Michaels' new venture MakerPlace, more handmade artisan crafts are reaching more consumers. *Forbes* reports that the national market for handcrafted goods has been estimated at over $268 billion and is projected to grow at an average annual rate of 9.8% over the next five years. And according to a U.K. Crafts Council report, about 32 percent of today's buyers are under 35 years of age, making the younger populations of Millennials and Gen Z the biggest craft shoppers today.

However, it's true that much of this commerce is happening online. The tourism souvenir market, which was already changing, experienced a massive sea change during and after COVID, as lockdowns restricted travel, and consumer priorities shifted. Today, New Mexico's artisans need a new strategy focused on personalized experiences, storytelling, and consumer participation through demonstrations and collaborative projects with experts. Consumers are also more likely than ever to support artisans' ongoing processes through platforms like Patreon, as opposed to consuming the end results of those processes in the form of goods. While there is increased competition for these patronage dollars—the number of Patreon creators has risen 20% since 2022—the consumer base has kept up, with the number of Patreon creators with at least one patron growing 17.74% between 2023 and 2024. Creators on Patreon earn over $100 million a month, and though revenues have dipped slightly in the last year, this is likely due to competition from major social platforms getting into the content creator subscription market. Overall revenue from online content creator subscriptions has grown This "creator economy" is rapidly turning into more than a sales funnel for goods and is

becoming a viable livelihood all on its own. According to a HubSpot report, almost 41% of creators make $50,000 or higher from their content, a respectable wage in New Mexico.

The CID can serve New Mexico's artisan creators with a strong education program geared toward getting these artisan creators into this economy. Though there can be a learning curve and upfront cost, the ultimate practice can unlock revenue solely from the practice of making without necessarily needing to sell what's being made—a bit of a holy grail for artists and artisans. A potter, for example, could stream the making of a pot on Twitch and take live requests for customizations from the audience. The CID could partner with nonprofits and New Mexico Arts to do workshops on how to acclimatize to these platforms and develop robust branding—as we mentioned earlier, having a clear and compelling storytelling voice is key to success on these platforms. The CID could also pursue sponsorships with camera companies and video production tools, as video is the dominant delivery medium for presence in this online content creator subscription market. Two of the grant programs we propose—workshops for adding a service component to goods businesses and artisan market upscaling—could integrate efforts like these.

Partnering with existing New Mexico educational programs that promote heritage artisan crafts, such as the Cowboy Arts/Western Silversmithing program at Mesalands Community College in Tucumcari, the CID could help integrate these online creator subscription workshop and sponsorship opportunities with the learners and teachers keeping these arts alive.

In the realm of individual artisan industries, New Mexico jewelry is worth spotlighting. As we saw in the discussion on economic data, jewelry makers are a significant part of the New Mexico creative economy. Unfortunately, like many artisan jobs, wages are often depressed in this sector. This sector also has significant representation of Native communities, with around 50% of jewelers and precious stone and metal workers" identifying as Native in ACS data. With yet another rich cross-section of cultural heritages—Spanish and Mexican silversmiths, Zuni turquoise workers—New Mexico's jewelry is world-renowned. It's also a craft that has been honed in the region for hundreds of years. In 2018, *New Mexico Magazine* ran a piece on an exhibit at the Albuquerque Museum on American Jewelry from New Mexico that highlighted a "yucca-fiber

necklace with turquoise and abalone embellishments" from 400 AD.

However, in 2024, jewelry is far and away the most imported creative good in the United States, with $20.9 billion in imports. The United States is the second biggest importer of jewelry in the world. This is mainly due to the high and low end of the market: importing expensive materials like corals and diamonds, while also importing mass-produced jewelry made with cheap offshore labor. There is a market opportunity for New Mexico's artisan jewelry makers to tap into the growing market for sustainably-produced handmade jewelry, which was valued at $151.5 billion in 2022 and is projected to grow at a CAGR of 11.9% from 2024 to 2032. The CID can propel this export opportunity by helping New Mexico artisan jewelers band together with collective promotion of heritage practices and promoting more "DIY" jewelry kits that originate with New Mexico stories of design, integrating with eco-friendly supplies and consumer-level additive manufacturing technology (3D printers). Look to groups like Santa Fe based Fair Jewelry Action for guidance.

VISUAL ARTS

If the layperson knows one thing about New Mexico's creative economy, they know about the visual arts. Paintings, photography—everything that is beheld. To even imagine attempting to briskly summarize the history of New Mexico visual arts—Fritz Scholder! Dorothy Dunn! Roxanne Swentzell! Charles Loloma! Jody Naranjo! Rose B. Simpson!—leaves one as quickly breathless as a hike through the Abiquiu landscapes that so inspired Georgia O'Keefe. One of the favorite pastimes of New Mexico creatives is to describe the feeling of driving into New Mexico from Texas, Arizona, or Colorado—to insist the light is immediately different. The definition of New Mexico's political boundaries, of course, is not based on the spiritual overload of coronary experiences. But still: the light.

Because visual arts dominate the New Mexico creative economy, most of their needs are reflected in the general needs, especially in our discussion of galleries and other representation spaces and mechanisms. Visual artists in New Mexico, like visual artists everywhere, face the need to connect with sympathetic audiences, usually aligned around niche affinities. They need strong broadband to ensure the paintings and photographs they make while living in New Mexico's splendid isolation can reach global consumers eager to tap into a little of that light elsewhere. They need ample opportunities to show their work locally and collaborate with other visual artists. They need strong relationships with civic leaders to foster an environment where they can help support community development through projects like murals, which can bloom into larger community development projects. Such was the case with the youth-oriented creative business skills education program that was part of the Village of Cloudcroft's "Paint the Town" initiative, one of the projects funded by the first 18 CID grants.

Visual artists in New Mexico might also benefit from more skill training around new technologies, such as the kinds demonstrated by JenJoy Roybal

There is a market opportunity for New Mexico's artisan jewelry makers to tap into the growing market for sustainably-produced handmade jewelry.

An in-process snapshot of The Village of Cloudcroft's CID-funded "Paint the Town" project

of SearchLight.Art and Lauren Cason of Refract Studios for the 2024 Creative Industries Week. One of the most popular online panels, Cason and Roybal demonstrated many exciting projects involving augmented reality and metaverse art, and the webinar Q&A was dominated by questions about how to learn these skills. While supporting direct art-for-art's-sake workshops is definitely in the wheelhouse of New Mexico Arts—and its collaborations with the Public Education Department and the Higher Education Department—the CID might have a role to play in connecting visual artists with upskilling workshops and skill-trading workshops that promote the acquisition of industry relevant skills that can lead to more diversified revenue streams.

CULINARY ARTS

Culinary arts are such an integral part of New Mexico's cultural identity that state license plates feature New Mexico's famous green and red chile. The culinary arts manifest in the form of live dining experiences (often known less pretentiously as "restaurants"), craft foods, baking, breweries, wineries, confections, cooking classes, food science, and all the development of gastronomical intellectual property that goes into both the finely guarded secrets of cola recipes and the communal roasting of green chiles in the autumn.

Our analysis of the data suggests that culinary arts dominate the creative economy in New Mexico. It's a fair question to ask about the distinction between service and creation in the culinary arts, but consumers of New Mexico's cuisine experiences—whether reaching into the freezer case for a tub of Bueno chile or going back for a second slice of ginger-peach pie in Pie Town—would likely argue that there is plenty of art involved.

We will discuss exporting vs. importing food goods and services at more length in the Strategic Plan, but the global market for culinary arts is strong. Culinary tourism is projected to grow at a booming 17.44% CAGR, reaching $2 trillion globally by 2028. The global specialty foods market is also growing: as we mentioned earlier, market research firm The Insight Partners forecasts that the global specialty ingredient industry will grow at a CAGR of 7.3%, while The Business Research Company predicts that the overall specialty foods market will grow at a robust 12.3% CAGR.

To fully participate in this global demand for unique culinary goods and services, New Mexico culinary artists

need better integration with local food producers, more access to branding and storytelling assistance, more accessible commercial kitchen spaces, and statewide scale up of excellent culinary art incubation efforts like Three Sisters Kitchen in Albuquerque and the Local Innovators Institute Food Accelerator Program in Lovington. These two examples are also good demonstrations of the robust funding opportunities currently available to culinary arts programs, especially in rural areas. For example, the Lovington Local Innovators Institute Food Accelerator program received a $75k Rural Business Development Grant from the USDA for its food truck startup program. The CID should attempt to organize a large colation of culinary arts incubation services across the state to pursue larger federal grant opportunities for maximum impact.

Photo Credit: Chris Walsh, provided by the Bueno Fest 2024 organizers

PERFORMING ARTS AND ENTERTAINMENT

New Mexico's performing arts and entertainment sectors sport traditions as vibrant as its artisan heritage. There are approximately 71 performing arts theaters in New Mexico, many of them historic. In the category of dance, we have mentioned folklorico, flamenco, and Pueblo dance. In music, New Mexico's heritage and innovation also shines through. From Native forms and instruments such as the Anasazi flute, to Hispanic genres borne out of Christian liturgical music, to the influence of Mexican mariachi and ranchera, New Mexico teems with sonic creativity. Consider Santa Fe musician Lisa Kori's "Daughter of the West" project, which the *Santa Fe Reporter* called a "daring act of cultural reclamation," as it re-imagines the history of American folk and country music with the full-throated incorporation of influence from Asian immigrants in the American west, both instrumentation and styles, through railroad labor songs and other traditions.

The history of rock and roll owes plenty to New Mexico as well: the "Clovis sound"

invented at Norman Petty Studios in Clovis and refined by in-state acts such as The Fireballs (from Raton) and West Texas musicians like Buddy Holly, Roy Orbison, and Waylon Jennings. Not to mention the untold history of rock and roll shaped by fusion acts borne out of Cannon Air Force Base outside Clovis, perhaps the true secret sauce of the Clovis sound, playing racially integrated music years before the rest of the country had caught up.

New Mexico is also bustling with inventive new takes. Consider the popular "rez metal" scene of the Navajo Nation and northwest New Mexico, which has garnered the attention of academic study and a popular documentary. Music and arts scholar Viki Eagle describes the rez metal scene as "expressing an Indigenous sonic resistance by bringing awareness to language loss, land dispossession, cultural reclamation, environmental impacts, MMIW (Missing and Murdered Indigenous Women), and on-and-off-the-Rez politics." In New Mexico, Gallup, Farmington, and Shiprock are focal points for this scene, particularly Juggernaut Music in Gallup and The MOD in Shiprock.

When considering the needs of performing artists in New Mexico beyond the general needs we outlined before, we must consider the future of the industry. The live performing arts market has rebounded strongly but unsteadily in the aftermath of COVID, with much of the rebounding unfortunately consolidated at the top, mega-performers with ever-rising ticket prices, which due to their cost choke out smaller shows because they become one of the only shows the average performance consumer attends in a year.

To offset this trend, performers in New Mexico need a concentrated strategy that focuses on what makes each show a unique, one-of-a-kind experience. The CID might help connect performers with creative technologists who can craft immersive stage shows. They can also emphasize festivals, regional tours, and other "special occasion" performance strategies.

Our discussion of language access is relevant here as well. In one conversation with metal musicians in Farmington, we heard sentiments of frustration with the "powers that be." We heard the opinion that civic institutions and governments were suspicious of and did not support their genre, despite the economic benefit: 300 capacity sold out shows that generate knock-on activity for surrounding businesses. We raised the question of community health: had they thought about framing their conversations in the language of community health?

The health benefits of all music performance genres are popular in creative economy and wellness discourse. In January 2024, the White House held its first ever summit on arts and culture ("Healing, Bridging, Thriving") where U.S. Surgeon

Photo Credit: Española Lowrider Association

General Dr. Vivek Murthy spoke explicitly about the healing effects of music: "Music can, in a matter of seconds, make me feel better … I've prescribed a lot of medicines as a doctor over the years. There are few I've seen that have that kind of extraordinary, instantaneous effect."

The metal musicians in Farmington understood this idea immediately and were excited about this path of discourse. Connecting these musicians with community health initiatives sponsored by local healthcare providers might be a good action for the CID. Not only will immersion in the mindset (and vocabulary) of "arts as health" help with civic relations, it also represents another way for musicians to keep making money through making music. As streaming models erode the royalty potential from recorded music, and competition from the highest echelons of the sector put the squeeze on working performers, these creatives (like many) will need to diversify their revenue strategies to make more of their living come from their chosen art. Teaching, therapeutic contexts, and work on the technical backend side of performance—from recording to rigging—are all potential avenues. The CID might work to make these opportunities more accessible to performers, especially as services they can export to reach potential customers beyond New Mexico.

Finally, we recommend—as for all creatives—unity for performers. Groups such as the New Mexico Music Workers and the Artists at Work Collective are helping to push for a new collective spirit among the performers of New Mexico, which will help ensure more access to opportunities and more standards for fair pay and treatment.

APPLIED ARTS AND DESIGN, INCLUDING ARCHITECTURE

The applied arts and design sector is a bit of an overlap with the craft and artisan industries, as the essential definition is the application of artistry and design to add value to everyday objects and experiences. So going beyond the arts and crafts we already discussed, this would involve all forms of architecture (physical, landscape), fashion, interior design, cartography, and—something especially relevant in New Mexico—automotive arts.

On this last point, New Mexico is home to the "lowrider capital

of the world" in Española, and groups such as the Española Lowrider Association are doing pioneering work integrating automotive trade skills with cultural heritage preservation. Lowriders are vehicles that have been meticulously tricked out to promote low and slow cruising. Though 1960s and 1970s muscle cars tend to be the most popular lowriders, anything can be a lowrider, even a bicycle. At the risk of overthinking things, the "low and slow" philosophy of lowrider culture is demonstrative of New Mexico culture as a whole: keeping close to the earth and defiantly slowing down time to experience a greater volume of life.

Scholars generally peg post-WWII Southern California as the birthplace of lowriders, but the craft has arguably been perfected in Northern New Mexico, particularly in Española and Chimayo. The New Mexico History Museum has an eloquent description of the culture and its importance to New Mexico's creative economy heritage:

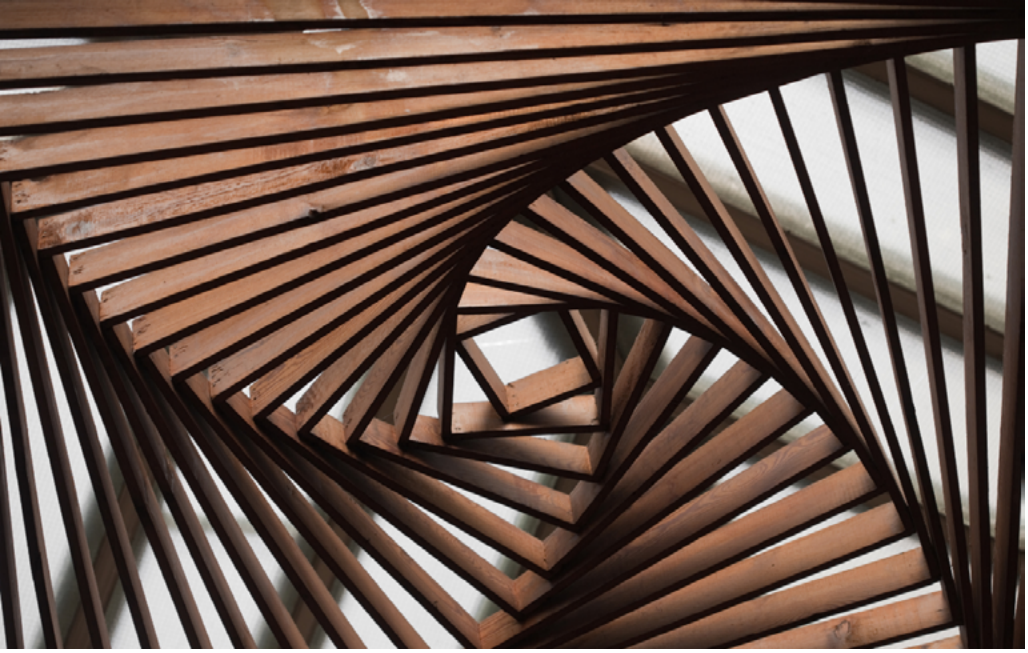
The term "lowrider" refers to either a car whose suspension has been lowered to inches from the ground or the person who drives it. In Spanish, it's *bajito y suavecito*, or low and slow. Lowriders, the cars, are built as works of art, expressions of faith, to honor the dead, bring families together, center a marriage and, most important, provide a proud ride. Lowriders, the drivers, require the skills of an engineer, the aesthetic of an artist, and the patience of a monk to create highly personalized, one-of-a-kind, mobile expressions.

Frustratingly, despite growing support of lowrider culture in New Mexico museums and cultural celebrations—including a 2024 Creative Industries Week Event put on by the Española Lowrider Association and hosted at the San Gabriel Historic Society's Bond House Museum—the obvious integration between in-demand automotive trade skills of the future and these unique "mobile expressions" has been lacking. Consider the EV Lowrider Conversion Project launched by the Sacramento Academic & Vocational Academy in California, which puts students to work learning valuable electric vehicle engineering skills and lowrider art skills in the same project in order to "innovate traditional lowrider equipment and promote the development of a new EV pathway within SAVA's transportation career pathway department."

This would be a wonderful model for a program in New Mexico, and it's a bit distressing that Sacramento got there first. However, the CID could help New Mexico catch up by pursuing partnerships between lowrider artisans and New Mexico's cutting-edge mobile technology efforts, including such programs as the New Mexico Electric Car Challenge and firms such as Torc, an industry leader in autonomous trucks based out of Albuquerque.

Northern New Mexico College in Española—which previously had an Automotive Science program that helped launch the career of renowned lowrider artist Rose B. Simpson—might be an excellent candidate for the CID to partner with on such efforts, in conjunction with the Higher Education Department. These institutional partners could help support efforts led by grassroots organizations like the Española Lowrider Association, who are already doing the on-the-ground work of keeping this cultural heritage alive and translating it into youth opportunity and community development. Ideally, such efforts would be owned and operated in physical spaces by independent creative organizations who have a strong record of community engagement.

We also can't mention automotive arts in New Mexico without mentioning the famed Route 66, the ultimate success story in creating creative tourism experiences out of thin air and still a major economic driver for the New Mexico communities it crosses through. Particularly in the eastern part of the state, Route 66 is



strewn with applied arts in the automotive and architectural category. One example is the Route 66 Museum in Santa Rosa, a museum unique in that it started (and still operates) as a car restoration and wrecking business—a beautiful illustration of how the creative economy is where trade skills and aesthetic values intertwine.

When we met creatives working in the applied arts, they overwhelmingly emphasized the need for opportunities to integrate with civic partners. The applied arts can be a major shot-in-the-arm for activating vacant buildings, for example, as we've discussed. The CID could work to build coalitions of applied artists, performance collectives, and municipal leaders to ensure that contributions that applied artists make to the beautification of real estate stay in the hands of local creatives and local communities and don't become engines of displacement.

Finally, we also can't discuss applied arts and architecture in New Mexico without discussing adobe. Vigas, ristras, adobe—New Mexico's architecture is as synonymous with its identity as the smell of piñon, and New Mexico is the globally recognized leader in adobe architecture artistry. As New Mexico's Centennial Poet Levi Romero put it in an essay for *New Mexico Magazine*: "In New Mexico, the buildings remind us that de la tierra fuimos formado—from the earth we were formed." Though colonizers might've mistaken the glimmer of the sun on earth-baked Pueblo adobe architecture for "cities of gold," there is plenty of innovation gold in the creative industries of New Mexican architecture.

Consider the creative possibilities for sustainability already "baked in" to adobe traditions. Santa Fe Community College offers a Passive Solar Adobe Design program, and many groups across the state promote natural and heritage building techniques that align with *Smithsonian Magazine's* prediction that the most sophisticated buildings of the fuure will be made of mud. With newer traditions such as the mostly-recycled Earthships outside Taos pushing the boundaries of sustainable architecture, New Mexico has considerable potential as a statewide testing ground for solutions to solve the ever-growing housing crises of an ever-growing world population. The CID should connect architects and coalitions of natural builders with environmental scientists for creative entrepreneurship possibilities and emphasize these collaborations in their marketing efforts.

INFORMATION AND BROADCASTING

Science historian James Gleick wrote an entire book about information—called (wait for it) *The Information*—but in article on his personal website he shies away from settling on a comprehensive definition. Information means too many important different things for too many people, he laments. But he does allow a hat tip to Gregory Bateson's famous quip that information is "a difference which makes a difference."

The inclusion of information in the HB8 definition of New Mexico creative industries is probably not aimed at anything so esoteric. The NAICS

taxonomy lumps many different industries into the category of information, some we have already covered—software publishing, motion picture and video industries, sound recording—and some we still need to address, mostly news publishing, radio, and television broadcasting.

On the news front, journalists are an important part of the creative economy as civic storytellers, keeping institutions accountable to the citizens they serve and providing valuable information about the goings on in communities. New Mexico Local News Fund is an admirable statewide effort to incubate more local news and brainstorm new revenue models for an industry that is facing historic struggles, as the old model of relying on advertising has become shakier than ever. We collaborated closely with New Mexico Local News Fund on two panels, and participants in both shared the needs of the news information industries. They stressed the importance of integrating creative presentation formats into their work, especially ephemeral limited-time events that magnify the importance of the content. Participants also suggested more philanthropic or impact investor sponsored fellowship models to bring skilled journalists to small rural communities—and empower the education and outreach of the many excellent journalists already working in remote New Mexican towns and villages.

Other ideas included pooling shared services across the state: grantwriting, social media, tech support, and so on, guidance on structuring/administrative models, and better integration between creative journalism efforts and community colleges, which tend to be fairly well-embedded in communities across New Mexico.

Photo Credit: El Raton Media Works

As we traveled throughout the state, many focus group participants voiced the need for stronger local arts and culture coverage, with many formerly locally-owned news outlets being gobbled up by conglomerates with interests beyond the region or even the state. There were some exceptions: along with longtime stalwarts like the *Weekly Alibi* in Albuquerque and the *Santa Fe Reporter* in Santa Fe, *The Ratonian* in Raton and the *Rio Chama Reporter* both stood out as high-quality, locally-owned-and-committed efforts with strong coverage of creative economy events. But by and large, many creatives yearned for the days of a centralized "arts calendar" that would serve as the canonical source

of all happenings. The fate of the arts calendar in a world of ever more fractured media consumption is beyond the scope of this report, but the CID would do well to explore this desire. We recommend assigning this as one of the early knots to untangle for relational data collection efforts: what is the best way to get news about cultural happenings to the most diverse groups of people?

Radio and television establishments in the creative economy tend to face most of the same issues, which are not really issues of medium so much as issues inherent to the overall news and information ecosystem. Creatives throughout the state expressed that because of poor broadband access, radio especially is still an extremely popular way for citizens to hear about events and receive news. The CID could look into pursuing sponsorship partnerships or advertising funding pools to do branded radio campaigns to bring attention to CID-affiliated events and general New Mexico creative economy activity.

Finally, returning to our heady thoughts about the nature of information, we believe consulting and research firms would also fall under the category of information. Including research consultants in the creative economy prompted some skeptical reactions from focus group participants, but New Mexico's intellectual sector has a vibrant history of producing models, ideas, and plans that are adopted all over the world. Sadly, this research and consultation work often struggles to find a foothold in New Mexico itself. We suggest the CID work to connect creative researchers and consultants with more municipal planning opportunities, especially focusing on artist-powered consulting firms that can bring a deeper understanding of the creative economy to solving community issues. Examples include Lilacreative, Ana Gallegos y Reinhardt Consulting, NSRGNTS, ArteSana Counseling and Art Therapy, the Juntos Art Association, and Saba Wear. All but the last two examples (which are based out of Las Cruces) are based out of Santa Fe. While this handful of examples is certainly not exhaustive, the CID might do well to boost creative consultants throughout the state and open up more exchanges with Santa Fe's strong creative consultant community, with the overall goal of more service export opportunities for creative consultants statewide.

LITERARY ARTS

The literary arts do not take a backseat to other arts in New Mexico. A healthy ecosystem of poets, writers, and playwrights are spread throughout the state, often proliferated thanks to strong Creative Writing MFA programs at the University of New Mexico, New Mexico State, and the Institute of American Indian Arts (IAIA). There are also BFA programs such as the Creative Writing and New Media program at Navajo Tech, the Emerging Diné Writers' Institute at Navajo Tech, and the Creative Writing Program at Diné College. Finally, there is celebrated secondary level literary arts instruction at schools such as the New Mexico School for the Arts. The statewide organization New Mexico Literary Arts is also a coalescing force, serving as a fiscal agent and technical assistance provider for smaller literary arts focused organizations pursuing grant funding.

The literary arts are also the engines of a well-spread and long-running ecosystem of retreats and residencies that bring writers to New Mexico to experience the tranquility and beauty of its landscapes and soak in its ineffable spirit. These retreats and residencies are often premium consumer experiences, and they are healthy economic engines for the organizations that run them, with knock-on effects for the communities they are housed in or adjacent to. Though, as with many exclusive artistic retreats, they are often marketed for their isolation, which can sometimes dull their economic impact on the communities in which their participants are guests. The CID should work with the Department of Cultural Affairs to inventory and survey these programs to determine this sub-industry's specific needs—and how best to maximize the economic benefits for local communities.

In a public webinar for this research project, New Mexico writers and poets Shaina Nez and Hakim Bellamy discussed the needs of literary artists who live full-time in the state. They stressed the importance of "creative sovereignty" among literary artists in New Mexico "as the antithesis of commodity." They called for more education and mentorship programs that proved to young people that being a writer was a worthy life pursuit in addition to a viable career. Other ideas we heard from literary artists across the state were more opportunities for live performance and more efforts toward language preservation in Native communities.

GRAPHIC AND INDUSTRIAL DESIGN

Graphics and industrial design are two quite different beasts. On the graphic design side, the American Institute defines graphic design as "the art and practice of planning and projecting ideas and experiences with visual and textual content." Unlike some of the other industries we've analyzed, graphic designers often tend to be employed in firms that aren't exclusively creative in nature because their services are required to promote the firm's business and tell its story to

potential customers. While this professional-service artistic path is one of the most endangered by the legally dubious corner-cutting of generative AI, there is still a healthy market for graphic designers, especially in towns across New Mexico. Graphic design is 12th of 69 in employment level measured by ACS data, and Glassdoor reports an average annual salary of $52,024.

There are some interesting surprises when examining the data around graphic designers employed at both creative and non-creative firms in New Mexico. ZipRecruiter reports that Roswell tops all New Mexico cities in terms of graphic design salaries, and second and third are Santa Fe and Farmington. This data alone suggests that Santa Fe's grip in the popular New Mexico imagination on all things art is not quite as ironclad as it might seem, at least when it comes to economic opportunities for graphic designers.

The graphic designers we talked to in our field research discussed wanting to connect with other graphic designers in more guilds and collectives and wanting to promote the quality of graphic design work in New Mexico for clients outside the state, as they are often expected to do work for less because they live in New Mexico. They also mentioned that promoting themselves to local clientele is difficult, and they wish there were more centralized New Mexico specific platforms for them to promote their services, as they tend to feel lost and under-valued in general platforms.

On the industrial design side, there is plenty of big business in this sector humming quietly along in New Mexico, especially with contractors who work with Sandia and LANL, such as Aquila, Inc, an employee-owned industrial design technology firm that does $10 million in annual sales revenues. These are very healthy creative industries in New Mexico, as they tend to have close relationships with the major research labs. The CID might look into reaching out to these industrial design firms for sponsorship opportunities with CID events and programs.

> **“I WOULD LOVE TO FEEL LIKE I BELONG IN A LIKE-MINDED, PEACEFUL COMMUNITY.”**

Alamogordo creative on their vision for Alamogordo

THE FUTURE OF NEW MEXICO'S CREATIVE INDUSTRIES

Photo credit: Ojos Diferentes

To consider the future of creative industries in New Mexico, it might help to return to our discussion in the introduction.

Most of the strengths and opportunities we see across New Mexico revolve around learning from the deep past in order to make surprising and impactful discoveries that have relevance in the deep future.

The state's creatives seem especially poised toward innovations based on cultural heritage, immersive live experiences—especially in the context of retreats, residencies, and extended-stay festivals—regenerative capital, environmental resilience, technologies and practices for data sovereignty, and holistic education activities that integrate the teaching of "practical" skills with skills for lifelong curiosity, well-being, and enchantment.

This puts New Mexico in an interesting position in the context of the global creative economy. These strengths dovetail with some of the strongest growth trends in the overall creative economy, but they deviate from others. UNCTAD's 2022 Creative Economy Outlook suggests that the future of the creative economy will be dominated by "fourth industrial revolution" technologies: "3D printing, artificial intelligence, augmented reality and virtual reality (AR/VR), blockchain, cloud computing, drones, and the Internet of Things (IoT)." According to UNCTAD, these technologies have "created new avenues for the production, distribution and consumption of creative goods and services, whilst reaching a wider range of consumers, globally." COVID sharply accelerated the growth of these technologies, especially personalized algorithms for content discovery, additive manufacturing, blockchain technology for certifying originality/ownership, and immersive experiences that combine virtual and material reality in games and performing arts.

A 2023 StartUs Insights report corroborates these predictions. In an analysis of 3,940 global startups and scaleups in the creative economy, StartUs found 10 top creative economy trends (see figure on botom of next page).

Most of these relate to the strengths we see in New Mexico: extended reality, data analytics, 3D printing, interactive sensors (for data sovereignty pursuits), and collaboration platforms. However, New Mexico's creativity is distinctly not algorithmic, at least in the sense of it being generated by artificial intelligence that remixes original human work. This is not to say, of course, that New Mexico's creatives won't innovate surprising ways to apply the core technologies of algorithmic creativity toward equitable preservation of cultural heritage.

And the jury is still out on the ability of NFTs to viably enforce creative rights, a point of anxiety for many New Mexico creatives. In an article for *Tech Policy Press*, NYU Law's Engelberg Center on Innovation Law & Policy Fellow Michael Goodyear finds that copyright law rooted in 20th century understandings are stifling the power of NFTs, and the market reflects this doubt, with Business Insider reporting in 2023 that the once booming market is now "95% worthless." Blockchain—the foundation of NFT technology—will eventually have a big role to play in helping ensure that creators don't lose the value of their original work to idea theft, but it does not seem to have yet matured into a stable, interoperable solution.

Moving from the arena of decentralized records of transactions floating in the ether (or jittering in a hot server farm), "meatspace" is a big part of the creative economy's future as well. IE Insights suggests that clustering, collaboration, and sustainability are global trends among creative industries. Their analysis focuses on urban centers, but all of these potentials, we believe, could translate in fascinating ways to New Mexico's rural spaces as well. When IE Insights discusses "adaptive reuse and repurposing of existing structures," they point to the trend of repurposing "warehouses and underutilized spaces" into live/work spaces that could include "studios, galleries, [and] co-working hubs." This is already happening in rural New Mexico communities such as Carrizozo, as well as slightly larger communities like Las Vegas, but there is still plenty more work to be done. What's clear is the social trend of creatives wanting to live among other creatives, though migration trends in New Mexico suggest that many are seeking these communities outside of the city, in less congested towns with compelling histories and slower-paced lifestyles.

Adapted from StartUS Insights *Discover the Top 10 Creative Economy Trends in 2023*

IS "GROWTH" THE BEST WORD FOR NEW MEXICO'S CREATIVE ECONOMY FUTURE?

In all this discussion of revving the future, let's take a minute to pause and wonder if "growth" is the best goal for New Mexico's creative industries. If we unpack "growth," we might discover some unexamined biases of questionable relevance in the sustainability-minded global economy of 2024. Globally, faced with the devastation of climate change and the political turmoil of competition over resources, communities are rethinking a "growth at all costs" mindset and recalibrating toward "right-sized" models, often drawing on older cultural traditions of synchronicity with the physical environment, creative reuse, and locally focused supply chains.

In his essay "Growth of What? New Narratives for the Creative Economy, Beyond GDP" for *A Modern Guide to Creative Economies*, Jonathan Gross calls for creative economy stories of "complex prosperity" that take into account the ecological effects of over-relying on GDP as a bellwether for success. Gross suggests new frameworks for measuring what a "robust" creative economy might look like. To Gross, a successful creative economy is inseparable from a thriving community: "one that gives people the time and space to be creative, supporting the flourishing of diverse cultural forms … It is a vision, we might say, of greater cultural and creative freedom—of expanded cultural capability." Important to this vision is a recommitment to public cultural infrastructure, which Gross defines as "**spaces in which opportunities for experiences of being-in-relation and storytelling are multiplied and democratized**."

In "What is the Creative Economy—Really?", another essay from *A Modern Guide to Creative Economies*, Nick Wilson expands on this idea by calling for three freedoms to help define a "successful" creative economy: **the freedom to have aesthetic experience, the freedom to undertake creative and artful projects, and the freedom to participate in recognizing value**. Of the "freedom to undertake creative and artful projects," Wilson says this is the clearest avenue for "political intervention" by state entities like the CID that seek to develop "inclusive and sustainable creative economies." Wilson claims this freedom is made of "the tangible and intangible resources, opportunities for encounters and interactions, training, education, and cultural infrastructures that support people doing creativity (within or outside of the subsidized cultural sector or the commercial creative industries)."

So imagining a thriving creative economy in New Mexico might not be—or perhaps should not be—as easy as pushing numbers bigger. Working closely with creatives themselves, the CID should continue to refine a definition of thriving (which was the most popular word for this notion in our field research) creative industries. Certainly more freedom and time to create for everyone—whether they consider themselves professionally creative or not—is something a lot of the creatives we met in New Mexico are longing for. If

Photo credit: Poeh Cultural Center

their economic prosperity will bring that to their communities, they'll be happy. But they're often not in it for the wealth itself.

What might more freedom and time to be creatively industrious look like outside of the realm of academic essays? It would likely resemble the community development mandates laid out in HB8. More public infrastructure for creativity could mean more makerspaces in public libraries, for example. Or it could also mean more opportunities for creativity in the everyday practices of civic participation, more cultural saturation, more experimentation, more artists in municipal leadership (as both "artists-in-residence," like Boston's successful program, and as actual leaders).

It might look like Ars Electronica in Linz, Austria, a city-owned public company with a "social mission" of "cultural infrastructure" with a bevy of projects that "give back [art] to the citizens and a perspective for the future," according to an interview with co-director Hideaki Ogawa. Among the most intriguing of these projects are public, artist-led stagings of new technology, such as drones, to help the public better understand and interact with this technology.

Public-private partnerships that make important parts of the creative production chain more available to more people are another important piece of the puzzle. Consider the story of Shidoni Foundry and Galleries. Once Santa Fe's "oldest art gallery under the same family ownership," Shidoni closed all its physical locations in 2023 and transitioned to an online-only presence. Founded in 1971 by Tommy Hicks Jr, Shidoni Foundry and Galleries was a bronze foundry and outdoor sculpture garden in Tesuque outside of Santa Fe. Sculptors from all over the world would commission Shidoni to cast pieces in bronze because of their artist-friendly reputation and skill at the rare heritage art of lost wax casting. Local creatives would sell pieces through the gallery. Families would buy art and let their children play in the sculpture garden, and visitors would pay a modest ticket price to watch demonstrations of bronze pouring. Due to increasing costs and tax liabilities,

Photo credit: Clyde Mueller, Santa Fe New Mexican
Shidoni Foundry and Galleries

Photo credit: Tribal College Journal, Navajo Technical University sixth annual Diné Maker Faire

the foundry aspect of Shidoni closed in 2017, followed by the total closure in 2023. The loss of Shidoni—like the loss of many such places over the years in New Mexico due to the gap between commercial viability and community significance—was a blow for Santa Fe's creative industries (and New Mexico's). Other excellent art-focused foundries still exist in New Mexico, to be sure. But Shidoni's role as both a service for and a convenor of the creative community was arguably unique. Spaces like these are not just for the creative community; they are for the community's creativity.

New Mexico's infrastructure future should also mean better basics. Though basic infrastructure issues are beyond the capacity of the CID alone, it's important to stress how much of New Mexico is still lacking in essentials: accessible broadband, reliable healthcare, decent roads, financial services, affordable housing. These problems are most acute in rural and Native communities. For example, when we visited Navajo Tech University in Crownpoint, participants in our focus group were happy to hear about the creative economy, but they stressed that it was premature to discuss issues like getting more creatives onto e-commerce platforms when it was still impossible to get mail delivery services to even find their homes. They were fatigued with focus groups: they expressed that they'd heard many promises but experienced minimal efforts. Their vision of the creative economy began with a vision of basic livability—one that recognizes and reconciles a legacy of exploitation, forced relocation, broken treaties, and institutional neglect.

Crownpoint's concerns parallel concerns we heard across all of rural New Mexico. Consider that a 2024 Legislative Finance Committee report found that Doña Ana and Valencia counties are 47 healthcare providers below the benchmark of 8.5 primary care practitioners per 10,000 people. Or consider how our focus group in Chama told us one of the main things holding back creative economy development was simply the conditions of the roads, a concern in which they're not alone: a 2022 study by national transportation research nonprofit TRIP found that 32% of New Mexico's rural roads are in poor condition, third worst in the nation. Most of New Mexico is off the beaten path and always will be, but all New Mexicans deserve to participate in the creative economy. That starts with essential services. The conditions to support a creative community begin with the conditions to support a community.

When we say "growth," we would like to mean growing into this vision. It's not an either-or: wages, employment levels, and revenues can grow *through*

better-supported creative communities. As we consider paths for the future of New Mexico's creative economy—keeping in mind both the economic goals of diversified sources of GRT and the community development goals discussed above—we envision six paths:

1. Cultural heritage innovation
2. Experience economy
3. Regenerative capital for creativity
4. Environmental resilience
5. Data empowerment
6. Learning for enchantment

These paths both play into New Mexico's existing strengths and position the state to keep pace in the breakneck evolution of the creative economy.

Bear in mind: these paths are interconnected, not siloed. We envision them succeeding together and failing alone.

CULTURAL HERITAGE INNOVATION

Innovating cultural heritage is, put simply, the practice of making something new from something old and important. Our heritage persists for a reason: these are time-honed stories, models, methods, teachings, and tangible assets. They keep us anchored to our lineages and ensure that hard-won human lessons are not lost and repeated in new versions of old mistakes.

Meanwhile, "innovation" as an economic principle—from Schumpeter's "creative destruction" onward—has more than a tinge of machoism. "Move fast and break things," the credo of Silicon Valley techno-utopianism coined by Mark Zuckerberg, has crashed against an era where more and more consumers are growing weary— even suspicious—of big tech's insistence on re-inventing every facet of human life. According to Pew Research, most American consumers do not trust tech companies with their data, and a retail study by First Insight found that the next generation has evolved from mistrust into a demand for action: Gen Z consumers are far more likely than previous generations to make purchases based on "values and principles" that range from the personal, to the social, to the environmental. As Hemant Taneja put it in an essay for *Harvard Business Review*, the "minimum viable product" must be replaced by "minimum virtuous products."

To achieve this "minimum virtue," innovation must begin with (not ignore) cultural heritage. Award winning cultural media producer and creative entrepreneur Eric

Image credit: Lee Francis of Native Realities

Rigaud suggests that the problem with innovation as it's commonly defined in contemporary circles is that it's often a "forced form of transformation [that] not only destroys generational and legacy practices but also attacks the principles and pride needed to power progressive, resilient communities." As an alternative, we can turn to the definition proposed by European Horizon 2020 project ILUCIDARE ("International network for Leveraging sUccessful Cultural heritage Innovations and Diplomacy, cApacity building and awaREness raising"), which says that "heritage as a resource" occurs when "heritage serves as the basis for the generation of new ideas or processes, and to foster new collaborations across disciplines."

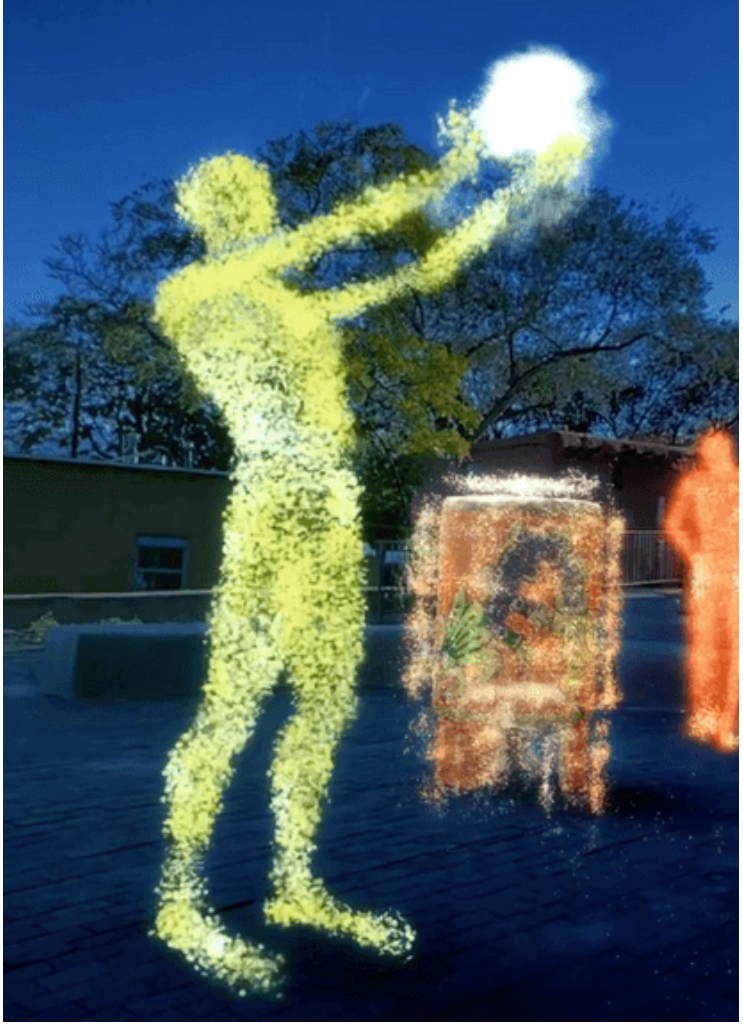


Photo credit: Refract Studio, Nawitlanpa Teotl, PAZ (Mapitzmitl) and Crystal Xochitl Zamora

Innovation is not going away. Luddism is not a viable path for a growing global middle class. But innovation can evolve to better incorporate the wisdom of heritage, and New Mexico can lead the way. We've already touched on several projects that exemplify the innovation of cultural heritage: EV lowriders, 3D printed adobe. In New Mexico, a powerful "Indigenous futures" movement of Native creatives are leading the charge. One excellent example is ATCG Books and Comics (formerly Red Planet Books and Comics) in Albuquerque, the first Native-owned comic book store in the world. Founded by Lee Francis IV, ATCG is an offshoot of Native Realities, a press for creating "Indigenous-centric comic books, graphic novels, games, toys, and collectibles" to perpetuate Indigenous stories in bold new mediums.

Another example is Ojos Diferentes, an augmented reality history reinterpretation project launched as a public/private collaboration between Refract Studios, the Santa Fe Arts and Culture department, Santa Fe City Historian Valerie Rangel, and eight Indigenous, Norteño, and Chicana artists. Ojos Diferentes created an alternative history of Santa Fe by empowering its artists with the augmented reality tools to reinterpret locations throughout the city. Through their own smartphone, the visitor sees and interacts with the city in a new way. They see history not etched but evoked. Both the basic content nature of this project and the collaborative model could serve as inspirations for similar projects around the world.

Unsurprisingly, the culinary arts are another wellspring of cultural heritage innovation in New Mexico. Examples are abundant. Take Major Market in Zuni, a "100% Zuni owned, carbon-neutral" grocery and restaurant concept providing "gourmet meals, premium meats, produce, [and] beverage mixology." Or Victoria's Pizza in Crownpoint, where Victoria Largo is, according to *New Mexico Magazine*,

"the first Diné pizzeria owner on the Navajo Nation and the first Diné restaurateur in recent Crownpoint history." Victoria's Pizza has a classic creative entrepreneurial story of pivots focused on community needs: from ice cream out of her pick-up truck, to donut delivery, to pizza slices at the hospital, to a food truck, to finally a brick-and-mortar space in Crownpoint, Largo brings classic Diné culinary traditions to the canvas of pizza, with a blue corn squash blossom pie and other inventive flavors.

To capitalize on the power of innovating cultural heritage, the CID needs to regularly scout for these innovations and ensure that heritage preservationists are consistently in community with technological researchers. Preservation and innovation can not only co-exist together: they can complement each other, and New Mexico can demonstrate the power of this collaboration.

EXPERIENCE ECONOMY

In 1998, academics Joseph Pine II and James H. Gilmore coined the phrase "experience economy" to describe a global shift in the paradigm of consumption: from goods to experiences. Pine and Gilmore argued that consumers were hungry for novel, multi-sensory engagement, interactions made meaningful by their one-of-a-kind ephemerality. This has only become more true since 1998. Today, Eventbrite reports that 78% of Millenials would rather spend money on a desirable experience or event than buy a desirable object. And in a world of numbing feeds, the more sensory overload the better. People want to interact with people, especially for premium or personalized experiences.

In other words, people want not just experiences but immersive experiences. According to the 2020 Immersive Entertainment Industry Annual Report, the immersive entertainment industry is worth $9.7 billion, and the technology powering these experiences is another industry that will

Photo credit: Meow Wolf

continue to explode, with Precedence Research estimating the market will hit $134 billion by 2030, a CAGR of 22.46% from 2022 to 2030. These immersive experiences combine regular life with more life—a bevy of immersive technologies, as a REMIX study lists: "AR, MR and VR headsets, 3D displays, 3D audio, gesture recognition, spatial sensing, holograms, speech recognition, haptics, AI, drones, cameras and omnidirectional treadmills." There is considerable hunger for all of this—not the technologies themselves but the experiences they provide. As the marketing firm VML's 2023 Age of Re-Enchantment Report notes: "63% of consumers want brands to provide them with multisensory experiences, and 72% say that they expect as many of their senses as possible to be engaged when experiencing something new."

Arguably the biggest player in this immersive experience market was born right in New Mexico's backyard: Meow Wolf, which continues to expand to new locations nationally and generates over $100 million in revenue annually across its locations. Other New Mexico-based firms such as Electric Playhouse are also growing explosively and exporting services to other regions. But immersion does not stop at these powerhouses. The growing market of demonstrations, classes, and creative therapy practices are all unlocking additional revenue streams for New Mexico's creators—particularly artisans.

The experience economy is also the home of one of the most intriguing possibilities for rural New Mexican creative industries: retreats and artist residencies. From agritourism to wellness, creative hospitality is a promising path for balancing economic enhancement and ecological responsibility in development off the beaten path. And artist residency programs, as we discussed in the Present Needs section, have the potential to provide significant economic impact to local communities. The Global Wellness Summit projects that wellness tourism alone will grow "16.6% annually, reaching $1.4 trillion in 2027." Meanwhile, Grand View Research pegs the growth of agritourism at 11.4% and educational agritourism in particular at 13.2%. These are both promising signs for New Mexico's rural creative industries, as is the growth of "astrotourism," where people seek to escape light pollution and see the unfet-

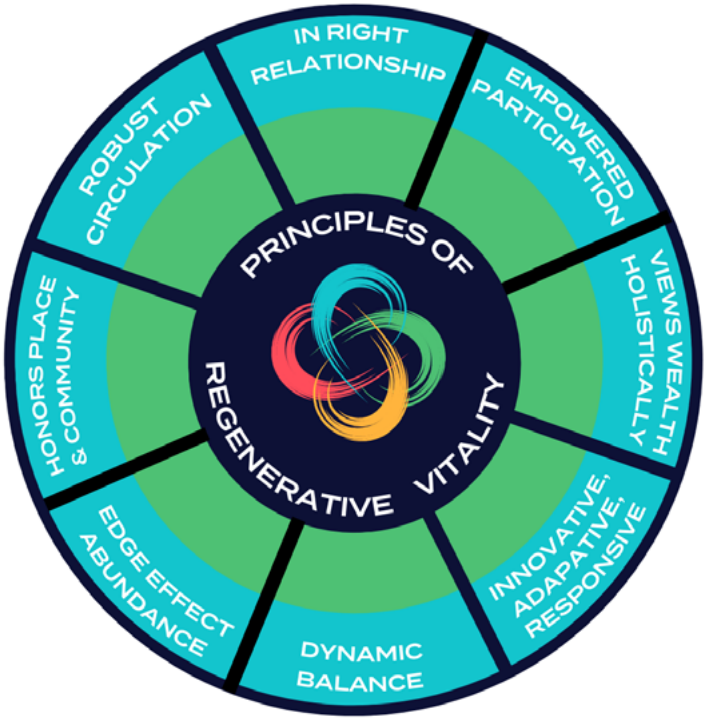
Photo credit: Steven Miller, Astrophotographer, New Mexico Tourism Department

tered Milky Way (supported by the Tourism Department's "New Mexico Dark Skies" project).

There is a bounty of incredible retreats and artist residencies already in New Mexico, but there is plenty of room for more. While much of this tourism would fall under the purview of the Tourism Department, the CID could have a role to play in helping develop shared community creative infrastructure as part of retreat/residency destination assets, as well as supporting business training for rural creatives to build out their own retreat/residency programs that involve demonstrations and interactions with their creative practices.

This notion of the retreat and residency could also be scaled down in time to the level of the extende- stay festival. Many music festivals in New Mexico attract niche audiences for sustained occupancy that benefits local economies. Look to the models of the Music on the Mothership in Taos, the (former) Honkytonk Hodgepodge in Cold Beer, Rise And Vibes between Aztec and Durango, CO, and the many successful festivals of Red River, from Aspencade to the Songwriters Festival. Communities with strong existing outdoor recreation and rural tourism infrastructure like Chama could be strong contenders for unique future festivals the CID could help facilitate or support.

To support the growing experience economy in New Mexico, the CID needs to support players big and small, with a focus on how to increase extended -stay engagement with rural creatives. The CID might do well to start with internal state touring circuit support and performing art laureate programs such as an official "hip hop history laureate." Experiences can arrive anywhere, and in today's market of hunger for maximum authenticity, New Mexico's farthest flung places arguably stand the most to gain.



Adapted from Capital Institute's "Eight Principles of a Regenerative Economy"

REGENERATIVE CAPITAL FOR CREATIVITY

The term "regenerative capitalism" was coined by impact investor and Capital Institute founder John Fullerton in 2015. Born in the shadow of recessions and growing wealth inequality, the notion of "regenerative capitalism" heeds the lessons of thousands of years of Indigenous environmental harmony practices, and it attempts to apply an ecological lens to capitalism. Based on the notion that all life systems are cyclical, regenerative capitalism contrasts itself with extractive capitalism.

Extractive capitalism sees all the elements of an economy—resources, assets, labor—as nothing but potential energy. Through the eyes of an extractive capitalist, if

you have access to a field, you are not limited to your immediate use of that field: walking on it, resting your head on it, putting a seed in it. Instead, you can dig up that field and trade the contents for something else you want. Or maybe you wait to dig. If you can acquire more of what you want by a certain crop that might grow in that field, you plant as much of that crop as possible. You hire as many people as you can to harvest as much as they can, as quickly as they can, and you pay them as little as you can get away with. Where extractive capitalism aims to create wealth by extracting the maximum amount with the minimum effort (i.e. the most efficiency), regenerative capitalism has different goals.

As the World Economic Forum explains, regenerative capitalism seeks to "restore and build rather than exploit and destroy." Dr. Sally Goerner goes into more detail in an essay for the Capital Institute:

> Regeneration refers to the self-feeding, self-renewing processes that natural systems use to nourish their capacity to thrive for long periods of time and their ability to adapt to unexpected, sometimes threatening circumstances. No system can sustain itself over the long-term, if it is not designed to continuously regenerate ... **Regenerative economies pump money, information, energy and resources back into developing internal capacities and infrastructure (particularly the human kind), so as to maintain vitality long-term.**

Goerner goes on to explain that these are not, in fact, new ideas—they're just not our currently dominant economic paradigm. She contrasts the extractive practices of "neoliberal capitalism" with the regenerative practices of traditional economies, where people "earn their living in ways that are constructive, synergetic, and anchored in a culture based on common-cause" because "businesses pour money into their people and factories, and governments pour money into education, infrastructure, and other constructive common-cause purposes." The goal of a regenerative economy, according to Goerner, is to do three deceptively simple things: **"1) generate widespread, inclusive wealth; 2) capture it; and 3) return much of it to build and renew capacities in the system as a whole."**

New Mexico is fortunate that these concepts are deeply woven into the fabric of the region.

For example, the value circulation practices in New Mexico's Native communities have been regenerative for generations. Let's return to our agricultural example from a few paragraphs ago, but this time let's be literal instead of metaphorical. The word "capital," after all, likely originates from a Medieval Latin word for "cattle heads." (Scratch our world of abstractions, and you'll see it flake quickly away to the stuff of life). In New Mexico, as Diné farmer Chili Yazzie explains in a blog post for the New Mexico Healthy Soil Working Group, "regenerative agriculture, permaculture and organic farming were commonplace practices of our Indigenous people before the advent of modern farming in the 1940s and 1950s … In a way, we are reverting to those traditional practices with a modern spin that we are learning through our efforts with collaborators in the [regenerative agriculture] movement."

New Mexico has always been a hotbed of creative and regenerative ways of understanding capital. This is no different today, where innovations in regenerative capital throughout the state are not only pioneering creative solutions; they are pioneering solutions with significant potential impact for the state's creative industries.

New Mexico Community Capital (NMCC) is an excellent example of regenerative capital approaches rooted in regional values. They are a 501(c)(3) non-profit organization with a mission to "change the status quo in Native-owned business through tailored mentorship, financial literacy and digital skills programs, and specialized technical assistance and services for tribes and tribal enterprises." Their programs include the Native Entrepreneur in Residence Program, which "develops, finances, and houses innovative businesses and startups owned by Native American entrepreneurs" and has created over 260 jobs in New Mexico.

Their IndigiExchange marketplace is a unique regenerative capital platform for creative entrepreneurs. In addition to supporting participating entrepreneurs with "selling, pricing, negotiating, and digital marketing," NMCC pays these participants upfront and reinvests a percentage of their profits from the program back to a Native entrepreneur fund to support "makers with micro grants that help support

Photo credit: New Mexico Community Capital

their business." NMCC's venture fund also directly practices regenerative principles by targeting investments focused on "basic human needs: water, energy, food/agriculture, and health." Their success proves the viability of regenerative strategies, as their venture fund has "provided more than 600 well-paying jobs for residents of lower income areas, primarily lower wage workers who through our efforts are earning a higher wage and are more likely to have access to healthcare than their counterparts at similar companies."

Other examples of organizations leading the way on regenerative capital principles in New Mexico include Homewise, an equal housing lender actively working to close the racial homeownership gap in New Mexico (which at 9% is the smallest gap in the nation) that practices regenerative investment through financial coaching, construction business consultation, restoration, and space development, including live/work hubs that work in partnership with community coalitions.

These spaces are directly involved with the creative industries, with performing arts, galleries, and traditional healing.

There is also DreamSpring, a nonprofit Community Development Financial Institution (CDFI) and Small Business Administration (SBA) lender that is "dedicated to accelerating the economic inclusion and strength of underserved communities." Based in Albuquerque, DreamSpring provides nimble and creative "wrap-around support" to "the most vulnerable small business owners" in 27 states and is ranked as one of the top five microlenders in the U.S.

Finally, another New Mexico based organization making waves for its regenerative capital principles is Santa Fe based Swift Foundation. Led by Suzanne Benally (Navajo and Santa Clara Tewa), the Swift Foundation is taking a bold four-pronged approach to its spend-down strategy. Their approach centers Indigenous regenerative principles and serves as an admirable illustration of the entire concept of regenerative capital:

1. "Create long-term, lasting support for the protection of the places Indigenous Peoples live, love, know and share with all our relations.
2. Support strategic, transformational, and resilient Indigenous wealth models centered in concepts of holistic well-being and rooted in Indigenous values and lifeways.
3. Support the sustainability of trusted partners and to amplify traditional ecological knowledge and critical research that supports the human political,

Photo credit: Santa Clara Pueblo Forestry

economic, cultural, and spiritual rights of Indigenous Peoples, and local communities.

4. Support the sharing of insights and learning gained during the spend down with other philanthropic organizations about inherent power imbalances in philanthropy."

These organizations and others are reverberating New Mexican cultural values into the sphere of capital circulation. To support the future of regenerative capital in New Mexico from a creative industries perspective, the CID would do well to connect creative businesses with creative lenders and funders, and promote the landscape of New Mexican creativity as a fertile ground for impact investment.

ENVIRONMENTAL RESILIENCE

None of these future focuses demonstrate the interconnection of them all like the concept of environmental resilience. Each of the future focuses we've proposed ties back, in some way, to environmental resilience—not only physical but social as well. Creative technologies and methods for environmental resilience are major market opportunities worldwide. Grand Review Research forecasts that green technology & sustainability market is expected to grow at a CAGR of 22.7% from 2023 to 2030 to reach USD 79.65 billion. It is comforting to note that industry forecasts suggest that saving the planet from widespread collapse has a high CAGR.

The push for green technologies are increasingly turning for guidance to Indigenous practices of regeneration and reuse. This is critical for a world struggling to lower emissions and counteract the effects of climate change, and it stands in complicated interaction with other proposed solutions, such as over-reliance on mineral extraction for increased battery capacity. Galina Angarova (Buryat), Cultural Survival Executive Director, stresses the importance of turning to timeworn practices for an environmentally resilient future:

> We must center Indigenous Peoples' and human rights as well as true, regenerative practices as we transition to the new green economy. Healthy and sustainable economies

> should mirror healthy ecological systems. Healthy ecosystems are interconnected and resilient to change; they are interdependent and regenerate each other, rather than depleting and weakening the system ... A meaningful, intentional, and truly Just Transition will require a set of solutions including improving existing standards, reforming old mining laws, mandating circular economy practices, setting standards and meeting targets for minerals' reuse and recycling, reducing demand and accepting de-growth as a concept and a pathway, and most importantly, centering human rights and the right to the Free, Prior and Informed Consent in all decision-making.

Such practices have been in full swing in New Mexico as environmental resilience heritage innovation for some time. Consider the Santa Clara Pueblo's work in stream restoration after the devastating 2011 Las Conchas Fire and 2013 monsoons. The Pueblo worked collaboratively and entrepreneurially, despite being hampered by federal regulations that did not consider their approaches to fit "cost/benefit analysis." However, the Pueblo stuck to their plans and leveraged multiple funding sources to stand up stream restoration projects that applied environmental resilience principles. According to a FEMA case study, these included "principles of bioengineering, engineering with nature, and natural channel design, including the use of natural materials and vegetation for construction and the installation of bottomless culverts to provide unobstructed routes for water, sediment, and fish." The result? Resounding success. As FEMA details: "over 5,300 structures were repaired or installed in 26 tributaries to Santa Clara Creek, which have greatly reduced the risks of erosion throughout the watershed and helped stabilize stream banks in a sustainable, environmentally friendly manner." Not only that, but water quality improved, and "species that serve as indicators of stream health" returned in full force, including butterflies and hummingbirds. The Santa Clara Pueblo's approach won them the 2018 Environmental Protection Agency (EPA) Outstanding Green Infrastructure/Low-Impact Design Award for their "innovative approach to watershed-scale recovery."

This is the kind of collaborative environmental resilience work that is abundant in New Mexico, and the CID can help efforts like these develop their work into exportable models that can have value globally. Sometimes these New Mexican efforts are directly at the intersection of art and ecology, such as the Crossroads Art and Ecology Lab, and sometimes they are more firmly in the technological realm, especially solar (and other renewable/clean energies), water, and architectural tech.

One interesting example of creative entrepreneurship focused on environmental resilience in New Mexico is Pigment Hunter, a multifaceted organization founded by Taos and Sunshine Valley-based creative entrepreneur and ecological designer Scott Sutton. Originally a business for consulting with artists on how to use local materials to make paints, Pigment Hunter

has expanded into several pursuits. Sutton worked with the Confederated Tribes of Grand Ronde in Oregon for four years on how to "rediscover and regenerate the use of mineral pigments as paints from the traditional ceded territories."

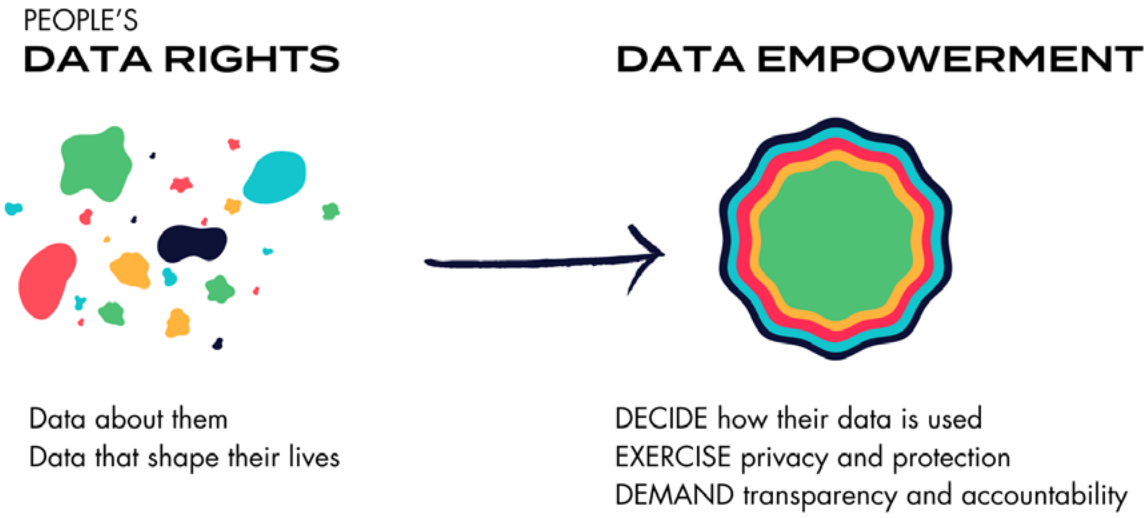
Now Pigment Hunter is dedicated to training creatives on how "to use local materials in a sustainable manner to reduce their own ecological footprint on the natural environment." Sutton's projects include reading the landscape through GIS technology; hosting an off-the-grid artist-in-residence program in Sunshine Valley where creators can also work with a greenhouse and garden space to restore native plants to local ecosystems; and Loculi Lab, a mobile lab that travels to different landscapes in order to work with "communities of artists to help discover local sources of color and to create collaborative murals with pigments from each place."

New Mexico is an excellent landscape for such innovative ecological design projects that have considerable global export potential. The CID could, again, play the role of connector here, especially in helping creative environmentally-focused entrepreneurs have access to municipal resources to pilot and showcase resilient solutions.

DATA EMPOWERMENT

Data empowerment does not mean giving data more power. Data, as we experience every day, has plenty of power. On social media platforms, many creatives frustrated with the whims of the algorithm often quip that "We're not the customer; we're the product." After all, advertisers pay to be seen on social media platforms; users don't pay to see them. The popular 2020 documentary *The Social Dilemma* examined how social network algorithms seem designed to maximize screen time, keeping people hooked and perhaps leading to increased depression and (ironically) antisocial behavior.

In the face of ever more data being crunched every day, a counter-movement is rising to take data back from centralized repositories and restore citizen sovereignty over citizen information. Social media, of course, is just the tip of the iceberg. Today, "big data"



Adapted from the Data Empowerment blog by Andreas Pawelke & Michael Cañares

encompasses everything from financial transaction records to traffic patterns, soil absorption rates to freight logistics, the weather to wearables, health to habits.

As Oracle explains, big data is all about the "five Vs": **volume, velocity, variety, veracity, and value**. Volume is the amount of data; velocity is the speed at which it can be crunched to make decisions; variety is the abundance of different data types (structured, semi-structured, unstructured); veracity is the accuracy of the data; and value is, as you might guess, the capacity for that data to be meaningful in some context.

Unsurprisingly, big data is a big market: Verified Market Research suggests the market will be worth $400 billion by 2030, a CAGR of 13.9% from 2023 to 2030. What might be a little more surprising is the growth of data sovereignty as well, not just as an ever-growing philosophy and discipline of regulatory frameworks but as a genuine market opportunity as well.

According to the National Library of Medicine, data sovereignty is the deceptively simple concept of the "individual's right to control and maintain their own data, which includes the collection, storage, and interpretation of data." Another common definition is the localization of data privacy standards—that different places have different laws for data, and these laws should be respected, even as data flows freely and quickly across the world. To avoid confusion between these two definitions, we have elected to use the term data empowerment.

Data empowerment, as defined by the *Data Empowerment* blog, is "the process where people, on their own or with the help of intermediaries, take control—or gain the power to take con-

Photo credit: Simtable, Northern Stewards

trol—of their data to promote their and their society's wellbeing." It's not enough to own the rights to our data; we are fully empowered when we can understand how to collect our own data and tell our own stories with that data. What does this look like in practice? Communities owning their own mapping data; communities owning and building their own simulations of their own data; in short, communities knowing how to measure themselves and what those measurements mean.

We have also talked throughout this study on the importance of relational data collection strategies in New Mexico—where bad relations with powerful forces have left many communities, particularly rural and Native communities, with a healthy mistrust of authority figures rolling into town with clipboard surveys—and data empowerment is at the heart of such strategies. Southcentral Foundation—an Alaska Native-owned, nonprofit healthcare organization—has an excellent example of a data collection approach built around a "strong focus on relationships" that involves: 1. understanding who key stakeholders are and building working relationships with them, 2. identify the "data stewards" in any community, the people the community already trusts with their information, and 3. multidisciplinary teams of data analysts who allow for a "variety of perspectives to be brought to the data processes."

New Mexico is home to a strong creative data science ecosystem with major firms such as Descartes Labs, RS21, and Simtable. One stream running throughout this ecosystem is a dedication to data empowerment and sovereignty. Projects such as Northern Stewards exemplify this current. Founded by educator Steve Cox, Northern Stewards is a program that serves high school students and teachers to "explore … sense of place, the power of maps, and the power of stories in understanding our past stewardship of these lands and the environmental challenges we face." They empower participants with GIS mapping knowledge and teach participants how to "acquire geospatial data, integrate this data into maps, develop voice and narrate these maps into stories, animate these maps via agent-based computational models of geospatial phenomena including wildfire, rain and flooding, population dynamics, and vehicle traffic … and share these stories and maps among community stakeholders in a participatory fashion using immersive experiences around an augmented reality sand table of their own construction."

Another compelling project for data sovereignty

in New Mexico is the University of New Mexico's Tribal Data Champions (TDC) Fellowship. A collaborative effort spearheaded by researcher and educator Rebecca Rae, the Fellowship is a "yearlong training for Indigenous people in New Mexico interested in increasing their skills and knowledge in data, evaluation, and research." The goal of the overall TDC program is to "build Indigenous data sovereignty, evaluation proficiency, data management skills, and utilize data to tell the Tribal story that evaluates Indigenous health and wellbeing." Rae stresses that the Fellowship does not just teach methods; it teaches how to integrate them with a community data empowerment approach.

Both these projects demonstrate New Mexico's deep strengths that already exist in data empowerment. The CID has its work cut out for it on data collection—but models for data empowerment are not only ethical imperatives, they are also smart market opportunities. If more people own more of that $400 billion data market (the people whose data is the asset powering the value of that market), this unlocks a potential new equitable wealth stream—and New Mexico can lead the way in making this happen.

LEARNING FOR ENCHANTMENT

New Mexico has always been a place people come (and stay) to learn. At first blush, this might seem like a dubious claim. After all, New Mexico consistently struggles with its official education metrics, often ending up at the bottom of state rankings around childhood education, for example. But the New Mexican way of life—what famed New Mexican writer and garlic farmer Stanley Crawford called its "vernacular traditions"—is passed from generation to generation and intoxicates newcomers. You show up and quickly learn: it's chile, not chili. Enchiladas are stacked, not rolled. Irrigation ditches have to be dug and maintained very carefully, with the community, not by yourself. These ditches involve a name, acequias, that is Arabic in origin, a practice that was Spanish in cultivation, and a skill that is Pueblo in lineage. New Mexico is a place where you learn to get along, fitfully, with all of these intersections.

Photo credit: La Vida Project in Las Cruces

New Mexico is home to spiritual and physical healing practices, like the curanderismo, that have buoyed residents and attracted outsiders since long before the hot sulfur Jemez Springs attracted tourists by the stagecoach load, with Towa people coming from miles around to learn how to interact with the springs for healing. Today, people come for energy work and art therapy. In fact, New Mexico was the first state

in the country to offer art therapy licensure. People keep coming: the 2023 United Van Lines National Movers Study ranked New Mexico the 9th most popular inbound location in the United States. When they arrive, they learn how to adapt to traditions, or they fail to integrate into their local communities.

New Mexico is also a place where a considerable chunk of recent historic budget surpluses have been put toward turning around those ugly official education numbers, with popular programs such as free college tuition for all residents.

All of these aspects combine to make New Mexico a rich environment for a potential creative economy future in learning for enchantment. This is not a known term like cultural heritage innovation, experience economy, data empowerment, or environmental resilience. Rather it's a term we've settled on—with the help of Española-raised poet Gion Davis—to describe how New Mexico can align its unique attraction and heritage as a holistic education hub to future creative economy trends.

Lifelong learning is a fast-growing market. Verified Market Reports suggests that the "adult education" market will grow to $800 billion by the the end of 2030 with a CAGR of 8.6%. Leading Learning argues that the "global meetings market"—valued at $1.2 trillion—should also be examined when thinking about lifelong learning. They claim that trade conferences and expositions "routinely provide extensive continuing and professional development opportunities" that fall under the category of lifelong learning. We see New Mexico's experience economy potential in retreats and residencies also intersecting with this lifelong learning potential.

When does lifelong learning become learning for enchantment? We believe this happens when the learning takes place rooted in cultural traditions and when it promotes intentionality and slower, more vibrant awareness of the every-

Photo credit: Mesalands Community College, Cowboy Arts/Western Silversmithing

day. New Mexico is famous for its slow pace; people are craving ever slower paces. VML's Future 100, a 2024 survey of future trends, found that 73% of consumers "wish they could slow down the pace of their life." In fact, VML found that a vast majority of consumers are craving all the things New Mexico is best at (and can be best at teaching)—the co-authors of the survey told AdWeek that "With most consumers looking for surprise, mystery, awe, and wonder in their lives, new experiences that engage a wide spectrum of emotions are in demand." As Jenny Odell puts it in *Saving Time: Discovering a Life Beyond the Clock*: "Maybe 'the point' isn't to live more, in the literal sense of a longer or more productive life, but rather, to be more alive in any given moment."

What does this look like? It could mean learning electrical engineering while you learn about the history of rock and roll at a new analog/digital recording studio in Clovis. It could be the Western Silversmithing Program at Mesalands Community College. It could mean learning climate adaptive practices at an art therapy program in Mora that works with creative practices from burnt wood. It could look like learning weaving from heritage Diné weavers in Gallup through an online class and a 3D printed starter loom. The possibilities are vast: what's significant to economic development is that these are models that attract consumers and can be developed as IP to export elsewhere.

In New Mexico, lifelong learning starts young. Award-winning projects like Moving Arts Española and True Kids 1 in Taos are pioneering approaches that connect young people with creative economy skills, technology proficiency, and cultural heritage: the trifecta of learning for enchantment.

Other lifelong creative economy learning projects across New Mexico demonstrate the potential to seed this sector. In Raton, the Kearny Film Studio and Education Center by El Raton

Photo credit: El Raton Media Works

Media Works is the future home of a next gen media workforce development center, with a volumetric soundstage and drone cinematography program. There is an interesting synergy with local nature reserve Vermejo and opportunities to combine drone photography with eco-resilience studies. El Raton Media Works hosted a very successful pop up at Kearny for the 2024 Creative Industries Week where seasoned professionals from the community and beyond demonstrated a range of creative disciplines, from practical special effects to foley work to costuming and kite-making, underscoring the hunger in the community for this kind of education. A project like Kearney—with its location in and connection to learning in the slower paced rural environment of Raton—could evolve a very different kind of media production curriculum (and therefore new entrepreneurial possibilities) than a breakneck, cookie-cutter program in a major urban entertainment center.

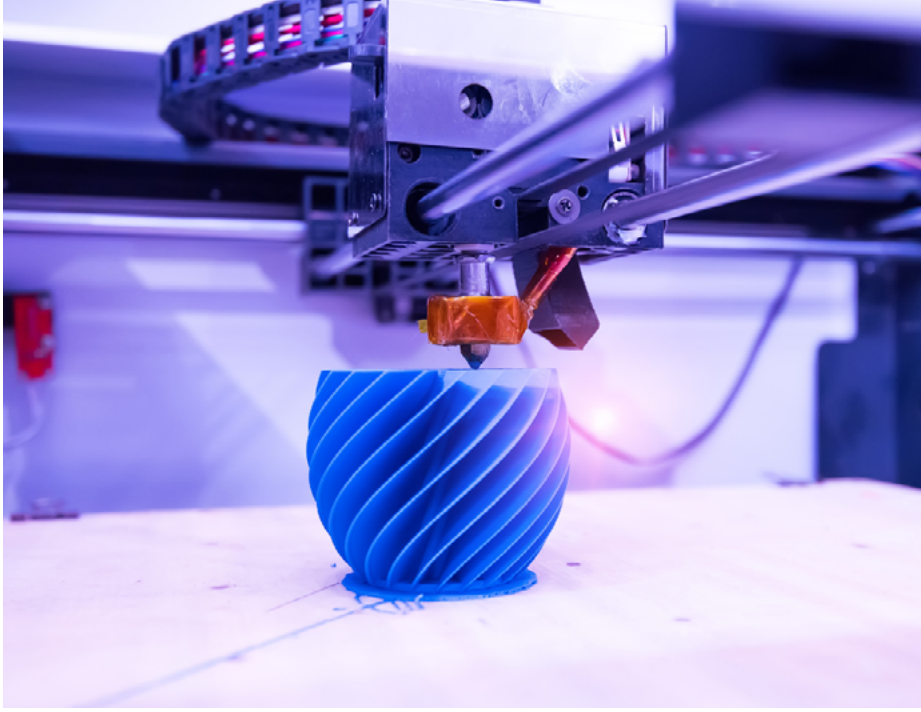
Learning for enchantment is a more esoteric category, to be sure. To fully empower these possibilities, the CID would need to work closely with the PED and HED to promote more community mentors and community-based learning initiatives. Out of these, creative entrepreneurs can and will develop education innovations that attract global pupils who are eager to absorb what New Mexico's enchantment has to teach.

"MY FOCUS IS THE NEXT SEVEN GENERATIONS ... I WOULD LOVE TO BE ABLE TO INVITE MY DIVERSE FRIENDS WORLDWIDE TO EL MORRO TO ENJOY OUR NATURE, COMMUNITY, AND ARTS."

El Morro creative on their vision for El Morro

STRATEGIC PLAN

FUTURECASTING THE SUCCESS OF THE CREATIVE INDUSTRIES DIVISION



INTRODUCTION

In 2025, Maria Naranjo, a ceramic technologist and artist, is home in Gallup. She moved back to take care of her father. Maria grew up in a family of artists. Mostly they crafted jewelry for tourists, but at home they made everything: textiles, visual art, poetry, pottery. Maria's younger sibling loves to code their own video games, and her older brother designs leather hats. The Naranjo home was always full of art, where Maria and her siblings were encouraged to tinker and experiment.

Her family's roots aren't in Gallup, but they moved there from the Española and Santa Clara Pueblo area in the 1890s for coal mine jobs. Growing up, Maria learned art traditions that stemmed from her mixed Diné, Tewa, and Hispanic heritage. In high school, she discovered a love for ceramics, and she earned a full-ride scholarship to the prestigious New York State College of Ceramics at Alfred University in western New York. It's there she learned the phrase "ceramic technologist." She'd thought she was "just" an artist, but she was happy to discover a name for her combined love of tech gadgets and clay.

During the COVID outbreak of 2020, her father's health started failing, and family duty called. With only one semester to go, she left college and returned to Gallup. Her 81-year-old grandmother tried to get her to stay back east, assuring Maria she was fine taking care of her adult son by herself. You need to finish your school, her grandmother told her. I'll finish online, Maria said.

Now she's been back five years. Her grandmother still chides her about completing her degree, but Maria knows she's grateful for the help, and she doesn't want to let her family down. Times are hard, and those online classes never quite get done. Her professors back east are sympathetic, but they don't really understand her situation. Maria works as a server in a chain restaurant off I-40, and all she has time for is work and family.

On a rare Sunday off, she wanders downtown to the Octavia Fellin Public Library, where she heard about an event for artisan technologists. There's a camper van in the parking lot, and kids and adults are both enjoying demonstrations of 3D printers, laser engravers, and other cutting-edge technology. It feels like a party: food trucks, music. Maria discovers the library itself has a permanent makerspace, which currently has a sleek liquid silicone resin 3D printer on loan. She learns that all of this—the event, the van, the makerspace—is here because of something called the Creative Industries Division of the New Mexico Economic Development Department,

Photo Credit: Upper left & Lower- Ernie Zahn, taken at Mission Street Arts

which everyone keeps calling the CID.

She starts visiting the makerspace whenever she can. Not only does it feel good to reconnect with her old passions, but there is always a cluster of fellow creatives at the makerspace, and the camaraderie is encouraging. Most of these artists and artisans grew up in the area: Gallup, Farmington, Shiprock, Grants, Crownpoint. Many—like Maria—come to the makerspace to fiddle with new twists on family traditions. They bring ideas from Diné silversmithing and Croatian embroidery. Some of them heard about the makerspace from a 2025 CID-sponsored Creative Workforce Exchange program, where they taught and learned cultural heritage and creative tech skills with participants from all over New Mexico.

One night, deep in a flow state, Maria finds herself inventing a novel ceramics technique. It's a wonky combination of nozzles and materials that is too technical to explain at our current narrative pace. She gets obsessed. The librarian lets her come in before open hours to work. Her sculptures are better than anything she made in college. They're both futuristic and steeped in her family's legacy. With the help of the librarian and the local arts council—gallupARTS— Maria applies for and receives an Art in Public Places grant from New Mexico Arts to create several of her special new sculptures and display them at the McKinley County Courthouse rotunda.

At the public unveiling, Maria's sculptures are a big hit, and her local supporters—the librarian and the gallupARTS director—urge Maria to apply for a Creative Business Training program funded by the CID. The program is geared toward creative entrepreneurs and working artists like herself, with guidelines established by both the CID and the nonprofit running the program that make it accessible for folks who have to do things like take care of their family. There's even a stipend, based on the exchange of participating in a public showcase at the end of the program. Maria decides to take the plunge. She gets in.

During the program, she feels a little overwhelmed because she is the only participant without an already-established business. They're all learning how to turn products into experiences, and Maria isn't sure how her sculptures can become an "experience." She worries that

she's been selected because the program stipulates one participant must be at the idea stage—and that's her.

But the nonprofit running the program is a well-respected organization that's been working with historically underserved communities across New Mexico for years. They understand where she's coming from, and they help her feel comfortable. Everyone is on the same team. And Maria's closest friend in the cohort turns out to be an entrepreneur who meets another selection requirement: a creative whose business is at the growth stage, further along than the others. Maria keeps thanking this entrepreneur for how much she's learning by watching her, and finally the entrepreneur shushes her: "I'm the lucky one!" she says. "You're teaching me way more than I'm teaching you."

The program helps Maria realize her new technique is not just an artistic practice: it's a business opportunity. She crafts a strategy. With help from the CID, that connects her to an intellectual property attorney, she patents her technique. Soon she's doing art full time, but it's not just making sculptures: she's also teaching workshops and traveling as a consultant to help additive manufacturers refine their processes. It turns out the "experience" concept was a smart way to multiply her income streams. Whenever she can, she passes along work to her old friends from those late nights and early mornings at the makerspace. They do the same for her; they go through a workshop on forming collectives funded by the CID. Months of hard work blur fast. Some of it's a joy; some of it's a struggle. Maria decides to give up a thousand times. She decides to keep going a thousand and one. A building downtown comes up for lease, and Maria works with the CID to access LEDA funding to refurbish it. She works with the CID to access JTIP funds to hire staff.

In 2029, she is one of the co-hosts for a gathering in Gallup called "Innovations in Earthworks," which is part of the CID's Creative Industries Week, an annual celebration of the creative economy. Through this gathering, she meets another entrepreneur, Alex Amani, with a background in industrial design and logistics. He's passionate about affordable housing. Born and raised in Alamogordo, Alex's family are more recent immigrants. His mom's family is from Mexico, and his dad's family is from Afghanistan. He learned about the CID through their Creative Environmental Resilience grants.

Together, they decide to start a business. They launch a new industrial line of ceramics for use in residential construction. With the CID's help, they receive investment from a local venture firm funded by the New Mexico Finance Authority. Business booms. Suddenly their ceramics are exported all over the world.

Stamped on all their products are the words MADE IN GALLUP. This stamp is part of another CID initiative—in

partnership with the New Mexico Tourism Department's New Mexico True program—to promote hyper-local creative manufacturing. By 2033, their new company has 45 employees in Gallup. It has a diversified business model: not only products but workshops, consulting, and space leasing.

One of the organizations who leases the space is a national ceramics-focused art therapist collective, who read about the buzz around creative lifestyles in New Mexico and decided to hold their annual weeklong training retreat in El Morro, a beautiful rural area conveniently located only an hour south of Gallup, where a local association based around the Old School Gallery runs a unique retreat program that incorporates almost the whole community (an idea, incidentally, also incubated by a CID-sponsored initiative).

Through a CID partnership with the Higher Education Department and the Department of Workforce Solutions, Maria establishes an apprenticeship program with UNM Gallup. She teaches ceramic materials innovation and manufacturing classes and mentors student employees. Every other week, someone in Gallup asks her to help with a community development project, and she says yes to as many as she can. Even when she's exhausted, she loves her home. She feels strongly that she owes her success to everyone around her. There's always more work to be done.

Several of her old friends from the makerspace are employees at the company now, which feels awkward to Maria and Alex, both of whom were raised on principles of mutual aid in families who taught them to take care of others first. So they're working together to re-tool the company as a cooperative association, which they're learning how to do through a CID-sponsored workshop on Regenerative Capital for Creatives.

Life is happy for Maria. It's thick with friendship and discovery. One night she's out to dinner with her father, and she gets an email from an old Alfred University professor, inviting her to speak as an "alumni success story." She laughs and shows her father the email on her phone.

"Alumni?" her father says. "I thought you didn't finish?" Maria shrugs. She and her father look at each other. Their server comes by with sopapillas. Maria's father is wearing one of her brother's leather hats. She is wearing one of her grandmother's old turquoise necklaces. The server asks if they want honey. They're crying. The server is confused. "You don't have to have honey," he says. "I'll just leave the honey here," he says.

In the kitchen, he tells the cook: "Maybe they're vegan?"

The cook looks out at the dining room: "Oh! That's Maria Naranjo. Can you ask her if she's hiring?"

HOW DOES THE CID GET THE JOB DONE?

Maria Naranjo isn't real, but she can be— if the CID achieves its goals.

So far in our cookbook we've focused on context. We've explored the definition of the creative economy in 2024, including global and national growth potential, and we've analyzed the creative economy of New Mexico to paint a statewide portrait of conditions and competitive strengths.

Both the stories and numbers show how creative industries are paramount to the diversification of New Mexico's economy and the preservation of its cultural heritage. Creative entrepreneurs and leaders are both intrepid innovators and promoters of community well-being. Throughout New Mexico, the brightest lights in the creative industries care deeply about their homes, and they want to translate their success to smart local development that reflects and respects local diversity.

Finally, we've introduced our six key future focuses that interweave the market advantages and export potential of New Mexico's strongest creative industries and the potential for those industries to stimulate further community and economic development within the state. To recap our list of interconnected future focuses:

1. CULTURAL HERITAGE INNOVATION

2. EXPERIENCE ECONOMY

3. REGENERATIVE CAPITAL FOR CREATIVITY

4. ENVIRONMENTAL RESILIENCE

5. DATA EMPOWERMENT

6. LEARNING FOR ENCHANTMENT

With this context layered like the cheese and tortillas of an enchilada, it's time to add the green chile and answer this critical question: **how does the Creative Industries Division (CID) get the job done?**

By "job," we mean the seven duties outlined in HB8 and listed below.

Effectively, the CID's duties are to **A) catalyze the creative economy in New Mexico** and **B) ensure that livelihoods in the creative economy are more sustainable and accessible for more people across the state.**

To accomplish these goals, the CID needs a clear business plan. Why does a government division need a business

Creative Industries Division Duties

1. Increase and advance creative industry-based economic development in New Mexico.

2. Support entrepreneurs and small businesses in creative industries.

3. Assist organizations that support creative industry companies and workers.

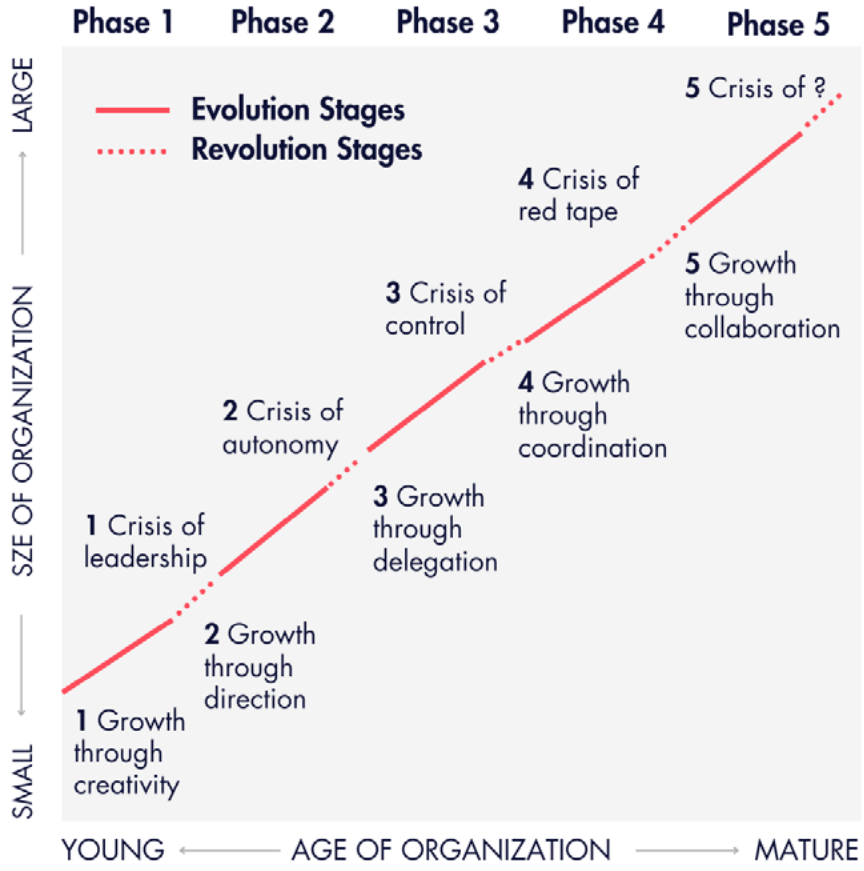
4. Support educational and workforce training initiatives that facilitate creative industry growth and success.

5. Identify and help establish public infrastructure to support creative industries.

6. Serve as an information clearinghouse by providing resources and opportunities to creative industry stakeholders.

7. Act as a liaison between creative industries-related businesses and organizations.

STAGES OF ORG DEVELOPMENT



Adapted from Harvard Business review article, *Business Models Aren't Just For Business* by Saul Kaplan, 2011

plan? Because any newly minted division arrives out of the gate with funders to appease and impact to prove. In "Business Models Aren't Just For Business," a Harvard Business Review strategy essay, former Rhode Island Economic Development Corporation Executive Director Saul Kaplan argues that "if an organization has a viable way to create, deliver, and capture value, it has a business model." In the case of government agencies, Kaplan points out that such agencies "are financed by taxes, fees, and service revenue, but are still accountable to deliver citizen value at scale."

Another reason to think of the CID as a business is that the Division will only have two full-time employees (FTEs)—a director and a coordinator—in its first year of dedicated staffing. With an additional operations budget of $250,000, it has modest working capital compared to other divisions across the State government. These realities put those two FTEs in roughly the same position as small business owners—albeit small business owners with the ample resources of the EDD and other State government collaborators at their disposal.

Another important consideration is that creative industry small business owners are one of the key groups the CID aims to serve. New Mexico's private creative economy is (currently) dominated by businesses with less than 10 employees and sole proprietorships, especially working artists and creative entrepreneurs who (again, currently) make their living as freelance gig workers with stacks of 1099s. Based on our conversations and research, many of these creative entrepreneurs want those realities to change, either by A) scaling to hire more employees or B) staying small but having steadier and less hectic adventures of income.

So thinking of the CID as a business helps its staff put themselves in the shoes of the people it's serving, and the CID's growth will hopefully parallel the growth of New Mexico's creative industries.

None of this is to say that a government division is a business in the sense that it has some fiduciary duty to "turn a profit." As John T. Harvey

points out in *Forbes*: "not everything that is profitable is of social value, and not everything of social value is profitable." Rather, conceiving of an Economic Development Department division's strategy as a "business plan" provides a clear framework for its directors and staff to deliver the most value: **keep the customers coming back with products and services that make them happy.**

In the CID's case, the customers are the citizens of New Mexico, who are represented by the elected officials who control the flow of the taxpayer dollars that make up the CID's budget. The value is a healthier and wealthier Land of Enchantment, thanks to more thriving creatives.

So how does the CID create, deliver, and capture value for its customers?

The CID is coming online in a complex marketplace. Many of its stakeholders, investors, and customers do not understand what the creative industries are—or how the CID's mission is distinct from other government efforts, such as New Mexico Arts or the Tourism Department. The notion that 1 in 9 New Mexicans make at least part of their living in the creative economy garners nods of belief when repeated in diners, galleries, theaters, grocery-stores-turned-skateparks, makers' markets, renovated warehouses, digital media schools, home music studios, and workshops across the state—but what does it really mean for the CID? How does New Mexico's ineffable vibe—borne of its Indigenous roots, multicultural history, unblinking natural beauty, and appetite for experimentation—translate to economic vitality?

We aim to answer those questions in this plan for the CID. We will propose products and services for the CID to provide, growth-oriented financing strategies, opportunities for intragovernmental collaboration, and a recursive marketing approach to ensure that CID impact is broadcast as CID success and feeds back into CID support.

The CID is tasked with lassoing a fire: directing the energy of historically fragmented and self-motivated clusters toward the statewide goals of economic diversification and community prosperity. This effort requires clarity and discipline. But it can also tap into what our field research suggests is a palpable appetite for new levels of cooperation and collectivism among some of the state's most talented and ambitious creatives.

Let's begin by defining the metrics of success, and then we will discuss operations to achieve them, beginning with a four pillar operating philosophy.

“EVEN THOUGH HARDING COUNTY IS A SAFE, BEAUTIFUL PLACE, WE STILL NEED PLACES THAT POVIDE OPPORTUNITY FOR FUTURE GENERATIONS TO COME HOME TO.”

Harding County creative on their vision for Harding County

METRICS OF SUCCESS

	RATIONALE	BASELINE (FISCAL YEAR 2024)	BASELINE % OF ALL NM
BLS total employees in Creative Industries defined by NAICS analysis	Taking the Department of Workforce Solutions projection of 924,610 jobs by 2030 and the 2023 BLS annual average employment level of 855,613, we can calculate a CAGR of jobs at approximately 1.114%. We anticipate with additional investment, NM creative jobs will grow at a slightly higher rate of 1.94% annually. Therefore, if BLS creative economy annual average employment level was at 73,059 in 2023, it should be at 74,476 at the end of 2024. Likewise, if BLS total annual average employment level was at 855,613 in 2023, it should be at 865,145 at the end of 2024.	73,059	8.54%
BLS total employees in all industries in NM	See above	855,613	100%
Total taxable gross receipts generated by creative establishments in NM	Baseline is based on FY23 RP80 reports analysis. Projections are based on analysis of Deloitte, G20 Insights, U.S. Bureau of Economic Analysis (BEA), and New Mexico GRT economic growth forecasts—with the implications of increased New Mexico creative industry support and investment. Based on this analysis, we project 12% annual growth in total taxable gross receipts generated by creative establishments.	$5.7 billion	5.99%
Total taxable gross receipts generated in NM	Sum of all taxable gross receipts in FY23 based on analysis of RP80 reports ($95,057,480,818). Projection metrics based on December 2023 General Fund Consensus Revenue Estimate report (flat FY24 base gross receipts tax growth, 2.3% FY24 to FY25 growth, 2.4% FY25 to FY26 growth, 3.1% FY26 to FY27 growth, 3.1% FY27 to FY28 growth, and CREG general fund growth high scenario forecasts through 2030).	$95.06 billion	100%

JTIP TRAINEES (JOBS SUPPORTED)

All establishments	Assume 5% growth annually.	1,979	100%
Creative Trainees	Assume 10% growth annually.	196	9.90%
Rural Creative Trainees	Assume 20% growth annually.	47	2.37%
Urban creative Trainees	Assume 6% growth annually.	149	7.53%

FY25	FY26	FY27	FY28	FY29	FY30	2030 GOAL: % OF ALL NM
75,251	77,508	79,834	82,229	84,695	87,236	9.14%
878,800	902,616	878,800	902,616	927,076	954,864	100%
$6.4B	$7.1B	$8B	$9B	$10B	$11.2B	9.81%
$97.24B	$99.58B	$102.66B	$105.85B	$110.08B	$114.48B	100%
2,079	2,182	2,182	2,291	2,291	2,405	100%
216	237	237	261	261	287	11.93%
56	68	81	97	117	140	5.83%
158	167	177	188	199	211	8.79%

JTIP DOLLARS BUDGETED

	RATIONALE	BASELINE (FISCAL YEAR 2024)	BASELINE % OF ALL NM
All establishments	Assume 5% growth annually.	$24.77 million	100%
Creative establishments	Assume 10% growth annually.	$2.35 million	9.50%
Rural Creative	Assume 20% growth annually.	$824,198	3.33%
Urban Creative	Assume 3% growth annually.	$1.53 million	6.17%

LEDA JOBS CREATED

All establishments	Assume 5% growth annually.	1,092	100%
Creative establishments	Assume 6% growth annually.	266	24.36%
Rural Creative	Assume 7% growth annually.	203	18.59%
Urban Creative	Assume 3% growth annually.	63	5.77%

LEDA GENERATED CAPX PROJECTED

All establishments	Assume 5% growth annually.	$296.06 million	100%
Creative establishments	Assume 6% growth annually.	$110.88 million	37.45%
Rural Creative	Assume 7% growth annually.	$30.62 million	10.34%
Urban Creative	Assume 2% growth annually.	$80.27 million	27.11%

DOLLARS LEVERAGED OR RAISED BY CID-FUNDED OR SUPPORTED PROJECTS, ORGANIZATIONS, OR BUSINESSES.

Private capital	Assume 10% growth annually.	n/a	n/a
Federal funds	Assume 10% growth annually.	n/a	n/a
Philanthropic funds	Assume 10% growth annually.	n/a	n/a

FY25	FY26	FY27	FY28	FY29	FY30	2030 GOAL: % OF ALL NM
$26.0M	$27.3M	$27.3M	$28.67M	$28.67M	$30.1M	100%
$2.59M	$2.85M	$2.85M	$3.13M	$3.13M	$3.44M	11.44%
$989,038	$1.19M	$1.19M	$1.42M	$1.42M	$1.71M	5.68%
$1.57M	$1.62M	$1.62M	$1.67M	$1.67M	$1.72M	5.71%
1,147	1,204	1,204	1,264	1,264	1,327	100%
282	299	299	317	317	336	25.3%
217	232	232	249	249	266	20.05%
65	67	67	69	69	71	5.34%
$310.86M	$326.4M	$326.4M	$342.72M	$342.72M	$359.86M	100%
$117.54M	$124.59M	$124.59M	$132.06M	$132.06M	$139.99M	38.9%
$35.21M	$40.49M	$40.49M	$46.57M	$46.57M	$53.55M	14.88%
$81.87M	$83.51M	$83.51M	$85.18M	$85.18M	$86.88M	24.14%
$2M	$2.2M	$2.42M	$2.66M	$2.93M	$3.22M	n/a
$5M	$5.5M	$6.05M	$6.66M	$7.32M	$8.05M	n/a
$1.5M	$1.65M	$1.82M	$1.996M	$2.2M	$2.42M	n/a

OPERATIONS

FOUR PILLARS

Before we discuss day-to-day operations, let's establish core principles for the CID that will help the Division empower New Mexico's creative entrepreneurs and organizations to bolster economic and community development for all New Mexicans.

For each pillar, we will include overall goals and early activity/output/outcome suggestions, detailing a path for the CID to quickly and meaningfully accelerate into its mission.

PILLAR 1: MAKE SURE TO THRIVE

OVERALL GOAL:
Increase CID's budget by 25% or more each year.

To ensure the impact of the Creative Industries Division (CID), its leaders need to ensure its survival. The first few years of any new governmental division are a critical window. Leaders and supporters are anxious to see a quick return on their investment, and skeptics are on the lookout for bloat and redundancy. This is especially poignant in New Mexico, where a 2020 Garrity Perception Survey found that only 31% of New Mexicans trust state officials. In order to sustain and grow the CID, leaders would do well to spend the first several years embedding its merits into the imagination of New Mexicans, particularly its most active political actors.

Creativity is inevitable, but the CID was not. Leaders' main task in the first few years of the CID's existence is to put the CID on a path to inevitability. Leaders need to make sure a job well done is a job well seen. This means:

1. Programming and capacity building that results in clear victories for the creative entrepreneurs and organizations of New Mexico

2. Data collection that demonstrates the importance of the creative economy to the everyday lives of New Mexicans

3. And vivid communication that emphasizes this importance and these victories to civic leaders

In New Mexico, the creative industries are woven into everyday life to a degree arguably unmatched in other states. But the story of these industries as local economic drivers is not widely understood or championed. Solving this storytelling gap is the first step to an influential and well-regarded CID. All efforts in the first few years would do well to reinforce a clear definition of the creative economy and demonstrate how well-supported creatives are successful local economic and community leaders.

But the CID is not alone in this, nor should they be: those very leaders can help. So the CID would do well to let their service speak for itself. The creative industries are, by definition, full of storytellers. The CID can leverage the narrative skills of beneficiaries in the programs that boost them.

Second, New Mexico is a diverse and mostly rural state. According to Wallethub's 2023 "diversity score"—which takes into account six metrics measuring socioeconomic, cultural, economic, household, religious, and political diversity—New Mexico is the 6th most diverse state in the nation, with a minority-majority population, significant linguistic diversity, one of the US's highest rates of women-owned businesses, and the 3rd largest Native population by percentage. No wonder the EDD declares that New Mexico has "more intersections of history and cultural diversity than nearly any place on Earth."

New Mexico is also the 6th least densely populated state, and with 33.2% of its residents living in rural areas, it is roughly 20% more rural than all of its surrounding neighbors (save Oklahoma). We suggest working with rural advocacy groups across New Mexico to collaboratively define a notion of "rural" that is resonant with New Mexico citizens.

This is not to discount the obvious importance of urban New Mexico. Most of New Mexico lives along the Rio Grande Corridor in cities like Albuquerque, Las Cruces, Santa Fe, and Rio Rancho. That's also where the drastic majority of New Mexico's population growth is occurring; in fact, according to U.S. Census Bureau data, 20 of New Mexico's 33 counties showed population declines between 2010 and 2020, despite the state overall growing by 58,343 people.

But officials in urban New Mexico understand how crucial rural life is to New Mexico's identity. "By losing population there, we're losing that rural way of life," Santa Fe County Commissioner Anna Hansen told the *Santa Fe Reporter* in 2021. Besides losing opportunities for federal funding based on population concentration, losing that way of life means disconnection and filter bubbles, major enemies of creativity and innovation. Less rural and urban exchange means less understanding of, for example, "the production of our food, fiber and fuel," as dairy farmer and State Senator Cliff Pirtle pointed out to the *SFR*.

Whether the disconnects run along geography or demographics, they depress innovation by stifling opportunities for ideological collision. The reality is that creativity is widespread through New Mexico, but there is a lingering belief that the "winners" of New Mexico's creative economy are towered off by geography, race, and class. As the division responsible for advocating for creative economy development across the whole state, it will be the CID's responsibility to chip away at these beliefs.

We propose that the best way to do this is by meeting people in real life. Over and over in our field research, from El Morro to Lordsburg, we found that people were excited someone was finally in town to talk to them in-person. Where we sometimes failed was in finding the demographic diversity. For instance, in Southeastern New Mexico, despite our best efforts, we struggled to organize focus groups that reflected ethnic population metric realities. Learning from our failures, the CID can impose diversity standards on its travels. Meet New Mexico where it lives, and meet all of New Mexico while there. Take those stories back to policy decisions.

Finally, any potential success will wither if it's not coupled with hard numbers. The creative economy is a notoriously fuzzy sector to quantify, and this is especially true in New Mexico. To get out in front of

this reality, the CID will need to work together with all other government departments and divisions to maintain a robust repository of creative economy data.

This will need to include strategic partnerships with internal EDD economists; national data providers and platforms such as Western States Art Federation (WestAF)'s Creative Vitality Suite, DataAxle, Dun & Bradstreet and others; and intragovernmental coordination, particularly with New Mexico Arts, who maintain a strong relationship with the National Endowment for the Arts (NEA), the U.S. Bureau of Economic Analysis (BEA) Arts and Cultural Production Satellite Account technicians, and major arts and culture economy advocacy/research organizations such as Americans for the Arts.

But it will also need to include innovative new relational data collection strategies that empower data sovereignty in historically marginalized communities, especially New Mexico's Native communities. All tools the CID has access to should flow freely into communities. The CID should not attempt to control all this data. They can open it up and let entrepreneurial creatives surprise New Mexico with what they discover.

Opening up access to data platforms, connecting local creatives with training on how to use them, and incentivizing creative relational data collection empowers data sovereignty. The CID can supply these tools as a baseline and encourage creatives to build on top of them, reconfiguring outmoded categorization with local truth and trust.

This is not only ethically responsible; it's smart reciprocity. It helps the CID make more convincing arguments about why the creative economy is so important—all the more convincing because they'll be coming from within local communities, not just from the State.

PILLAR 1 GOAL: INCREASE CID'S BUDGET BY 25% OR MORE EACH YEAR.

EARLY ACTION	OUTPUTS	OUTCOMES
Create a "Creative Community Satisfaction and Feedback Survey" (see Appendix A). Use extensively in programs to create a baseline of data.	Published data on perceptions of CID value-add, program outcomes, i.e. participants' networks and knowledge gained as well as growth in revenues, investment secured, jobs created.	Improved CID programs, events, grant design and implementation. The CID ideally sees an average 5% gain in "Very satisfied" scores year over year.

Activate a statewide crowd-gathered creative assets (images, stories, videos) collection program/method to ensure equitable representation of communities. 25% FTE on marketing and social media.	Ample assets from all six NM EDD regions. Achieve 2,000 newsletter subscribers and 25% open rate of monthly newsletter by Jan 1, 2026. Achieve 44,160 social media engagements.	Legislators, funders, stakeholders, and leaders made aware of equal participation from and impact in rural and urban communities. Success stories represent all six NMEDD regions.
Year 1, the CID staff visit all six regions twice. FTE's devote 33% of time to working in rural communities. Develop and meet internal benchmarks for engaging diverse communities.	Host open attendance meetings and community events with creatives, organizations, and legislators in all six regions. Minimum 36 meetings with 20 policy leaders and 360 total attendees in year 1.	All six regions actively engaged in the CID programs. Average 5% gain in "Very satisfied/Very well/ Very familiar" and the like scores year over year.
In partnership with rural and historically underserved communities, compile a brief describing data equity concerns and opportunities for excellence.	A new relational data collection plan based on the data collection brief that outlines specific actions and outcomes for empowering communities to collect and measure data relationally.	80% of CID program/ project participants answer "trustworthy" or "very trustworthy" and "relevant" or "very relevant" regarding the CID's collection and use of data in rural or disadvantaged communities.
Design ALL external and internal programs to include gathering Creative Community Satisfaction data and respond to the data equity concerns of our communities. Create an open data platform.	Data gathered and available from all six regions. Open platform serves as a virtual gallery of CID impact, areas for improvement, and market opportunities for creative business owners.	Statewide data reflects diverse organizations, ventures, businesses, and stakeholders from a range of sectors, with 60%+ expressing positive attitudes toward the CID programs and grants.

PILLAR 2: EQUIP COMMUNITIES TO LEAD FROM WITHIN

OVERALL GOAL:
Expand all communities' capacity to self-determine, support, and invest in their creative futures.

What's good for Los Alamos County might not be the same as what's good for Lea County. An easy headline in pith; an epic headache in practice. Building on the notion of embedding the merits of the CID into the imagination of all New Mexicans, the CID should pursue a strategy that equips local communities to implement projects and plans in local variations, ensuring the coherence and relevance of those activities to the people who are devoted to living where they live. And where is that? Easy: in their neighborhood, in their side of town, in their town, in their county, in their Pueblo, in their sovereign nation, in their region—and somewhere down the list: in New Mexico.

As a division charged with igniting the value of New Mexico IP that responds to community and market needs, the CID must naturally ask: What is New Mexico IP? What, for that matter, is New Mexico? The answer is fractured—which is a good thing. Because the CID will only thrive if it embraces the messy, multifaceted federation of truths that make up "New Mexico true." That means leading with diversity and equipping local leadership.

First, leading with diversity. We have already pointed out many statistical and anecdotal indicators of New Mexico's rich tapestry. But let's consider even more. Consider that New Mexico is home to what is widely regarded as the oldest continuously inhabited community in the contiguous United States (Acoma Pueblo) and world's first purpose-built commercial spaceport (Spaceport America). New Mexico is home to the oldest capital city in the nation (Española) and the second most high-tech jobs in the nation. New Mexico's legislators gather at the Roundhouse in a city—Santa Fe—that is arguably echoing all New Mexico when it calls itself "the city different."

Also consider that New Mexico's new arrivals are




creating vitality alongside those who have been in New Mexico for generations. According to New Mexico Voices for Children, there are 15,433 immigrant entrepreneurs in New Mexico who employ more than 27,000 New Mexicans; altogether, immigrants in New Mexico pay $393 million in state and local taxes.

None of this implies easy co-existence. All of these collisions generate contention, and New Mexico's history is as violent as any trail of colonization. But New Mexico's cultures—its wellsprings of creativity—have survived thousands of years not through assimilation but through creative adaptation, cross-pollination, pride, wile, defiance, and ceremony. Consider the sentiments of Mora farmer, artist, and acequia steward Gilbert Quintana: "We can be at odds, but we get together for weddings and funerals." New Mexico is a place of groundbreaking and groundhealing alike.

Our field research and expert interviews suggest that where New Mexicans are able to gather together—thwarting systematic legacies of geographic segregation by race and class—they are surprisingly comfortable with all this dissonance. And that's especially true of the creatives and artists we met with the longest track records of being active in their communities.

So New Mexico is complicated, but how does all this translate to action for the CID? The answer is multi-tiered. The first tier: baking diversity into project expectations. Only then will enough stakeholders be incentivized to come to the table and only then will you reach a critical mass where community efforts truly feel led by the whole community.

The second tier: local leaders. The CID should work in tandem with New Mexico creatives who are respected for their local bridge-building. These might not be mayors, but they're often considered "unofficial mayors." Through years or accomplishments, they've graduated from artistic striving to contentment with their own legacies. When an ambitious newcomer asks them how to start a nonprofit or get people out to their dance party, they hand the newcomer a broom. They give the newcomer a Hot Wheels lowrider to paint. When you're done, you can find them cleaning paintbrushes. They know which red mesas to hike up and point out from, hoping the newcomer might stop congratulating themselves on the sunset, might feel the wind and the dust and the gap between human endeavor and geological pace in the Land of Mañana.

Through the travel schedule discussed in the last pillar, the CID should meet and work with these people. They are not hard to find. That's part of why people like them. On an informal level, the CID should routinely check in with this network of advisors.

On a more formal level, the CID should gather these bridge-builders together in regional oversight councils. The CID can start with the outreach lists populated by this strategic planning project to gather nominations. The CID can consider a simple democratic process—online voting—to finalize these councils. This might strike the CID as an unwieldy or unwise experiment—and it might indeed turn out to be. Some of the research participants we pitched this idea to were profusely against it from a logistical perspective. But in a state rife with committees filled by appointments, most creatives we met in our travels suggested over and over they wanted more of a voice in the future of the CID.

These councils—and a hopefully democratic process of establishing them—will help create more goodwill for the CID and a sense of collective ownership toward the CID itself

among these early adopters. These early adopters are the potential superfans and citizen champions of the Division.

Another approach that could be combined with early adopter outreach involves the cultural and creative industry participation of citizens. To make sure these councils accurately reflect the demographics and needs of their regions, the CID should aim to measure council composition against local cultural participation rates. Bare in mind that major institutions such as UNCTAD and the NEA agree that weighing such participation is a "vexing" pursuit: Who gets counted? How much? The NEA stresses that any cultural participation measurement must be "flexible enough to accommodate rapidly evolving art forms or genres, changes in national and regional demographics, and emergent technology platforms." In other words, how do you count young people playing Fornite in their bedrooms? DIY bands running generator shows out of truckbeds out behind an aqueduct? Bowls of *caldo de res* on Route 66? Mariachi accordions and mohawks? These are important questions for the CID to answer in consultation with communities.

However they come together, the CID should work with these oversight councils of respected bridge-building local creative leaders to infuse regionally specific diversity expectations on top of the base layer. The CID might then do well to hold projects accountable to the communities in which they're based. These oversight councils can also help the CID get the word out about the CID and tailor messaging to local culture.

This messaging aspect is another opportunity: the CID can deputize (and monetarily incentivize when possible) oversight councils to reproduce messaging in locally significant languages, be they "actual" languages or the patois of artistic communities that often find the dialect of "funder speak" alien to on-the-ground work. Recall the Present Needs section's larger discussion of this topic by one of our co-authors, artist and social entrepreneur Raashan Ahmad.

Finally, in the spirit of the shared public infrastructure suggested by advocates and sponsors of HB8, the CID should underline the power of collectives, cooperatives, and coalitions in all projects and outreach. Recall the Tesuque foundry example we mentioned in the previous section and the premise of filling that gap with a public-private partnership shared facility. The CID can emphasize, incentivize (and sometimes demand) community-owned infrastructure that breeds private sector prosperity.

Live/work spaces are especially critical: over and over (and over) in our field research, discussions settled on the problems of space. There isn't enough space; it's often owned

by out-of-state speculative interests who are not invested in local community development; it's too expensive to develop the space that already exists. Creatives are not alone in being displaced from their communities of origin because of space challenges. These are the uncomfortable realities of everyday life across New Mexico, and they are perhaps the biggest issues holding back the New Mexico creative economy. Artists and creatives are, after all, people. They need a place to live. They need a place to work. They need these places to not cave in on their heads. Because creative livelihoods are intertwined with personal passions, live/work spaces (especially with cooperative living) offer a bright path. But such pursuits are wildly expensive, and the CID will likely never be (and arguably should not be) in a financial position to solve them in fell swoops.

Instead, the CID should strive to promote better community ownership of the spaces that already exist. These spaces often have immense creative value: architecturally beautiful and historically significant. The CID should support community-owned and developed live/work space that revolves around innovative structures such as community land trusts. We suggest a few later grants contingent on early CID success and increased funding that would make a direct dent in these needs. But until then (or if that increased funding does not come to pass), the CID should serve as a connector between creative community organizations and the help they need—impact investors, technical assistance, infrastructure in the form of tools/equipment. The CID can drive the development of spaces that promote sustainable creative livelihoods.

These sorts of community-owned charters are an especially useful tool for developing spaces that bolster creative industries because they often feature mechanisms that can help ensure these properties stay relevant to the creative industries and don't become victims of their own success. For example, community land trust bylaws can require that properties always have a shared creative economy infrastructure component and don't displace local residents for higher-income newcomers.

An additional possibility: revisiting the Cultural Properties Tax Credit Program Amendment, as it was proposed in 2016 by Senate Bill 199. As the Fiscal Impact Report for SB199 explains:

Small property owners throughout New Mexico are often cash poor but property rich. The property often does not qualify as security for a loan to address the full rehabilitation of the building.

A refundable state historic tax credit potentially provides private commercial property owners the security lenders require for building rehabilitation work which could provide eligible property owners a way to package a rehabilitation project that otherwise was financially untenable.

The CID would not be legally allowed to advocate for a tax credit like this, but it could reignite the discussion by reviewing the potential impact of such a tax credit and publishing its findings.

While sometimes counter to

The CID should strive to promote better community ownership of the spaces that already exist. These spaces often have immense creative value: architecturally beautiful and historically significant.

artistic individualism, this philosophy of collective responsibility and ownership has deep roots in New Mexico culture. As McCune Foundation Director of Strategy and Initiatives Henry Rael suggests in his *New Mexico 2050* essay "Tradition-Based, Culture-Based Economic Development," consider the traditions of the acequia and all its potent metaphors of banding together to protect a fragile and flowing natural resource.

Like many creatives trying to scrape by in a precarious world—fraught with inequity, upheaval, and environmental calamity—New Mexico's creatives tend to bicker. They retreat to scarcity mindsets. By seeding efforts with culturally powerful metaphors of collectivism, the CID can be an agent of cooperation among creatives, so they can band together across industries into a powerful advocacy bloc. This, in turn, supports the CID. This, in turn, boosts the vibrancy and diversity of local communities.

PILLAR 2 GOAL: EXPAND ALL COMMUNITIES' CAPACITY TO SELF-DETERMINE, SUPPORT, AND INVEST IN THEIR CREATIVE FUTURES.

EARLY ACTION	OUTPUTS	OUTCOMES
Launch six "Regional Creative Councils", one from each of the NM EDD regions. Consider using the CID's subscriber lists to solicit nominations for volunteers. Each council has three members, serving for a two-year period. 50% rural, diverse members from a range of industries and types of orgs.	Councils ideally include members with deep roots in local culture AND access to legislative and policy leaders. Council hosts local meetings with legislators and creatives to exchange infomration about area needs, opportunities, and stories of success in the region's creative economy.	Local legislators are informed of the CID's local work and impact. 50% of grant proposals received and grants awarded are from rural communities. Average 5% gain in "Very relevant" CID programs' relevancy across all types of communities.

PILLAR 2 (CONT.)

EARLY ACTION	OUTPUTS	OUTCOMES
In partnership with EDD's Justice, Equity, Diversity, and Inclusion (JEDI) office and partners in rural and historically underserved communities, compile diversity standards. Must align with JEDI metrics.	100% of all grants and external and internal project participant demographics align with metrics developed in collaboration with EDD's JEDI office.	50% of grant proposals received and grants awarded are from business owners and/or organizations led by diverse people. Average 5% gain in "Very relevant" CID programs' relevancy across diverse communities.
Create (with Regional Councils) and widely disseminate "translation bibles" that make the language of creativity funding/financing more accessible for more New Mexican creatives.	Translation bible with 6 regional sections publicly available. 500+ annual downloads or views of translation bible.	By 2027, data from all 33 counties reflect 10% increased federal, state, county, city, or philanthropic funding devoted to creative industries.
Use marketing channels to tell stories about cultural foundations serving as inspiration for new technologies (digital watershed mapping)	All communities perceive their unique cultural and creative values and practices as foundations from which we grow contemporary technologies and solutions.	By 2030, the CID has supported 25 new patented intellectual properties stemming from our traditional knowledge/ culture.
Support innovative community-owned live/ work space programs by connecting them with investors, technical assistance, and infrastructure opportunities.	By 2030, 15+ new creative industry collectives or cooperatives in New Mexico formed with CID support, with at least 50% in rural or historically underserved communities.	By 2030, $1 million in new economic activity generated via businesses and nonprofits centered in community live/ work spaces across the state.

PILLAR 3: INVEST IN ECOSYSTEMS

OVERALL GOAL:
Cultivate innovation networks that transverse boundaries among sectors, rural and urban communities, traditional creatives and creative technologists, investors, and market channels.

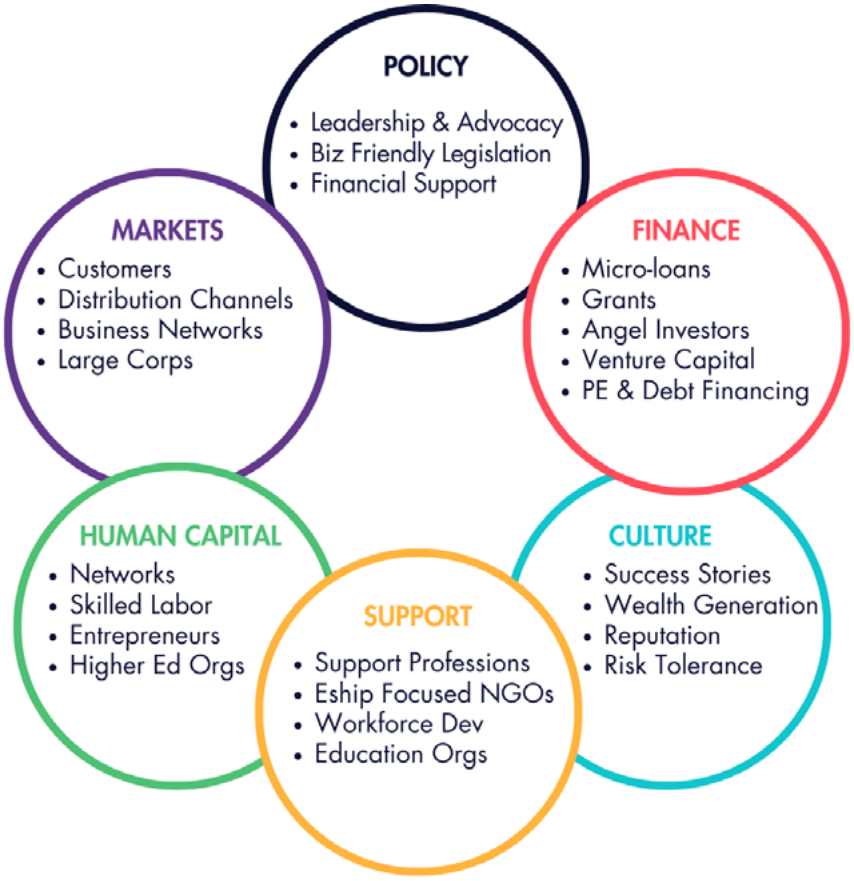
This messy authenticity has more than social value; it also has market value. As discussed earlier, the future of consumption is driven by the ideologies of Millenials and Gen Z, who together command $2 trillion in spending power. Across demographics, members of Gen Z strongly identify as activists, agents of change, and demanders of authenticity, and their consumption habits reflect these identities, with 60% of Gen Z reporting they are "more likely to buy from brands that represent diverse and minority identities and experiences."

So empowering the "real stories" of New Mexico makes good social and business sense for its creative industries. Homogenized New Mexican creative industries will not attract outside spending or succeed in exporting goods, services, experiences, and models. Consider the powerful success of Nizhoni Soaps from the Farmington/Shiprock area of the Navajo Nation. The export strength of the Nizhoni Soaps brand lies in its regional hyperspecificity and foregrounding of Diné heritage. A big reason the brand originally went viral on TikTok (and has repeated this jackpot several times since) was because there was such a there there, one that felt fresh instead of cliché and did not melt into a larger "New Mexican" or "Southwestern" identity.

From Mescalero to Mosquero, this is possible for brands across all of New Mexico. And this should be a key focus for the CID.

That's why we suggest the CID invest in ecosystems, not individuals. And the CID should invest in export potential that supports the EDD's overall economic base approach, which can be reductively defined as bringing money from outside New Mexico to support New Mexicans.

From a certain perspective, New Mexico should already be thriving far more than it is off its creative intellectual property (IP). Consider tech commercialization alone. Despite producing the 7th most patents of any state and housing



Adapted from Babson Global's *Entrepreneurship Ecosystem*, Daniel Isenberg, 2011

two of the country's most renowned research labs, creative technology IP developed in New Mexico only accounts for a relatively modest portion of the state's tax revenue when compared to leading states like California or Massachusetts.

This is not a paean to big taxes: the wealth tends to be tied up in institutions or licensed out-of-state, circulating poorly throughout New Mexico's economy. For a slew of systematic reasons beyond the scope of this report, creativity commercialization in New Mexico has not been a source of widespread prosperity for New Mexicans.

Consider as well the data around overall entrepreneurship in New Mexico. Kauffman Foundation Entrepreneurship Indicators for New Mexico between 2012 and 2020 suggest that while the rate of new entrepreneurs in New Mexico is about 1.5x higher than the national average, the opportunity share of New Mexican entrepreneurs (in other words, the percentage of people starting new businesses out of opportunity, not economic necessity) is slightly lower than the national average—as are the average number of jobs created by New Mexican entrepreneurs.

This suggests that most entrepreneurs in New Mexico are starting businesses to get by for themselves and their families, tapping into New Mexico's independent spirit and cultural value of **subsidiarity**: the belief that we should take care of the most we possibly can within our immediate circles before moving outward for more help.

But this is a dangerous feedback loop: the State doesn't do enough to scale entrepreneurs, so entrepreneurs give up on seeking assistance to scale, so the State gives up on scaling, and so on. We suggest the CID break the cycle. A good approach would be to study the entrepreneurial ecosystem theory from its origins with Daniel Isenberg to its applications in specific creative industries. We suggest the CID invest in ecosystem solutions, aim for clusters and hubs, and incentivize symbiotic initiatives. We recommend Chapter 3 of *Creative Economy Entrepreneurs* for a thorough discussion of creative economy ecosystems.

PILLAR 3 GOAL: CULTIVATE INNOVATION NETWORKS THAT TRANSVERSE BOUNDARIES AMONG SECTORS, RURAL AND URBAN COMMUNITIES, TRADITIONAL CREATIVES AND CREATIVE TECHNOLOGISTS, INVESTORS, AND MARKET CHANNELS.

EARLY ACTION	OUTPUTS	OUTCOMES
Use newsletter to share stories of cross-sector collaboration and success. Use social media to "tag and connect" people efficiently and create momentum behind cross-sector projects.	Each newsletter hosts 1.) a guest contributor from a sister state agency or department and, 2.) a business owner who has succeeded through innovation and exports.	Increased intra-governmental collaboration. Shifting attitudes among state's business owners toward New Mexico as an "innovative ecosystem". Increases in intellectual property development and exports.

PILLAR 3 (CONT.)

EARLY ACTION	OUTPUTS	OUTCOMES
Highlight business successes that reflect our heritage and sell into outside market demand among consumers who hunger for authentic, meaningful, one-of-a-kind cultural experiences and products.	Newsletters and social shares intentially celebrate "export success" stories and give "How to tips" regarding how to sell into markets beyond New Mexico.	By 2030, a 50% increase in exported creative services, a 25% increase in exported creative goods.
Host grant application webinars that explicitly foster cross-pollination among technologists and artisans, rural and urban, startup and growth stage creatives.	Preference in evaluation process grant proposals that foster cross-pollination; ideally, a majority of funded projects include technologists and artisans, rural and urban, startup and growth stage.	50% of participants in grant-funded programs report "significantly expanding their networks". This increases 5% annually.
Utilize Creative Industries Week to break down silos and interconnect networks of creative entrepreneurs, cultural laborers, educators, investors/ financers, and civic leaders.	At CID Week, at least 20% of attendees are investors/ financers/funders, 10% are civic leaders, and 20% are higher education educators.	CID Week data indicates 50% of participants agree they "expand" or "significantly expand" their connections to others sectors, funders, places through CID week.
Leverage the CID's state-level role to engage outside funders and investors. Proactively connect businesses and orgs with out-of-state funding— particularly impact investors.	Host 2 Investor 1/2-day zoom seminars in 2026, one focused on philanthropic capital sources and norms, the other on impact and venture funding sources and norms. 50% of speakers ideally are from outside New Mexico.	By 2023, at least $1 million in out-of-state investment raised by creative entrepreneurs via relationships facilitated by the CID.

PILLAR 4: ENGAGE BEYOND NEW MEXICO

OVERALL GOAL:
By 2030, 50% of CID program participants answer, "51% or greater revenues stem from exports".

Finally, the creative industries are export industries. Full stop. According to Americans for the Arts, U.S. arts trade exports generate a $29.7 billion trade surplus—and that's just arts trades, not the entire creative economy.

Much of the trade in the creative economy, like much of the trade in an increasingly dematerialized world, is based in services and not goods. Consider that even traditional physical goods like recorded music—in the forms of CDs or vinyl records—are now increasingly traded as digital services (online streaming). So it should come as no surprise that McKinsey reports that "trade in services has grown more than 60% faster than goods trade" since 2007. And in 2022, UNCTAD data revealed that the creative industries account for nearly 20% of all global services trade.

In New Mexico, calculations of creative industry exports present yet another hornet's nest of methodology shortcomings. State-level USA Trade Online data—the Census Bureau's effort to measure exports—only measures goods. This makes it unhelpful for measuring the export of New Mexico's IP-based service industries—such as design, advertising, and information (especially in the form of consulting)—which have strong GRT contributions.

And even this measurement of goods falls short, with no data available between 2015 and 2023 for software, a New Mexico creative economy GRT bright spot, likely because the trade of "software" has, as we mentioned, evolved into a digital services trade.

We have some hints. A 2017 Re:Create study found 120,268 New Mexico independent creators on the most popular digital platforms earned almost $42 billion from online economic activity, a 16.2% increase in earnings from 2016. Of course, this data is almost a decade old … which means it's a great time for the CID to coordinate a statewide effort to update it and get a clearer picture.

But despite these limitations in data collection, we can extrapolate from New Mexico's general qualities as an exporter that it's ripe for more creative industry export. For instance, we know that small businesses already dominate New Mexico trade, with the Office of the United States Trade Representative reporting that 84% of New Mexico's exporters in 2022 were "small and medium sized enterprises with fewer than 500 employees," which generated 66% of New Mexico's total goods exports.

Thanks to proximities both literal and cultural, Mexico is New Mexico's largest trade partner, accounting for 50% of the state's trade and supporting over 29,000 jobs. Shared languages and heritages suggest that New Mexico can do even more to export creative and cultural products, experiences, and models to not only Mexico but growing consumer classes in other Latin American countries with large Spanish-speaking populations.

And this is just the international discussion. There is plenty of evidence of New Mexico's creative economy impact throughout the nation as well. New Mexico Borderplex hubs, like NMSU's Arrowhead Center, are strong supporters of creative economy exchange with Arizona and Texas; Santa Fe remains the third largest art market in the country; and New Mexico's film and TV industries attracted nearly $800 million in outside spending in 2023.

Of course, the flow does not

have to be one-sided to be productive for New Mexico. Inputs are just as important as exports when it comes to engaging beyond the border. Outsiders are a touchy subject among New Mexico's creatives, and everyone seems to have a different definition of what "outsider" means. But inputs to creative industries in the form of cultural exchange spur innovation, and inputs in the form of investment grow economies.

The CID needs to aggressively lead the charge in courting outside investment for New Mexico's creative industries, and this is perhaps the heart of this pillar. What are some concrete steps?

First, following the success of the Outdoor Recreation Division's collaborations with REI and The North Face, the CID needs a targeted strategy of mutually beneficial economic relationships with relevant large corporate creative economy firms. These relationships should be based on organic conditions in New Mexico's creative economy. Again, more data is needed. For example, which guitar amplifiers are most popular in New Mexico's tightknit underground metal music scene? Can they be courted as sponsors for, say, a metal festival in Shiprock?

Our general advice is to pick up the phone, attend creative economy conferences, and coordinate efforts with other state agencies to create attractive incentive packages.

Next, the CID should work with statewide financing and business development partners to bring more venture funding for creative companies to New Mexico, concentrated on impact investors, as New Mexico is ripe for ROI strategies that include environmental and social impact alongside financial return.

The narrowness of venture funding is well-documented. According to a 2024 Heartland Forward report, 67.5% of venture capital funding in the United States sticks to five metros: San Francisco, New York City, Boston, San Jose, and Los Angeles. And geography isn't the only problem: the faces receiving the funds tend to look the same. In 2021, venture capital investment in women-founded startups shrank to 2%—the lowest since 2016—while 2019 data from the Federal Reserve suggested Black, Indigenous, and people

Photo Credit: Chris Walsh, provided by the Bueno Fest 2024 organizers

> **All this outside investment is for naught if New Mexicans can't connect with collaborators and customers from where they live.**

of color (BIPOC) founders receive at least part of the funding they seek only 66% of the time, compared to 80% for white-led startups.

So the CID should bake investor attraction into grant programs like Regenerative Capital for Creatives (discussed later) and connect these programs with existing in-state efforts, like the New Mexico Impact Investor Collaborative and the New Mexico Finance Authority's Venture Capital Program Fund. The CID should also meet investors doing interesting work that overlaps with the creative economy, like the Santa Fe based and sustainability-focused Dangerous Ventures.

However, all this outside investment is for naught if New Mexicans can't connect with collaborators and customers from where they live. New Mexico suffers from severe internet access inequity issues, which are well-documented. Nearly a quarter of the state's population can't reliably access the internet, which puts New Mexico 45th in the nation according to internet access watchdog group Broadband Now.

Rural and tribal communities in New Mexico especially have a hard time getting online. The New Mexico Indian Affairs Department reports that "80% of individuals residing on tribal lands in New Mexico do not have internet services." Broadband Now also reports a stark disparity between wealthy urban (or urban adjacent) citizens and rural citizens in New Mexico. Broadband Now found that "nearly 99% of Los Alamos County and 98% of Bernalillo County residents had access to 100 megabits per-second quality service," while "no one in Catron County has access to that level of service and just 1% of Luna County residents, 1.2% of Socorro County residents, and 7% of people in Hidalgo County" have that level of service.

Let's be blunt: this is crippling for New Mexico's creative economy. While it's true that many thrive creatively in the isolation of New Mexico's cultural swirls and natural splendor, this environment is often limited to those who can afford to check out of the overall economy for their artistic self-development. Poor connectivity with the outside world is not doing the average New Mexico creative any favors.

Luckily, there is some hope on the horizon. The Office of Broadband Access and Expansion is working to allocate $675 million in federal funding, additional state appropriations, and other funding sources that amount to a $770 million investment in improving New Mexico's broadband access. Though they acknowledge even this isn't enough, reporting there's still a $2.1 billion gap to provide reliable high speed internet across the whole state. While all of these plans are already in place with many moving pieces and involved players, CID might have a role to play, both in aiding mapping efforts and in pushing for free or low-cost high-speed internet for all New Mexicans.

Bear in mind, not every "engage beyond New Mexico" approach is wise. For instance, we caution against marketing New Mexico's highly skilled artisan workforce as a blunt labor source for companies whose IP and primary concerns are based elsewhere. These relationships are often lopsided and based on exploitation of, not support of, New Mexico's cultural heritage. Remember the second pillar: empower local communities to lead from within.

Another important caveat: more exports does not mean less local value circulation. Much of New Mexico's creative heritage is bound up in industries where too much local value circulation opportunity is missed. For example, fiber arts. With a more interconnected statewide wool ecosystem, New Mexico could leverage its immense heritage of Navajo-Churro sheep farming and multicultural weaving practices to better compete in the global wool economy, which The Business Research Company (TBRC) predicts will grow at a combined annual growth rate (CAGR) of 8.5% to $15 billion by 2028.

Promoting smart circular economy practices within New Mexico creative heritage industries stimulates the conditions for competitive engagement beyond New Mexico—through refinement of product and practice and less external dependence.

For example, if there were a high-volume wool processing mill in New Mexico, processed local wool could more quickly and cheaply reach textile artists in New Mexico, attract more eco-conscious consumers, and open up new environmental resilience business opportunities based around this cluster, such as creative re-use of scraps and byproducts from processing and textile technology experiments.

Another of the most promising of New Mexico's creative industries—the culinary arts—also illustrates this point. Culinary arts are intertwined with New Mexico's agricultural economy, and thought leaders who work with New Mexico's most innovative small farms and food producers stress the need to keep more of New Mexico's food in New Mexico.

At a 2024 Creative Industries Week panel, Amanda Rich—Assistant Director of the highly respected culinary arts entrepreneurship organization Three Sisters Kitchen—pushed back against the notion that New Mexico needs to aggressively export its culinary arts IP. Instead, Rich reminded us of a golden rule in entrepreneurship training: respect the entrepreneur's definition of success.

"We have a significant number of farmers who come through the program who are trying to create a stream of value-added products," Rich explained. "They want to create an income stream in the winter and take care of excess waste on the farm … For them, success is creating a product they can have on their market stand seasonally. So that's not probably ever going to be an export product, right? … Some people want to be in all the Albertsons, the Whole Foods, and ship their products out of state or internationally. But for some people success would be selling at a [year-round] farmers market two or three days a week. So we really let folks define success for themselves."

New Mexico economic studies agree with the need for this kind of success: the EDD's Empower & Collaborate strategic plan reports that a whopping 97% of the food grown in the state is exported, and 95% of food eaten in the state is imported. This is an unhealthy ratio, and it contributes to New Mexico's food insecurity issues.

So we concur with Empower & Collaborate's suggestions to put more state-level emphasis on

the expansion of farm-to-school programs and include eldercare and childcare facilities in these programs. The CID should pitch in to reduce that 95% import statistic by supporting programs that connect New Mexico culinary IP entrepreneurs with in-state markets and bolster creative in-state advertising for New Mexico's food producers.

The state's culinary heritage is a major source of local pride, and more accessible local markets can be excellent training grounds for culinary art entrepreneurs who do have export ambitions. New Mexico is the only state with an official state question: "red or green?" Meaning: which color of chile do you want on your dish? That's a culinary art question, and the official state answer is an emblem of creativity: "Christmas," which in New Mexico chile context means "both." Better access to the literal substrate of New Mexico's environment—via local agricultural products—creates a healthier figurative substrate of statewide innovation. Which is a fancy way of saying nothing brings people together like food, and nothing creates a fertile ground for creativity and collaboration like food grown only a few miles away.

Finally, we suggest the CID make sure not to lose sight of the creatives in engaging beyond New Mexico. Contract with CID program participants to lead robust marketing for New Mexico's creative industries. Storytelling efforts are vital to making sure the CID thrives in the first five years, but the CID's longterm marketing strategy should also shine a light on New Mexico's incredible creatives.

The CID can sponsor scholarships and travel stipends for New Mexico creatives to travel to trade shows and industry conferences; work with partners like the New Mexico Music Commission to get more New Mexico performers and artists on the road; and look to models like the Mid-America Arts Alliance Regional Touring Program.

The Land of Enchantment can be hypnotizing, and creatives can find contentment in their backyard. But this can mean they miss out on a world of impact and collaboration. We suggest it's the job of CID leadership to entice them awake.

PILLAR 4 GOAL: BY 2023, 50% OF CID PROGRAM PARTICIPANTS ANSWER, "51% OR GREATER REVENUES STEM FROM EXPORTS".

EARLY ACTION	OUTPUTS	OUTCOMES
As part of a general data collection strategy, work with EDD, DWS economists to generate a baseline "creative exports dataset" to track growth of sales of goods and services to markets beyond New Mexico.	Annual report detailing, county by county: a.) the percentage of creative establishments selling goods and services to customers based outside New Mexico b.) the total revenues and revenues by NAICS codes.	Over time, grants and technical assistance efforts should focus on regions lagging in exports, inform entrepreneurs regarding trends andhelp achieve increased exports across all sectors, counties.

PILLAR 4 (CONT.)

EARLY ACTION	OUTPUTS	OUTCOMES
Work with the NM EDD Office of International Trade to reach out to creative industry divisions of governmental entities in Latin America to discuss trade needs and open up creative economy specific exchanges.	At least four working agreements with creative industry divisions of governmental entities in Latin America by 2026.	Between 2025 and 2030, 33% more Spanish-speaking participants engaged in CID activities answer in a survey that 25% of their exported goods and services go to Latin American countries.
Engage creative businesses successfully exporting and create stories of success, co-create webinars to educate creatives about exporting.	Host four webinars explaining the importance of exporting services, and how to measure what percentage of sales come from customers out of state.	50% of webinar participants increase exports by 20% within 12 months.
Dedicate 20% FTE attracting large industry partners and sponsors from outside New Mexico. For relocation efforts, focus on organic existing conditions in New Mexico's economy.	At least two creative economy firms with 50+ employees relocate or open dedicated locations in New Mexico by 2028. At least 250 new "good jobs" (by EDA definition) for creative occupations in New Mexico by 2030 provided by relocation or new location efforts.	$3 million+ in new economic activity attributable as a result of relocation or CID programs sponsored by large corporate or philanthropic sponsors/funders CID by 2030, 50% in rural or historically underserved communities.

PILLAR 4 (CONT.)

EARLY ACTION	OUTPUTS	OUTCOMES
Promote ecosystems that incorporate smart circular economy practices that ease external dependence and make New Mexico creative businesses more competitive in global markets.	At least 20 new business agreements between in-state producers and creatives facilitated by CID programs/ projects.	By 2030, at least $1 million in new economic activity based off increased local value circulation of creative economy assets.
Support keeping more of New Mexico's food in New Mexico and bolster local communities as incubation markets for culinary art entrepreneurs who do have export ambitions.	Through CID support, at least 3 new or scaled up culinary art entrepreneurship programs serving at least 50% rural or historically underserved communities.	By 2030, at least $500,000 in new economic activity based off increased local circulation of value-added culinary entrepreneurship products/ services and $50,000 more in exports from value-added culinary entrepreneurship products/services.
Promote and sponsor branded CID programs to send New Mexico creatives—as performers, artists, consultants, and more—on national and global ambassador routes.	At least 50 creatives by 2027 on CID supported or branded national out-of-state travel to promote New Mexico creative industries.	By 2030, 75% of CID program participants report a 50% increase in revenues generated from export of creative services.

OPERATIONS

GRANTS AND PROGRAMS

Photo Credit: Mora County's CID-funded Mora Market on Mainstreet

Let's talk grants. According to HB8, grants are the main mechanism for the CID to fund projects and programs that support its mission. HB8 calls for the creation of a "creative industries fund," with monies from this fund "to provide for grants for projects or programs that promote the growth of creative industries." These grants have to be awarded "through a competitive process[,] in which the project or program demonstrates the potential to stimulate community or economic development through creative industries."

There are additional stipulations in HB8 about where the money should go (at least 50% to rural or underserved communities), a set of requirements about what programs/projects should support or demonstrate, and a list of eligible entities. We will dig into all of that shortly.

For FY2025, New Mexico lawmakers appropriated a recurring amount of $200,000 per year—through the General Fund in the state budget—for the Creative Industries Division to disperse as grants. In our consultations with the EDD to prepare this plan, we learned that the EDD will provision an additional $50,000 in FY2025 for the CID, bringing the Division's total program budget to $250,000.

At the end of this section, we will suggest approaches to grow this amount—through investment strategies, revolving loan funds, the political goodwill of recursive marketing, and leveraging other state, private, and federal funding—and we will project future budgets based on the growth rate of the Outdoor Recreation Division, whose success we studied as one of our primary models for this Division.

But for now, we will stick to $250,000. We recommend $225,000 for grants and $25,000 for internal operating expenses. Let's examine FY2025 and FY2026 strategies to wisely invest that quarter million.

HOW TO ORGANIZE THE GRANTS AND DETERMINE RECIPIENTS

For the CID, we believe the most elegant approach is to disperse grant funding in the form of **service contracts** with defined outcomes, outputs, and time periods—all normal contract procedures. This is, in fact, how New Mexico Arts disperses its grants. From the FAQ on the New Mexico Arts website:

Because New Mexico's anti-donation clause "prohibits the state from making direct grants of aid to entities or persons,"

Photo Credit: (Left) Creatives Indigenous

New Mexico Arts does not actually award grants to organizations or individuals. **Rather, we enter into arts services contracts with eligible organizations that perform specified arts services within a particular time period.**

New Mexico Arts also procures from individuals through its Art in Public Places program, which offers "visual artists the opportunity to apply for public art commissions and direct purchase initiatives." There is plenty more to discuss, but this is relatively straightforward precedent, and we strongly recommend the CID structure their grants as service contracts.

New Mexico's Procurement Code lays out the rules for soliciting contract bids. According to the New Mexico General Services Department, contracts for more than $60,000 require "formal solicitations" and "sealed bids or proposals." There are other specific rules the CID should study carefully and endeavor to clearly communicate with the public. We suggest the CID ensure that monies from the creative industries fund reach for-profit and nonprofit organizations comprised of and/or serving creatives with earnest projects that will support economic and community development.

The bottom line is this: **A) we suggest issuing grants through contractual service procurement, just like New Mexico Arts and the Outdoor Recreation Division**, and **B) we strongly suggest consultation with internal and external legal counsel to keep the CID's operations aligned with the spirit (and letter) of HB8.**

FEWER, LARGER SERVICE CONTRACTS

How does a system of fewer, larger service contracts ensure the funding reaches an inclusive and diverse swath of creative businesses and nonprofits? And how does such a system especially reach self-employed creatives and small businesses with under ten employees?

This system can work by empowering existing organizations that are already "doing the work." Rather than recreating program/project apparatus at a state level, the CID should help scale the ambitious "if we had more funding, we would do this" plans of existing nonprofit organizations and compel them to redirect a percentage of funding through explicit diversity and inclusion standards.

Contracting nonprofit organizations, who can then subaward participation contracts to for-profit LLCs or sole proprietorships, fulfills the scope of HB8 and satiates one of the most frequent pieces of feedback we heard throughout our research: that CID grants need to be available to more than public entities. Without wading into the prevailing criticism we heard that many municipalities are difficult for creatives to work with, it's simply math that opening up eligibility beyond public entities creates a more competitive playing field. It also properly acknowledges a hugely valuable player in the New Mexico creative economy, as the 2023 Arts & Economic Prosperity 6 (AEP6) study demonstrates that New Mexico's arts and culture nonprofits have impressive impact: supporting 9,381 jobs, providing $363.2 million in personal income to residents, and generating $106.1 million in tax revenue to local, state, and federal governments.

This approach should also leverage the public buy-in and accountability of organizations embedded within communities, recognizing and rewarding the many years of trust such organizations have built among their affinity groups—especially individual artists and creatives—statewide.

In 2019, the Outdoor Recreation Division launched by issuing just two $50,000 grants to

experienced business incubation programs as service contracts. These grants multiplied the already-proven capacities of these organizations and avoided the expense and redundancy of standing up a new incubation program.

In an interview with the staff of the Colorado Creative Industries—Colorado's CID equivalent—they stressed the importance of partnering with nonprofits. They said despite their department's outsized impact, their administrative capacity is quite lean, and they partner with nonprofits to administer programs who are "focused and connected in community" and "do what they do well" with a "good reputation and good connection with artists."

We are not, of course, suggesting to summarily cut public entities from grant eligibility. The inaugural 2023 CID grant awardees were all public entities, with the grants dispersed through Intergovernmental Agreements, and most of these programs were highly successful. Eligible entities included counties, municipalities, other political subdivisions of the state (including acequia associations), Indian nations, or federally/state recognized tribes or pueblos. Nimble municipal divisions like the Albuquerque Department of Cultural Affairs and the Village of Cloudcroft, as well as educational institutions like Diné College, did an excellent job executing their projects. Many awardees also showed shrewd administrative prowess by subcontracting their projects through operating agreements, as with Mora County's contract with Mora MainStreet.

Whether working with large nonprofits or political subdivisions, the CID should focus on collaboration with entities that have larger operating capacities. Doing so means the CID not only eases administrative burden on its two FTEs—freeing them to thoroughly carry out internal activities—but also ensures that marketing and outreach efforts have more grassroots authenticity. The best champions for the CID in individual communities are the storytellers who know what success means in that community, both for its leaders and citizens. To activate those champions, the best conduits are existing entities that have

already done the hard work of building and maintaining relationships with those champions.

RULES AND SCORING METRICS FOR ALL GRANTS

Beyond the eligible entity issue we discussed earlier, grant award criteria is fairly straightforward in HB8. The law requires that grants be awarded "through a competitive process" and must demonstrate the potential to "stimulate community or economic development through creative industries." The nuance is key here: projects must stimulate community or economic development *through* the creative industries; not just *for* the creative industries.

As we've argued, robust creative economy ecosystems are boons for communities, boosting happiness and prosperity. But HB8 is wise to target this impact explicitly. Because unless projects define outcomes that go beyond participant edification, they risk feeding the perception among some legislators that creatives industries are silos of "feel-good" fluff—not legitimate economic engines.

HB8 also requires that grant programs/projects "demonstrate or support" the following:

1. Broad local support, including in-kind or financial support from local governments and surrounding communities or neighborhoods

2. Assistance to small businesses with fewer than ten employees

3. Expansion of existing creative industries

4. The promotion of inclusion and diversity

With these baseline rules in mind, and in the spirit of steering projects toward maximum community impact, the additional rules and scoring metrics we suggest for all grants are on the next page.

> **It's simply math that opening up eligibility beyond public entities creates a more competitive playing field.**

Rules & Scoring Metrics for Grants

- **50% of grant dollars must be allocated to programs or projects that explicitly serve rural or historically underserved communities (HB8 requirement).**
- **All event programming related to programs/projects must invite participation from local civic leaders.**
- **75% of all businesses who participate in projects/programs must be businesses with fewer than ten employees.**
- **All projects/program participants must make a sincere effort to include participants rooted in a wide swath of the industries listed in HB8 and not overly favor certain industries.**
- **All projects/program participants must complete a CID-designed survey that includes a classification of the business/working artist in one or more of the industries outlined by HB8. (This data alone should expose the multi-hyphenate nature of New Mexico's creatives and the wobbly pursuit of partitioning them by sector).**
- **All projects/programs must adhere to the JEDI Equity Vision of diversity, equity, and inclusion.**
- **All educational efforts are required to focus on a "train-the-trainer" approach to lessen the effects of blackboxing knowledge or maintaining underserved communities' dependence on outside technical assistance.**
    - **Reporting requirements must demonstrate that at least half of the educational program participants agree they are well-equipped to perpetuate this training in their local communities, and the reporting must also include evidence of outreach to local organizations who have agreed to pursue sustaining the training after the duration of the program.**
- **Across all grants, there must be at least one participating business or organization from every EDD region.**
- **Though we don't suggest a financial match requirement for all projects beyond the criteria specified in HB8's first rule, we do suggest high scores to proposals that can demonstrate the ability to provide match funding or leverage other funding to increase capacity.**
- **In-kind match should be rated as favorably as financial match, especially when considering in-kind match from partners based in rural or historically underserved communities.**

“[I ENVISION] A COMMUNITY WHERE YOU HAVE ALL THE AMENITIES AND DON’T HAVE TO GO ELSEWHERE ... ACCESS FOR ANYONE TO EXPRESS THEMSELVES.”

Lovington creative on their vision for Lovington

5 GRANTS TO KICKSTART THE CID

Moving forward, here is the initial slate of recommended grants for the first year of operations of the CID.

CREATIVE INDUSTRIES WEEK

$25,000

Creative Industries Week (a.k.a. the statewide conference) is a celebration of the creative economy across New Mexico with in-person local events and online panels and seminars. We recommend contracting with a conference organizer that, in conjunction with local events organizers, organizes online panels/seminars that reflect the needs of rural and urban communities. We recommend the CID use this event as a primary marketing push data collection opportunity each year.

Outcomes: 350 attendees, 6 partner organizations, 50 speakers engaged, 30 artists/ creatives engaged. $25k match generated.

a. Contractor commits to raising 25% cash, 25% in-kind match to augment budget.

b. Contractor engages a local partner in each of the six NM EDD regions.

c. These local partners receive $1,500 each to support events and artist engagement.

d. Contractor collects a broad array of marketing content from events for use in the next year.

e. 50% of local partners must be in rural or underserved communities.

f. All panels must be online for accessibility. Ideally, planners tie panels to live events.

g. Three days of online content is a suggested max; people get Zoom fatigue!

CREATIVE BUSINESS SUPPORT

$50,000

Contractor(s) build a CID Creative Core Resource Portal (online) that houses—and evolves—core creative business and entrepreneurship curriculum (vetted by industry experts). This curriculum would be available freely to organizations and entrepreneurs and will expand through grant activities generating more and more content. Additionally, contractors would host workshops with this foundational curriculum as well as building and sharing back new curriculum as technologies and markets evolve and creative businesses' learning needs shift. This core curriculum will include at least two modules on working with and utilizing funds with DWS, LEDA, JTIP. Program managers for JTIP and LEDA should be included as program mentors/speakers.

Outcomes include training 50 entrepreneurs in year 1 whose revenues grow (on average) 25% YoY and whose businesses create 100 jobs by 2027.

a. Core curriculum, including eight "core creative business modules" for use in online, in-person learning environments. Should include mini-workbooks, case studies of New Mexico creative entrepreneurs, online readings, and similar resources organized around commonly understood essential pillars of entrepreneurship concepts. Curriculum includes focus on exporting goods and services beyond New Mexico.

b. Contractor(s) host workshops in all NM EDD regions, utilizing the core curriculum and, ideally, expanding the core curriculum.

c. Five creative businesses from rural communities receive LEDA and/or JTIP funding following participation in trainings.

CREATIVE WORKFORCE TRAINING

$50,000

Contractor builds and hosts a two-day knowledge-sharing workshop that focuses on upskilling a diverse mix of participants. The workshop ideally includes larger creative businesses, advanced technology-oriented participants, small creative businesses (or solopreneurs)and heritage-art-skill participants. Together these participants can learn about emerging technologies and traditional creative practices, and exchange knowledge to discover new intellectual properties. Also, participants can explore unmet market needs and market opportunities related to new technologies.

Program managers for JTIP and LEDA should be included.

Graduates of this program form a "creative corps" of technology and heritage experts working in collaboration to foment new intellectual properties and technologies. Contractor will create videos or written artifacts from the workshop that may be shared via the Creative Core Resource Portal to engage more New Mexicans.

Outcomes include training 15 creative businesses (30 individuals). Participating business create 25 jobs within 2 years. Future outcomes will ideally include new patents and technologies, as well as new businesses formed.

a. 15 participating businesses, each receives a $500 stipend per participant.

b. Curriculum includes focus on technologies enabling New Mexico-based businesses to export goods and services beyond New Mexico.

c. Workshop will ideally be hosted at/with a rural artist-in-

residence program to engage rural communities.

d.Travel reimbursement for all participants shall be provided.

PUBLIC CREATIVE INFRASTRUCTURE

$60,000

Contractor operates a traveling creative infrastructure improvement lab. The purpose of this lab is to research the infrastructure needs of underserved communities with the intention of revisiting these communities with targeted improvement resources in future years. The definition of infrastructure includes places and spaces to live, create, perform, and exhibit, as well as digital infrastructure needs and educational efforts (business training).

To make the lab more engaging, we advise providing communities to be visited with educational information regarding resources, funding, and strategies for infrastructure development, historical asset improvement, and the like. These resources are included in the Core Portal.

The traveling lab will traverse the state, especially reaching rural and historically underserved communities, collecting data about creative infrastructure improvement needs. While the lab will not be able to comprehensively document all needs, the lab should identify trends and overview data that inform legislators and grant-makers. The contractor ideally has the capacity to secure in-kind creative economy equipment to demonstrate in the lab.

Outcomes include 150 people engaged with the lab, museums, cultural centers, libraries, and policy leaders engaged in each community visited. 25 creative infrastructure projects identified by 2026.

a. Contractor visits all six NM EDD regions for a minimum of three days.

b. 50% of visited communities shall be rural.

c. Contractor is not required to operate the lab year-round. The CID and contractor will work together to agree on a timeframe/route that is suitable for the project, and the CID will agree to provide marketing assistance and connections with partner organizations across the state, especially MainStreet programs.

d. A summary report informing legislators and funders regarding creative infrastructure trends and needs statewide and in particular communities. Report will identify 25 creative infrastructure projects (ideally 15 in rural communities) that the CID helps receive funding.

REGENERATIVE CAPITAL FOR CREATIVES

$40,000

Identifying sources of capital that are regenerative instead of extractive aligns with the creative economy ethos as well as the needs of our creative communities. We suggest a contractor provide a series of cohort-based workshops on regenerative capital for creatives and creative organizations and businesses. Topics could include, for example:

- Leveraging state funding for creativity, accessing JTIP/ LEDA/capital outlay funds. Program managers for JTIP and LEDA should be invited speakers.
- Accessing and building creative capital stacks, from crowdfunding to grants to sweat equity to impact investors.
- Engaging impact capital from beyond New Mexico.
- New sources of capital and finance models for alternative business structures such as co-ops, collectives, and credit unions for creatives.
- Grantwriting for creative businesses and nonprofits.
- Accessing venture and other investor funding.

Ideally, workshop participants go on to implement workshop tools and knowledge and help create mini case studies over time to further inform additional New Mexico creatives and organizations.

We recommend including a diverse range of participants and mentors to exchange ideas that reflect our unique cultural heritage and knowledge. For example, the Tewa Women United Sayain / Circle of Grandmothers program launched a cultural heritage based loan financing model where participants worked with the parent organization to take out a collective joint loan, which they paid back collectively as well, raising the personal credit scores of all participants.

Outcomes include 15 participating organizations (20-25 people) complete a series of four workshops and then collectively raise $1,000,000 within 12 months.

a. Contractor hosts four workshops of four hours each.

b. Each workshop builds on a previous workshop and includes mini-workbooks, case studies of New Mexico creative entrepreneurs, online readings, and similar resources.

c. Workshops ideally include each participant building a capital raise plan based on learnings.

d. Additions to Core Portal include content created for workshops and four mini-case studies of creative entrepreneurs or organizations using regenerative capital to grow their venture.

YEAR 1 GRANT METRICS OF SUCCESS

Creative Industries Week: $25,000	**Outcomes** include 350 attendees, 6 partner organizations, 50 speakers engaged, 30 artists/creatives engaged. $25,000 match generated.
Creative Business Support: $50,000	**Outcomes** include a Core Creative Business Resource Portal, training 50 entrepreneurs in year 1 whose revenues grow (on average) 25% YoY and whose businesses create 100 jobs by 2027.
Creative Workforce Training: $50,000	**Outcomes** include training 15 creative businesses (30 individuals). Jobs created by particiating business = 100. Future outcomes will ideally include new patents and technologies, as well as new businesses formed.
Public Creative Infrastructure: $60,000	**Outcomes** include 150 people engaged with the lab, museums, cultural centers, libraries, and policy leaders engaged in each community visited. 25 creative infrastructure projects identified by 2026.
Regenerative Capital: $40,000	**Outcomes** include 15 participating organizations (20-25 people) complete a series of four workshops and then collectively raise $1,000,000 within 12 months.

[I ENVISION] A COMMUNITY WELLNESS CENTER LINKING, REFLECTING, AND INSPIRING INTERGENERATIONAL COMMUNICATION AND VALUES SHARING ... CONNECTED COMMUNITIES ARE HEALTHY COMMUNITIES, AND HEALTHY COMMUNITIES ARE VIBRANT COMMUNITIES

Lordsburg creative on their vision for Lordsburg

INCLUSIVE, INNOVATIVE, AND COMPETITIVE GRANT DISPERSAL DESIGN

For this next set of suggestions, the bulk of the work was led by Stephen Fadden, Director of Programming at the Poeh Cultural Center of the Pueblo of Pojoaque. The Poeh Cultural Center is a "tribally owned and operated mechanism for cultural preservation and revitalization within the Pueblo communities of the northern Rio Grande Valley" and "a resource for Pueblo people to learn the arts and culture of their ancestors." Since their founding in 1988, they have leveraged hundreds of thousands in funding from a diverse range of sources to develop and operate innovative and community-oriented programs that train creative and cultural entrepreneurs and "provide a sustainable funding stream for cultural and artistic activities and stimulating knowledge of Pueblo legacies and traditions."

We leaned on their expertise to ensure these suggestions would meet high equity standards. The history of New Mexico's Native communities is undeniably a history of subjugation by outside forces. Any strategy for pursuing an equitable future for New Mexico's creative industries should in all respects be rooted in the sovereignty of its longest standing inhabitants. Any plans for a centralized entity dispersing funding on occupied territory must reckon with the contradictions and legacies inherent in that position.

This is not just genuflection. No one has been pursuing creative industries longer in the state we now call New Mexico than its Native peoples. We believe in the refrain of "the answers are Indigenous" because these are strategies refined over centuries. Times call for collective resilience, and blueprints for this resilience are easily found in the philosophies of those who have been successfully practicing this resilience—and maintaining the vigor of their creativity— despite the process of being, as the Poeh Cultural Center explains on its website, "systematically stripped of … culture and traditions by European contact in the 16th century."

We are deeply grateful to the Poeh Cultural Center for their collaboration. We also suggest reviewing the Outdoor Recreation Division Outdoor Equity Fund Program Guide, which has been shaped toward equity over a number of years.

> **The answers are Indigenous.**

DESIGNING AN EQUITABLE GRANT APPLICATION AND REPORTING PROCESS

STEP 1: Do early outreach, allow for a long application period.

According to the Poeh Center, funding available in New Mexico specifically for underrepresented and rural populations, especially tribes, often comes through in processes that feel "rushed and disjointed." To remedy this, the CID should ensure a generous window between application announcement and fund expenditure deadlines. The CID should focus outreach efforts on rural and underserved communities to hit the various benchmarks we've suggested throughout.

STEP 2: Clearly define rural and historically underserved.

Different government efforts define both rural and historically underserved in different ways, which can lead to confusion in communities and depress the rate of applications. The CID should be explicit with definitions of both rural and historically underserved. The CID can align with existing efforts designed by the JEDI division.

STEP 3: Be equitable with flexibility on match requirements.

Rural and historically underserved communities generally have a harder time with financial match requirements, which perpetuates inequity. The CID should explicitly accept in-kind match and offer the option to include a narrative in lieu of match if the program/project is aimed at rural or historically underserved communities. As with all CID efforts, the CID should strive to be as creative as the creatives it serves.

STEP 4: Clearly define marketing and data collection requirements.

We discussed embedding marketing and data collection requirements into every grant. The CID should explicitly define these requirements in the grant application, and make sure it's prepared to offer technical assistance.

STEP 5: Disperse funds upfront, not as reimbursements.

All of the 18 initial CID grant projects we interviewed were unanimous in their agreement that the upfront fund dispersal strategy was paramount to project success. Rural and historically underserved communities often lack the resources to accommodate funding through reimbursement, a procedure that often amounts to a hidden 100% match requirement. Recipients have to borrow money in order to spend the money they're supposed to receive from the grant, and in worst case scenarios, they sometimes end up paying interest on the money they borrow, effectively creating a "poor tax" scenario where

recipients are penalized for not having access to a large amount of working capital. We suggest to the CID: don't perpetuate this dynamic, and disperse funding equitably upfront.

STEP 6: Accept progress reports and final reports in the form of site visits and phone calls.

As we've discussed, the lexicons and conventions of government and nonprofit funding can be arcane for the communities and organizations that are often most deserving of funding. This is especially true in the creative economy. Creative solutions tend to be incompatible with conventional language. To remedy this, accept progress and final reports in the form of site visits, phone calls, and online meetings. In addition to fulfilling reporting requirements (especially with the rigorous data collection strategies we suggest), these alternative formats also serve the dual purpose of collecting better storytelling for promotion. Videos of site visits and well-produced video/audio interviews can double as excellent marketing collateral.

STEP 7: Offer examples of previous successes and connect applicants with prior recipients.

Creative communities—especially in rural and historically underserved communities—tend to be siloed by structural inequity, which leads to more self-siloing and bootstrapping mentalities. To push back against this, the CID should generously connect applicants with prior recipients. While a better-connected applicant will often be a more deserving applicant, it's up to the CID to make sure less-connected applicants with still-worthy projects are brought into the fold. The CID can creatively suggest collaborations that combine multiple applicant projects.

STEP 8: Be mindful of digital equity.

Finally, we suggest deliberate work to combat often hidden digital equity issues. Not all application platforms are accessible. This is true in many senses of the word "accessible." As with reporting requirements, consider offering a variety of options for applications that are not limited to software that rewards the software savvy—who do not always have the most deserving projects. These suggestions do result in a heavier workload for the CID staff, but it's the CID's responsibilities as agents of the State to not let hidden equity traps get in the way of projects, programs, and participants whose ideas would have the most significant and creative impact in their communities.

> **EASTERN NEW MEXICO IS KNOWN FOR CLEAN AIR AND RETREAT ... A NEW FRONTIER FOR THE ARTS**

Clovis creative on their vision for Clovis

Photo Credit: Meow Wolf

OPERATIONS

INTERNAL OPERATIONS

The CID is a startup and begins from a very lean position. With only two full time employees (FTEs), the CID must lean heavily on partners to maximize impact and propagate CID goodwill. We strongly recommend early consultation with the current and former staff of the Outdoor Recreation Division, which started with only one FTE and has been very successful.

We want to highlight a few key aspects of the CID's internal operations, which we suggest categorizing into branded initiatives to ensure these efforts have accountability and identity in the public eye. Here are the initial areas we suggest to focus on: A) fostering connections among communities and resources, B) supporting contractors contributing to the Core Resource Portal and providing an information clearinghouse, C) engaging creative employers outside New Mexico to attract jobs and additional funding, D) planning for and gathering more accurate and robust creative economy data, and E) leading intragovernmental collaboration to support the success of the state's creative industries.

For clarity and space, we have phrased these ideas in an imperative voice, but they are of course, as with the rest of this section, suggestions.

CID Creatives Connect	Staff ideally spends 25-50% of time visiting all six NM EDD regions. Host open office hours, host meetings with visiting out-of-state businesses and local creative entrepreneurs. Meet with local policy leaders, arts councils, creative worker guilds, nonprofits, and your Regional Advisor Council. Gather stories of success and marketing assets that reflect the state's diversity of creative heritage, innovation, and futures.
CID Resource Center	Create a suite of ever-expanding and easily accessed learning content (Core Portal) in an online LMS or similar platform. Connect to DWS jobs boards. Post news and updates about grants and funding opportunities. Highlight success stories with "key takeaways" that inform business strategies. Share data and regional reports.

CID Creatives to Work	The future of the creative economy is small, agile, interconnected firms, but large players still have plenty to offer, especially for leveling up New Mexico's creative workforce. Work with DWS to host a jobs board dedicated to creative workforce. Reach out to large creative industry firms with workforce needs to bring "remote" jobs in-state. Attract larger creative companies as sponsors for workshops and Creative Industries Week. Create workshops that enable creatives to access JTIP and LEDA funding. Work with DWS to identify federal apprenticeship and internship funding for creative businesses.
CID Creative Data & Stories	Rigorously collect and organize creative industry data. Early on, the CID should focus on technical assistance to connect creatives with ways to measure and discuss the importance of their contributions to their regional communities and economies. This effort should be paired with a subscription to a creative economy focused economic research software platform such as CVSuite, which also helps put the CID into conversation with similar divisions across the country that already rely on this platform. Work with the EDD's internal web development assets to make this data more publicly accessible throughout the state—public libraries would also be a good early partner on this. Ideally, this initiative should transition into the Creative Industry Heritage Innovation Index discussed below in the section on future possible grants.

INTRAGOVERNMENTAL COLLABORATION

Generously and clearly defined collaboration with other State government efforts is essential to the CID's success. HB8 mandates collaboration within the EDD and with the following other departments:

1. The Department of Cultural Affairs

2. The Indian Affairs Department

3. The Higher Education Department

4. The Public Education Department

5. The Tourism Department

6. The Department of Workforce Solutions

Outside the EDD, the CID faces some early critics of its necessity within State government. The Fiscal Impact Report for HB8 reported that the Legislative Finance Committee expressed concern with the CID "further duplicating efforts and siloing programs," and the Report cited the DCA and Tourism Department specifically as departments with worries along these lines.

With that in mind, we suggest copious early outreach by the CID to other State departments and efforts within the EDD. Based on our research and conversations with staff across these departments, there is excitement and eagerness to work with the CID. We believe that if the lines of communication remain open and strong, the CID can be a valuable collaborator and not a perpetrator of duplication and siloing. To aid this process, here is a short "we do and we don't" table that distinguishes CID work from the departments with the most concerns.

CID DOES	CID DOES NOT	WHO DOES?
Subcontract with private creative businesses, including sole proprietorships, through clearly defined programs with outcomes.	Fund art-making, teach art skills, fund public art, or serve any kind of "patron for the arts" role.	New Mexico Arts through Public Arts Programs and potential subcontracts to individuals involved with nonprofits and governmental organizations receiving grants for arts activities.
Support creative entrepreneurs through programs/projects who count on tourism as part of a diversified revenue stream strategy.	Directly support or promote tourism efforts.	The New Mexico Tourism Department is heavily invested in attracting visitors to the state and supporting artisan businesses who interact with these tourists. Their extensive marketing efforts seek to boost tourism throughout the state.

CID DOES	CID DOES NOT	WHO DOES?
Support creative workers in digital media, animation, and media production outside of film set projects.	Offer redundant funding to film projects already benefiting from state tax credits and assistance from the New Mexico Film Office.	The New Mexico Film Office supports a film industry that—through both in-state and out-of-state productions brings $5.75 billion in production spend and an ROI of 8.4 (for every $1 invested in film incentives, the state's economy receives $8.40 in benefits).
Work within the bounds of the anti-donation clause to achieve its mission through service contracts and grants.	Purchase real estate for individuals or organizations.	No government agency because of the anti-donation clause.

To begin, we want to spotlight two particular potential collaborators, one within the EDD (New Mexico MainStreet) and one in the Department of Cultural Affairs (New Mexico Arts).

NEW MEXICO MAINSTREET

Within the EDD, we want to spotlight the New Mexico MainStreet program, which "works throughout the state to help affiliated local organizations create an economically viable business environment while preserving cultural and historic resources." Both the State-level MainStreet and local programs were extraordinarily helpful in our field research efforts. Across the state, MainStreet staff and boards assisted with setting up meetings and connecting us with creative economy leaders and relevant parties in local communities, providing us valuable focus group insight.

New Mexico MainStreet has long had a creative economy focus as one of its strategies for revitalizing local communities, and they administer several programs that will be important models and sites for CID collaboration, especially Arts & Cultural Districts, which are a "joint effort of three state agencies and private entities" including New Mexico Arts (whose New Mexico Arts Commission authorizes the Districts), the New Mexico Historic Preservation Division, the Tourism Department, and the McCune Charitable Foundation.

Simply put, New Mexico MainStreet has already been doing much of the work the CID will aim to do because many of the businesses that thrive in central commercial districts are based in the creative economy. So through the goal of supporting these districts, New Mexico MainStreet has organically boosted the New Mexico creative economy as well. Rather than duplicate these efforts at a fledgling level, the CID should closely collaborate with MainStreet to enhance, scale, and fill in gaps—focused on the value that more sustainable and accessible livelihoods for cultural laborers and creative entrepreneurs can bring to communities at large.

COLLABORATION ACTION SUGGESTIONS:

- Convene with existing Arts & Cultural Districts to discuss aligning program/project strategies.
- Through New Mexico MainStreet, meet with the New Mexico Resiliency Alliance to discuss aligning strategies and ideas for scaling existing success.
- Connect more New Mexico creatives with New Mexico MainStreet storytelling and branding opportunities.
- Facilitate connections between MainStreet efforts and New Mexico creatives in communities "outside"—either geographically or demographically—of central commercial districts.
- Work to publish a study on the practices and needs of small property owners/renters across the state whose businesses are part of the creative economy, especially with an eye toward the impact of a potential creative economy property tax credit provision.
- Collaborate on organizing creative economy property owners/renters across the state in loose coalitions to aid in information-sharing and technical assistance

NEW MEXICO ARTS

Outside the EDD, we also want to spotlight New Mexico Arts within the Department of Cultural Affairs. We've had several long and constructive conversations with New Mexico Arts, and they are excited for the CID's launch and ready at liftoff with a bevy of practical collaboration ideas.

As New Mexico's state arts agency, New Mexico Arts is the agent responsible for working with the National Endowment for the Arts (NEA) to administer "funds to address priorities identified at the state level and that address Arts Endowment outcomes." New Mexico Arts also maintains a close relationship with regional arts organization the Western States Arts Federation (WestAF), which is another NEA funding partner.

New Mexico Arts does excellent work supporting arts activity in New Mexico through grants to nonprofit organizations, local governments, and public educational institutions. They also contract with individuals though the public art program by purchasing or commissioning artworks from artists and galleries for display in public places. Finally, they provide technical assistance and educational and professional development opportunities to organizations, artists, and arts educators throughout New Mexico.

As with many state arts agencies across the nation, New Mexico Arts has seen its

funding decline—especially in proportion to the amount of value generated by the services and programs they support—but they have done stalwart work as statewide champions of art and could be even more effective with increased funding.

Their mission is distinct from the CID's mission. As part of the Economic Development Department, the CID is focused on supporting the economic development of the creative industries and everyday creative livelihoods. In other words, New Mexico Arts is focused on arts activity as an end result, while the CID is focused on economic activity as an end result. New Mexico Arts helps creatives achieve art aims, especially for ambitious projects. The Creative Industries Division helps creatives achieve more sustainable everyday livelihoods based on the value they generate with their artistic prowess.

COLLABORATION ACTION SUGGESTIONS:

- Work together on data collection projects that demonstrate the value creative entrepreneurs and working artists add to New Mexico communities, both economically and socially. Co-publish joint reports.
- Integrate New Mexico Arts awardee organizations and individual artists into CID programs through IP commercialization pipelines. See the futurecasting story at the beginning of this section for a hypothetical example.
- Publish special joint quarterly newsletters and ongoing lists of combined opportunities distinguished between arts activity grants and business development investment/grant opportunities.




OTHER INTRAGOVERNMENTAL COLLABORATION

Here are our brief suggestions for other intragovernmental collaboration, incorporating feedback from and research into each department, division, or program.:

Within the EDD

DIVISION/ PROGRAM	WHAT THEY DO	COLLABORATION POTENTIAL
Justice, Equity, Diversity and Inclusion (JEDI) Office	The JEDI Office works to directly address systemic inequities and barriers to entry for New Mexican business owners and entrepreneurs in EDD by supporting and creating programming and business tools to aid the growth of socially and economically disadvantaged businesses.	Work together to draft an equity vision for CID programs/ projects based on the overall JEDI Equity Vision to "create a space where all New Mexican business owners, regardless of background and affiliation, can comfortably access the resources and services they need to create thriving business and economic mobility." Share measuring and outreach strategies to maximize impact to rural and historically underserved communities.
NMFUNDIT	Run out of the EDD, NMFUNDIT is a loose coalition of funders—federal, state, and philanthropic foundations—that offers a pitch platform for public projects to fill capital gaps. The goal is to make all these funding sources more available to public projects through a "one stop shop" approach.	Assist NMFUNDIT with branding and storytelling and help creatives in local communities connect with civic leaders to design and pitch public projects. Explore a reignited NMFUNDIT Small Business Fair that integrates with Creative Industries Week.

DIVISION/ PROGRAM	WHAT THEY DO	COLLABORATION POTENTIAL
State Small Business Credit Initiative (SSBCI 2.0) TA program	Launching soon with federal funding, the SSBCI 2.0 TA program will provide "essential support to very small and socially economically disadvantaged businesses" through contractors offering financial advisory services, legal advisory services, and accounting assistance.	Collaborate with this program to offer opportunities for creatives to provide marketing and storytelling assistance for participants and bridge this program with creative industry businesses to publicize its efforts and translate its aims to language relevant to creative communities.
Job Training Incentive Program (JTIP)	JTIP "funds classroom and on-the-job training for newly-created jobs in expanding or relocating businesses for up to 6 months. The program reimburses 50-90% of employee wages."	Connect JTIP with more creative businesses, both through grant program participants, webinars, and community travel. Interview existing creative economy/JTIP success stories (see Creative Industries Week 2024 panel with Broken Arrow Recycling) to better craft connections. In our field research, most creative entrepreneurs throughout the state were unaware of JTIP, but this was one of the existing programs they were most excited to explore further once they learned about it.
LEDA	LEDA is a very complex program that can't be summed up in a few sentences. We recommend consultation with EDD LEDA coordinators to develop an early and thorough understanding of the program. Essentially, LEDA allows for the EDD to administer grants to local governments who can then	Some of the most promising businesses within the creative industries should theoretically qualify for LEDA by increasing the economic base of New Mexico and manufacturing a product or providing a non-retail service with at least 50% of total revenues generated from a client base outside New Mexico.

DIVISION/ PROGRAM	WHAT THEY DO	COLLABORATION POTENTIAL
LEDA (Cont.)	issue grants to assist "expanding or relocating businesses that are Qualified Entities that will stimulate economic development and produce public benefits pursuant to LEDA." Stipulations include what the money can and can't be used for and who is or is not, as a business, a "qualified entity."	Here's a theoretical example: a fiber arts business in NM wants to expand its facilities to do product testing, manufacturing, and storage for a new design of 3D printed "training looms." These training looms are offered as optional products to out-of-state clients who are taking online weaving classes through the fiber arts business. The classes themselves are taught on-site in a well-equipped facility by contracted weavers with a deep background in cultural heritage weaving. The service itself offers an additional revenue stream for the weavers to translate the intellectual capital of their cultural heritage into financial value. The new 3D printed loom product opens up this educational service to more out-of-state clients by offering prospects a more cost-effective way of obtaining a working loom. This is a theoretical example of a creative industry business that should qualify for LEDA assistance by expanding into manufacturing. The CID should work to connect businesses like this with their local LEDA partners.

Outdoor Recreation Division	The New Mexico Outdoor Recreation Division's missino is to "increase equitable access to the outdoors for all New Mexicans, ensuring healthy outcomes, environmental stewardship, and economic prosperity." To these ends, they run the Outdoor Equity Fund and Trails+ Grant programs, which not only bolster New Mexico outdoor recreation businesses but help direct federal and private funds into the state.	Because the Outdoor Recreation Division (ORD) is one of the key models for the Creative Industries Division, the CID should spend some time shadowing Outdoor Rec operations and discussing best practices for a new division. Additionally, the CID should collaborate with the ORD on programs that leverage and maximize the impact of Land of Enchantment Legacy Fund investments.

> **"HOMOGENIZATION HAS MADE MANY TOWNS LOOK ALIKE—WHAT ABOUT A TOWN THAT OFFERS ALL ORIGINAL WORKS? NOT JUST FOR VISITORS SEEKING LOCAL ART BUT A VILLAGE WHERE LOCALS CAN PROSPER ... WHERE TIME SLOWS DOWN TO CHAMA TIME!"**

Chama creatives on their vision for Chama

Outside the EDD

DIVISION/ PROGRAM	WHAT THEY DO	COLLABORATION POTENTIAL
Public Education Department (PED)	The PED oversees 854 public schools in 129 districts. It's one of the most well-funded of the state agencies, owing both to the centralized nature of education funding in New Mexico and the State's commitment to youth education.	Work with PED on programs to promote creative entrepreneurship literacy and creative livelihood skills in public schools. Connect creatives who receive teach-the-teacher training through CID programs with afterschool education and other PED opportunities. Connect work-based-learning programs with creative businesses. Explore working together on expectations/ standards for interdisciplinary learning about innovation and creativity, especially tied to data collection efforts that demonstrate the merit of creativity education.
Higher Education Department (HED)	The Higher Education Department oversees public higher education institutions in New Mexico. Their stated mission is "to provide financial, academic, and policy oversight and support to the New Mexico public higher education institutions and our formal community partners for the purpose of promoting efficiency, accountability, and student success."	Work together to advocate for career technical education programs that combine trade skills with creative industry environments. Explore working together with the HED and the DCA to design a program that offers cultural interpretation exhibit credentials. Lead intragovernmental creative economy advocate working group with HED, who proved to be a very passionate and capable partner on this idea during 2024 Creative Industries Week.

DIVISION/ PROGRAM	WHAT THEY DO	COLLABORATION POTENTIAL
Department of Cultural Affairs (outside of New Mexico Arts)	The DCA is an integral part of the State government. In addition to New Mexico Arts, the DCA runs divisions dedicated to archeology, historic preservation, libraries, museums, and historic sites.	Work with libraries to house workshops and outreach programs, especially in rural and historically underserved communities. Work with historic sites to run cultural innovation entrepreneurship workshops and data collection. Brainstorm with Historic Preservation Department on strategies for historic property owners/renters, especially by leveraging resources of the Cultural Properties Restoration Fund.
Tourism Department	The Tourism Department's stated mission is "to promote New Mexico as the top destination for venturesome travelers, build the New Mexico True brand, unify and lead industry partners and inspire in-state advocacy and pride." To support their goal of bringing tourists to every community in New Mexico, they run the popular New Mexico True branding program, operate *New Mexico Magazine* (the oldest state magazine in the United States), do considerable data collection and research on the perceptions of New Mexico as a destination, and advertise New Mexico widely beyond the state. Through targeted investments in tourism infrastructure and copious grant programs for regional tourism development, they aim to bring New Mexico to the world and the world to New Mexico.	The CID should work closely on aligning with New Mexico True campaigns and spotlighting local creative manufacturing and services, as discussed in our futurecasting story. Work with the Tourism Department to collect data about interest beyond New Mexico in New Mexico made products and cultural heritage. Integrate event efforts such as Creative Industries Week with New Mexico Tourism related events and promotional efforts through *New Mexico Magazine*. Work with *New Mexico Magazine* to profile creative entrepreneurs throughout the state.

DIVISION/ PROGRAM	WHAT THEY DO	COLLABORATION POTENTIAL
Indian Affairs Department	The Indian Affairs Department combines a clear vision and mission to pursue their goal of "strengthen[ing] tribal and state relations and address[ing] the challenges we face in our communities; challenges such as economic development, infrastructure improvement, the protection of our cultures and languages, healthcare accessibility, and educational opportunities for our most precious resource, our children." Their vision is "that tribal nations, tribal communities and Indigenous people are happy, healthy and prosperous and that traditional ways of life are honored, valued and respected," and their mission is to advocate for tribal interests and support tribal access to "resources, technical assistance and funding opportunities" with the ultimate result of "self-governing and self-sufficient" tribal communities.	Collaborate with the Indian Affairs Department and Tribal Liaisons across all State agencies to promote more creative entrepreneurship in Native communities and support networks for collectives of working artists. Partner on relational data collection strategies that fortify the ability of Native communities to receive funding without straining trust.

DIVISION/ PROGRAM	WHAT THEY DO	COLLABORATION POTENTIAL
Department of Workforce Solutions (DWS)	The DWS's stated mission is "to be a leader in improving employment and poverty rates through workforce development, enhanced services for employers, and ensuring fair labor practices and workforce protections for New Mexicans." Their apprenticeship programs are particularly robust. Working with the DWS, eligible businesses/nonprofit organizations can "leverage Workforce Innovation and Opportunity Act (WIOA) funding to support apprentice related technical instruction," as well as additional funding through by opting into the Eligible Training Provider List (ETPL) for "expenses such as transportation, childcare, and supplies."	Work closely with the DWS on apprenticeship opportunities. Numerous discussions with the DWS highlighted the need to better leverage existing funding. Collaborate with both the HED and DWS on connecting graduates from community college certificate programs (that integrate trade skills and creative industries) to entrepreneurship and workforce opportunities. With the DWS as the employer-of-record for these apprenticeship and pre-apprenticeship programs, small businesses and nonprofit organizations not only receive the financial benefit of the DWS paying employee salaries but the DWS also covering essential workplace benefits.

OPERATIONS

MARKETING THE CID

Written by Emily Hunerwadel, Director of Marketing for Creative Startups

KEY TAKEAWAYS

SHARPEN YOUR FOCUS

Building a dedicated following on a couple of key platforms is more effective than attempting to maintain a presence on every social media channel.

MAKE MORE WITH A LITTLE

Especially with a small marketing team and budget, creating an evergreen way to reframe and reuse content is essential.

INVEST IN STORYTELLING

Develop partnerships with both niche "influencers" (aka NM's creative business owners themselves) and impactful organizations (like MainStreet orgs, universities, cultural centers, etc).

SHARPEN YOUR FOCUS

One would assume that increasing the number of channels through which you spread your message would increase reach and visibility, but spreading resources too thin across the ever-increasing multitude of platforms can dilute effectiveness. This scattershot approach often leads to inconsistent messaging, bland or platform-inappropriate content, and a fragmented audience, making it difficult to build a strong, cohesive brand presence.

Focusing on the top 2-3 channels allows space and time for a smaller team to listen to and witness what is resonating with their target audiences and join in the conversation in a genuine way. Determining which platforms reach the right New Mexicans is crucial, and our recent Creative Industries Division campaigns served as an excellent testing ground for understanding our state's creative entrepreneurs, enthusiasts, and leaders.

WHAT WE LEARNED

Over the past six months, we conducted a comprehensive marketing campaign aimed at increasing awareness of the CID, gathering contact information for NM creatives and creative business owners, and gaining registrations and support for Creative Industries Week. Based on our previous experience conducting outreach for NM creative entrepreneurial opportunities and our annual conference in Santa Fe (CxSF), we chose to utilize Facebook, LinkedIn, Instagram, Substack, and email (Mailchimp) in our CID campaign. To effectively measure the impact of our marketing efforts and better understand the media behaviors of creative New Mexicans, we tracked the flow of traffic to the Creative Industries Division Expert List (newsletter sign-up) and Creative Industries Week registration using UTM links and Paperform surveys.

As shown in the table below, our posts and ads on LinkedIn were most effective in spreading awareness, reaching **542,483** accounts and garnering **6,457** clicks to CID pages. While our Facebook content reached the fewest accounts, we saw a remarkable amount of engagement, especially in the form of shares and comments (which are indicative of an invested audience).

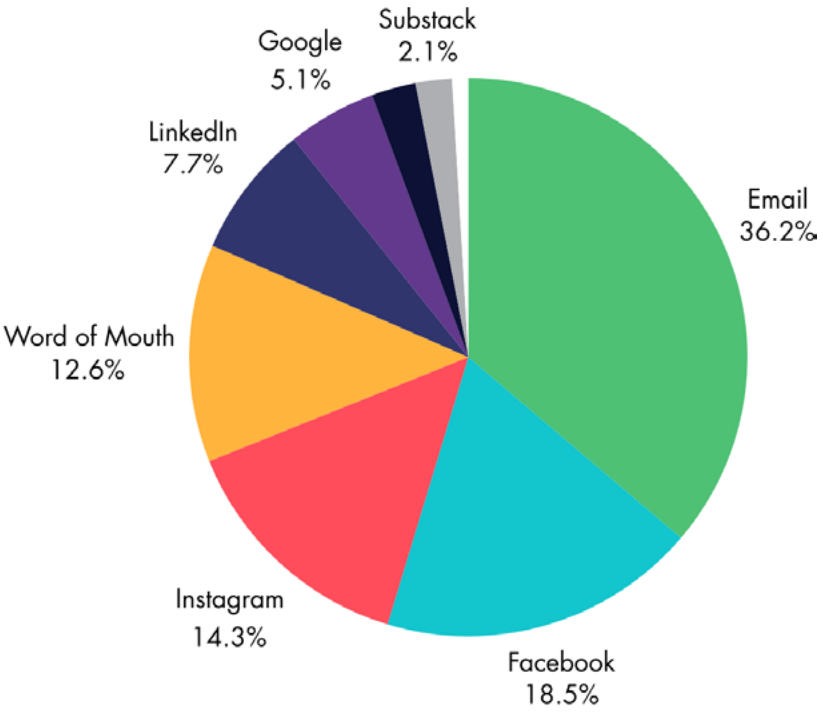
RESULTS OF CREATIVE STARTUPS'S 6 MONTH CID CAMPAIGN

PLATFORM	REACH	ENGAGEMENTS	CLICKS
Instagram	107,394	2,064	2,206
LinkedIn	542,483	3,817	6,457
Facebook	65,987	10,203	2,054
TOTAL	**715,864**	**16,084**	**10,717**

Additionally, email was an effective platform to motivate our audience to take action, as shown in the Creative Industries Week registration analytics (see the chart on the next page).

With over 400 online registrants and avid participation during the webinars, our success in outreach for CI Week demonstrates the effectiveness of concentrating on a smaller number of platforms.

This being said, as platforms and trends are constantly shifting, we suggest that the CID stay up-to-date with trendspotting to fully determine if they're reaching the right audience.



How did you find out about Creative Industries Week?

FINDING THE TRENDS

Our campaign best reached New Mexicans working within the HB8 defined creative industries primarily in the Millennial and Gen X age groups; however, if the CID were to define a new target audience, there are resources available to identify appropriate platforms.

The Global Web Index is a consumer research organization that regularly puts out trend reports, blogs, and guides analyzing new data in media usage. The table below demonstrates their study of over 130,000 social media users by platform. Keeping informed of studies like this helps ward off assumptions: while one may think that TikTok is the best place to reach Gen Z, their use of Instagram has continued to grow over the past 3 years.

Adweek is another platform many marketers trust to trendspot, and they frequently offer free webinars that deepdive into different channels and audience behaviors. Social media and email platforms also put out reports (at least annually) with their own user data, like Meta's Campaign Guidance Navigator. Scheduling apps and platforms like **Hootsuite** and **Sprout Social** also put out reputable resource guides (often backed up by Pew Research information). Leveraging these resources will ensure that the CID stay informed and can continuously adapt strategies to meet the

What are each generation's top 3 favorite social platforms?

Gen Alpha (aged 8-15)	Gen Z (aged 16-26)	Millennials (aged 27-40)	Gen X (aged 41-59)	Baby Boomers (aged 60-64)
22%	30%	25%	23%	26%
20%	21%	18%	22%	24%
11%	13%	17%	15%	8%

Adapted from GWI Core Q42023 & GWI Kids Q1 2024

evolving preferences and behaviors of target New Mexicans.

MAKING MORE WITH A LITTLE

While marketing is a huge lift in and of itself, scarce resources often put team members in a position of pulling double duty with other responsibilities, limiting the amount of content creation and posting the team can handle. Similarly, budgets for ad spend and content development are often minimal. It is absolutely crucial that such teams find ways to maximize the utility of existing and newly created content to maintain a consistent and impactful marketing presence. At Creative Startups, our marketing team consists of 3 people (sharing 2 with other roles), and we have developed a content cycle to milk each bit of media for all possible material. Here's what that could look like for the CID:

1. Say you've paid a writer to generate a 2,000 word thought-leadership **article** about collaborating with organizations to boost NM's creative small businesses. You post this as a blog on the CID website and share the article in a newsletter and on social.

2. You then take this article and re-use the content and writing to reframe the information into a downloadable **workbook** for rural businesses. This is also posted on the website, offering the workbook for free if an entrepreneur signs up for the CID newsletter list. Social media posts also point creatives to the workbook.

3. Monitoring the NM creatives and small businesses on social, you notice that many are posting **short form videos** featuring sped up tours of rural MainStreets with taglines about the strength in small businesses, using the same trending audio.

4. Picking apart the article, you identify quotes that could work like taglines and peruse your current content for MainStreet videos. Using this existing content, you create a **short-form video** (using the trending audio) and a **quote graphic** to stretch the article into more content.

5. You look back over your efforts of the cycle and use what seemed to resonate most with your audience and what moved them to take your desired action (sign up for the contact list, follow, message, etc). You can use this information to build better ads as well as guide future content cycles.

The chart below is how this content cycle might look across 12 weeks, primarily using existing or easily gathered content.

The content cycle below is based around **four thought leadership articles or blogs** that come out every three weeks: two repurposed pages of our NM Creative Industries Report, one press release or earned media feature, and one article that could be quickly created by

Media Calendar

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Week 1		**Article 1:** Repurposing CID Report stories	**Article 1** as a link post on FB & graphic post on IG		**Article 1** as LinkedIn article & post		
Week 2		**Resource 1:** Retool Article 1 into downloadable		Article 1 as **Short form video, meme, or quote graphic**			
Week 3			**CID Newsletter:** include resource, funding opportunities, community highlights	**Funding Opportunities roundup,** using newsletter info		**Community highlight,** using newsletter info	
Week 4		**Article 2:** Profiling a funded project	**Article 2** as a link post on FB & graphic post on IG		**Article 2** as LinkedIn article & post		
Week 5			**Reshare** content from profiled community		Article 2 as a **collab post** with the profiled community		
Week 6			**CID Newsletter**	**Funding Opportunities roundup,** using newsletter info		**Resource highlight,** using newsletter info	
Week 7		**Article 3:** News feature or release	**Article 3** as a link post on FB & graphic post on IG		**Article 3** as LinkedIn article & post		
Week 8		**Reshare** content from news/**Promo** post for announcement		Article 3 as **Short form video, meme, or quote graphic**			
Week 9			**CID Newsletter**	**Funding Opportunities roundup,** using newsletter info		**Community highlight,** using newsletter info	
Week 10		**Article 4:** Repurposing CID Report sections	**Article 4** as a link post on FB & graphic post on IG		**Article 3** as LinkedIn article & post		
Week 11		**Resource 2:** Retool Article 4 into downloadable		Article 4 as **Short form video, meme, or quote graphic**			
Week 12			**CID Newsletter**	**Funding Opportunities roundup,** using newsletter info		**Community highlight,** using newsletter info	

Website · Email/Newsletter · LI · Meta (FB, IG)

interviewing recipients of the initial CID grants. In addition, the calendar includes a three-week schedule for the CID Newsletter, which ideally would feature a funding opportunities section, a community/funded project highlight, and a brief narrative component with announcements.

The articles and newsletter are then diffused across channels and transformed into platform-appropriate content. The research and writing included in **Article 1** could be utilized to create an infographic guide, downloadable one-pager, or an entrepreneurial workbook, which can direct people to your website, gather contact information in exchange for the download, and work well in gaining engagement on work-oriented platforms like LinkedIn.

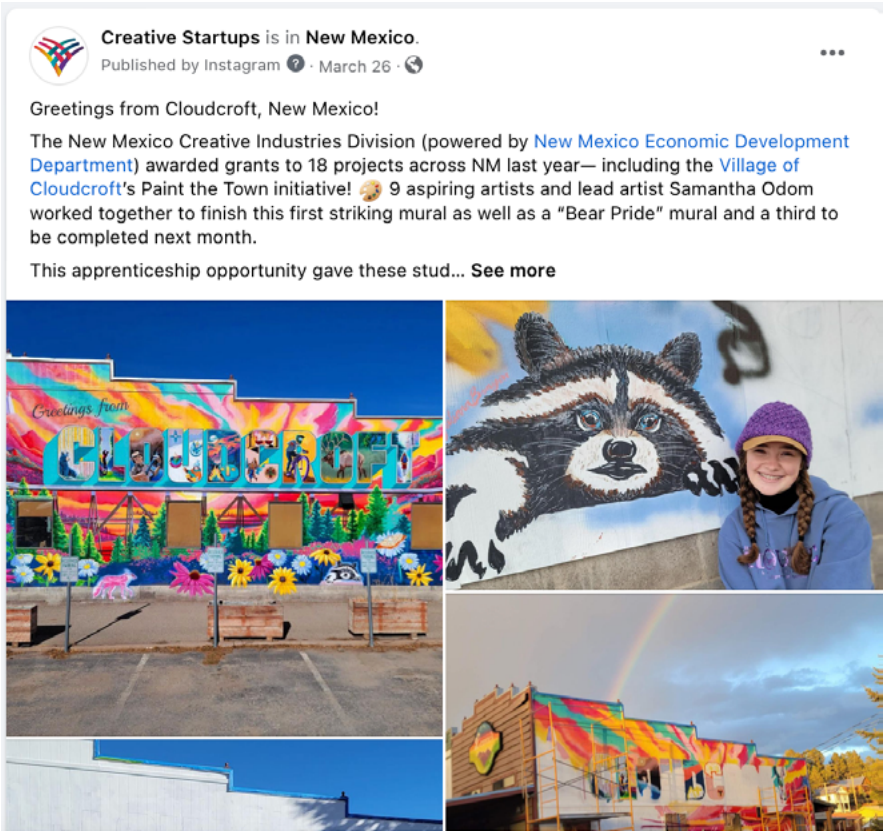
A simple pull quote from the article can turn into a catchy, eye-catching graphic for Instagram, like the post below, which had the highest reach of all Instagram posts and ads over the past six months.

The newsletter could be broken down into several social media posts, like an opportunities roundup post on LinkedIn or Facebook. We had a lot of success using the Creative Spotlight section from the spring CID newsletters to create collaborative posts on Facebook and Instagram, which organically gathered over 300 reactions and over 20 shares (see the next page).

INVEST IN STORYTELLING

While promotional content advertising initiatives and announcements are often logistically necessary, our experience marketing in New Mexico has shown that our state's creative business owners will engage with our message and take action if the content reflects their stories.

For example, our press releases about the statewide study as well as Creative Industries Week performed fairly well organically: CI Week's Substack release has received **1,468 views**, and the



email featuring the release had a **37% open rate**. The writing is fairly standard for releases, with quotes from leadership and straight-forward information, demonstrated in this snippet:

Creative Industries Week is set to electrify New Mexico from June 3 to 9, showcasing the state's rich tapestry of creativity and innovation. This unprecedented celebration, organized by the New Mexico Economic Development Department's newly established Creative Industries Division (CID) and Santa Fe-based Creative Startups, promises a week filled with live events and festivals spanning communities statewide, creative showcases and workshops, and online panels featuring 50+ speakers representing community leaders, higher education experts, entrepreneurs, economic developers, creatives, and technologists.

"Growing jobs and boosting investment in creative industries is a key goal for Gov. Michelle Lujan Grisham and state lawmakers as we diversify New Mexico's economy," Acting EDD Cabinet Secretary Mark Roper said. "As EDD comes together with our partners for Creative Industries Week, we want to celebrate our successes and connect creative entrepreneurs and businesses as the state identifies the framework for the Creative Industries Division and launches new economic development initiatives."

Alternatively, our blog post "The Vibe is the Vitality" received **2,444 views** and had an **open rate of 40%**. We also received organic inquiries from New Mexicans wanting to reshare this article in their newsletters and on their websites. This article is written by Creative Startups researcher Mike Young in a first-person perspective and reads more like a short story, describing our team's journey around the state to host public listening sessions and conduct interviews with creative leaders and business owners directly in their communities:

In late January, I drove Highway 491 north through the Navajo Nation with community organizer, vocalist, DJ, and the Executive Director of Vital Spaces, Raashan Ahmad. Each of us is eager to be first to spot the famous monadnock. "I think it's that one?" We take out our phones. It doesn't feel right. "No, it's that one." Our fingers hover over the record button. "My friend took me here years ago—I think that big one." The fog is in the way. There are plenty of rocks. They're all impressive. Some feel defiant. Others bashful. "Loopy—isn't that rock kind of like... loopy?"

But then we see. Fog covers the top, but it doesn't matter. That's Tsé Bit'a'í. Plenty of rocks.

Trucks and fences. Snow and power lines. Freshly painted mile markers. There's no such thing as nowhere. The past might've erupted 30 million years ago, but people are still shifting.

The article does go on to offer important logistical information about the Creative Industries Division's development and future meetups/data gathering as well as statistical information regarding the importance of the creative economy in New Mexico that might be included in a standard press release, but the narrative approach of the blog humanized the process. We gathered more contact information for the CID newsletter list through this blog and its subsequent social media posts than we did across three press releases and several promotional social graphics. People saw that we weren't AI bots sneakily gathering data in the background, and they responded to the tone of authenticity.

Generating this kind of content (whether it be in the form of writing, videography, audio, etc) can take more time, effort and creativity than staff members have time for; however, utilizing a share of the EDD's overall marketing budget to hire New Mexico creatives themselves to produce this kind of content could be highly beneficial compared to spending it on standard social media advertising.

Regardless of the spending power the Division can put behind it, developing cross-promotional partnerships with NM creatives as well as influential organizations (think cultural centers, universities, chambers of commerce, regional EDDs, and other statewide EDDs) should be a priority. Doing so also shows that the Division is dedicated to using its platforms to spotlight New Mexico's stories and real lived experiences. Investing in local talent and leadership (whether that be with money or staff time) not only amplifies authentic narratives but also strengthens community ties, making the Division's efforts more impactful and deeply rooted in New Mexico's vibrant culture.

MARKETING METRICS OF SUCCESS

PLATFORM/ METRIC	BASELINE	BY END OF 2025	2026	2027	2028	2029	2030
Newsletter Subscribers	1,500	1,800	2,070	2,381	2,738	3,148	3,620
Newsletter Open Rate	40%	40%	40%	40%	40%	40%	40%
Newsletter Click Rate	5%	5%	5%	5%	5%	5%	5%
Social Media Engagements	32,000	38,400	44,160	48,576	53,434	58,777	61,716
Social Media Clicks	22,000	26,400	30,360	33,396	36,736	40,409	42,430

Based on the Creative Startups CID Campaign results (Dec 2023—June 2024)

FUTURE GRANT PROGRAM SUGGES-TIONS

FY2026

CREATIVE INDUSTRIES WEEK

$25,000
SAME AS FY2025

The CID should drive toward permanent installation of Creative Industries Week as a statewide "celebration" in the minds and hearts and calendars of New Mexicans. The CID might continue to work with collaborators in good standing to build long-term relationships. It also might experiment with the best time of year for the Week, but settle on a consistent schedule after two years. The CID can cross-promote with other events, and be generous in honoring predecessors and events that have been active for some time to avoid "new kid on the block" syndrome. Based on our field research, New Mexicans might feel a little skepticism of Creative Industries Week at first because they have seen many excellent ideas fizzle over the years because of fluctuating enthusiasm and funding at a State level, so the CID should make sure to reward and build on success.

An ideal additional outcome for a statewide series of events would be to incubate new businesses. For example, the contractor could host a pitch competition (as one of the week's events) sponsored by corporations or foundations. Ideally, the contractor is encouraged to partner with existing incubation organizations in New Mexico.

CREATIVE ARTISAN BUSINESS SCALE UP PROGRAM

$50,000

This is an additional business training program grant that builds on FY2025's business support program but narrows the focus to artisan businesses. Looking to the success of regional models like the Farmington Downtown Maker's Market, the contractor should develop a statewide training platform to scale up regional artisan market training. Participants should be artisan markets at every stage of growth.

The CID should begin with in-depth surveys and discussions with both longstanding artisan markets and upstarts to understand needs and capacities. Then, working in conjunction

with regional oversight councils, the CID should award three $5,000 contracts to help scale up artisan markets, especially focusing on export potential and e-commerce skills for vendors. If a suitable contractor is available to bid for the entire project and subcontract individual markets to produce training, that would fulfill the requirements we suggest, but a minimum of 5 artisan markets should receive funding.

CREATIVE WORKFORCE TRAINING

$50,000

The second year of the program should continue to bulk up the "creative corps" this program is building. The CID should encourage present and past participants to collaborate, perhaps through forming or joining collectives. It can continue to support participants finding further teaching opportunities in conjunction with the PED, HED, and community efforts. Ideally, the CID supports this creative corps to share their knowledge in conjunction with partners such as PED, HED, and nonprofit organizations. The Creative Business Portal will ideally include an online directory of graduates who are available as CID "recommended" instructors for creative economy and creative technology workshops.

PUBLIC CREATIVE INFRASTRUCTURE

$60,000

Following on the "traveling infrastructure lab" project of FY25, the CID could disperse six $5,000 contracts to support grantwriting to obtain funds—or directly fund infrastructure projects across the state. The results of FY25's research and community engagement should inform the types of infrastructure projects eligible for this support. Note that recipient eligibility should not be limited to projects that interacted with the traveling project the year before.

Projects should be contracted to develop public creative infrastructure resources that are available for free to their local and/or regional community for at least one year.

The CID should work with the Department of Transportation to assist in wayfinding asset construction (highway signs, etc.) for these infrastructure projects and other place-based programs.

a. All projects should include a mandatory site visit from the CID Coordinator or Director.

b. 50% should go to rural or underserved communities.

c. Sustainability plans should be a key factor for considering proposals. Transitioning from a free to a fee-based program should be acceptable, but priority should be given to programs/projects that demonstrate a sustainability plan that does not pass along an undue burden to their local community.

i. Applicants should be required to present research justifying a definition of "undue burden" specific to their community.

d. This is one of the key programs where the CID should strive to supplement this funding with federal, philanthropic, or impact investment opportunities. Infrastructure is expensive.

REGENERATIVE CAPITAL FOR CREATIVES

$40,000

This program should continue to grow with more participants and (hopefully) success stories. The "cookbook" of alternative funding models should also continue to grow and be a marketing asset for the CID.

FY2027

CREATIVE INDUSTRIES WEEK

$30,000

The CID should keep the match requirement at $25k. 1 additional site should be added.

CREATIVE ENVIRONMENTAL RESILIENCE BUSINESS TRAINING

$70,000

Same models as FY25 and FY26, but FY27 should expand to support 100+ companies, and the program should be geared toward businesses developing models for environmental resilience. This could mean resilience within their business practices or the promotion of general environmental resilience through their goods and services. Social and human environments should be a factor in addition to physical environments.

CREATIVE WORKFORCE TRAINING

$60,000

Same goals as FY26 but with a 10% increase in participants.

PUBLIC CREATIVE INFRASTRUCTURE

$80,000

Eight $5k grants to support infrastructure projects. If additional funding is received from the Legislature for personnel as well, the CID can hire a Creative Infrastructure Representative to manage this program, which should grow to be one of the CID's more significant efforts.

REGENERATIVE CAPITAL FOR CREATIVES

$50,000

Same goals as FY26 but with a 10% increase in participants.

FY2028

CREATIVE INDUSTRIES WEEK

$40,000

Match requirement increases to $30k. 1 additional site should be added.

CREATIVE BUSINESS TRAINING

$75,000

With the results of the first 3 creative business training focuses, the CID should have enough data to establish either a new specific focus or a more broadly focused program that allows for a range of businesses.

CREATIVE WORKFORCE TRAINING

$70,000

10% increase in participants.

PUBLIC CREATIVE INFRASTRUCTURE

$90,000

Eight $10k grants to support infrastructure projects and 1 $10k grant to support additional research / follow up. Revisiting the "traveling infrastructure lab" two years later helps maintain accountability for the project and address gaps in coverage from the first iteration.

REGENERATIVE CAPITAL FOR CREATIVES

$60,000

10% increase in participants.

CREATIVE INDUSTRY HERITAGE INNOVATION INDEX

$166,000

This is a two-year project grant in two parts. First, the contractor is required to research and develop an index—similar to WestAF's Creative Vitality Index or the North Carolina Board of Science, Technology, & Innovation's Tracking Innovation Index—that tracks "innovation based on cultural heritage."

The contractor should start with the wealth of relational data collected to date through all CID projects, programs, and initiatives. Combining this data with rigorous study of global heritage innovation, they should develop a scientifically sound formula for calculating a region's "innovation based on cultural heritage." Ideally this formula would incorporate publically available data, privately managed data, and relational data collection strategies.

The ultimate definition of "innovation based on cultural heritage" will be up to the CID, the contractor, and the revelations of the CID's data collection between 2024 and 2027, but our earlier discussion of the concept should provide a decent launchpad.

While this index obviously should be a marketing opportunity for New Mexico, the contractor should take great care to maintain scientific objectivity. Consider that North Carolina does not top its own house-cooked Innovation Index. Ideally, this index would

confirm what the data already seems to suggest, but it should also provide an aspirational path for New Mexico to improve even further.

This index would not only be useful for New Mexico. As with the Creative Vitality Index, it would represent important information about economic potential based on community heritage assets for regions across the United States (and beyond). In other words, there is a potential client base for this concept.

Therefore, for the second part of the project, the contractor should also develop a subscription-based SaaS platform for clients to manage and measure the data behind this index.

The fact that New Mexico's creative workforce would've been collecting data in this manner already for several years through the relational strategies supported by CID programs, and would therefore be well-primed to serve as data strategy consultants, is what we might call the cinnamon on the biscochito.

The contractor should subcontract a New Mexico based Web development/data research firm (with a good reputation amongst the State's working artists and creative entrepreneurs) to ensure that the bulk of the funding for this project remains in the hands of New Mexicans passionate about New Mexico's future.

Even in 2024, $166,000 is below market rates for a combined research and data platform development project, and in 2027 it will likely strike vendors as even cheaper. Therefore the CID and the contractor should work together vigorously to increase the funding for this project through private, philanthropic, and other public funding partners. The CID should select a contractor with a demonstrated history of raising money for such projects and a creative strategy for doing so—perhaps through an equitable, data sovereignty based royalty structure.

However it gets built, the platform should be free to access for New Mexicans through complimentary subscriptions for New Mexico libraries and schools. The CID and contractor should work with the DCA, PED, and HED to accomplish this. Ideally, this platform could become a revenue generating service for the CID through subscription sales.

Finally, successful development of this platform should sunset the CID's subscription to CVSuite.

Make no mistake: this is complex territory. Can a private subcontractor in New Mexico develop software for public ownership? Would this firm be able to share subscription revenue with the CID as royalties from its IP and/or an operator contract (for tech support and updates)? Is the CID even the best-positioned entity to "own" this platform? Or would it make more sense for the CID to "invest" in this platform's development and receive the value of free New Mexico use (through the complimentary subscriptions for libraries and schools)? And what about the data itself? Should the providers of that data receive value for their contributions, a central tenet of data sovereignty?

These are complicated questions, and this project should be required to answer them as part of its outputs. Studying the history of WestAF's development of CVSuite would be a good place to start.

FY2029

CREATIVE INDUSTRIES WEEK

$40,000

Match stays at $30k. By FY29, this event should be firmly established, robustly sponsored, and perhaps even revenue

generating. The CID should begin exploring plans to slow down grant injection funding and shift to a sustainable model.

CREATIVE BUSINESS TRAINING

$80,000

The CID should explore increasing the number of participants and the size of subcontracts awarded by the contractor to participating businesses.

CREATIVE WORKFORCE TRAINING

$70,000

By FY29, this program should have generated a large corps of "graduates." Explore exporting these graduates as part of a New Mexico Creative Workforce Ambassador team.

PUBLIC CREATIVE INFRASTRUCTURE

$100,000

Offer both $20k and $10k amounts. Differentiate eligibility requirements between the levels based on the results of previous years.

REGENERATIVE CAPITAL FOR CREATIVES

$70,000

10% increase in participants.

CREATIVE INDUSTRY HERITAGE INNOVATION INDEX

$66,000

Finish building the platform.

CREATIVE PLACEKEEPING

$150,000

Creative community organizers and working artists of all social skill levels are often called upon to be "placemakers." This task generally consists of applying creative labor to space development in order to raise property values, ultimately displacing the very creatives who "made" the place desirable. As a remedy, the growing "placekeeping" movement seeks to empower these community-minded place stewards by making them owners of the place—not just placemaking but placekeeping. This ensures more sustainable community impact.

The concept of placekeeping stems from Indigenous design movements, particularly the work of practicing architect and urban planner Wanda Dalla Costa. Placekeeping is rooted in reciprocity and respect for what's already made about a place: its histories and ties to the people who inhabit that space. The goal of placekeeping is to keep places tied to the communities they are relevant

to and keep the long-term care of those places in the hands of people passionate about their communities.

The Creative Placekeeping Grant should support at least 10 $15k projects that reward creative temporary space developers—for example, producers of music festivals, artisan markets events, pop-up galleries, etc—with visions to make a more permanent and sustainable mark on their communities. Higher scores should go to projects with an emphasis on live/work solutions. 50% should go to projects in rural or historically underserved communities.

The CID should contract placekeepers and require as value-in-exchange A) the placekeepers' active membership in a statewide coalition of placekeepers to foster a space for sharing tips/resources among placekeepers, B) at least one workshop/session prepared by the participant relevant to their creative industry and/or placekeeping vision, and C) a live "opening" event built in collaboration with local public entities to serve a public need.

If funding is available, the CID should hire a Creative Placekeeping Representative to manage the administration and reporting of these grants. The CID could also collaborate with the Tourism Department to help awardees develop a marketing plan that integrates with the Tourism Department's New Mexico True campaign, while being mindful of not sapping Tourism Department staffing resources.

FY2030

CREATIVE INDUSTRIES WEEK

$40,000

Match stays at $30k. The CID should require the contractor to have a sustainability plan based on a goal of decreasing centralized CID funding by 10% a year between FY2030 and FY2035. This exit should allow the CID to experiment with more new programs and projects and complete a transfer of Creative Industries Week "ownership" to a coalition of New Mexico organizers passionate about the event.

CREATIVE BUSINESS TRAINING

$80,000

Same as FY2029.

CREATIVE WORKFORCE TRAINING

$70,000

Same as FY2029.

PUBLIC CREATIVE INFRASTRUCTURE

$100,000

Same as FY2029.

REGENERATIVE CAPITAL FOR CREATIVES

$70,000

Same as FY2029.

CREATIVE INDUSTRY HERITAGE INNOVATION INDEX

$56,000

Service contract for maintenance and improvement.

CREATIVE PLACEKEEPING

$250,000

At least 10 to 12 $15k or $20k grants. Use data from FY2029 to differentiate eligibility requirements between the levels.

CREATIVE REVITALIZATION FOR RURAL COMMUNITIES

$100,000

Based partially off the success of the Colorado Creative Industries' Creative Districts program, the Creative Revitalization for Rural Communities Grant should be directed toward revitalizing existing assets in exclusively rural communities. This revitalization should retain cultural heritage but expand economic viability, particularly export solutions. We suggest 5 grants of $20k. Revitalizing physical assets is expensive, and 5 solid projects—especially in farflung locations—would likely have more impact and more chance of success than 10 $10k projects.

Examples might include scaling the production capabilities of a historic textile mill or installing a new commercial kitchen for incubating cottage culinary arts businesses in a historic grocery store. This program should work in close conjunction with rural Arts and Culture Districts and the Cultural Properties Restoration Fund.

To structure these projects as contracts and not giveaways, the applicant should be required to provide a public contribution to a local public entity in exchange for the revitalization funding. In other words, the project must have a clear revitalization community impact symbiotic with the private business boost. This grant program might ultimately have more success with Intergovernmental Agreements and contracts between private creative businesses and local public entities, but the CID should stay open to managing these contracts directly as well where rural public entities might have limited administrative resources.

Applicants should be required to collaborate with local public institutions to craft the public contribution aspect of their contract. Plans should be shaped with community input and citizen oversight boards, so the service fills a legitimate community need. For example, a revitalization contract that pays for renovating an old printing press building in exchange for providing free use of tools and equipment to regional high school students during structured activities. Applicants should demonstrate this prior community research and buy-in at the application stage.

This program could also support the installation of creative

public infrastructure in rural spaces that are not strictly part of the "creative economy." In our field research, key spaces of rural community interaction in New Mexico—and therefore sites of creative economy potential—are often nondescript (to outsiders) and service-based, such as a remote gas station.

This grant would empower interaction between those spaces and New Mexico's creative workforce to enhance community and economic development. The resulting projects should have an economic focus as opposed to a purely arts focus.

CREATIVE INDUSTRY HERITAGE INNOVATION MARKETING

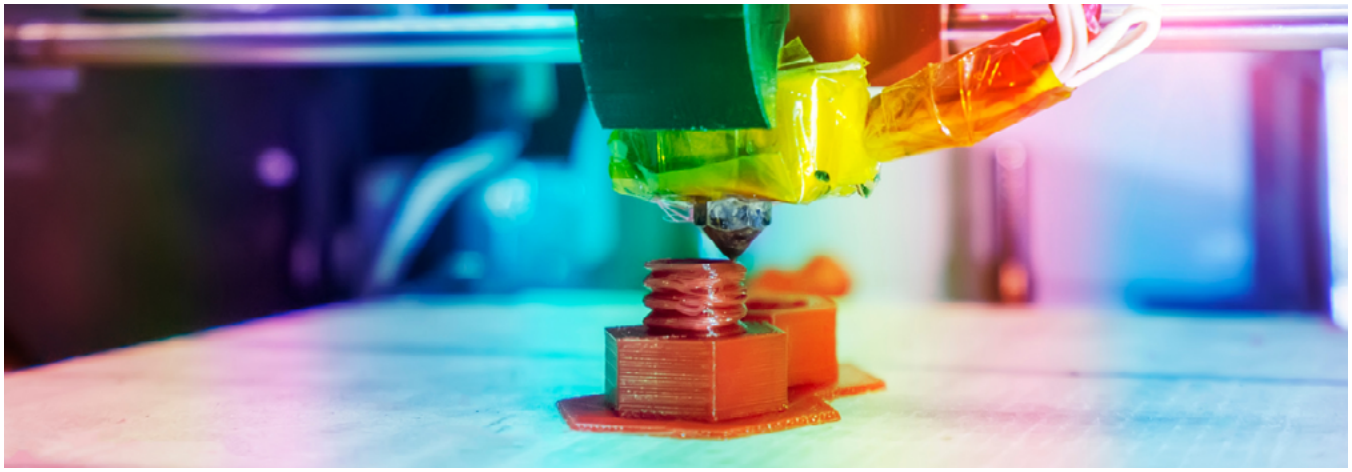
$50,000

After the Creative Industry Heritage Innovation Index (CIHI) has been launched, there will be a window of opportunity to leverage its novelty for marketing creative industries across New Mexico. To take advantage of this, the CID should offer 10 $5k service contracts that offer marketing technical assistance for small businesses that innovate cultural heritage in exchange for continued service refining and promoting the CIHI.

These contracts should be aimed at helping creative businesses reach new customers both inside and outside the state. To adhere to the contract requirements, applicants should be encouraged to combine self-promotion with the promotion of innovating cultural heritage in their region.

For example, a custom skateboard art company could launch a campaign interviewing and surveying regional street artists on their techniques and lineages. The company could then work with the CID's platform contractor to integrate their data collection methodology and data into the platform.

50% of all grants should go to rural and historically underserved communities, and all recipients should be small businesses with under 10 employees.



“[I ENVISION] A THRIVING RURAL COMMUNITY FULL OF CULTURE THAT CELEBRATES OUR HERITAGE ... WE ATTRACT VISITORS, BUT MOST IMPORTANTLY WE ATTRACT OUR COMMUNITY RESIDENTS TO EVENTS.”

Raton creative on their vision for Raton

FUTURE FUNDING SOURCES BEYOND GENERAL FUND

These funding projections are based on the theory of appropriation increases in the Legislature, but in our discussions across State government, political observers stressed the need for the CID to explore funding sources beyond General Fund appropriations. We concur. In the metaphor of the business plan, the Legislature is a volatile customer base. Therefore, we suggest a few other sources of funds to explore.

FUNDING SOURCE	WHAT IT IS	HOW TO LEVERAGE
Government Results and Opportunity Pilot Fund	A new trust fund starting with a $512.2 million investment, overseen by the New Mexico State Investment Council, that—as described by *Source NM*—is "for statewide pilot programs and projects funded through what was formerly known as the 'junior' supplemental appropriations bill." *Source NM* explains that "funding local projects this way was a recommendation from the New Mexico Legislative Finance Committee, which touted the trust fund as a way to make future use of the roughly $3.5 billion surplus the state enjoyed this year while also reining in the spending on state programs that might end up failing."	The CID should integrate their divisional strategy with the EDD's overall strategy for leveraging funding through this program (the EDD was the agency for 2 of the initial 344 projects), but you should definitely pursue supplemental support through this fund, especially for larger infrastructure projects—such as the "traveling infrastructure lab"—that have statewide appeal and impact. Analysis of the initial funded projects suggests this program is an opportunity to both pursue bold experiments and re-ignite previous programs that faded. The CID is in a unique position: it has the advantage of everything being a pilot project (as opposed to "business as usual"), but it has the disadvantage of not having a proven track record. So it might team up with proven agencies to pilot novel approaches.

FUNDING SOURCE	WHAT IT IS	HOW TO LEVERAGE
Capital outlay	The New Mexico Legislative Finance Committee (LFC) explains capital outlay this way: "Capital outlay funds, in the context of government, are those used to build, improve, or equip physical property that will be used by the public. Roads, broadband fiber, museums, playgrounds, schools, irrigation ditches, hospitals, lands, and furniture can all be capital outlay projects. In New Mexico, state capital outlay is authorized by the Legislature and generally is nonrecurring—one-time—money. Because of provisions in the New Mexico Constitution, capital outlay can only be used for government-owned facilities." Capital outlay projects are sponsored by individual legislators.	The CID should be cautious aligning with capital outlay projects. Our conversations with creative economy nonprofits across the state suggest that the rules that govern private operation of publicly-financed capital outlay assets (such as a creative economy nonprofit operating a publicly-owned building) tend to heavily favor the public "landlords." Some agreements go swimmingly. But we heard many stories of friction with municipalities: alleged negligence in their role as landlords and rigidity in their "menu of service" operating agreements that did not respect the realities of the operation because the municipality did not understand the service.
Revolving loan fund	According to the Council of Development Finance Agencies, a revolving loan fund is "a gap financing measure primarily used for development and expansion of small businesses. It is a self-replenishing pool of money, utilizing interest and principal payments on old loans to issue new ones." In other words, businesses borrow from the pool and pay back into the pool.	Working with EDD financing administrators, the State Investment Council, and the New Mexico Finance Authority, the CID could seek to set up a revolving loan fund for small creative businesses throughout the state. This is an excellent product for graduates of grant programs/projects and businesses in growth stages who need an infusion of capital to scale up.

FUNDING SOURCE	WHAT IT IS	HOW TO LEVERAGE
Other innovative loan-based funding products	We suggest the CID carefully study the *Innovative Finance Playbook*, a comprehensive 2022 collaboration between Blueprint Local, the Nowak Metro Finance Lab at Drexel University, and the US Economic Development Administration. We recommend the following specific products: • **Alternative underwriting for incubation phase creative entrepreneurs.** These are term loans with a twist: they do not rely on "historically discriminatory features such as asset collateralization and individual borrower credit metrics." What does this mean? Credit scores suffer from systemic racism. According to a report by the Stanford Institute for Economic Policy Research, BIPOC entrepreneurs have lower credit scores than non-BIPOC entrepreneurs, but the credit score model is racially biased, replicating systemic inequalities in arenas such as home ownership, and often 5 to 10 percent incorrect for minority borrowers. That means a difference between, for example, a 660 credit score and a 700 score—and a difference between approval and	**The CID does not need to be restricted to grants funded through General Fund appropriations.** Working with EDD financing administrators, the State Investment Council, and the New Mexico Finance Authority, the CID can pursue the idea of opening up loan products that suit creative industry needs.

FUNDING SOURCE	WHAT IT IS	HOW TO LEVERAGE
Other innovative loan-based funding products (Cont.)	rejection. To get around this, alternative underwriting "foregoes the elements of collateral and credit score entirely, in exchange for an intense focus on individual borrowers' competencies, business plans, cash flow, and potential trajectory." We recommend pursuing these models through partnerships with local CDFIs, which have historically been pioneers in this product. • **Redeemable equity to attract significant investment in creative entrepreneurs ready to scale**: This is a more complex product best researched directly instead of paraphrased, but the gist is this: it's an equity agreement where the investor purchases shares in the company, but the "investee company agrees to buy back or redeem investors' shares over time through dividends tied to revenues or free cash flow." This is a flexible product that maximizes founder equity control—especially important for entrepreneurs in the creative sector—without sacrificing dividends for the investor,	

FUNDING SOURCE	WHAT IT IS	HOW TO LEVERAGE
Other innovative loan-based funding products (Cont.)	allowing for a situation where the investor can be pleased by the social impact and cultural capital they accrue from investing in the creative business without hampering that business's ability to scale. The CID positioning itself as an investor is a complex prospect perhaps not legally viable but worth discussing with the SIC. Even if the CID would not be an "investor," they can still connect investors with startups and work out funding agreements that allow donations to flow back to the CID.	
Leveraging federal funds	There are many relevant existing federal grant opportunities. Focus on EDA opportunities but additionally study opportunities in the SBA, STTR-SBIR, NIH, NSF, USDA (especially tech transfer grants). Americans for the Arts also reports that "there is currently more federal creative economy legislation under consideration than ever before in U.S. history." The CID should work with New Mexico Arts to research bills endorsed by Americans for the Arts, particularly the	We suggest the CID work collaboratively across State departments to build competitive coalitions—for example, with PED and HED for DOE grants. The CID could also work closely with regional COGs (councils of governments) to compete for EDA grants that require compliance with the CEDS (comprehensive economic development strategies) developed by the COGs. Thankfully, all current New Mexico CEDS support creative economy development.

FUNDING SOURCE	WHAT IT IS	HOW TO LEVERAGE
Leveraging federal funds (Cont.)	Creative Workforce Investment Act and Creative Economy Revitalization Act, two efforts led by federal New Mexico legislators that echo the aims of the CID.	The newly created New Mexico Match Fund allocates an initial $75 million to support pursuing federal opportunities that require matching funds. This is an excellent opportunity for projects in rural and historically underserved communities that don't tend to have the resources to put up match funding. With the CID's focus on programs/ projects that serve these constituencies, it is in a smart position to take advantage of this new match opportunity.

> **"USE THE HISTORIC BUILDINGS AS CONVENTION CENTERS AND PLACES TO HOLD EDUCATIONAL COMPETITIONS ... MOVE FROM BEING A TRANSIENT COMMUNITY TO SOMETHING MORE STABLE."**

Grants creatives on their vision for Grants

RECOMMENDED BUDGET

We have constructed a suggested budget for FY25 and FY26, and we have also constructed suggested budgets for FY27 through FY30. To project the growth of the CID's funding, we looked to the Outdoor Recreation Division as a model.

When the Outdoor Rec Division was established in 2019, $200,000 was appropriated from the general fund for programs and projects. Thanks to the demonstrable success of Outdoor Rec programs/projects, $692,000 was appropriated from

PERSONNEL (SALARY AND BENEFITS)

	FY2025	FY26	FY27	FY28	FY29	FY30
Director	$183,463	$183,463	$183,463	$183,463	$183,463	$183,463
Coordinator	$92,637	$92,637	$92,637	$92,637	$92,637	$92,637
Representative			$83,455	$83,455	$83,455	$83,455
Representative				$83,455	$83,455	$83,455
TOTAL	**$276,100**	**$276,100**	**$359,555**	**$359,555**	**$443,010**	**$443,010**

TRAVEL AND COMMUNITY ENGAGEMENT

TOTAL	**$9,000**	**$9,000**	**$18,000**	**$30,000**	**$30,000**	**$30,000**

MATERIALS & SUPPLIES

CVSuite Subscription w/ statewide data	$6,000	$6,000	$6,000	$6,000		
Operating Expenses (Social Media)	$10,000	$10,000	$16,000	$19,000	$19,000	$19,000
TOTAL	**$16,000**	**$16,000**	**$22,000**	**$25,000**	**$19,000**	**$19,000**

CVSuite Subscription sunsetted after development of internal platform

the general fund in 2024 for Outdoor Recreation Division programming.

This represents a 3.46x growth between 2019 and 2024, so we have based our projections for the CID on the same growth rate.

PROGRAMS - GRANTS TO CONTRACTORS

GRANT	FY2025	FY26	FY27	FY28	FY29	FY30
Creative Industries Week	$25,000	$25,000	$30,000	$40,000	$40,000	$40,000
Creative Business Support	$50,000	$50,000	$70,000	$75,000	$80,000	$80,000
Creative Workforce Training	$50,000	$50,000	$60,000	$70,000	$70,000	$70,000
Public Creative Infastructure	$60,000	$60,000	$80,000	$90,000	$100,000	$100,000
Regenerative Capital for Creatives	$40,000	$40,000	$50,000	$60,000	$70,000	$70,000
TOTAL	**$225,000**	**$225,000**	**$290,000**	**$335,000**	**$360,000**	**$360,000**

PROGRAMS CONTINGENT ON ADDITIONAL FUNDING

GRANT	FY2025	FY26	FY27	FY28	FY29	FY30
Creative Industry Heritage Innovation Index				$60,000	$66,000	$56,000
Creative Placekeeping					$150,000	$250,000
Creative Revitalization for Rural Communities						$100,000
Creative Industry Heritage Innovation Marketing						$50,000
TOTAL				**$60,000**	**$216,000**	**$456,000**
TOTAL OPERATING EXPENSES	**$250,000**	**$250,000**	**$330,000**	**$450,000**	**$625,000**	**$865,000**

> **[MY VISION IS THAT ARTESIA CAN] BE A PLACE THAT INDIVIDUALS CAN LEARN TO ACHIEVE THEIR DREAMS AND A COMMUNITY THAT WILL FOSTER THAT GROWTH ... FROM SMALL, LIKE LEARNING TO PAINT, TO LARGE, LIKE STARTING THEIR OWN BUSINESS ... TO HAVE A SHIFT IN THE COMMUNITY LANDSCAPE WHERE THE ARTS ARE ENCOURAGED AS A WAY OF LIFE.**

Artesia creative on their vision for Artesia

CONCLUSION

Irene Oliver-Lewis, founder of Alma d'Arte Charter High School

The future of the creative industries in New Mexico will not be determined by a government agency. It will be determined by the creatives of New Mexico, who we find to be resilient, collaborative, forward-thinking, deeply respectful of cultural heritage, and fiercely devoted to the places they have chosen to live, work, and raise families. Whether they grew up in these places or found their way there through the twists and turns of a creative life, New Mexico's creatives love New Mexico.

We believe they are not looking to the Creative Industries Division for definitions of success. They are looking to the Creative Industries Division to empower their ability to make better livings from the merits of their creativity, and to help ensure their creativity has a positive impact on their communities—an impact that harmonizes with the hopes and dreams of their neighbors along with themselves.

The reality of human creativity is perhaps more poignantly visible in New Mexico than elsewhere because the reality of human history is more poignantly visible in this enchanted landscape. And that reality is this: efforts to steer society come and go. They rise and fall in triumph and tragedy, ingenuity and ignobility. We attempt to learn from the best efforts and not repeat the worst. We argue forever about what "best" and "worst" might mean. History is ugly; history is inspiring.

But creativity persists on a deeper level. Creativity responds to existing conditions, but more often it imagines new ones. It is forever attempting to figure out the names of roads that have always been there. For all the many reasons we have spent the last two hundred pages attempting to detail, aligning efforts of governance toward the support of the creative industries is a vital goal. Yet we must also acknowledge that artists will continue to create art—and creatives will continue to creatively solve problems—no matter what is happening with the Creative Industries Division.

What this acknowledgment leaves out, however, is the final observation we wish to make (and perhaps one of the most important). In New Mexico, what is happening in government agencies—which are after all made of real, hardworking people—is *not* separate from what is happening in the heady splashes of the so-called "creative class." Because creativity does not belong to a rarefied few; it can (and should) be open to all. And of the creatives we met throughout New Mexico, we found plenty in the realm of civil servants. Mayors who are also florists. Economic developers who are also jazz singers. Education department officials who are also poets. Comedians chairing commissions. Firefighters building sculptures. The list

goes on, but the order of avocation gets tricky. Which pursuit goes on which side of the "are also?" Which is the "first love?" Which is the "main deal?" Doesn't everything inform everything else? Why can't the dual passions of serving the public and serving an internal creative muse coalesce?

What gives us optimism about the future of New Mexico's creative industries is the spirit of creativity we met throughout the state, both where we expected it and where we did not. We challenge the Creative Industries Division to meet the spirit of New Mexico's creativity and to respect its own internal creative impulses in order to do so. The creative industries are both industries unto themselves and the innovation engine for the economy-at-large. And that "innovation engine" role is one that the Creative Industries Division—if it can thrive—might also play.

Is this too radical or beyond the scope of the Division? Perhaps. We certainly recommend the Division aspire and act carefully, thoughtfully, methodically, and in constant communication with the many stakeholders eager to see the Division succeed. But we also suggest that what distinguishes this Division is the wild force of creativity itself. Experimentation, weirdness, and even "failure" are par for the course—and that's good.

The creative and cultural industries are not beautification engines: they are proven paths to community economic development and the potential of long-term prosperity for historically underserved populations. Creative entrepreneurs grow value across not just financial capital but other forms of capital that make a place worth living in: human, social, cultural, and natural.

New Mexico will always be creative, but New Mexico also has a chance to lead the nation as a state where the *largest* share of people make their living in the creative economy.

As we said in the introduction, we believe New Mexico is an alternative landscape. It's not the place for trends; it's a place for innovating from traditions. It's not the place for business-as-usual; it's a place for diversifying economic and community development to make for more thriving in uncertain futures. New Mexico has an opportunity to excel by trying things different: more creatively, bravely, and equitably solving tomorrow's hardest problems by looking to our deepest pasts.

The Creative Industries Division—staffed and led by creatives—can help the New Mexico Economic Development Department achieve the goals of HB8, and it can uplift the creatives of New Mexico to lead this ambitious vision.

Loren Aragon (Acoma Pueblo), co-founder of ACONAV

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APPENDICES

APPENDIX A: CREATIVE COMMUNITY SATISFACTION AND FEEDBACK SURVEY

Creative Community Satisfaction and Feedback Survey				
How familiar are you with the mission and programs of the CID?	7 point likert scale	I have zero familiarity.	I'm pretty familiar.	I am extremely familiar.
The CID collects data with communities. How much do you agree with these statements?				
I am familiar with the CID's data collection methods and uses.	7 point likert scale	Totally disagree	Sort of agree.	Yes, I totally agree!
The CID data program is both trustworthy and relevant.	7 point likert scale			
How relevant are the CID programs (grants, workshops, events) to you and your creative venture?	7 point likert scale			
Do you believe the CID's programs have made a positive difference in your community?	7 point likert scale	No, I do not believe that.	I sort of believe that.	Yes! I absolutely believe this.
How much do you agree with these statements?	7 point likert scale			
The CID program I participated in signifigantly helped me grow my creative business.				
The CID has effectively created equitable opportunities for creatives from diverse backgrounds.				
The CID program expanded my network to connect me with people and resources helpful to my business.				
I would recommend the CID program I did to a friend with similar needs as mine.				
What are your business's current annual revenues?				
How many people work full-time in your business or organization?	dropdown with ranges			
When you review your last year's revenues, what percent do you estimate are from sales to customers who live outside of New Mexico?	Drop down (10, 20, 30% etc)			
How many people work part-time or as contractors in your business or organization?	dropdown with ranges			
Have you raised investment or received grants to support your business?	Please describe...			
How familiar are you with the state's JTIP program?	7 point likert scale			
How familiar are you with the state's LEDA program?	7 point likert scale			
What is your zip code?				
How can the CID do a better job meeting the needs of our state's creative communities and businesses?	Open text			
Which best describes your business:	Jump to NAICS codes options			

APPENDIX B: RESOURCE MAP COUNT BY COUNTY

County	# of Resources	Total Resources
Bernalillo County	61	412
Santa Fe County	39	
Doña Ana County	30	
San Juan County	20	
McKinley County	19	
Sandoval County	17	
Grant County	16	
Los Alamos County	12	
Taos County	11	
Otero County	10	
Sierra County	10	
Valencia County	9	
Lea County	9	
Chaves County	9	
Eddy County	9	
Curry County	9	
San Miguel County	9	
Lincoln County	9	
Hidalgo County	9	
Rio Arriba County	8	
Cibola County	8	
Luna County	8	
Roosevelt County	8	
Colfax County	8	
Quay County	8	
Socorro County	7	
Torrance County	7	
Union County	7	
De Baca County	7	
Guadalupe County	6	
Catron County	6	
Mora County	5	
Harding County	2	

APPENDIX C: CREATIVE INDUSTRIES NAICS CODES

NAICS code	HB8 categories	Sector Name
311340	Culinary arts	Nonchocolate Confectionery Manufacturing
311351	Culinary arts	Chocolate and Confectionery Manufacturing from Cacao Beans
311352	Culinary arts	Confectionery Manufacturing from Purchased Chocolate
311412	Culinary arts	Frozen Specialty Food Manufacturing
311422	Culinary arts	Specialty Canning
311423	Culinary arts	Dried and Dehydrated Food Manufacturing
311520	Culinary arts	Ice Cream and Frozen Dessert Manufacturing
311811	Culinary arts	Retail Bakeries
311812	Culinary arts	Commercial Bakeries
311821	Culinary arts	Cookie and Cracker Manufacturing
311830	Culinary arts	Tortilla Manufacturing
311911	Culinary arts	Roasted Nuts and Peanut Butter Manufacturing
311919	Culinary arts	Other Snack Food Manufacturing
311920	Culinary arts	Coffee and Tea Manufacturing
311942	Culinary arts	Spice and Extract Manufacturing
311991	Culinary arts	Perishable Prepared Food Manufacturing
311999	Culinary arts	All Other Miscellaneous Food Manufacturing
312120	Culinary arts	Breweries
312130	Culinary arts	Wineries
312140	Culinary arts	Distilleries
313210	Crafts and artisan professions	Broadwoven Fabric Mills
313220	Crafts and artisan professions	Narrow Fabric Mills and Schiffli Machine Embroidery
313310	Crafts and artisan professions	Textile and Fabric Finishing Mills
314110	Crafts and artisan professions	Carpet and Rug Mills
314120	Crafts and artisan professions	Curtain and Linen Mills
314910	Crafts and artisan professions	Textile Bag and Canvas Mills
314999	Crafts and artisan professions	All Other Miscellaneous Textile Product Mills
315210	Crafts and artisan professions	Cut and Sew Apparel Contractors
315990	Crafts and artisan professions	Apparel Accessories and Other Apparel Manufacturing
316210	Crafts and artisan professions	Footwear Manufacturing
321999	Crafts and artisan professions	All Other Miscellaneous Wood Product Manufacturing
322299	Crafts and artisan professions	All Other Converted Paper Product Manufacturing

NAICS code	HB8 categories	Sector Name
323111	Information and broadcasting	Commercial Printing (except Screen and Books)
323113	Media, visual arts	Commercial Screen Printing
323120	Media, visual arts	Support Activities for Printing
327110	Crafts and artisan professions	Pottery, Ceramics, and Plumbing Fixture Manufacturing
327212	Crafts and artisan professions	Other Pressed and Blown Glass and Glassware Manufacturing
327215	Promotion, marketing, craft and artisan professions	Glass Product Manufacturing Made of Purchased Glass
327991	Crafts and artisan professions	Cut Stone and Stone Product Manufacturing
332215	Crafts and artisan professions	Metal Kitchen Cookware, Utensil, Cutlery, and Flatware (except Precious) Manufacturing
332323	Crafts and artisan professions	Ornamental and Architectural Metal Work Manufacturing
334610	Promotion, marketing, craft and artisan professions	Manufacturing and Reproducing Magnetic and Optical Media
337121	Crafts and artisan professions	Upholstered Household Furniture Manufacturing
337122	Crafts and artisan professions	Nonupholstered Wood Household Furniture Manufacturing
337211	Crafts and artisan professions	Wood Office Furniture Manufacturing
337212	Crafts and artisan professions	Custom Architectural Woodwork and Millwork Manufacturing
339910	Crafts and artisan professions	Jewelry and Silverware Manufacturing
339992	Crafts and artisan professions, performing arts	Musical Instrument Manufacturing
423920	Promotion, marketing, craft and artisan professions	Toy and Hobby Goods and Supplies Merchant Wholesalers
423940	Crafts and artisan professions	Jewelry, Watch, Precious Stone, and Precious Metal Merchant Wholesalers
424920	Promotion, marketing, craft and artisan professions	Book, Periodical, and Newspaper Merchant Wholesalers
449210	Promotion, marketing, craft and artisan professions	Electronics and Appliance Retailers
458110	Crafts and artisan professions	Clothing and Clothing Accessories Retailers
458310	Crafts and artisan professions	Jewelry Retailers
459120	Promotion, marketing, craft and artisan professions	Hobby, Toy, and Game Retailers
459130	Promotion, marketing, craft and artisan professions	Sewing, Needlework, and Piece Goods Retailers
459140	Performing arts, media, entertainment	Musical Instrument and Supplies Retailers
459210	Promotion, marketing, craft and artisan professions	Book Retailers and News Dealers

NAICS code	HB8 categories	Sector Name
459420	Promotion, marketing, craft and artisan professions	Gift, Novelty, and Souvenir Retailers
459920	Museum and gallery professions	Art Dealers
512110	Media, digital media	Motion Picture and Video Production
512191	Coding and digital media	Teleproduction and Other Postproduction Services
512230	Media, performing arts	Music Publishers
512240	Promotion, marketing, performing arts, entertainment, media	Sound Recording Studios
513110	Information and broadcasting	Newspaper Publishers
513120	Information and broadcasting	Periodical Publishers
513130	Literary arts, media	Book Publishers
513140	Promotion, marketing, media	Directory and Mailing List Publishers
513199	Promotion, marketing, literary arts, media	All Other Publishers
513210	Software design, coding and digital media	Software Publishers
516110	Information and broadcasting	Radio Broadcasting Stations
516120	Information and broadcasting	Television Broadcasting Stations
516210	Information and broadcasting, media	Media Streaming Distribution Services, Social Networks, and Other Media Networks and Content Providers
541310	Applied arts and design, including architecture	Architectural Services
541320	Landscape architecture	Landscape Architectural Services
541340	Applied arts and design, including architecture	Drafting Services
541410	Applied arts and design, including architecture	Interior Design Services
541420	Graphics and industrial design	Industrial Design Services
541430	Graphics and industrial design	Graphic Design Services
541490	Technology and computer system design, graphics and industrial design	Other Specialized Design Services
541511	Software design, coding and digital media	Custom Computer Programming Services
541512	Technology and computer system design	Computer Systems Design Services
541613	Information and broadcasting	Marketing Consulting Services
541620	Information and broadcasting	Environmental Consulting Services
541690	Technology and computer system design	Other Scientific and Technical Consulting Services

NAICS code	HB8 categories	Sector Name
541720	Information and broadcasting	Research and Development in the Social Sciences and Humanities
541810	Promotion, marketing	Advertising Agencies
541820	Promotion, marketing	Public Relations Agencies
541830	Promotion, marketing, media	Media Buying Agencies
541840	Promotion, marketing, media	Media Representatives
541850	Promotion, marketing	Outdoor Advertising
541860	Promotion, marketing, media	Direct Mail Advertising
541870	Promotion, marketing, media	Advertising Material Distribution Services
541890	Promotion, marketing	Other Services Related to Advertising
541921	Visual arts	Photography Studios, Portrait
541922	Visual arts	Commercial Photography
561591	Museum and gallery professions, promotion, marketing	Convention and Visitors Bureaus
561920	Promotion, marketing, entertainment	Convention and Trade Show Organizers
611610	Visual arts, craft and artisan professions	Fine Arts Schools
711110	Performing arts	Theater Companies and Dinner Theaters
711120	Performing arts	Dance Companies
711130	Performing arts, entertainment	Musical Groups and Artists
711190	Performing arts	Other Performing Arts Companies
711310	Promotion, marketing	Promoters of Performing Arts, Sports, and Similar Events with Facilities
711320	Promotion, marketing	Promoters of Performing Arts, Sports, and Similar Events without Facilities
711410	Promotion, marketing, entertainment	Agents and Managers for Artists, Athletes, Entertainers, and Other Public Figures
711510	All	Independent Artists, Writers, and Performers
712110	Museum and gallery professions	Museums
712120	Museum and gallery professions	Historical Sites
722310	Culinary arts	Food Service Contractors
722320	Culinary arts	Caterers
722330	Culinary arts	Mobile Food Services
722511	Culinary arts	Full-Service Restaurants
722514	Culinary arts	Cafeterias, Grill Buffets, and Buffets
722515	Culinary arts	Snack and Nonalcoholic Beverage Bars

APPENDIX D: CREATIVE INDUSTRIES SOC CODES

EAT-Cooks
CMM-Software Developers
ENT-Artists And Related Workers
EAT-Chefs And Head Cooks
PRD-Jewelers And Precious Stone And Metal Workers
ENT-Other Designers
ENT-Writers And Authors
CMM-Computer Programmers
PRS-Other Entertainment Attendants And Related Workers
EDU-Librarians And Media Collections Specialists
PRD-Bakers
ENT-Graphic Designers
PRS-Manicurists and Pedicurists
ENT-Coaches And Scouts
ENT-Photographers
ENT-Producers And Directors
SCI-Other Social Scientists
ENG-Architects, Except Landscape And Naval
MGR-Marketing Managers
ENT-Actors
ENT-Editors
ENT-Musicians And Singers
EDU-Archivists, Curators, And Museum Technicians
ENT-Public Relations Specialists
ENT-Interpreters And Translators
ENT-News Analysts, Reporters, And Journalists
ENT-Interior Designers
MGR-Public Relations And Fundraising Managers
CMM-Computer And Information Research Scientists
ENG-Surveyors, Cartographers, And Photogrammetrists
ENT-Other Media And Communication Equipment Workers
PRD-Molders, Shapers, And Casters, Except Metal And Plastic
PRD-Sewing Machine Operators
ENT-Television, Video, And Film Camera Operators And Editors
ENT-Floral Designers
ENT-Umpires, Referees, And Other Sports Officials
PRD-Other Woodworkers

ENT-Technical Writers
SAL-Advertising Sales Agents
CMM-Web Developers
ENG-Architectural And Civil Drafters
CON-Cement Masons, Concrete Finishers, And Terrazzo Workers
EDU-Library Technicians
PRS-Ushers, Lobby Attendants, And Ticket Takers
ENT-Broadcast Announcers And Radio Disc Jockeys
PRD-Cabinetmakers And Bench Carpenters
PRD-Etchers And Engravers
ENT-Entertainers And Performers, Sports And Related Workers, All Other
PRD-Tailors, Dressmakers, And Sewers
ENT-Athletes And Sports Competitors
CMM-Web And Digital Interface Designers
SCI-Agricultural And Food Scientists
ENT-Court Reporters And Simultaneous Captioners
ENT-Music Directors And Composers
BUS-Agents And Business Managers Of Artists, Performers, And Athletes
ENT-Fashion Designers
MGR-Advertising And Promotions Managers
PRD-Shoe And Leather Workers
CMM-Software Quality Assurance Analysts And Testers
PRD-Upholsterers
ENG-Landscape Architects
PRD-Other Textile, Apparel, And Furnishings Workers
ENT-Disc Jockeys, Except Radio
ENT-Dancers And Choreographers
ENT-Media And Communication Workers, All Other
PRD-Furniture Finishers
ENT-Commercial And Industrial Designers
OFF-Communications Equipment Operators, All Other
ENT-Merchandise Displayers And Window Trimmers
PRD-Furnace, Kiln, Oven, Drier, And Kettle Operators And Tenders

APPENDIX E: 2024 CREATIVE INDUSTRIES WEEK AGENDAS

NEW MEXICO
CREATIVE
INDUSTRIES WEEK

The Creative Economy is not just the vibe, it's the vitality

MON, JUNE 3RD: ONLINE

REGISTRATION REQUIRED— CLICK HERE TO REGISTER

✳ 3.30 PM **Creative Industries Grant Awards: Celebrating the First 18 Projects**

SHANI HARVIE, NEW MEXICO ECONOMIC DEVELOPMENT DEPT

In October 2023, the EDD awarded 18 grants to projects in 15 communities and 3 pueblos across New Mexico. The grants flowed from House Bill 8, which established the Creative Industries Division, and the projects have been catalyzing local communities and tribes to stimulate creative industry based economic development. We're kicking off Creative Industries Week by spotlighting the accomplishments and progress of these projects, hosted by the EDD's own Shani Harvie!

✳ 4.30 PM **Leaders in Action: Intragovernmental Advocates for the Creative Economy**

BREEZY GUTIERREZ | SHANI HARVIE | MICHELLE LAFLAMME-CHILDS | JOSETT MONETTE | PATRICIA TRUJILLO

The New Mexico state government has passionate advocates for the creative economy across many departments. Join these advocates as they welcome the EDD's Creative Industries Division to life and discuss how best to collaborate to support the Division and creatives across New Mexico. Hosted by Deputy Cabinet Secretary of Higher Education Dr. Patricia Trujillo.

✳ 5.30 PM **Regional Governments as Creative Economy Partners**

DANIKA PADILLA | ALICE LOY

Regional and local governments can play a supportive role in fostering creative economies through engaging private sector partners. Join Alice Loy and Danika Padilla—an experienced leader in impact and sustainability across New Mexico creative industries—for a "fireside chat" exploring strategies for inclusive economic growth anchored by creativity and culture.

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NEW MEXICO CREATIVE INDUSTRIES WEEK

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✳ 5.30 PM **Colliding Art and Journalism: The Future of Civic Storytelling**

RASHAD MAHMOOD | MARY-CHARLOTTE DOMANDI
ALICIA INEZ GUZMÁN | TAMARA BATES

As platforms shift and traditional models warp, creative vitality is becoming more important than ever for journalists. These writers and artists don't just report the news; they are civic storytellers who help us connect the events of the present to the legacies of the past—and the promise of the future. Join prominent New Mexico creative journalists for a thoughtful discussion on how news production and creative economic development overlap.

✳ 6.30 PM **Beyond The Product: Models for Education and Therapy Business Opportunities Focused on Creative Practice**

LAURA LANSRUD LOPEZ | CENTINELA TRADITIONAL ARTS | CRIS R. VELARDE

When we create—whether it's a tapestry, a painting, a song—we are doing more than just shaping a product. We are engaging in a meditative and healthy discipline—one that has benefits for our physical and mental wellbeing. Join expert artists and wellness professionals for a discussion on how to innovate approaches to therapy and education through creative practices.

SWIPE →

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TUES, JUNE 4TH: ONLINE

✳ 3.30 PM **The Role of Public Libraries in Local Creative Economy Development**

GINNY STERPKA | EVA JACOBSON | MEGAN JANICKI | ELI GUINNEE

Libraries are vital hubs for communities across the United States—and New Mexico is a hotbed for innovative programs that support creative entreprenuership and economic development. Join Libraries as Launchpads Program Director Ginny Sterpka as she hosts a meeting of the minds with librarians and experts to discuss the potential of launching, accelerating, and incubating creative businesses in library contexts.

✳ 3.30 PM **Between Art and Technology: Embracing the Creative Production Tools of the Future**

JENJOY ROYBAL | LAUREN CASON

Artists and creatives have always been at the cutting edge of technology. Inherently curious and ambitious, creative technologists look to push boundaries—augmented reality, virtual reality, internet-of-things—in order to tell more captivating stories. Join experts, artists, and technologists as they discuss the potential and challenges of what's next in creative tools.

✳ 4.30 PM **Youth Empowerment for Creative Economy Development**

ZYEP | MOVING ARTS ESPAÑOLA | TRUE KIDS 1

Today's young creatives are tomorrow's working artists and business owners. Join three of the most innovative youth-focused organizations in New Mexico—Zuni Youth Enrichment Project, Moving Arts Española, and True Kids 1—as they discuss how to translate today's burgeoning youth creativity to tomorrow's community economic vitality.

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TUES, JUNE 4TH: ONLINE

✳ 4.30 PM **Exporting from Rural Creative Industries: Economic Base Revitalization Strategies**

EMILY GOJKOVICH | JENNIFER G. WATKINS

To thrive in a global economy, rural creative industries need to embrace export opportunities. Join us for a fireside chat between Lordsburg, NM economic development specialist Emily Gojkovich and Alliance for Rural Impact co-founder Jennifer G. Watkins as they discuss how to empower rural creatives to reach global markets.

✳ 5.30 PM **Placemaking to Placekeeping: Events as Launchpads for Sustainable Community Revitalization**

ROSHAUN DAVIS | KARL DUNCAN | VIRGINIA KIRK

Artists and creatives are often called upon to be placemakers through the bustle and goodwill of markets, festivals, and events. But what would it mean for these festivals to be permanent? What would happen if these same creatives were instead empowered as placekeepers? Join a workshop of creative placekeepers as they share strategies for growing local economies by empowering creative organizers.

✳ 5.30 PM **Forming Cooperatives and Collectives to Reach New Markets**

DARYL SHACK | LEA WISE-SURGUY | SYDNEY COUNCE

Many hands make light shine on creativity. Join representatives from the Ancestral Rich Treasures of Zuni Cooperative, Cruces Creatives, and New Mexico Music Workers for a freewheeling discussion of banding together to accelerate individual creative livelihoods and community economic development.

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TUES, JUNE 4TH: ONLINE

✳ 6.30 PM **How to Translate Cultural Heritage into Creative Economic Development**

AMANDA RICH | HENRY RAEL

The deep past is the deep future. Cultural heritage is more than just the pride of a place; it's a potential source for innovation and market opportunity. Join a conversation between McCune Charitable Foundation Director of Strategy and Initiatives and Amanda Rich from culinary entrepreneur empowerment organization Three Sisters Kitchen on how to translate cultural heritage to creative economy development.

✳ 6.30 PM **Strategies for Historic Property Owners and Renters in the Creative Economy**

MICHELLE ENSEY | ROBIN KELLY | ALLAN SAENZ

Wherever you find historic buildings, you find stewards trying to keep these historic buildings in good shape: for themselves and for their communities. But these stewards—owners or renters—often struggle in silos to solve the same problems the same ways. Are there better strategies? Join Interim State Historic Preservation Officer Michelle Ensey and place-based entrepreneurs for a discussion about strategies and resources for historic property stewards—and new potential frameworks for these stewards to collaborate.

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WED, JUNE 5TH: ONLINE

3.30 PM Municipal Strategies to Maximize Creative Economy Funding Impact

SHELLE VANETTEN DE SANCHEZ | MEGAN VAN VOORHIS

Creativity is not just for artists! Municipal leaders can also creatively maximize the impact of funding opportunities. Join Shelle VanEtten de Sanchez, Arts & Culture Director for Albuquerque, and Megan Van Voorhis, Director of Convention & Cultural Services for Sacramento, for an insightful workshop on innovative strategies to leverage funding and bolster municipal creative economy development.

4.00 PM Careers in the Sciences for Creatives

KATHY KEITH | STEVE COX | BRIAN RASHAP

Science helps us analyze the world: break it down to its composite parts. Creativity helps us reassemble those parts in innovative ways, bringing fresh perspectives and breathing new value into old patterns. There are many exciting career possibilities in the sciences for creatives; join our panel of experts as they discuss pathways and relevant skills.

4.30 PM The Story of HB8 in the Legislature: The Process and the Vision

SENATOR JEFF STEINBORN | REPRESENTATIVE REENA SZCZEPANSKI

The Creative Industries Division arrived in New Mexico in 2023 thanks to House Bill 8, and House Bill 8 passed thanks to the tireless passion of its sponsors and advocates. Join Senator Jeff Steinborn and Representative Reena Szczepanski for more insight into the story of the legislative process behind HB8 (a creative journey unto itself!) and where we go from here. Make your voice heard through a special open Q&A about your ideas for the future of the creative economy in the Land of Enchantment.

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WED, JUNE 5TH: ONLINE

✳ 5.30 PM **Data For Empowered Community Organizing and Creativity**

BRIAN OSTERLOH | NEIDI DOMINGUEZ ZAMORANO

How do we quantify who we are? As decision-making is ever more data-driven, it is critical for passionate creatives to understand data analysis and collection for community organizing and storytelling. Join Neidi Dominguez Zamorano—national immigrant and workers' rights organizer and national states deputy director of U.S. Senator Bernie Sanders' 2020 presidential campaign—and Brian Osterloh, former Director of the City of Albuquerque Department of Technology and Innovation—for a fascinating conversation about empowering creatives with data understanding and tools.

✳ 5.30 PM **Creative Entrepreneurship for Social Impact**

RAASHAN AHMAD | SHIRA GREENBERG

Creative leaders understand that value is about more than money. Creative entrepreneurs are often community organizers with a keen eye for impact metrics that go beyond the dollar. Join Vital Spaces Executive Director Raashan Ahmad and Keshet Dance Company Artistic Director Shira Greenberg for a curious and openhearted discussion about the potential of creative entrepreneurship for social impact.

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THUR, JUNE 6TH: ONLINE

✳ 2.00 PM **New Mexico Truths: Developing Unique Regional Identities for Creative Economic Development**

MOLLY BOYLE | EVA ARTSCHWAGER | DR. DEPREE SHADOWWALKER

New Mexico has many nicknames: the land of mañana, the land of enchantment. Which one is true? All of them! Even better, New Mexico has many distinct regions where our culture and creativity manifest in unique ways. Join Molly Boyle, Managing Editor of New Mexico Magazine, for a thoughtful discussion with experts from across the state about creating economic development possibilities by embracing and promoting New Mexico's regional identities.

✳ 2.00 PM **Civic Artists: Creative Empowerment and Community Engagement**

LONI BERNALLY-HOLYAN | CYNDI CONN | VOTAN IK | LEAH "POVI MARIE" LEWIS

To win the future, cities need to embrace their creatives as civic leaders and storytellers. Join Loni Bernally-Holyan, Director of Development for the Poeh Cultural Center, as she hosts a fascinating discussion with Cyndi Conn, founder of LaunchProjects and Executive Director of Santa Fe Data Platform, and Votan Ik and Leah "Povi Marie" Lewis of NSRGNTS about connecting creatives to smart city planning and community development.

✳ 3.00 PM **JTIP for Creative Entrepreneurs and Working Artists**

AVELINA BORREGO | SHELBY KAYE

The New Mexico EDD's Job Incentive Training Program (JTIP) is one of the most generous training incentive programs in the country. Join JTIP Marketing Coordinator Avelina Borrego and Broken Arrow Glass Recycling Shelby Kaye for an insightful discussion into how creative entrepreneurs and working artists can take advantage of this powerful New Mexico program.

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THURS, JUNE 6TH: ONLINE

✳ 3.00 PM Culturally Embedded Entrepreneurship: Expanding Opportunities With Trust

KELLY HOLMES | KATHY WAN POVI SANCHEZ | NATHANA BIRD

Creative entrepreneurship is a powerful tool for connecting individual empowerment with community development, but to work successfully, it has to harmonize with cultural values. Join Kelly Holmes from Native Max Magazine and Kathy Wan Povi Sanchez and Nathana Bird from Tewa Women United for a revealing and wide-ranging conversation about how to develop and cultivate entrepreneurship through smart and respectful training initiatives.

✳ 4.00 PM New Mexico EDD Resources for Tribal Communities

LONI BERNALLY-HOLYAN | KEEGAN MACKENZIE-CHAVEZ

The New Mexico EDD Tribal Liaison works with the state's 19 pueblos, the Navajo Nation, and the Apache Nations. The Tribal Liaison builds collaboration, support communities, and create stronger government-to-government relationships. They assist with finding resources that Tribes can use for various economic development projects. Join Loni Bernally-Holyan, Director of Development for the Poeh Cultural Center, as she hosts a wide-ranging Q&A with EDD Tribal Liaison Keegan Mackenzie-Chavez about how creative entrepreneurs in tribal communities can best take advantage of these resources.

✳ 5.00 PM Building a Nationally Celebrated Immersive Music Festival in Albuquerque: What Will It Take?

BARNEY LOPEZ | CARLOS MEDINA | TUCKER AUSTIN | ROMAN BARHAM | DANIEL CHAVEZ

There's no place like Burque. The urban heart of New Mexico, the origin of the breakfast burrito, Albuquerque rises over a mile into blue skies and stares back at the mountains that surround it as a truly "open-hearted horizon." In other words: Burque is bueno. Join leaders in the local music and live entertainment as they kick off the pilot episode of Bueno Fest—a new festival celebrating local music and culture—and discuss how to work together to build a world-class destination immersive entertainment festival in 3 to 5 years.

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FRI, JUNE 7TH: ONLINE

✳ 2.00 PM **Business Thinking and Advocacy for Artists and Creatives**

MICHELLE LAFLAMME-CHILDS | MAX HASS | HENRY JAKE FOREMAN | LAURIE RUFE

From Patreon to Etsy, the business landscape for artists is dizzying and ever-changing. How can artists make sure they're equipped to market themselves and scale their businesses? How can they push back against AI and copyright infringement? How can they access and interpret the data that shows how meaningful arts and culture are for the economy? And how can they join existing efforts to advocate for the importance of artists and creatives in New Mexico?

Join advocates and experts from New Mexico Arts, New Mexico Community Capital, Holon Law Partners, and Creative New Mexico for a conversation about where to go and how to think about the artist's role as an economic engine.

✳ 2.00 PM **Planning Your Way to Creative Economy Success: Insights from Research and Economic Strategy Development**

ALICE LOY | ANNETTE ROTH | CLAIRE RICE

How can the creative economy help your community thrive? Even as the rumbles of AI and automation threaten traditional economic output, creative entrepreneurs are crafting savvy innovations to help communities compete. To fully empower these leaders, municipalities need smart creative economy development strategies. Join Creative Startups co-founder and CEO Alice Loy and a panel of distinguished experts as they discuss valuable insights from developing creative economy strategies all over the United States.

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✳ 3.00 PM **From Visit to Value: Retreats and Artist-in-Residence Programs for Economic Development**

ANGELICA GALLEGOS | KATELYN KRAKAUSKAS

Artist-in-residence and retreat businesses—especially in remote areas—offer innovative models to bolster local economies through injections of creative energy and homegrown entrepreneurship. Join Angelica Gallegos, Program Manager for the IAIA Artist-in-Residence Program, and Katelyn Krakauskas, Executive Director of the Roswell Artist in Residence Foundation, as they discuss strategies for successful artist-in-residence programs and retreats.

✳ 3.00 PM **The Role of Higher Education in Creative Economy Development**

DR. PATRICIA TRUJILLO | DR. MANUEL MONTOYA

The World Economic Forum calls creativity the most important skill of the future. That's why it's so important for higher education and creative economy development efforts to intertwine. Join Deputy Secretary of Higher Education Patricia Trujillo and esteemed Professor of Economics Dr. Manuel Montoya for a plática about how to advocate for higher education approaches that recognize creativity is essential to the future of New Mexico's economy.

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SAT, JUNE 8TH: ONLINE

✳ 1.00 PM **Put Your Creativity on the Map: How the New Mexico's EDD's Resource Map Can Lead to More Opportunities for Your Creative Business**

CREATIVE STARTUPS

Do you want to put your creativity on the map—literally? The New Mexico Economic Development Department's new Resource Map is an exciting opportunity to create a living and interactive directory of businesses working in the creative industries. Join Creative Startups for a walkthrough of the Resource Map, and learn how to get listed and expand your outreach to opportunities, including the state's booming film and immersive entertainment sectors.

✳ 2.00 PM **Community-Based Economic Development Solutions for Shared Prosperity**

KAYVAN KHALATBARI | ANGELA MERKERT

New Mexico's rich history of cooperative land use stretches back to the practices of the earliest Pueblo communities. In the context of this legacy, how can new solutions be innovated for compelling creative economy answers to present day revitalization needs? Join Raton-based creative entrepreneur Kayvan Khalatbari and Executive Director of the Alliance for Local Economic Prosperity Angela Merkert in a provocative conversation on community-based economic development solutions for shared prosperity.

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THUR, JUNE 6TH: LIVE

✳ 4-8 PM SPACE FIESTA

MORE INFO

ALBUQUERQUE RAILYARD

Space is BIG for New Mexico and it is time to celebrate! Join us at the inaugural Space Fiesta, a galactic celebration of earthly innovators in space, tech, and art.
Set against the backdrop of New Mexico's storied history and burgeoning future in space, Space Fiesta embodies the theme that space is for everyone. Dive into this immersive experience that highlights the crucial role New Mexico plays in pioneering our journey to the stars, with presentations, interactive tech exhibits, a startup showcase, and art installations inspired by the cosmos.
Indulge in a selection of food and drink that celebrates the rich cultural heritage of New Mexico, all while networking and learning what is happening in space. Don't miss this chance to be part of a community that's making New Mexico a pivotal place for space.

✳ 6 PM -12 AM BUENO FEST

EL REY MEZZANINE, INSIDEOUT, LAUNCHPAD - ALBUQUERQUE

The pilot episode of a new immersive music and creative performance technology festival in downtown ABQ

20 bands across 3 venues, 21+, $15 wristbands

MORE INFO

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THUR, JUNE 6TH: LIVE

Downtown MAKERS MARKET
Everything from Edible to Repurposed!
Farmington, New Mexico

✳ 3 PM FARMINGTON DOWNTOWN MAKERS MARKET MORE INFO

ORCHARD PARK, FARMINGTON

Located in the heart of downtown Farmington, the Makers' Market features vendors who grow and sell fresh produce; offer baked goods, jams, and jellies; makers of handmade leather goods, art, and re-purposed items; and collectors of antiques and vintage items, and much more!

FRI, JUNE 7TH: LIVE

✳ 11 AM PATH TO PROSPERITY II: INDIGENOUS ENTREPRENEURS 2024

POEH CULTURAL CENTER, POJOAQUE PUEBLO

Join us at the Poeh Cultural Center for a celebration of Native businesses owners and artists who have gone through the Poeh Cultural Center entrepreneurship training programs. Spring is an ideal time to grow new opportunities, and the trainings are intended to encourage small business people to expand their entrepreneurial efforts as we move into the new year.

SWIPE →

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SAT, JUNE 8TH: LIVE

9 AM - 3:30PM CREATE & ACTIVATE EASTERN NM

8TH & MAIN, CLOVIS

Featuring music, makers, and food, Create & Activate Eastern New Mexico will celebrate the old and the new of local creativity and cultural heritage. All vendors to be announced soon.

MORE INFO

10 AM DOÑA ANA COUNTY CREATIVITY FEST

DOÑA ANA COUNTY BUILDING, LAS CRUCES

The Las Cruces Creativity Fest will celebrate public art and the civic role of the artist. Join us for free! More details to be announced.

9AM - 3PM HARDING COUNTY ARTISAN MARKET

COMMUNITY BUILDING, ROY

Join local artisans and makers in celebrating traditional rural arts and crafts. This free event will feature vendors, food trucks, as well as creative demonstrations! Come see the talent of Harding County, from jewelry to woodwork to handmade cowboy hats and quilts!

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SAT, JUNE 8TH: LIVE

✳ 12- 4 PM **MORA MARKET ON MAINSTREET** MORE INFO

MORA LOCAL GROWERS' CO-OP LOT

The Mora Market on MainStreet is a celebration of our local heritage, culture, and crafts, showcasing the creativity and talent of artisans in our community. Select Saturdays, including May 25th, June 1, 8, 15, 22. June 8th will feature a performance from Agua Negra.

✳ 12 - 3 PM **New Mexico Creative Industries & ERMW Pop Up @ Kearny** MORE INFO

EL RATON MEDIA WORKS, RATON

El Raton Media Works will host a Pop-Up @ Kearny - an interactive open house featuring a wide-range of workforce opportunities and career pathways available in the media and related industries.

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SAT, JUNE 8TH: LIVE

✳ 7PM-9PM **GALLUP ARTS CRAWL**

DOWNTOWN GALLUP

MORE INFO

Arts Crawl is back with their first event of 2024! This is Gallup's monthly block party hosted by the Gallup Business Improvement District: a downtown arts festival held from 7-9 pm on the second Saturday of every month (excluding November, December, January, February, and March).

Activities include arts and crafts projects for kids, art demos, book signings, open galleries, live performances, merchants, local food vendors and more.

SAT & SUN, JUNE 8–9: LIVE

✳ 10AM - 6PM **VITAL SPACES SANTA FE POP-UP**

CATHEDRAL PARK, SANTA FE

Vital Spaces is thrilled to announce a vibrant and inclusive pop-up event in Cathedral Park, showcasing the talents of artisans from Santa Fe. The two day event will feature a diverse array of vendors and makers offering their unique creations.

The pop-up will serve as a celebration of creativity and diversity, highlighting the rich cultural heritage of predominantly artisans of color in our community. Visitors can expect to find a wide range of offerings, including handmade jewelry, textiles, ceramics, and more.

This event is an opportunity to support local artisans and discover one-of-a-kind treasures. In addition to shopping, attendees can enjoy information booths from local organizations, and workshops and demonstrations, providing an opportunity for visitors to learn about different artistic techniques and traditions.

The pop-up in Cathedral Park is free and open to the public.

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SUN, JUNE 9TH: LIVE

✳ 3PM - 7PM **THE LIFE OF BUILDING LOWRIDERS**

BOND HOUSE, ESPAÑOLA

The Española Lowrider Association—in collaboration with the Bond House and its amazing new Lowrider Culture Exhibit—presents a free event for all ages, spotlighting the art and techniques of lowrider building!

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