

University of New Mexico  
Bureau of Business and Economic Research

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# AN INVENTORY AND ASSESSMENT OF FARMINGTON'S ARTS AND CULTURAL ASSETS

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December 2009

Funding provided by:  
New Mexico Economic Development Department  
New Mexico MainStreet



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## EXECUTIVE SUMMARY

The overarching finding of this study is that Farmington has not yet realized the very significant potential of its cultural economy. A survey of those active in local arts and cultural (A&C) activities conducted for this study reveals a great deal of talent and enthusiasm among many individuals, and a number of strong and resourceful institutions supporting the initiatives of these individuals. However, the talent and resources tend to be focused on fairly small and highly fragmented local markets. To reach its potential – both creatively and economically – efforts must be made to both integrate these isolated segments and better target larger regional and national markets. Without undermining what now exists to meet the demand of local audiences and is the product of a uniquely local process, efforts to integrate and broaden the cultural sector will help to grow and sustain local artists and their traditions.

This report is based on a three part study. First, BBER conducted a comprehensive internet review of A&C activities throughout San Juan County, and supplemented this information with phone conversations and primary data collection with representatives of most of the largest A&C institutions in the region. One product of this work is a directory of A&C activities. Second, BBER surveyed 66 individuals actively engaged in the A&C sector in Farmington and neighboring communities, including Aztec, Bloomfield and Kirtland. The specific focus of the survey was the collection of data regarding each individual's social network as it applies to their A&C activities. BBER used a participant-driven sampling method to identify research subjects. In each interview, the individual was asked to identify five persons with whom their interactions are most important to their work, and the first two persons not already interviewed were then invited to participate. Finally, BBER drew on a number of secondary data sources to measure the economic impact of the cultural sector. Sources included Dun & Bradstreet business surveys and lodger's tax receipts.

This data informs the following.

### **1. Farmington has remarkable cultural assets and significant opportunities for their development.**

The Four Corners region is renowned nationally and internationally for the ancient and contemporary artifacts of Native American culture and its interface with western American culture. The region is also known for its starkly beautiful and diverse landscape, which offers a wide range of recreational opportunities. Together, these factors draw thousands of visitors from across the U.S. and internationally.

Farmington is by far the largest city in the Four Corners region. According to the most recent estimates, Farmington has a population of more than 46 thousand, about three times more than the second largest town

(Durango) in the region. The strong oil & gas, retail and, until recently, construction sectors generate significant revenues, which are invested through a number of channels in the cultural activities that meet local demand. The research conducted for this study shows that there are many talented individuals in Farmington and the neighboring communities of Aztec, Bloomfield and Kirtland, including writers, actors, painters, potters and weavers. The area also has world class cultural and archeological treasures, such as Salmon Ruins and Aztec Ruins.

This constellation of resources creates an environment that is distinctly local, which can provide a strong basis for the development of the cultural economy. Unlike many kinds of industrial development, where intense competition can easily erode initial advantages, the development of a cultural economy based on unique and identifiably local characteristics and resources is relatively safe from such competition. No other place can replicate the unique cultural resources in the Farmington and Four Corners area. Further, within this region, no other community has the resources necessary to establish itself as an anchor for the long term development of the cultural economy of the region.

- 2. The analysis included in this study indicates that the social networks that shape and guide the cultural economy are weakly integrated and tend to overly prioritize local markets. This comes at the expense of innovation and the development of markets necessary for growth and sustainability.**

The analysis of social networks forms the core of this report. Social networks are important because they determine how individuals engaged in cultural activities learn, collaborate, support and market their work. Where social network data is consistent with other findings, it provides a powerful explanation and can inform specific and meaningful policy.

The first important finding of the social network analysis is that, as a whole, the cultural sector in the Farmington area is poorly integrated. There are two aspects to this. First, there is a very clear divide between those working in the fine arts and those who work with both contemporary and ancient Native American culture, including archeology. Although we conducted 66 surveys and asked each participant to identify the five individuals most influential in their work, the surveys found very few cases in which a person working on one side of the divide identified a person from the other side as important to their work. This is very surprising given the strength of the association of the region with Native American culture, both nationally and internationally. As another way of documenting this disjuncture, though nearly 40 percent of the population of San Juan County is ethnically Native American, 83 percent of those identified by

participants for participation in the study identified themselves as Anglo (white, non-Hispanic).

Second, although the area's cultural sector has a number of very prominent and active institutions, the sector as a whole is poorly integrated. There are few interconnections among the individuals and institutions in the network, which suggests a lack of collaboration and coordination of efforts.

The lack of integration within the A&C community has two important implications, one regarding innovation and productivity and the other regarding market access. First, as policymakers in many corners of the national and local economy have learned, innovation and the development of new products (including cultural products) is driven by the bringing together of diverse experiences and resources. This is particularly true where combinations give the local economy a unique standing in larger national and international markets. Here, it is very reasonable to assume that a greater integration of local cultural traditions into the arts scene would provide the former with broader market access and infuse the latter with new energy and authenticity.

Second, we know generally, and the social network analysis confirms, that the cultural heritage sector has far better developed relationships pointing outwards, linking Farmington and the region to what could be seen as national and global markets. Better integrating the arts scene with this more externally-oriented cultural heritage sphere may expose local artists to broader markets. From the other perspective, integrating the two spheres would enable Farmington to begin to develop itself as an attractive and diverse destination for those visiting the Four Corners region.

**3. Farmington has well-regarded and engaged institutions that provide valuable resources to local artists and cultural preservationists, especially San Juan College. An important opportunity exists for these institutions to expand their role in integrating the sector.**

This report takes two different but complementary approaches to the analysis of the social networks. The first, alluded to above, focuses on the role of individuals in bringing together and mediating relationships within the overall network. The second focuses more simply on the visibility and capacity of key institutions. This second analysis offers good news and a clear path forward.

San Juan College is widely recognized for its role in supporting a full range of A&C activities. In the course of 66 surveys, no fewer than 22

individuals with affiliations to the college were identified as influential. Moreover, these individuals represented a full range of cultural activities, including visual arts, arts promotion, support activities, as well as history and archeology. In other words, nearly the full breadth of the region's cultural sector is represented within San Juan College.

The reason why San Juan College as an institution fails to serve as a mediator across the cultural sector, despite its visibility and resources, is straightforward and perhaps easily corrected. San Juan College serves as an umbrella for all kinds of activities, but as an institution its resources are relatively unstructured. Individuals teach and learn at the college, but each on their own terms and without any significant degree of interaction with the others. Consequently, persons working separately in the visual arts and archeology, for instance, may each reference instructors at the college as key influences, but because these instructors work independently at the college, the opportunity for connection is missed. In other words, the college is itself not integrated – in this way, it in effect mirrors the A&C community as a whole.

This should not be taken as a criticism of the college – it is the nature of large institutions, particularly of community colleges that are forced by budgetary considerations to rely on part-time instructors, to have little internal interaction amongst faculty and staff. But it does offer an opportunity – a clear institutional environment – where efforts can be made to better integrate the community as a whole. We recommend that San Juan College, or even individual instructors, consider new ways of creating collaborative courses, shared workshops, research that examines the intersection of narrow fields, and perhaps even explicit efforts to promote networking among instructors as well as students. The social network analysis in this report strongly indicates that such initiatives within the college will have rippling effects throughout the community.

Although San Juan College is by far the most visible institution in the region's cultural sector, it is not alone in its capacity to mediate relationships. It is notable that the San Juan County Museum Association and the Farmington Visitors and Convention Bureau (CVB) both play important, though largely unrecognized, roles in bridging some of the divides within the area's cultural sector. The Museum Association, which supports the Salmon Ruins near Bloomfield, has actively sought to foster relationships among other local and statewide institutions, and serves as a useful model for better integration. Likewise, the CVB is mentioned by individuals and institutions active in various subsectors of the arts and culture community. An important lesson is that the CVB, an institution whose mission is to promote economic development by attracting visitors, recognizes, and is recognized by, both those engaged in the arts and in culture and heritage activities.

**4. Economically, the cultural economy appears to be overshadowed and even seen to be in opposition to San Juan County’s resource-based economy. Instead, they should be seen as complementary and mutually supportive.**

Farmington is the fifth MainStreet community in which BBER has studied the cultural economy.<sup>1</sup> It is by far the largest of the five communities, and it has the largest local market. It is similar to Los Alamos in that it has a single dominant industry that draws a substantial flow of revenues into the community. Further, as in Los Alamos, many of those interviewed suggest that the community is too strongly associated with its main industry to allow for the development of an economically vibrant cultural sector. Finally, Farmington shares with Los Alamos an apparent outflow or leakage of cultural revenues, as locals are often inclined to overlook what is available locally and to spend their cultural dollars elsewhere.

Apart from these patterns, Farmington shares with Raton the fact that the cultural sector (broadly defined) has a key anchor that has provided a measure of stability over the past very difficult years. In Raton, the anchor is outdoor sports and recreation, including hunting. In Farmington the SunRay Park & Casino is a key anchor.

As in all five communities, the culture economy of Farmington has lost a large share of its revenues following the tragedies of September 11, 2001 – from 2001 through 2005, revenues earned by A&C industries, excluding SunRay, declined by about 24 percent. Although high, this is slightly less than the decline experienced by the other communities. Ironically, this decline may have been somewhat buffered by the fact that the tourism sector, which was hit especially hard, accounts for such a small share of total cultural revenues in Farmington. Unsurprisingly, the decline in revenues was followed closely by a corresponding decline in employment, as businesses tried to remain viable by cutting costs.

In the final analysis, the key question facing Farmington and San Juan County in the development of its cultural plan is the assumption raised in several of the interviews conducted for this study – is culture-based development in the region compromised by the prominence of the region’s primary oil and gas industry? It is an important question, because from the perspective of national and global markets, these two industries are where the region has its greatest comparative advantage. These two industries are inherently place-based: they cannot be equally replicated and sent elsewhere. The value in the potential development of the cultural industry as an export and/or tourism-based industry is two-fold: it can serve to

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<sup>1</sup> Others are Silver City, Las Vegas, Los Alamos and Raton. All studies were conducted and completed in 2009.

counter the radical cyclical swings of oil & gas, and it tends to require high levels of employment. Unlike oil & gas, the cultural sector requires relatively little capital investment, but it will require significant efforts to overcome the limited integration of the community.

## INTRODUCTION

During the period June-August 2009, UNM-BBER conducted a three part investigation of the arts and cultural (A&C) economy of Farmington, with a focus on an inventory and assessment of the community's cultural assets. The three parts are:

- An extensive inventory of the assets of the creative economy of the Farmington area. The information was collected from web searches, secondary and primary data collection, reviews of public documents and prior studies, and interviews with dozens of community leaders, public officials, business owners, artists and interested individuals. The results are available as an Excel<sup>®</sup>-based directory of over 211 entries, including descriptions, contact and personnel information, and where available, budget and funding data for A&C institutions and activities.
- A community-based survey of 66 artists, historians, supporters, retailers, market representatives and others engaged in creative industries in Farmington and neighboring communities. The survey included questions about A&C participation, the advantages and disadvantages of living and working in the Farmington area, and the demographics and relationships with and among A&C and other community institutions. By better understanding the individuals, institutions and relationships that comprise the creative economy, this analysis can help lead to innovation, market expansion, stronger organization, more broad-based participation, and even new models of community leadership.
- An analysis of the impact and trends of the creative economy of the Farmington area. This analysis draws from a variety of sources, including lodger's tax records, attendance and enrollment figures, and the Dun & Bradstreet database of employment and revenues of businesses and public and non-profit institutions for the period 1989 – 2006. This quantification of the creative economy provides an objective account of the importance of the A&C industries for purposes of policy and planning.

The findings of this research are presented in this report in two main parts. The first is an analysis of the social assets of the creative economy of Farmington, including a social network analysis, an evaluation of survey results, and a review of the institutional inventory. The second part includes an analysis of the economic impact of the A&C industries in the area, including an analysis of trends during the 1989-2006 period, and information about the potential market for A&C industries.

## SOCIAL ASSETS

BBER designed a survey to elicit information on the demographic characteristics of the A&C community, the advantages and disadvantages of doing artistic, cultural, and creative work in the Farmington area, and the relationships among individuals, organizations, and institutions engaged in this community.<sup>2</sup> The findings from the survey are discussed in this section, beginning with the social network analysis.

### Social Network Analysis

Because creative/cultural economies are based upon people and fueled by the exchange of ideas amongst them, BBER conducted social network analyses as part of our arts and culture research in five New Mexico communities.<sup>3</sup> By mapping the networks of those involved in creative or cultural work in these communities, it is possible to identify those individuals or institutions that are most central to the network, those that are isolated from the core of the network, and those who could best serve to integrate the latter into the former. This information can be used to inform policies that strengthen and integrate these social networks, forming more robust and innovative creative communities.

Social network analysis software such as UCINET, which is the software that BBER used in these studies, provides the ability to conduct statistical analyses on large networks and to create graphs that allow for the visualization of the network. This section of the report presents and discusses the findings of the social network analysis.

The major findings of BBER's social network analysis are:

1. Farmington's art and cultural community is poorly integrated. The results of this research suggest a limited degree of collaboration and coordination of efforts, which are often associated with innovation and resilience during difficult economic times.
2. San Juan College is broadly engaged in the A&C activities of the community, and provides resources to individuals working in many fields. Yet, there are opportunities for the college to play an even greater role in coordinating and integrating community and region-wide A&C activity. The challenge here is that most activities of the college occur at the level of individuals who, though under the umbrella of the college, do not necessarily interact with each other; Therefore, the college does not

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<sup>2</sup> The survey is included in the Appendix as **Figure A-1**.

<sup>3</sup> BBER has completed studies in Albuquerque/Bernalillo County, Silver City, Las Vegas, Raton and Los Alamos. All are available on the BBER website at [http://bber.unm.edu/bber\\_publications.html](http://bber.unm.edu/bber_publications.html).

realize its great potential as a connector capable of bringing together the community's disparate A&C activities.

3. The Four Corners region is an internationally recognized culture and heritage destination. While individuals associated with these activities (i.e., archeology, Native American culture and history) appeared in the social network analysis, they were only weakly linked to the rest of the Farmington network. By better integrating these individuals and institutions within the broader network, both parties may realize an infusion of new energy, ideas, and collaborative potential.

The following provides a detailed account of the social network analysis that contributed to these findings.

**Figures 1 and 2**, below, are graphs of the relationships among individuals and institutions engaged in Farmington's A&C social network by sphere of A&C activity and by two different centrality measures. The individuals or institutions ("actors") in the network are represented by colored circles and squares, or "nodes",<sup>4</sup> and the relationships are symbolized by the lines that connect the nodes.<sup>5</sup> (The types of A&C activity are described in the first key following Figure 2, which is followed by a second key to the node codes used in the figures.)

These two figures show two different approaches to the analysis of social networks and involved different formulations of the data. Figure 1 focuses on the presence and visibility of A&C institutions in the network and on the relationships among them. To measure the visibility or profile of the institutions in the network, BBER looked at the "degree centrality" scores provided by UCINET. Degree centrality is essentially a tally of the number of times that an institution or individual mentioned, or was mentioned by, others in the network. The node size in Figure 1 reflects these scores. For this analysis of visibility, individuals were reclassified and added to any mentions of affiliated institutions (e.g., a mention of an artist who is a professor at San Juan College was assigned to the college), because it is at the institutional level that an individual establishes their profile. (**Table 1**, below, lists the twenty actors with the highest degree centrality scores.)

Figure 2 is concerned with the role of individuals and institutions as connectors within the network. In the context of social network analysis, a connector plays the key role of bringing together individuals or institutions that would remain

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<sup>4</sup> Circles indicate individuals who were interviewed; squares indicate those who were not. As part of the survey, BBER asked interviewees to name in rank order five individuals or institutions with whom their interactions are most important to their A&C work. Figure 1 and Table 1 match the methodology utilized in previous A&C reports completed by BBER in which individuals were consolidated with their affiliated institutions. In the present study, we have also included analyses of the uncollapsed network (in Figure 2 and in Table 2).

<sup>5</sup> Both figures are based upon un-directed data: i.e., the direction of the mention was ignored, meaning that a mention by one node of another is counted as a mutual mention. Therefore, each set of connected nodes has two arrowheads on the line connecting them.

apart. Statistically, the role of the connector is measured in terms of ‘between-ness’ centrality, which is the degree to which an actor falls along the paths of, or lies between, other actors within the network. To best capture the role of the connector, BBER maintained the original responses of the interviewees (i.e., the actors were not consolidated into affiliated institutions). As will become evident below, the reason for maintaining identity on the scale of the individual (rather than aggregating to their affiliated institution) is because in many cases, particularly in larger institutions, the institution is itself poorly integrated. In other words, the success of actors coming together depends, in practice, not on common access to an institution but on the actions of a specific individual in making the connections. In Figure 2, the node size reflects the between-ness or connecting ability of the individual or institution. (See **Table 2**, below, for a list of the twenty actors in the unconsolidated network with the highest between-ness centrality scores.)

There are several notable features of the network displayed in Figures 1 and 2. First, in neither figure does one see a high degree of node clustering; this indicates a lack of integration among the actors in the network. Clusters of nodes tend to be indicative of cooperative or collaborative relationships among the nodes within them. In Figure 1 (the institutional network), there is some clustering of nodes around the largest node (San Juan College, number 225), such as the grouping to its left that includes number 107 (the Farmington Museum), number 66 (the *Daily Times*), number 98 (the Farmington Art Walk), and number 84 (the Durango Arts Center); but even in these areas, it is rare to find more than two or three nodes connecting to each other. In Figure 2 (the unconsolidated network) the nodes in the lower half of the graph appear to be more densely clustered than those in the upper half, but the ties between the nodes do not form the dense webs that are another indication of connectivity. A lack of integration may be the result of, as well as a contributor to, a general lack of communication, collaboration, or cohesiveness amongst the actors in the network, all of which contribute to the types of innovation and mutual support that sustain and strengthen both the individual actors within the network and the network as a whole.

The second interesting feature of Farmington’s A&C network is the prominence of San Juan College. Node 225, which is the largest node in Figure 1 and the largest in the cluster in the lower left of Figure 2, is San Juan College. The reason this node is so large and is positioned in the center of Figure 1 is because the node size in this figure is based upon degree centrality, or the number of mentions; San Juan College had the most mentions of any node in the network, when all the individuals and departments of the college were consolidated into a single node (64 out of 292 total mentions, or 22% of all mentions). This indicates that the college has great visibility within the A&C community in Farmington, and likely serves a pivotal role as a core resource available to the A&C community.

In Figure 2, node 225 represents only mentions of the college in particular, rather than specific individuals or departments within it.<sup>6</sup> Note that the actors who had been consolidated into node 225 in Figure 1 (represented by large code labels) are now not only spread around the network, but also represent a variety of spheres of A&C activity, and do not necessarily have ties to each other or to the college. The case of San Juan College is an ideal illustration of why it is appropriate to study actors' network roles in various ways – had the between-ness centrality of San Juan College included all the affiliated actors, the role of connector would have been greatly exaggerated. As it is, it appears that individuals affiliated with the college are not necessarily coordinated *within* the college (i.e., might not know or rely upon each other). In other words, two different actors who mention two different San Juan College-affiliated actors won't necessarily eventually connect through the college.

An example should make this clearer. In Figure 1, node 243 (the yellow node directly above SJC, which is the San Juan County Museum Association) appears to be directly connected to the college and, by extension, could easily connect to any other node to which the college connects, such as node 199 (the New Mexico Film Office). In Figure 2, node 243 is located in the upper right of the graph and connects to SJC-affiliated node 233 (San Juan College's Cultural Resource Management Program). This node does not directly connect to other SJC-affiliated nodes, however. In fact, to connect to node 199, now located at the far left of the graph, to the left of node 184 (an artist), node 233 would need to go through seven other nodes, the final link of the chain being the only other SJC-affiliated node.

The conclusion of the above analysis of the role of San Juan College is that the college seems to be an under-utilized resource within the A&C community. Because it is not internally integrated, it cannot step into the role it could play in the A&C community – that of moving the community to the next level by bringing together divergent elements of the network.

The third point of interest in the graphs is the separation of the culture and heritage sphere from the remainder of the network; this separation is most clear in Figure 2, where the yellow nodes are only weakly connected to the remainder of the network through three nodes: the Farmington Convention and Visitors Bureau (number 100), the Bloomfield Chamber of Commerce (number 34), and Fort Lewis College (number 112). The culture and heritage activities in the Farmington area (namely, the archaeological sites of Salmon Ruins, Aztec Ruins, and Chaco Culture National Historic Park and the wealth of artistic and cultural

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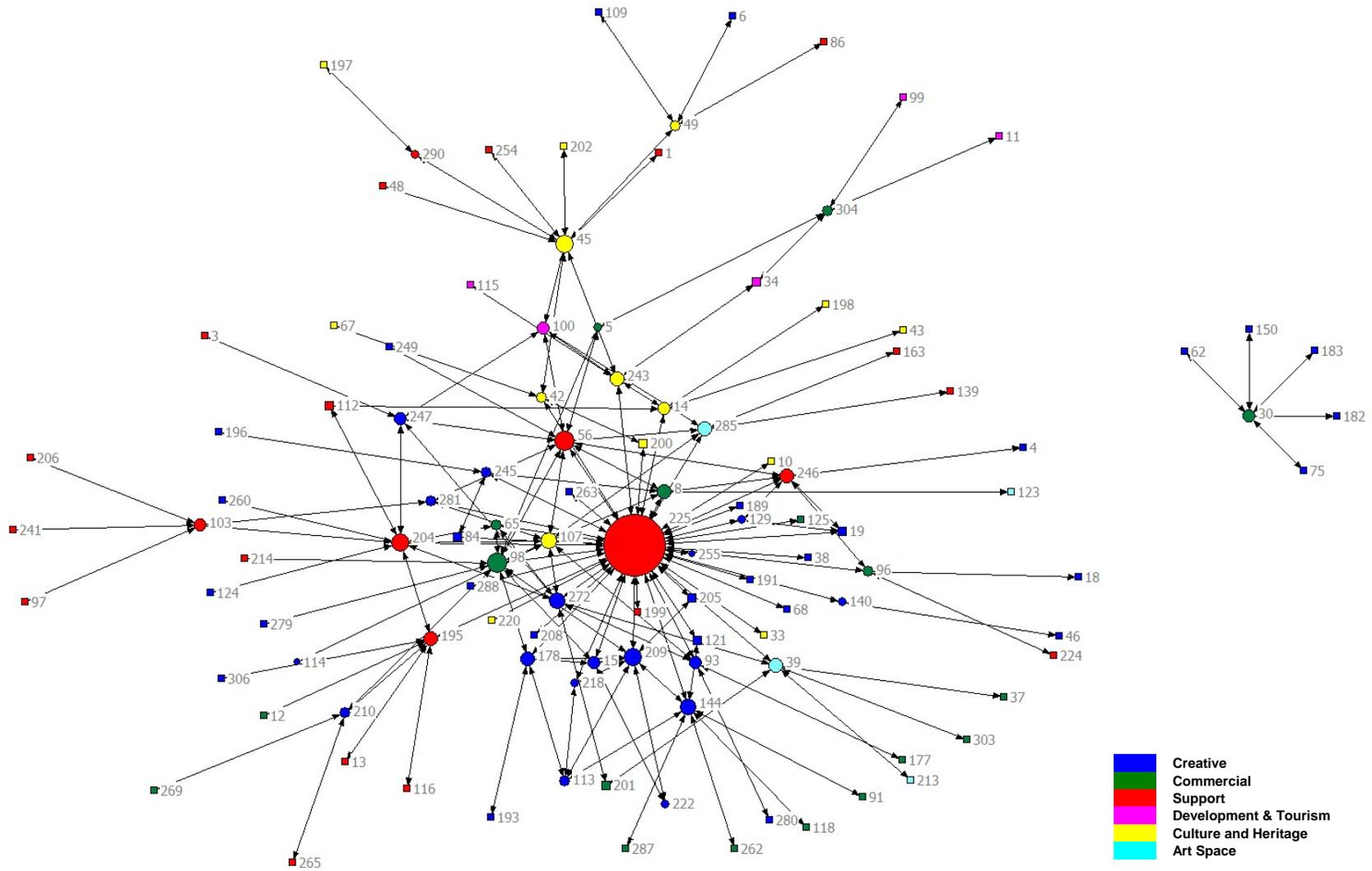
<sup>6</sup> As mentioned in footnote 4, in both figures, the direction of mention was ignored. Had the direction of mention been maintained in Figure 2, San Juan College (node #225) would have had a between-ness centrality score of zero and would have therefore been represented by a much smaller node. This is because as an institution, the college cannot technically "mention" any other node and is therefore not "between" nodes. Since the direction of mention was ignored, the college maintained its high between-ness score because it had 16 mentions.

activities associated with the Navajo people) represent a link between Farmington and a vast market, as many of these sites are recognized around the world for their importance and value.

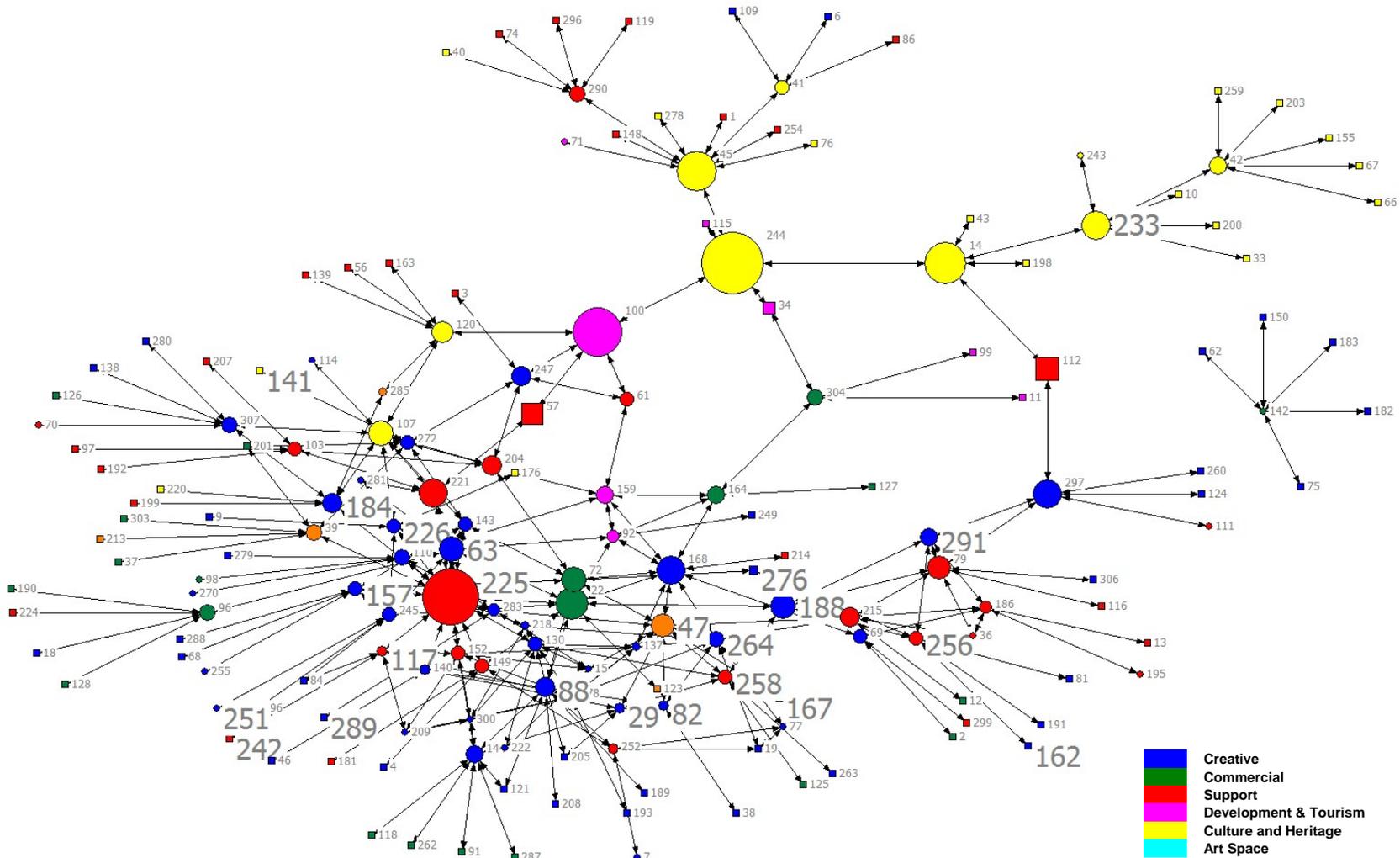
It is appropriate and encouraging to see two development and tourism actors serving as two of the three links between the culture and heritage sector and the remainder of the network, appropriate considering the missions of convention and visitors bureaus and chambers of commerce to encourage tourism and development, and encouraging that these two entities appear to have recognized the potential of these cultural activities to bring tourists and economic development to the communities they serve. (That the third connector is not a local institution, but one in Durango, CO is less encouraging.)

What the above analysis suggests, in conclusion, is that the A&C community in Farmington has some incredible assets, namely the culture and heritage resources in the area and San Juan College, that are presently under-appreciated and under-utilized by the rest of the community. By integrating these assets, both the A&C community and the un-integrated institutions could benefit. For example, the A&C community could be re-charged by the new energy, ideas, and diverse perspectives of the culture and heritage activities, while the culture and heritage institutions could benefit from renewed local support and involvement. Those institutions who serve to connect the culture and heritage sphere to the remainder of the community (Farmington CVB, Bloomfield Chamber of Commerce) should be tapped to assist in coordinating efforts between the two. One way that San Juan College could strengthen its internal operations and its connections to the broader community would be by taking on the role of A&C activity coordinator in the community, which could also help to integrate the entire A&C community.

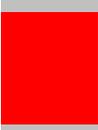
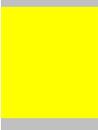
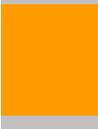
**FIGURE 1: FARMINGTON’S ARTS AND CULTURAL SOCIAL NETWORK BY SPHERE AND DEGREE CENTRALITY (CONSOLIDATED NETWORK)**



**FIGURE 2: FARMINGTON'S ARTS AND CULTURAL SOCIAL NETWORK BY BETWEEN-NESS CENTRALITY WITH SAN JUAN COLLEGE HIGHLIGHTED (UNCONSOLIDATED NETWORK)**



**KEY TO FIGURES 1 AND 2: SPHERES**

	<b>Creative</b>	Activities directly engaged in the conception and production of original art & cultural products. This may include products intended for commercial markets, but excludes replication of non-original work (e.g., replication or manufacturing of established design).
	<b>Commercial</b>	Activities that directly or indirectly bring art and cultural products to the market for-profit, or otherwise rely on creative activities for 'content' in commercial activities. Institutions in the commercial sector may include for-profit entertainment companies (e.g., motion picture and sound production studios); media (e.g., broadcast, print, online); venues (e.g., movie theaters, clubs); design, marketing and advertising firms; art galleries; and so on.
	<b>Support</b>	Activities that help to make possible the creation, preservation and presentation of original art and cultural products. Support can be material (e.g., public institutions, foundations), educational (e.g., public schools and universities), political (e.g., advocacy), or some other form, with the exception of for-profit activities designated as commercial.
	<b>Development &amp; Tourism</b>	Activities that draw upon and/or contribute to a sense of place rooted in arts and culture in order to create markets for arts and cultural activities (e.g. business organizations, tourism promotion, hospitality businesses, land developers).
	<b>Culture and Heritage</b>	Activities that preserve and promote the region's culture and history, including institutions (e.g., historical museums) and historic sites, as well as cultural events (e.g., powwows) and cultural preservation activities (e.g., archaeology).
	<b>Art Space</b>	Activities that provide space for the conception, production, and display of original artistic work. This may include non-profit performance spaces, studios, institutions (e.g., art museums), or artistic events (e.g., music festivals).

# INVENTORY AND ASSESSMENT OF FARMINGTON ARTS AND CULTURAL ASSETS

## KEY TO FIGURES 1 AND 2: NODES

Code	Name	Code	Name
1	Acoma Pueblo	115	Four Corners Heritage Council
2	Merchant	116	Fractal Foundation
3	Anasazi Foundation	117	Supporter
4	Anasazi Theater	118	Galleries West
5	Andrea Kristina's Bookstore	119	Educator
6	Artist	120	Cultural Preservationist/Promoter
7	Artist	121	Artist
8	Artifacts Gallery	123	Ghost Ranch
9	Artist	124	Artist
10	Aztec Archeological Consultants	125	Merchant
11	Aztec Chamber of Commerce	126	Merchant
12	Aztec Main Street Bistro	127	Merchant
13	Aztec Public Library	128	Merchant
14	Aztec Ruins	129	Hermosa Middle School
15	Artist	130	Artist
18	Artist	137	Artist
19	Artist	138	Artist
22	Merchant	139	Jicarilla Apache
29	Artist	140	Artist
30	Bob French's Navajo Rugs	141	Cultural Preservationist/Promoter
33	Bureau of Land Management	142	Merchant
34	Bloomfield Chamber of Commerce	143	Artist
36	Educator	144	Artist
37	Brad Simon Organization	148	Supporter
38	Artist	149	Advocate
39	Brooks-Isham Performing Arts Center	150	Artist
40	Cultural Preservationist/Promoter	152	Educator
41	Cultural Preservationist/Promoter	155	Archaeologist
42	Carson National Forest	157	Artist
43	Center for Desert Archeology	159	Advocate
45	Chaco Culture National Historic Park	162	Artist
46	Artist	163	Kirtland High School
47	Supporter	164	Merchant
48	Friends of Chaco	167	Supporter
49	Friends of Native Cultures	168	Artist
56	City of Farmington	176	Cultural Preservationist/Promoter
57	City of Farmington Civic Center	177	LCB Casting
61	City of Farmington PRCA Dept	178	Loose Ladies
62	Artist	181	Civil Servant (City of Farmington)
63	Arts Promoter	182	Artist
65	Daily Times	183	Artist
66	Archaeologist	184	Artist
67	Archaeologist	186	Educator
68	Dead Composers Society	188	Artist
69	Artist	189	Artist
70	Supporter	190	Merchant
71	Economic Developer	191	Artist
72	Advocate	192	Educator
74	Educator	193	Artist
75	Artist	195	Mosaic Academy
76	Cultural Preservationist/Promoter	196	Music in the Mountains
77	Artist	197	NCLB Consolidated Programs - Indian Education
79	Educator	198	National Park Service Cult Res Mgmt, Div of Anthropology
81	Artist	199	NM Film Office
82	Artist	200	NM Historic Preservation Division
84	Durango Arts Center	201	NM Presenters Alliance
86	Durango Friends of the Arts	202	NM Office of the State Historian
88	Artist	203	Archaeologist
91	El Prado Galleries	204	NWNM Arts Council
92	Economic Developer	205	Artist
93	Else When Productions	206	NM Out of School Time Network
96	Emerson Gallery	207	Supporter
97	ENLACE	208	Artist
98	Farmington Art Walk	209	Plein Air Painters of the Four Corners
99	Farmington Chamber of Commerce	210	Park Ave. Elementary School in Aztec
100	Farmington Convention and Visitors Bureau	213	Popejoy Theater
103	Farmington Library	214	Project Read
107	Farmington Museum	215	Educator
109	Artist	218	Artist
110	Artist	220	River Reach Foundation
111	Educator	221	Supporter
112	Fort Lewis College	222	Artist
113	Four Corners Art Association	224	Supporter
114	Four Corners Filmmakers Association	225	San Juan College

**KEY TO FIGURES 1 THROUGH 4: NODES, CONTINUED**

Code	Name	Code	Name
226	SJC KSJE Radio	270	Artist
233	SJC Cult Res Mgmt Prog	272	Theater Ensemble Arts
241	San Juan County Partnership	276	Artist
242	SJC Fine Arts Committee	278	Cultural Preservationist/Promoter
243	San Juan Co. Museum Assoc.	279	Theta Cray Co-op
244	San Juan Co. Museum Assoc. - Salmon Ruins	280	Artist
245	San Juan Symphony	281	Three Rivers Women's Collective
246	San Juan Quilters' Guild	283	Artist
247	Sandstone Productions	285	Totah Festival
249	Artist	287	Traditions Fine Art
251	Artist	288	Tres Rios Quartet
252	Supporter	289	Artist
254	Shiprock School District	290	Tse-yi-Gai High School
255	Silhouette Series	291	Artist
256	SJC Bisti Writing Project	296	Educator
258	SJC Humanities and Art Dept	297	Artist
259	Archaeologist	299	Civil Servant (State of NM)
260	Artist	300	Artist
262	Southwest Galleries	303	Windwood Theatricals
263	Artist	304	Wines of the San Juan
264	Artist	306	Wisefool
265	State of New Mexico	307	Artist
269	The Teasyatwho Gallery		

**TABLE 1: DEGREE CENTRALITY RANKINGS (CONSOLIDATED NETWORK)**

ID	Actor	Degree Rank	Sphere
225	San Juan College	1	Support
56	City of Farmington	2	Support
98	Farmington Art Walk	3	Commercial
204	NWNM Arts Council	4	Support
45	Chaco Culture National Historic Park	5	Culture and Heritage
209	Plein Air Painters of the Four Corners	6	Creative
107	Farmington Museum	7	Culture and Heritage
144	Artist	8	Creative
272	Theater Ensemble Arts	9	Creative
195	Mosaic Academy	10	Support
246	San Juan Quilters' Guild	11	Support
8	Artifacts Gallery	12	Commercial
39	Brooks-Isham Performing Arts Center	13	Art Space
178	Loose Ladies	14	Creative
243	San Juan Co. Museum Assoc.	15	Culture and Heritage
285	Totah Festival	16	Art Space
14	Aztec Ruins	17	Culture and Heritage
15	Artist	18	Creative
30	Bob French's Navajo Rugs	19	Commercial
93	Else When Productions	20	Creative

Source: UNM-BBER, 2009.

**TABLE 2: BETWEEN-NESS CENTRALITY RANKINGS (UNCONSOLIDATED NETWORK)**

ID	Actor	Between-ness Rank	Sphere
244	San Juan Co. Museum Assoc. - Salmon Ruins	1	Culture and Heritage
225	San Juan College	2	Support
100	Farmington Convention and Visitors Bureau	3	Development and Tourism
14	Aztec Ruins	4	Culture and Heritage
45	Chaco Culture National Historic Park	5	Culture and Heritage
22	Merchant	6	Commercial
297	Artist	7	Creative
233	SJC Cultural Resources Mgmt Prog	8	Support
168	Artist	9	Creative
221	Supporter	10	Support
72	Advocate	11	Commercial
107	Farmington Museum	12	Culture and Heritage
188	Artist	13	Creative
63	Arts Promoter	14	Creative
47	Supporter	15	Art Space
112	Fort Lewis College	16	Support
79	Educator	17	Support
120	Cultural Preservationist/Promoter	18	Culture and Heritage
57	City of Farmington Civic Center	19	Support
88	Artist	20	Creative

Source: UNM-BBER, 2009.

**Participant Demographics**

**Table 3** summarizes the demographic data provided by the 66 individuals who were interviewed for this study and compares these to the demographics of San Juan County as a whole. The purpose is to gauge the representativeness of the participants in the study with respect to the population of the county as a whole. Additionally, because the methodology was designed to identify the leaders of the A&C community, this analysis is suggestive of the representativeness of these leaders with respect to the total population.

The table is divided according to gender, ethnicity, and age. The first two columns, under the label ‘Respondents’, show the demographic characteristics of the survey respondents; the next two columns, labeled ‘San Juan County’, show the corresponding information for the population of San Juan County as a whole. Chi square measures the degree of difference of the proportions of the two.

Beginning with gender, 64 percent of respondents were female, higher than the proportion of the county population. However, the Chi square value of 2.28 is below the critical value of 3.84, indicating that the difference in participation is not significant (i.e., one cannot be 95 percent sure that the difference is more than random).

The age and ethnicity of respondents, however, are significantly different from that of the population. As the table shows, 83 percent of the respondents are Anglo (white, non-Hispanic), whereas according to the US Census only 47 percent of the total population of the county are Anglo. The chi-square value of 19.25 is well above the critical value of 7.82, indicating that the difference between those participating in the study and the overall population is not random and instead reflects a systematic skew among those active in the cultural leadership of the community. Regarding age, two-thirds of respondents are between the ages of 40 and 64, compared to only 39 percent of the population of San Juan County as a whole. Conversely, only 14 percent of study participants were between the ages of 20 and 39 years old, less than one-third the corresponding share of the overall population. As before, the high value of the chi-square measure indicates that the age structure of the participants is not random and reflects a systematic skewing of those identified as leaders of the cultural community.

At the bottom of the table are data on the place of residence and the length of time of residence in the area of participants in the study. Unfortunately, comparable information for the county population is not available, making it impossible to statistically assess the representativeness of participants with respect to the population. However, it is possible to make several general inferences with these data. First, note that a majority of those who participated in the study have lived in the community for 20 or more years or for their entire life. In a region strongly associated with the oil and gas industry and dependent on a highly mobile workforce, it is clear that the leadership of the A&C community is comprised mainly of those who have chosen to make the region their home. This is consistent with the more advanced age of the participants.

It is also interesting to note that although the focus of the study was Farmington, individuals residing outside the city accounted for more than one-third of those identified for participation in the study. This suggests that the A&C activities are spread geographically around the county and not at all dominated by the regional center. Considering again that 83 percent of those participating in the study are self-identified as Anglo, this would indicate that even outside the city a minority of participants are non-Anglo.

As in any survey study, there is a possibility that the methodology used to identify survey participants is, itself, biased, such that the results indicate as much about the methodology as the actual population. As mentioned above, BBER used a 'snowball' sample to identify participants – i.e., participants themselves defined the population to be surveyed. The advantage of this 'participant-driven' design is that it anticipates bias and makes the process by which the community identifies its leadership the very subject of the study. In this case, while it is almost certainly true that those who participated in the study do not accurately reflect community-wide participation in A&C activities, there is little doubt that the results

do accurately reflect the demographic characteristics of the institutional leadership of the A&C community.

**TABLE 3: COMPARISON OF DEMOGRAPHIC CHARACTERISTICS OF SURVEY RESPONDENTS TO TOTAL POPULATION OF FARMINGTON COUNTY**

	RESPONDENTS <sup>1</sup>		SAN JUAN COUNTY		EXPECTED	CHI SQ	D.F.
<b>GENDER</b>							
Female	42	64%	57,396	50%	33.3	2.28	
Male	24	36%	56,405	50%	32.7	2.32	
	66	100%	113,801	100%	66	<b>4.60</b>	1
						3.84	.95 critical
<b>ETHNICITY</b>							
Anglo	55	83%	52,922	47%	31	19.25	
Hispanic	4	6%	17,057	15%	10	3.51	
Other	7	11%	43,822	39%	25	13.34	
	66	100%	113,801	100%	66	<b>36.10</b>	3
						7.82	.95 critical
<b>AGE<sup>2</sup></b>							
20-39	9	14%	30,283	42%	27	12.29	
40-64	43	66%	28,127	39%	25	12.22	
>64	13	20%	13,613	19%	12	0.04	
	65	100%	72,023	100%	65	<b>24.56</b>	3
						7.82	.95 critical
<b>LIVED IN FARMINGTON</b>							
Yes	43						
No <sup>3</sup>	23						
	66						
<b>TIME IN AREA OF THOSE WHO LIVED IN FARMINGTON</b>							
<10 years	9	21%					
10-19 years	10	23%					
>20 years	19	44%					
Lifetime	5	12%					
	43	100%					

<sup>1</sup> "Respondents" means those who were interviewed.

<sup>2</sup> One respondent did not give their age.

<sup>3</sup> Respondents lived in Aztec, Kirtland, Bloomfield, Fruitland, Shiprock, Pagosa Springs, CO, Durango, CO, Pueblo Pintado, Waterflow, unincorporated San Juan County, La Plata, and Blanco

Source: Census Bureau, American Community Survey, 2005-2007 average; UNM-BBER, 2009.

### Institutions and Organizations

The 66 members of the Farmington area A&C community who participated in the survey were asked to identify organizations with which they were involved. The 66 participants made 256 references to 133 different organizations. Twenty organizations were mentioned at least 3 times, accounting for 114 of the 256

total references (45 percent of the total). Another 16 organizations were mentioned 2 times; and 97 were mentioned once. In all, 27 percent of organizations mentioned were referenced two or more times. The 20 most referenced organizations are tallied below in **Table 4**.

**TABLE 4: MOST REFERENCED CULTURAL ORGANIZATIONS IN FARMINGTON AREA**

<b>ORGANIZATION</b>	<b>TOTAL MENTIONS</b>
San Juan College	22
Northwest New Mexico Arts Council	9
Farmington Art Walk	8
Farmington Downtown Association	6
Farmington Museum	6
Fine Arts Committee at San Juan College	6
Plein Air Painters of the Four Corners	6
Farmington Convention and Visitor's Bureau	5
San Juan Symphony	5
Theater Ensemble Arts	5
Totah Festival	5
Bisti Writing Project	4
Farmington Chamber of Commerce	4
LL Art Group	4
Mosaic Charter School	4
Artifacts Gallery	3
Civic Center Foundation for the Performing Arts	3
Farmington PRCA	3
National Park Service	3
RiverReach Foundation	3
<b>TOTAL</b>	<b>114</b>

Source: UNM-BBER, 2009.

### **Perceived Advantages and Disadvantages**

**Table 5** shows the responses of the 66 community members who completed the survey to the question, "Please name in rank order three advantages and three disadvantages of working in the arts & cultural field in Farmington." The number of talented local artists was the most often cited advantage to doing artistic or cultural work in Farmington. The Farmington area's natural beauty, which is said to provide artistic inspiration, was also frequently cited. Additionally, respondents described the art scene as collaborative and supportive of A&C, stating that those who become involved in local A&C activities tend to be extremely dedicated, devoted, and hardworking.

The disadvantages of working in the A&C sectors in Farmington mainly concerned the small size of the market. This was referenced in various ways: directly, as a small market; isolated from other areas and markets; lack of public

funding for the arts; the community being overshadowed by other, better recognized markets; and too few out of town patrons. These disadvantages were also often correlated with what is seen to be an excessive conservatism and an un-willingness to take artistic risks necessary to develop more interesting cultural offerings.

The advantages and disadvantages mentioned by participants in Farmington have much in common with those cited in surveys that BBER has conducted in other communities in New Mexico (Raton, Las Vegas, Silver City and Los Alamos). In these smaller communities, there are few barriers to becoming involved and collaborating in the arts, and one values the distinctive culture and landscape of New Mexico's regions. Yet the other side of the coin – of engaging in the arts in smaller communities – is that the small scale of the market makes it difficult to support oneself and to undertake more artistically ambitious work. It is interesting to note that this pattern is not significantly diminished even in Farmington, which is several times the size (in population and total income) of the other communities included in this set of studies.

**TABLE 5: PERCEIVED ADVANTAGES AND DISADVANTAGES OF WORKING IN ARTS AND CULTURAL INDUSTRIES IN FARMINGTON AREA**

<b>Advantages</b>	<b>1st</b>	<b>2nd</b>	<b>3rd</b>
Lots of artistic talent	12	5	8
Natural beauty	10	6	5
Collaborative	6	12	4
Small town/Easy to be involved	6	5	7
Cultural traditions/Diversity	6	3	4
Arts supported by the community	4	5	1
Many archeological sites in the area	4	1	0
San Juan College	3	4	5
Area changing for the better	2	2	0
Tourism	1	1	0
Institutionally organized	0	5	1
Lots of venues	0	2	3
Low cost of living	0	2	0

<b>Disadvantages</b>	<b>1st</b>	<b>2nd</b>	<b>3rd</b>
Small market for art and culture goods	10	9	3
Geographic Isolation	9	10	5
Lack of public funding for the arts	7	5	0
Overshadowed	6	6	2
Arts not valued by the broader community	6	3	4
Lack of venues	6	3	2
Limited Talent	3	1	1
Conservative view of arts; no avant garde	1	1	4
Prejudiced	1	1	0
Lack of tourists	1	0	1
Lack of communication within the arts community	0	3	3

Source: UNM-BBER, 2009, based on survey of 66 persons involved in arts and cultural activities in Farmington area.

**Directory of Arts and Cultural Activities**

**Table 6** is a summary of the directory BBER has assembled of individuals and institutions involved in artistic, creative, or cultural activities in the Farmington area. The summary of the entire directory is organized according to legal status and area of activity.

The complete directory includes 211 entries, including addresses for 81 entries; phone numbers for 122; and e-mail addresses for 62.

In order to maintain consistency, we used the “universe” of arts and culture institutions and activities BBER established for an earlier Albuquerque/Bernalillo

County arts and culture study.<sup>7</sup> These categories were formed along the lines of standard industrial classifications established by the North American Industry Classification System (NAICS). For example, we established the category of “artist” to include artists, musicians, actors, dancers and all others directly involved in creating visual or performing arts, literature and film.

The directory includes artists or institutions that have a basic internet presence. This does not necessarily mean a web page specifically, but it means that at some point, the artist or institution is mentioned in some capacity on the internet. This could mean an actual artist’s website, or it could mean a mention in an arts council’s newsletter. Initial research began with basic internet searches of natural gateways into a community’s arts and culture activities. For example, chambers of commerce or art association websites. Over time this produced a kind of “snowball effect” whereby one internet link would lead to another and so on to build our arts and culture directory. The directory also includes artists and institutions that may not have a web presence but have been referred to us by individuals within the community as important to local arts and culture. While internet research formed the majority of the directory, we sought input from the community on arts and culture activities.

We caution that the directory is not comprehensive. The design of the directory gave priority to inclusiveness – avoiding any systematic bias in the types of cultural activities included in the listing. This was given priority because the main use of the directory in our study was to guide structured study of the social and institutional networks that are the foundations of the local arts community. However, we recognize that any such directory could not be completely comprehensive so as to identify each and every individual or institution engaged in what is, by nature, such a diverse and decentralized field of activity. Yet, we do believe the directory adequately reflects the overall structure of the Farmington area’s A&C community.

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<sup>7</sup> Available on the BBER website at <http://bber.unm.edu/pubs/berncoarts.htm>.

**TABLE 6: ARTS AND CULTURAL ORGANIZATIONS IN FARMINGTON AND NEIGHBORING COMMUNITIES, BY ACTIVITY AND LEGAL STATUS**

	INDIVIDUAL	PRIVATE FOR-PROFIT	PRIVATE NON-PROFIT	PUBLIC	TOTAL
Artists <sup>1</sup>	119				119
Art event <sup>2</sup>			9		9
Retail <sup>3</sup>		18			18
Art gallery		7		1	8
Education				2	2
Accomodations		3			3
Arts advocacy			17	1	18
Performance space			3	8	11
Media <sup>4</sup>		2			2
Outdoor recreation			1	2	3
Library/musuem			4	3	7
Government <sup>5</sup>				2	2
Sports			4		4
Foundaton			1		1
Film	4				4
<b>TOTAL</b>	<b>123</b>	<b>30</b>	<b>40</b>	<b>19</b>	<b>211</b>

1 Artists include all media, dance, fiber arts, jewelry making, musicians, painters, photographers, potters, sculptors, writers, and makers of nichos, retablos and santeros.

2 Describes annual or continuous art showings and/or performance series.

3 Describes book stores, music stores, art supply stores, or any place that sells or displays local art, but cannot be described as a gallery.

4 Includes any local newspapers, magazines, websites, blogs, radio, and tv stations that cater specifically to deseminating local news or information.

5 Includes local and regional government agencies that support arts and culture activities.

Source: UNM-BBER, 2009

## ECONOMIC MARKETS

### Arts and Cultural Businesses

**Figure 3**, below, shows revenues and the number of employees for arts and culture-related businesses in San Juan County for the years 1989 through 2006.<sup>8</sup> **Table 7** provides details for subsectors of arts and cultural (A&C) industries for the years 1990, 2000 and 2006. In both cases, revenues are corrected for inflation and shown in constant 2008 dollars. The source of the information is Dun & Bradstreet.<sup>9</sup>

The figures reveal a number of important patterns. First, following the tragedies of September 11, 2001, revenues earned by A&C industries declined by about 24 percent through 2005. This is not unique to Farmington – A&C industry revenues declined in each of the five communities studied by BBER. Indeed, the decline in Farmington is comparably modest, well below the declines in the other communities.<sup>10</sup> Because comparable research is not available, it is not possible to be specific as to the scope of this pattern – e.g., is it limited to New Mexico, to the southwestern region, to small or relatively remote cities, or is it a national pattern that has affected all regions and cities of all sizes?

Second, retail activities, including art suppliers and galleries, book stores and antiques, form the second largest subsector of Farmington and San Juan County's cultural economy, representing about 20 percent of total revenues and employment. These shares are much higher than in the other four communities studied by BBER.<sup>11</sup> Likewise, publishers, including newspapers, account for a somewhat larger share of the cultural economy than in the other communities, perhaps due to the larger share of the regional market.

Third, according to Dun & Bradstreet data, the SunRay Park and Casino in Farmington was unaffected by the decline in tourism following 9/11 and continues to account for a substantial share of the city's and the region's cultural revenues. According to these data, as much as 20 percent of revenues of the cultural economy derive from racing and casino activities. Without strong and relatively stable revenues from the racing and casino subsector, the overall decline in revenues would have been much more pronounced.

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<sup>8</sup> As in all parts of this study, A&C industries are broadly defined. Table 7 identifies the sectors included in the analysis.

<sup>9</sup> The Dun & Bradstreet Corporation is a well-respected provider of marketing information. BBER recently purchased Dun and Bradstreet data that was compiled by Walls and Associates into the National Establishment Time-Series Database (NETS)©. The NETS dataset is based on individual contacts of businesses by Dun & Bradstreet researchers. The dataset includes names and locations of companies, number of employees, total sales, links to headquarters, industry classification, type of ownership (public, private, non-profit, etc.) and dozens of other variables.

<sup>10</sup> In Silver City and Los Alamos, revenues fell by 37 percent from 2001 to 2006; in Las Vegas by 47 percent; and in Raton by 53 percent. All changes are reported in constant 2008 dollars.

<sup>11</sup> Las Vegas, Los Alamos, Raton and Silver City. This comparison does not include Albuquerque and Santa Fe.

Finally, continuing an assessment of the impact of the events of 9/11 on A&C businesses, it is notable that despite the decline in revenues to cultural enterprises, the number of businesses establishments was undiminished and cutbacks in employment were far below the decline in revenues. In other words, these data suggest that increased competition for revenues did not result in closings or layoffs, but in an overall decline in profitability. This analysis does not include racing and casino interests, which again saw little decline in revenues.

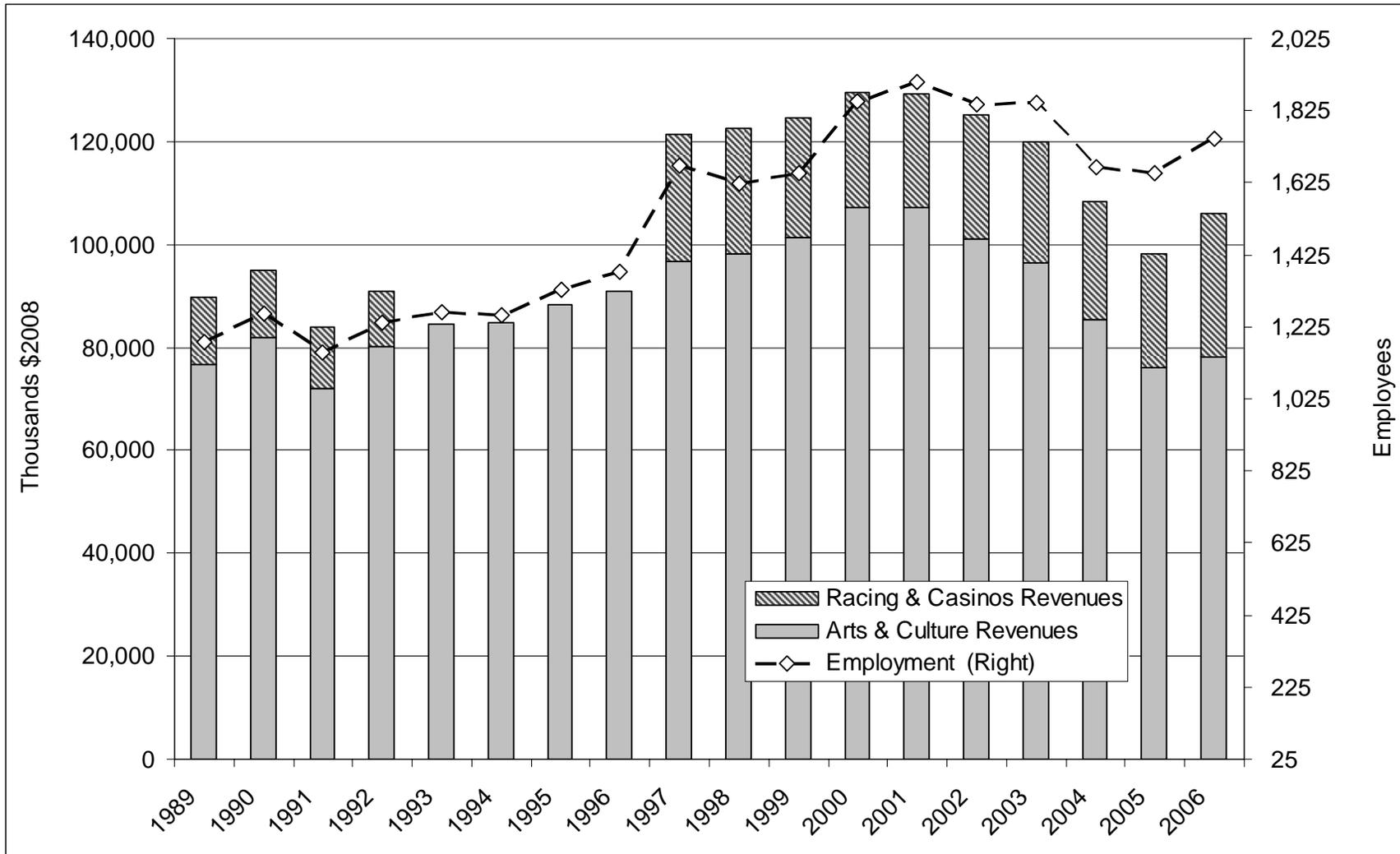
### **Economic Impact of Tourism**

**Figure 5** shows lodger's tax revenues for Farmington and in relation to the state of New Mexico for the period 1993-2009. Data points are for winter (October-March) and summer (April-September) seasons; values have been adjusted for inflation, and are in 2008 dollars.

Overall, the figure shows that while the long term trend of lodger's tax revenues has been positive, Farmington failed to experience the strong growth that occurred in other parts of the state during 2005-2007; thus, the dashed line indicating Farmington's receipts as a share of the state total fell sharply during this period. This is likely due to the relatively strong performance of the travel industry in the principal centers of Santa Fe and Albuquerque. Another interesting pattern in these data is that the strong seasonal variation in travel receipts was less pronounced during the period 2006-2008. Although we cannot be certain, this pattern likely reflects less on the performance of the tourism sector than on the impact of increased oil and gas prices, which would increase the short term demand for hotel space in the Farmington area. In either case, this suggests an interesting trade-off for Farmington's travel sector: high oil and gas prices produce an increase in demand by business travelers, but may cause an offsetting decline among recreational travelers, as the cost of regional travel increases.

Drawing from another source, according to a 2006 Travel Economic Impact Model developed by the Travel Industry Association (TIA), it is estimated that travelers spend \$287 million per year in San Juan County, generating 2,9320 jobs, \$44.9 million in wages and salaries, and \$45.07 million in local tax revenues. Although county-specific estimates are highly imprecise, this model places San Juan County ninth among 33 counties in New Mexico in terms of tourism-related revenues per capita –\$2,277 per year compared to the statewide average of \$2,580.

**FIGURE 3: EMPLOYMENT AND REVENUES IN ARTS AND CULTURAL INDUSTRIES IN SAN JUAN COUNTY, 1989 - 2006**



Source: Dun & Bradstreet; summary by UNM-BBER, 2009.

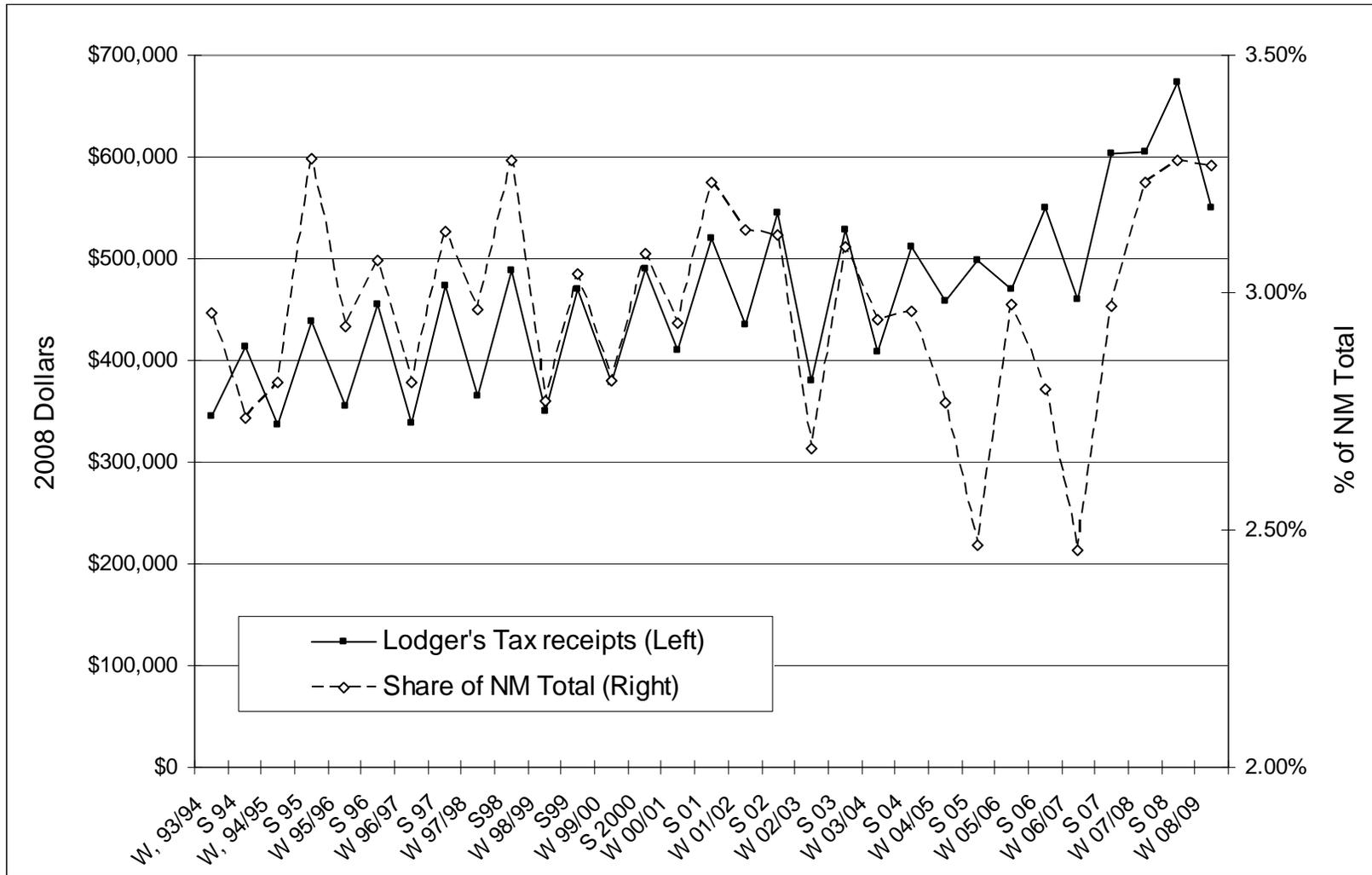
INVENTORY AND ASSESSMENT OF FARMINGTON ARTS AND CULTURAL ASSETS

**TABLE 7: BUSINESSES, EMPLOYMENT AND REVENUES OF ARTS & CULTURE RELATED BUSINESSES IN SAN JUAN COUNTY, 1990, 2000 AND 2006.**

	1990			2000			2006		
	Establishments	Employees	Revenues (2008 \$000s)	Establishments	Employees	Revenues (2008 \$000s)	Establishments	Employees	Revenues (2008 \$000s)
Craft Manufacturing	6	50	3,337	10	20	1,610	7	14	767
Retailers (books, arts, antiques, etc)	53	199	17,886	67	262	23,844	59	232	17,122
Publishers	6	222	14,350	6	178	10,146	10	278	14,195
Sound, Motion Picture & Video Industries	4	11	1,208	5	145	7,331	14	85	4,140
Radio and Television Broadcasting	8	127	8,720	11	152	10,081	12	180	8,548
Libraries	2	27	1,061	6	53	1,621	7	102	2,414
Architects	4	16	2,124	4	8	1,991	4	8	1,339
Photography Services	6	13	889	9	17	1,377	14	38	1,987
Design Services (graphic, interior, etc)	6	19	1,884	7	11	4,869	16	23	1,788
Tourist and Travel Industries	1	6	569	1	5	465	2	7	523
College & University Education	4	23	2,084	5	24	2,349	5	24	2,284
Art Instruction	4	7	261	8	15	607	8	13	379
Performing Arts Companies	0	0	0	2	4	271	5	6	223
Spectator Sports, incl Horse Racing	1	50	13,134	1	180	22,505	1	200	27,768
Agents and Promoters	5	50	2,917	8	125	6,511	8	26	1,306
Independent Artists, Writers, Performers	5	8	408	16	22	1,404	11	16	632
Museums, Historical Sites	3	46	2,681	6	21	1,946	6	46	2,057
Recreation Industries	6	42	3,608	9	97	4,850	11	95	4,466
Arts & cultural nonprofit organizations	4	8	687	3	10	860	2	13	470
Restaurants and Accommodations	2	4	833	2	5	1,625	4	7	1,253
Civic, Social, Professional Organizations	4	22	448	7	40	2,509	5	48	993
Religious Organizations	58	310	15,917	83	459	20,800	82	288	11,253
<b>TOTAL</b>	<b>192</b>	<b>1,260</b>	<b>95,007</b>	<b>276</b>	<b>1,853</b>	<b>129,574</b>	<b>293</b>	<b>1,749</b>	<b>105,906</b>
<b>Share of GRAND TOTAL</b>	<b>5.9%</b>	<b>3.3%</b>	<b>1.7%</b>	<b>5.8%</b>	<b>3.6%</b>	<b>2.1%</b>	<b>5.4%</b>	<b>3.1%</b>	<b>1.8%</b>
GRAND TOTAL	3,246	37,865	5,560,707	4,763	51,414	6,148,149	5,382	56,613	5,843,950

Source: Dun & Bradstreet; aggregation and summary by UNM-BBER, 2009.

**FIGURE 4: LODGER'S TAX REVENUES FOR FARMINGTON, FISCAL YEARS 2000-2008. (ALL VALUES \$2008)**



Source: New Mexico Department of Finance and Administration, Local Government Division.  
 Note: lodger's tax rate for Farmington is 5 percent.

**Table 8** displays visitor center statistics from the Farmington Chamber of Commerce from 2008. These data indicate that during the four year period 2005 through 2008, requests for information from the Farmington Visitor’s Center have declined by a total of 21 percent. While summer months are the busiest for the center, the decline in activity has been greatest during these months, with visits in July down by more than one-third. Although not definitive, the suggestion is that the decline has been greatest during the period when, in most areas, visits are associated with the greatest volume of revenues.

**TABLE 8: FARMINGTON VISITOR’S CENTER VISITS, BY MONTH**

	2005	2006	2007	2008
Jan	2,318	2,672	2,032	2,103
Feb	2,485	2,660	2,321	2,130
March	4,770	5,144	4,619	3,781
April	3,776	3,817	3,230	2,933
May	5,939	5,512	4,887	4,515
June	9,415	8,683	7,494	7,354
July	12,827	10,571	9,370	8,415
Aug	8,150	7,193	7,050	6,993
Sep	5,727	5,991	6,032	4,999
Oct	4,995	5,323	4,908	4,357
Nov	3,123	2,850	2,607	2,514
Dec	3,168	2,439	2,400	2,490
<b>Total</b>	<b>66,693</b>	<b>62,855</b>	<b>56,950</b>	<b>52,584</b>
<b>% Change</b>		-5.8%	-9.4%	-7.7%

Source: Farmington Chamber of Commerce, 2009.

**Table 9** displays visitor center statistics from the Farmington Chamber of Commerce from 2008.

**TABLE 9: FARMINGTON VISITOR’S CENTER STATISTICS**

	2004	2005	2006	2007	2008	Inc/Dec
Walk-Ins	17,772	14,958	15,200	16,370	18,739	7.90%
Written/Email	17,917	25,807	25,789	24,862	25,098	0.95%
Calls	1,937	1,626	2,108	2,864	3,756	31%
<b>Total</b>	<b>37,626</b>	<b>42,391</b>	<b>43,097</b>	<b>44,096</b>	<b>47,593</b>	<b>7.90%</b>
Web Visits	90,361	105,481	189,262	231,837	267,429	15.40%

Source: Farmington Convention and Visitor’s Bureau, 2009.

**Markets for Arts and Cultural Events**

**Table 10**, on the following page, shows attendance at some of the most prominent A&C institutions and events in the Farmington area. These data were collected by BBER through interviews with various organizations, and consists of some actual counts as well as estimates by personnel. As the table shows,

Navajo Lake State Park is the most significant draw to the area with 347,546 visitors in 2008. The San Juan County Fair and the Connie Mack World Series were also significant draws to the area with 93,000 and 83,000 attendees, respectively. One of the largest one-off events in the Farmington area is RiverFest which drew approximately 15,000 people for the weekend.

INVENTORY AND ASSESSMENT OF FARMINGTON ARTS AND CULTURAL ASSETS

**TABLE 10: MARKETS FOR CULTURAL INSTITUTIONS AND EVENTS IN THE FARMINGTON AREA**

ORGANIZATION/EVENT	ATTENDANCE / PARTICIPATION (est. 2008)	FREQUENCY OF EVENT	GEOGRAPHIC SOURCE OF ATTENDEES
<b>Navajo Lake State Park</b>	347,546 <sup>1</sup>	continuous	Four Corners Region
<b>San Juan County Fair</b>	est. 93,000 <sup>1</sup>	annual	Four Corners region
<b>Connie Mack World Series</b>		annual	none predominant
attendees	83,000 for the run of the event <sup>2</sup>		
participants	10 teams with approx. 30 players on each roster <sup>2</sup>		
<b>Aztec Museum</b>	38,709 <sup>1</sup>	continuous	Four Corners Region
<b>Pinon Hills Golf Course</b>	38,408 <sup>1</sup>	continuous	Four Corners Region
<b>Farmington Museum System</b>	32,196 <sup>1</sup>	continuous	Four Corners Region
<b>Riverfest</b>	est. 15,000 for the weekend <sup>2</sup>	annual	Four Corners Region
<b>National High School Rodeo</b>	est. 1,500 participants <sup>2</sup>	annual	none predominant
<b>Totah Festival</b>	est. 13,000 <sup>3</sup>	annual	Four Corners Region
<b>Salmon Ruins Museum</b>	7,332 <sup>4</sup>	continuous	Four Corners Region
<b>Silhouette Series</b>	18 events; avg. 385 <sup>5</sup>	annual	Four Corners Region
<b>Sandstone Productions Events</b>	est. 5,200 <sup>2</sup>	annual	Four Corners Region
<b>Renaissance Faire</b>	est. 5,000 for the weekend <sup>2</sup>	annual	Four Corners Region
<b>Four Corners Storytelling Festival</b>	est. 1,200 per day over 3 days <sup>6</sup>	annual	Four Corners Region
<b>San Juan Symphony</b>	est. 300 per performance per director <sup>7</sup>	continuous	Four Corners Region
<b>San Juan College Events</b>			
Luminaria Display	est. 15,000 cars <sup>5</sup>	annual- Dec.	Farmington Area
Nutcracker Performance	est. 860, two nights <sup>5</sup>	annual- Dec.	Four Corners Region
Spring Dance Performance	est. 800, four nights <sup>5</sup>	annual	Four Corners Region
High School Music Festival	est. 800 students perform <sup>5</sup>	annual	none predominant
Chautauqua Series	est. 50-60, once a month <sup>5</sup>	annual: Sept.- Apr.	Farmington Area
Broadening Horizons Lecture Series	est. 700, one time event <sup>5</sup>	annual	Four Corners Region
Four Corners Business Conference	est. 600, one day <sup>5</sup>	annual- Oct.	Four Corners Region
High School Jazz Festival	est. 400 students perform <sup>5</sup>	annual	Northwest New Mexico
Tech Conference	est. 250, two days <sup>5</sup>	annual- Apr.	Four Corners Region
<b>Road Apple Rally</b>	255 participants <sup>2</sup>	annual	Four Corners Region
<b>XTERRA</b>	est. 150 participants <sup>2</sup>	annual	Four Corners Region
<b>Hotels/Motels/B&amp;Bs</b>	32 hotels/motels/B&Bs with 1,880 rooms total <sup>1</sup>	continuous	

<sup>1</sup> Per Farmington Convention and Visitors Bureau

<sup>2</sup> Per Farmington PRCA

<sup>3</sup> Per Totah Festival Director

<sup>4</sup> Per Salmon Ruins Employee

<sup>5</sup> Per San Juan College Employee

<sup>6</sup> Per Farmington Library Staff

<sup>7</sup> Per Symphony Staff

Source: UNM-BBER, 2009, based on interviews with principal organizers.

**APPENDIX**

**FIGURE A-1: FARMINGTON ARTS AND CULTURAL COMMUNITY SURVEY**

**University of New Mexico**

**Verbal Informed Consent for Surveys**

**A Study of Arts and Cultural Districts in New Mexico MainStreet Communities**

The University of New Mexico’s Bureau of Business and Economic Research (BBER) is conducting a research study with the support of the New Mexico MainStreet program and in collaboration with members of your community. The purpose of the study is to inventory the artistic, cultural, and creative assets in New Mexico. You are being asked to participate in this study because you have been identified as a person involved in art, culture, creative, or cultural tourism activities in your community.

Your participation will involve answering several questions. The survey should take no more than 30 minutes to complete. Your involvement in the study is voluntary, and you may choose not to participate. You can also refuse to answer any of the questions at any time. The survey includes questions such as “What are three advantages of working in the arts & cultural field in your community?” and asks you to provide names of individuals involved in the arts and cultural community in your town whom BBER may ask, in turn, to complete a survey for this study.

There are no risks associated with your participation in this study. All information you provide will be kept confidential. With your permission, BBER may use direct quotes from your survey in the final report or in presentations, but without including any identifying information.

The findings from this project will provide information on the human and institutional artistic, creative, and cultural assets in your community.

Do you have any questions for me about this research project, the survey, or your participation in the survey before I ask you for your consent to participate? [Allow time for questions and answers.]

Should any questions about this research project arise, you can call Dr. Jeffrey Mitchell at (505) 277-5993. If you have questions regarding your legal rights as a research subject, you may call the UNM Human Research Protections Office at (505) 277-0067.

Do you consent to participate in this survey? \_\_\_\_\_ Yes \_\_\_\_\_ No [Check the appropriate response.]

Researcher’s Name

\_\_\_\_\_

IRB#: 08-550  
Version: 11/11/08

OFFICIAL USE ONLY			
APPROVED	01/19/09	EXPIRES	01/18/10
The University of New Mexico Main Campus IRB			



Bureau of Business  
& Economic Research

## FARMINGTON ARTS AND CULTURAL COMMUNITY SURVEY

### Informed Consent

*Before beginning the survey, the community volunteer (“Researcher”) must read the Verbal Informed Consent for Surveys script (attached at the front) to the interviewee and check the appropriate response at the bottom of the script page. (If the interviewee does not give consent, do not proceed with the survey.) Then sign your name in the “Researcher’s Name” area on the bottom of the script pages and leave one copy with the interviewee.*

*Inform the interviewee that the survey should take about 15-20 minutes.*

### Background:

1. Your name: \_\_\_\_\_
2. How long have you lived in/around Farmington? \_\_\_\_\_  
If not for entire life, where did you live before? \_\_\_\_\_
3. Describe your involvement in arts, cultural, and creative activities. Please be specific about the type of creative work that you are engaged in (e.g., landscape painting, historical fiction).
4. Choosing from the following list, in which **one** role do you exert the greatest influence on the arts and cultural community in Farmington (*circle*). *Check other roles as appropriate.*  
  
 artist     preservationist     teacher/mentor     supporter (\$)     student  
  
 enthusiast     volunteer     organizer     promoter     business
5. Please identify arts & cultural or community organizations with which you are currently involved.
6. Please name in rank order up to five people or institutions with whom your interactions are most important in your arts and cultural activities. These may include peers, mentors, students, artists, fans, collaborators, organizers, financial supporters, galleries, and so on.

INVENTORY AND ASSESSMENT OF FARMINGTON ARTS AND CULTURAL ASSETS

1. NAME \_\_\_\_\_ INSTITUTION \_\_\_\_\_  
RELATIONSHIP \_\_\_\_\_ FREQUENCY OF CONTACT 1 2 3 4 5  
TOWN OF RESIDENCE \_\_\_\_\_  
CONTACT INFORMATION \_\_\_\_\_

2. NAME \_\_\_\_\_ INSTITUTION \_\_\_\_\_  
RELATIONSHIP \_\_\_\_\_ FREQUENCY OF CONTACT 1 2 3 4 5  
TOWN OF RESIDENCE \_\_\_\_\_  
CONTACT INFORMATION \_\_\_\_\_

3. NAME \_\_\_\_\_ INSTITUTION \_\_\_\_\_  
RELATIONSHIP \_\_\_\_\_ FREQUENCY OF CONTACT 1 2 3 4 5  
TOWN OF RESIDENCE \_\_\_\_\_  
CONTACT INFORMATION \_\_\_\_\_

4. NAME \_\_\_\_\_ INSTITUTION \_\_\_\_\_  
RELATIONSHIP \_\_\_\_\_ FREQUENCY OF CONTACT 1 2 3 4 5  
TOWN OF RESIDENCE \_\_\_\_\_  
CONTACT INFORMATION \_\_\_\_\_

5. NAME \_\_\_\_\_ INSTITUTION \_\_\_\_\_  
RELATIONSHIP \_\_\_\_\_ FREQUENCY OF CONTACT 1 2 3 4 5  
TOWN OF RESIDENCE \_\_\_\_\_  
CONTACT INFORMATION \_\_\_\_\_

Contact  
1...no contact in years    2...about once a year    3...about once a month    4...about once a week  
5...daily

