



AN INVENTORY AND ASSESSMENT OF RATON ARTS AND CULTURAL ASSETS

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EXECUTIVE SUMMARY

Raton is imbued with a strong and distinguishable ‘sense of place’, a quality that many towns struggle to define and maintain. The sense of place in Raton is manifest in many ways – in the natural beauty of the surrounding landscape; the pride of the community and the pervasive sense of opportunity to contribute to the community’s development; and the strength of its social networks that bind the community together. Further, though isolated from major cities, Raton’s location along the eastern plains of the Rockies and along I-25 offers the region strategic opportunities. Together, these characteristics are valuable assets in the development of the arts and cultural economy.

The strong sense of place in Raton is evidenced in these findings:

- Results of a survey of persons active in the local arts and cultural community indicate that natural beauty and location are the principal advantages of cultural work in Raton. The opportunity to contribute to the development of the sector, collaboration among institutions and individuals, and the unique historical and cultural character of the area are among other frequently cited advantages.
- The social network analysis presented in this study reveals a small but dense network of arts and cultural leaders, with the Raton Arts and Humanities Council at the center of this cluster. The role of governmental and government funded organizations, including the City of Raton, Raton MainStreet, and Raton Public Schools, serve to link the arts and cultural sphere to the broader dynamics of community development, though the recent decision to withdraw publicly controlled Lodgers taxes from the MainStreet Program casts a shadow over the town’s commitment to culture-based development.
- Sporting and outdoor recreation in and around Raton, including the Whittington Center, the Philmont Boy Scout Ranch and various private hunting outfitters, makes a significant contribution to the local economy and represents a direct link between the natural landscape and cultural environment. This sector provides a basis for long term stability, as it is very difficult for other regions to replicate the factors that have led to its success.

Notwithstanding these advantages, a principal challenge for the community and its leaders is to leverage the sense of place and natural environment of the region to create a broader market, thus providing the jobs and revenues necessary for long term growth and sustainability of the cultural economy. To be sure, local residents are one aspect of that market. However, for a small community without significant nearby population centers, the growth of the cultural economy depends on attracting larger markets.

Specific challenges include the following:

- Since 2001, following the tragedies of 9/11, the total revenues of the arts and cultural sector in Raton (as traditionally defined¹) have fallen by nearly 50 percent after correcting for inflation. This decline is not unique to Raton, but has been documented by BBER in all four communities in which similar studies have been completed.² The downturn has affected nearly every subsector of the cultural economy, with the exception of the very small local motion picture and video production industries.
- Although sporting and outdoor activities contribute substantially to the regional economy, there is little evidence that the community has been able to leverage these activities for greater economic impact by creating demand for other cultural products and services. In 2006 – the latest year for which detailed data is available – total revenues for the sporting and outdoor recreation sector were twice those of the traditional arts and cultural sector. Moreover, while revenues in the traditional A&C sector fell sharply between 2001 and 2006, revenues for the sporting and outdoor sector grew, albeit slightly, during the same period. The disconnect between these two sectors is evident in the social network analysis included in this study. In this analysis, we find that the sporting and outdoor sector – though reasonably well networked in its own right – is only very weakly tied to the broader arts and cultural communities. To be sure, social network analysis is not a comprehensive account of economic relationships; however, it does offer a broad overview of the connections and can help to identify opportunities to foster new and stronger economic relationships.
- Until its closing in 1992, La Mesa Park in Raton brought a number of visitors to the region, generating revenues greater than either outdoor recreation or traditional arts and cultural activities. With a permit from the New Mexico Racing Commission in hand, racing is set to begin again in 2010 with the prospect of new jobs and revenues. As with sporting and outdoor recreation, the community has an opportunity to establish strong connections between racing and other cultural activities, potentially generating a much greater economic impact for the region.
- Daily, thousands of travelers pass Raton along I-25. The accommodations sector and, to a much lesser extent, food services in Raton have been successful in providing services to these travelers. This activity generates almost \$400 thousand per year in lodger's tax revenues for the City. However, there is again little evidence that Raton has been able to establish a strong connection between the interstate-oriented hospitality sector and the broader cultural economy. For instance, there was not a single reference to I-25 traffic or the hospitality businesses that cater to

¹ Excluding sports, outdoor recreation, gaming and racing.

² The other three studies were completed for Los Alamos, Silver City, and Las Vegas, New Mexico.

the market in the 43 surveys of arts and cultural leaders that BBER conducted for the social network analysis, A major element of this relationship is geographical – hospitality businesses are congregated along Clayton Road, off Exit 451 of I-25, which is some distance and not along an easily identifiable route from the historical cultural center of Raton along North 2nd Street.

In general, the traditionally-defined arts and cultural sector of Raton functions well to provide services and amenities to the local population, contributing to a high quality of life for residents and strong sense of place for the region. However, as it is currently structured, the economic contribution of the sector is modest, which constrains growth, innovation and, possibly, long term sustainability. Yet, there exist very realistic opportunities to deepen the economic impact and influence of the arts and cultural sector, mainly by better integrating those sectors and activities with very substantial markets: the sporting and outdoor activities sector, I-25 travelers and, soon, racing. Such initiatives should emphasize strategies that ‘brand’ Raton’s very unique sense of place to create an active cultural center for sportsmen and outdoor enthusiasts.

A potential model for Raton is the case of Medora, North Dakota.³ Medora, located adjacent to Theodore Roosevelt National Park, is perhaps more of a recreational site than a small city comparable to Raton, but it does offer a useful example for the marketing and branding of a locale as a cultural center based on a sense of place that is rural and traditional in character. With a more sizeable population and proximity to a range of established sporting and outdoor activities, Raton has a much stronger basis from which to pursue its development.

³ <http://www.medora.com/>

INTRODUCTION

During the period April-August 2009, UNM-BBER conducted a three part investigation of the arts and cultural (A&C) economy of Raton, 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 Raton 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[®]-based directory of over 130 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 43 artists, historians, supporters, retailers, market representatives and others engaged in creative industries in Raton and neighboring communities. The survey included questions about A&C participation, the advantages and disadvantages of living and working in the Raton area, 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 Raton area. This analysis draws from a variety of sources, including lodger's tax records, attendance and enrollment figures, and most importantly, 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 Raton, 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 Raton area, and the relationships among individuals, organizations, and institutions engaged in this community.⁴ The findings from the survey are discussed in this section, beginning with the social network analysis.

Social Network Analysis

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

1. Raton's art and cultural community is held together by an active and well-integrated core of organizers who are affiliated with a handful of central institutions.
2. There is a wealth of sporting and outdoor-related activities in the area that is not integrated into the A&C community in Raton.
3. There is currently not a lot of A&C activity taking place within the town of Raton.

The information that informed these findings is described more fully in the following analysis.

Figures 1 and 2, below, are maps of the relationships among individuals and institutions engaged in Raton's arts and cultural social network by A&C activity and by geography, respectively. The individuals or institutions are represented by colored circles and squares, or "nodes", and the relationships are symbolized by the lines that connect the nodes.⁵ (The nodes are represented in the figures by number codes. See the key following Figure 2 for the names of the nodes.)

⁴ The survey is included in the Appendix as **Figure A-1**.

⁵ Each line has at least one arrowhead that indicates the direction of the mentioning; i.e., the arrow points to the individual or institution referenced by the node at the other end of the arrow. The thicker lines between nodes represent reciprocal ties or instances when two nodes mentioned each other.

When looking at Figure 1, one notices the clustering of nodes on the left.⁶ This cluster represents a tight-knit group that consists of the more central actors within the network. Referring to the key after Figure 1,⁷ we see that several of the nodes in this cluster are representatives of the support (red) sphere, including the Raton Arts and Humanities Council (RAHC, #42) the City of Raton (#10), and the Raton Public Schools (#51). Other institutions present in the cluster include Raton MainStreet (#47), the Shuler Theater (#58), the Santa Fe Trail School for the Performing Arts (#55), and the Shuler Restoration Commission (#57).

Altogether, six of the seven different spheres of A&C activity can be found in this cluster. The one sphere that is missing – sporting and outdoor activities – makes up most of the nodes on the right side of Figure 1. This collection of light blue nodes include such organizations as the Philmont Boy Scout Ranch (#41), the NRA Whittington Center (#71), the NM Game and Fish Department (Raton Office) (#30), and three ranches that offer hunting and outfitting: Vermejo Park Ranch (#67), UU Bar Ranch (#66), and CS Ranch (#11). Figure 1 indicates that this group on the right side of the map is fairly internally cohesive, but very tenuously linked to the cluster of activity on the left of the figure. Given the remarkable economic contribution of the firms in this sphere to the overall A&C economy (see Table 8 and the accompanying discussion in the Economic Markets section, below), it would greatly behoove the Raton-based A&C community to coordinate and integrate the activities of these and related organizations.

Figure 2 makes it quite clear that the left and right halves of the map also represent two different geographies, with the cluster on the left consisting exclusively of individuals and institutions based in Raton and most of the group on the right based outside of Raton in other parts of Colfax County. All told, less than half of nodes represented in this map are located in Raton (34 or the 79 total). BBER does not contend that this social network analysis includes every individual and institution involved in art and cultural activities in Raton,⁸ and

⁶ As discussed further in the methodology section in the Appendix, the clustering phenomenon present in these maps is a product of the specific type of layout BBER utilized: the spring-embedding configuration. This configuration places nodes at distances to one another that reflect the length and number of the path(s) between them: the shorter the path(s) and the more of them that connect them, the closer the nodes are placed to each other. Since many of the nodes within the densest cluster both connect to each other and serve as intermediaries on the paths to one another, they are located closer together.

⁷ The first key following Figure 1 provides definitions of the seven spheres BBER created to represent the most common A&C activities in the Raton area. The second key provides the names of the individuals and institutions that the numbers in the figures represent.

⁸ The social network analysis maps were populated through information gathered through a survey that BBER designed as part of our overall qualitative analysis of the Raton art and cultural community. BBER utilized a snowball sampling method in our qualitative analysis, which involved selecting a handful of members of the population (in this case, individuals and institutions involved in artistic, creative, and cultural activities in and around Raton) to serve as “seeds” and interviewing them. As part of the interview, the seeds were asked to name others within the population, some of whom were subsequently interviewed. These were again asked to name

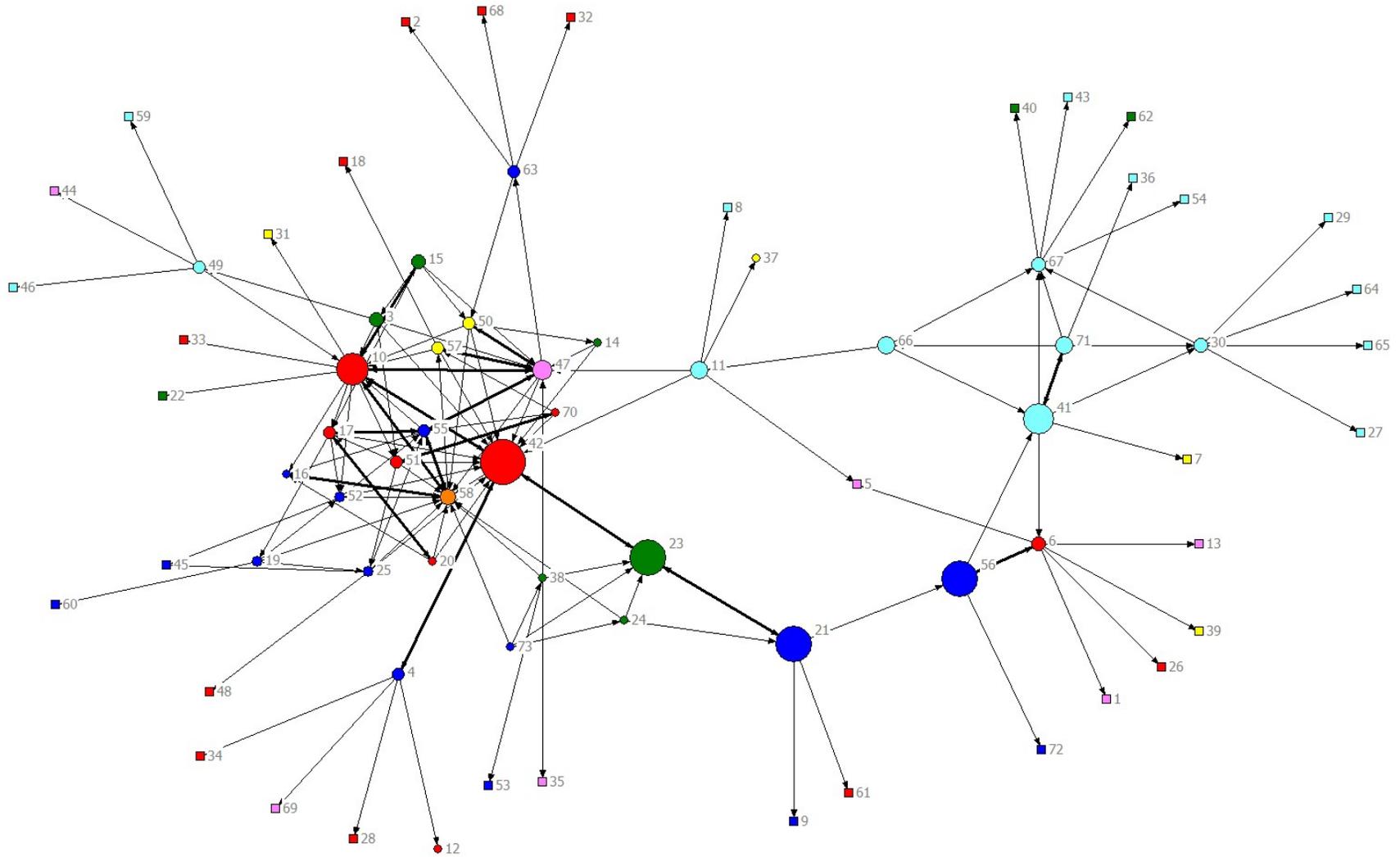
Raton has a small population (around 7,000), but despite these facts, this is a very small arts and cultural network. Again, collaborations among the two different geographic areas could benefit the entire region, by expanding not only the variety of A&C activities available to both locals and visitors, but in this case, by adding to the overall supply of A&C activities.

A third point of interest in the maps is the varying size of the nodes. A node's size is an indication of that node's ability to mediate between other nodes in the network, technically called its "between-ness centrality". Between-ness centrality measures the degree to which an actor falls along the paths of, or lies between, other actors within the network, and thus indicates the extent to which an individual or institution is in a position to mediate relations among others within the network. A node's between-ness score can also be described as reflecting the extent to which other nodes in the network rely upon it to connect them to the rest of the network. In the case of Raton, the Raton Arts and Humanities Council (RAHC) has such a large node because it lies on not only many of the paths of the nodes concentrated in the cluster, but also on those of some of the less central nodes in the network. It serves as a major connection between the different spheres within the network (Figure 1) and bridges the geographic divide in the network (as seen in Figure 2).

Table 1, below, provides details for the 25 individuals or institutions ('nodes') with the highest between-ness centrality rankings. Five out of seven of the art and culture spheres are represented among the ten most central nodes by measure of between-ness. Referring back to Figure 2 makes the reason for the high between-ness rankings of these nodes more apparent. For example, three of the four largest Raton-based actors (RAHC [#42], Little Bear Gallery [#23], and Raton MainStreet [#47]) connect the Colfax County nodes to the Raton nodes, and the City of Raton [#10] both connects some offshoots of the Raton-based cluster to the core of the cluster and has direct ties to two out of three of the largest Raton-based nodes (RAHC and Raton MainStreet). Other institutions or individuals within the top ten by between-ness rank include the Short Grass Festival (#56), a Springer-based artist (#21), and the Philmont Boy Scout Ranch (#41), all three of which serve to tie together the grouping of nodes on the right of the map.

others, some of whom were interviewed, and so on until a large percentage of the names that come up have already come up before, at which point it is determined that "saturation" has been reached. While it is very likely the sample thus generated is not representative of the population under study, it is also very likely that it accurately reflects who within the population is most visible and active within it.

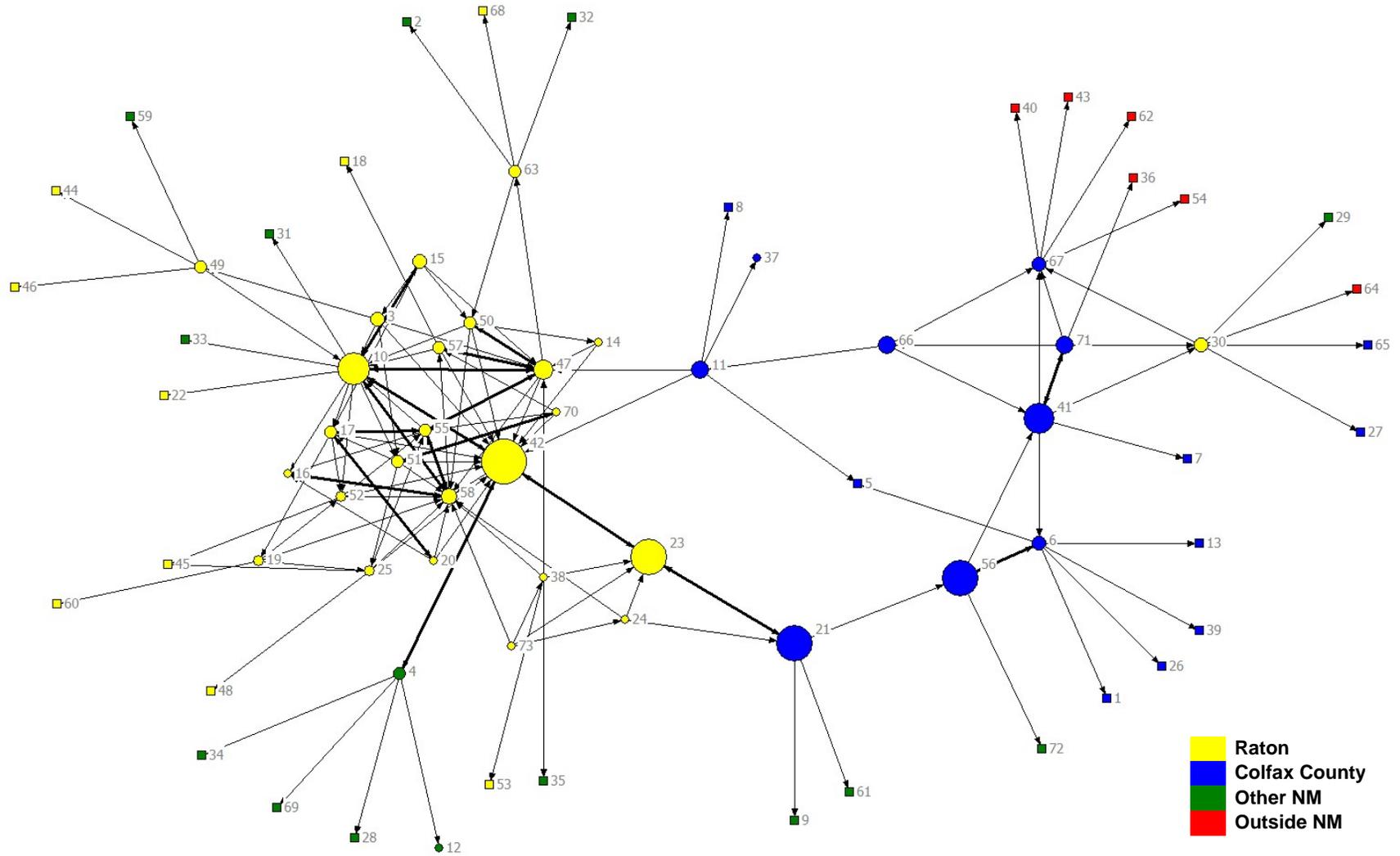
FIGURE 1: RATON ARTS AND CULTURAL SOCIAL NETWORK BY SPHERE



KEY TO FIGURE 1: SPHERES

	Creative	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).
	Commercial	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.
	Support	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.
	Development & Tourism	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).
	Culture and Heritage	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).
	Art Space	Activities that provide space for the conception, production, and display of original artistic work, with the exception of for-profit activities designated as commercial. This may include performance spaces, studios, institutions (e.g., art museums), artistic events (e.g., music festivals), private schools, or theater groups.
	Sporting and Outdoor	Activities that provide opportunities for outdoor and sporting-related activities. This may include guest ranches, organizations that provide training or guides for sportsman-related activities, such as hunting, or organizations that promote outdoor sports activities, such as golf.

FIGURE 2: RATON ARTS AND CULTURAL SOCIAL NETWORK BY GEOGRAPHY



KEY TO FIGURES 1 AND 2: NODES

1 Angel Fire Chamber of Commerce	38 Old Pass Gallery
2 Capital Art Foundation	39 Old Santa Fe Trail Museum
3 C'est la Vie Designs	40 Orvis Co., Inc.
4 Artist	41 Philmont Boy Scout Ranch
5 Cimarron Chamber of Commerce	42 Raton Arts and Humanities Council
6 Cimarron Municipal Schools	43 Ranchweb.com
7 Cimarron United Methodist Church	44 Raton Chamber of Commerce
8 Cimarron Watershed Alliance	45 Raton Choral Society
9 Artist	46 Raton High School Golf Boosters
10 City of Raton	47 Raton MainStreet
11 CS Ranch	48 Raton Ministerial Alliance
12 Des Moines Municipal Schools	49 Raton Municipal Golf Course and Pinon Club
13 Eagle Nest Chamber of Commerce	50 Raton Museum
14 El Raton Theater	51 Raton Public Schools
15 Fordis Design Group	52 Artist
16 Artist	53 Artist
17 Supporter	54 Safari Club International
18 International Bank	55 Santa Fe Trail School for the Performing Arts
19 Artist	56 Short Grass Festival
20 Kastler Law Offices	57 Shuler Restoration Commission
21 Artist	58 Shuler Theater
22 KRTN Radio	59 Sun Country Amateur Golf Association
23 Little Bear Gallery	60 Artist
24 Mesa View Gallery	61 TAO (Taos Artists Organization)
25 Artist	62 Ted's Montana Grill
26 Moreno Valley Arts Council	63 Artist
27 Moreno Valley Trekkers	64 Trout Unlimited
28 NM Arts	65 Ute Creek Ranch
29 NM Energy, Minerals and Nat Res Dept	66 UU Bar Ranch
30 NM Game and Fish Dept (Raton Office)	67 Vermejo Park Ranch
31 NM Historic Preservation Division	68 RAHC Visual Arts Committee
32 NM Humanities Council	69 Vital Roads
33 NM Legislature	70 Whited Foundation
34 NM Public Education Department	71 NRA Whittington Center
35 NM Tourism Department	72 Artist
36 National Rifle Association	73 Artist
37 Old Mill Museum	

Table 1 also presents the rankings of each of these 25 actors by another measure of centrality in a social network: in-degree centrality. This measure is a more direct tabulation of the number of times that an institution or individual is mentioned by others in the network, and it thus serves as a measure of ‘popularity’ within the network.⁹ Turning to this centrality measure, we see that the four Raton-based actors who fall in the between-ness top ten also fall in the in-degree top ten rankings: the RAHC (in-degree ranking of second), Raton MainStreet (in-degree of third), the City of Raton (in-degree of fourth), and the Little Bear Gallery (in-degree of sixth), meaning that these four were frequently mentioned by survey participants. However, the institution mentioned most often – the Shuler Theater, with 18 mentions, or 11 percent of the total mentions – had a between-ness score that placed it out of the between-ness top ten. This institution’s relatively low between-ness centrality score (11th) reflects the fact that it is referenced predominately by nodes within the cluster of which it is a part. In other words, while it is a widely recognized institution within the core of the network, those outside the core who BBER spoke to are not connected to it. As the only institution classified as an art space in the network,¹⁰ the Shuler Theater could use the space – or the social organization that underlies the space – to foster connections outside the core of the network.

Table 2 provides a statistical overview of the network according to category of activity (as described above and defined in the second key following Figure 1).¹¹ Referring to Table 2, the category of art and cultural activity most recognized by respondents is support, representatives of which account for 26 percent of all institutions and individuals referenced by interviewees (i.e., ‘Total A&C Mentions’). The central role of supporting institutions is unsurprising, as it is the mission of these institutions to promote A&C by bringing together the many institutions and individuals that comprise the sector.

The next-most often mentioned category of activity is sporting and outdoor activities. As discussed above, the concentration of this type of activity in the Raton area is a niche that is unique to Raton and should be integrated into the development and tourism activities of the town.

⁹ A related measure is ‘out-degree’, which tabulates the number of nodes mentioned by an individual or institution. Out-degree is not included in the table.

¹⁰ For the purposes of this study, ‘art spaces’ include those institutions that provide space only. While the Shuler Theater does house the Santa Fe Trail School for the Performing Arts, it does not provide its space exclusively to this group. (If that were the case, BBER would have classified it as part of the creative sphere instead.)

¹¹ Because BBER collapsed individuals into their associated businesses, organizations, or institutions and eliminated self-mentions, the actual numbers of total mentions and interviews completed are higher than those shown in this table. BBER completed 43 surveys, but because of the ‘collapsing’ of individuals into their affiliated institutions, only 36 interviews are identified here. It is also important to note that some of these mentions are outside the Raton area (21 of the 73 are located outside Colfax County), so the data should not be read as an inventory of organizations or individuals associated with each sphere.

INVENTORY AND ASSESSMENT OF RATON ARTS AND CULTURAL ASSETS

TABLE 1: RANKINGS OF INDIVIDUALS AND INSTITUTIONS BY SPHERE, GEOGRAPHY AND SELECTED MEASURES OF CENTRALITY

CODE	INDIVIDUAL / INSTITUTION	BETWEEN-NESS RANK	IN DEGREE RANK	SPHERE	GEOGRAPHY
42	Raton Arts and Humanities Council	1	2	Support	Raton
23	Little Bear Gallery	2	6	Commercial	Raton
56	Short Grass Festival	3	16	Creative	Miami, NM
21	Artist	4	17	Creative	Springer
10	City of Raton	5	4	Support	Raton
41	Philmont Boy Scout Ranch	6	11	Sporting and Outdoor	Cimarron
47	Raton MainStreet	7	3	Development & Tourism	Raton
71	NRA Whittington Center	8	22	Sporting and Outdoor	Colfax Co.
11	CS Ranch	9	23	Sporting and Outdoor	Outside Raton
66	UU Bar Ranch	10	24	Sporting and Outdoor	Cimarron
58	Shuler Theater	11	1	Art Space	Raton
6	Cimarron Municipal Schools	12	12	Support	Cimarron
15	Fordis Design Group	13	25	Commercial	Raton
67	Vermejo Park Ranch	14	9	Sporting and Outdoor	Colfax Co.
3	C'est la Vie Designs	15	26	Commercial	Raton
30	NM Game and Fish Department	16	18	Sporting and Outdoor	Raton
4	Artist	17	27	Creative	Des Moines, NM
17	Supporter	18	7	Support	Raton
50	Raton Museum	19	10	Culture and Heritage	Raton
55	Santa Fe Trail School for the Performing Arts	20	5	Creative	Raton
49	Raton Municipal Golf Course and Pinon Club	21	28	Sporting and Outdoor	Raton
63	Artist	22	29	Creative	Raton
51	Raton Public Schools	23	13	Support	Raton
57	Shuler Restoration Commission	24	14	Culture and Heritage	Raton
25	Artist	25	19	Creative	Raton

Source: UNM-BBER, 2009.

TABLE 2: REPRESENTATION OF SPHERES IN THE RATON ARTS AND CULTURAL SOCIAL NETWORK

SPHERE	TOTAL A&C MENTIONS	INTERVIEWED	INDIVIDUALS ¹	INSTITUTIONS ²	BETWEENNESS TOP TWENTY-FIVE
Creative	15	10	12	3	6
Commercial	9	6	0	9	3
Support	18	8	1	17	5
Development & Tourism	7	1	0	7	1
Culture and Heritage	6	3	0	6	2
Art Space	1	1	0	1	1
Sporting and Outdoor	17	7	0	17	7
TOTAL	73	36	13	60	25

¹ "Individuals" means persons who are not known to be affiliated with an arts or cultural institution.

² "Institutions" means organizations, agencies, or businesses engaged in artistic or cultural activities that were either mentioned as such or to which BBER assigned individuals mentioned who are known to be affiliated with them.

Source: UNM-BBER, 2009.

Representatives of the creative sphere made up 21 percent of the total mentions. The vast majority of these (12) are individuals unaffiliated with an organization or business. (The three creative institutions included in this sphere are the Short Grass Festival, the Santa Fe Trail School for the Performing Arts, and the Raton Choral Society.) Of these 15 individuals and institutions, seven are visual artists, six are musicians, and two are involved in theater.

The remaining four spheres had fewer than 10 of the total mentions each. There were nine representatives of the commercial sphere, the most centrally-placed being the Little Bear Gallery. There were seven development and tourism sphere representatives, but only one had high centrality rankings – Raton MainStreet.

Only six of the 74 individuals or institutions mentioned by survey respondents are representatives of the culture and heritage sphere, and only two of these are located in Raton (the Shuler Restoration Commission, and the Raton Museum), yet this type of A&C activity seems to be valued in Raton (as evidenced by some of the comments elicited by the survey question about the advantages and disadvantages of doing A&C work in Raton, discussed further below), and likely appeals to an audience that is also interested in the sporting and outdoors activities available in the area. Coordinating efforts across these spheres could benefit the entire community.

Finally, the art space sphere had only one representative mentioned – the Shuler Theater. As previously discussed, this institution is very well-known (first in in-degree) and greatly admired, based upon its standing as one of the eight advantages of doing artistic or cultural work in Raton (see Table 6 and the accompanying discussion, below). Given that only one respondent complained of a lack of performing arts venues when asked about the disadvantages of doing

A&C work in Raton (see Table 6), it appears that the Shuler is meeting the performing arts venue needs of Raton at this point in time.

In summary, the social network analysis indicates that the city of Raton could benefit from a coordination of efforts with individuals and institutions located nearby, many of which are focused on sporting and outdoor activities. Those individuals and institutions who mediate between the core of A&C activity in Raton and the activities happening outside the area should be tapped to assist in developing collaborative efforts between the two.

Participant Demographics

Table 3 summarizes the demographic data provided by the 43 individuals who were interviewed for this study and compares these to the demographics of Colfax 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. Additionally, because the methodology was designed to solicit the leaders of the A&C community to participate in the study, this analysis is more broadly suggestive of 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, under the label 'Colfax Co.', show the corresponding information for the population of Colfax County as a whole. Chi square measures the degree of difference of the proportions of the two.

Beginning with gender, 65 percent of respondents were male, much higher than the proportion of the county population. However, the Chi square value of 3.59 falls (barely) 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 ethnicity of respondents does vary sufficiently from the share of the total population of the county to be considered non-random, however (chi-square of 16.85 is above the critical value of 5.99), especially in regards to representation of Anglos and Hispanics: 79 percent of the respondents are Anglo (white, non-Hispanic), while this group makes up only 50 percent of the county population. Conversely, only 16 percent of respondents are Hispanic, compared to 47 percent of the county.

The age of respondents is also significantly different from that of the population (chi square of 18.09 exceeds the critical value of 9.49). As the table shows, 51 percent of respondents are between the ages of 50 and 64; this same age group makes up only 25 percent of the county population. The other age groups are fairly similarly represented among the respondents, though fewer 18 to 29 year olds participated than would be expected based upon the percent of this age group present in the county.

Table 4 provides data on the place of residence and the length of time of residence in the area of participants in the study in the Raton area. 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. Most importantly, note that only 30 percent of the respondents grew up in Raton. Of these, all but one moved away for at least

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

	RESPONDENTS		COLFAX COUNTY		EXPECTED	CHI SQ	D.F.
GENDER							
Female	15	35%	6,999	49%	21.2	1.82	
Male	28	65%	7,190	51%	21.8	1.77	
	43	100%	14,189	100%	43	3.59	1
						3.84	.95 critical
ETHNICITY							
Anglo	34	79%	7,081	50%	21	7.33	
Hispanic	7	16%	6,739	47%	20	8.82	
Other	2	5%	369	3%	1	0.70	
	43	100%	14,189	100%	43	16.85	2
						5.99	.95 critical
AGE							
18-29	2	5%	1,672	16%	7	3.36	
30-39	8	19%	1,683	16%	7	0.21	
40-49	5	12%	2,187	21%	9	1.67	
50-64	22	51%	2,684	25%	11	11.43	
>64	6	14%	2,401	23%	10	1.42	
	43	100%	10,627	100%	43	18.09	4
						9.49	.95 critical

TABLE 4: SURVEY RESPONDENTS' RESIDENCE PATTERNS

RESIDENCE				GROW UP IN RATON?			
Raton	30	70%		Yes	13	30%	
Colfax Co.	11	26%		No	30	70%	
Other NM	1	2%			43	100%	
Outside NM	1	2%					
	43	100%					
HOW LONG IN COLFAX CO?				IF YES, MOVED AWAY?			
<10 years	11	27%		Yes	12	92%	
10-19 years	10	24%		No	1	8%	
>19 years	19	46%			13	100%	
Lifetime	1	2%					
	41	100%					
				LENGTH OF ABSENCE			
				<10 years	8	67%	
				10-19 years	3	25%	
				>19 years	1	8%	
					12	100%	

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

some period of time before returning. That said, a majority of the Colfax County residents have lived in the area for over 19 years.

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. In this case, as discussed 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 it the subject of the study. In other words, the purpose of the study is to reveal how the community itself identifies its participants and leaders. Thus, while it is certainly true that the results may be an inaccurate reflection of the participation of the entire community, there is little doubt that the results are an accurate reflection of the self-identification of the leadership of the arts and cultural community.

Arts and Cultural Organizations

Question #4 of the survey conducted by BBER of individuals involved in Raton's arts and cultural sector asked respondents to identify arts & cultural or community organizations with which they are involved. While this does not represent a comprehensive listing of organizational involvement, it allows us to form a few generalizations as to the social and demographic characteristics of those involved.

In general, organizational affiliations closely parallel the social network described. Further, with only a few exceptions, the demographic characteristics of organizational affiliation are also consistent with the demographic characteristics of the respondents as a whole, indicating little bias in participation among leading organizations.

The Raton-area A&C organizations most often mentioned by survey respondents in response to BBER's survey question #4 ("Please identify arts & cultural or community organizations with which you are currently involved.") were the RAHC, with 26 mentions; Raton MainStreet, with 14 mentions; the Shuler Theater, with 12 mentions; and the Santa Fe Trail School for the Performing Arts, with 11 mentions. Organizations that were mentioned at least three times are included in Table 5, below, along with the demographic characteristics of the respondents who mentioned them.¹² This information could assist local A&C planning and development efforts by highlighting the organizations that might be tapped to assist in these efforts, or it could be used by the organizations themselves to guide recruitment efforts.

¹² One hundred-thirteen organizations were mentioned by the 43 survey respondents. Only those organizations with three or more mentions were included in the table. Of the remaining 97 organizations, 16 were mentioned twice, and 81 were mentioned once.

Looking at the demographics of the respondents who mentioned these 16 organizations, the gender breakdown of the 121 total mentions was very similar to the gender breakdown of the sample as a whole, suggesting that neither males or females were in general disproportionately likely to be involved with organizations. Sixty two percent of the mentions were from males, while 65 percent of the sample was male; 38 percent of the 121 mentions were from females, while 35 percent of the sample was female. However, participation with some of the individual organizations' breakdowns do not match the sample breakdown, reflecting underlying preferences. Most obvious are those organizations that were mentioned solely by males: the Raton Choral Society, the Kiwanis Club, the Cimarron Municipal Schools, and the Whited Foundation. Other organizations had more female mentions than male: the Shuler Theater, the City of Raton, the Old Pass Gallery, and the Short Grass Festival.

Turning to the ages of the respondents, those in the 50-64 year old bracket were far more likely to mention these 16 organizations than any other age group, with 61 percent of the total mentions (this age group made up a majority of the sample as well, but with 51 percent of the whole). Two of the organizations in Table 5 were referenced exclusively by members of this age bracket – the CS Ranch and the Whited Foundation – and nearly all of the remaining organizations in the table had a majority of their mentions from this age group. Younger respondents make up even fewer of the mentions than of the sample (i.e., while 18-29 year olds made up only 5 percent of the sample, they made up only 2 percent of the 121 mentions shown in Table 5). For this age group, the Shuler Theater, the SFTSPA, and the Raton Choral Society were the most-mentioned organizations.¹³

The breakdown of organization mentions by ethnicity is slightly more skewed than the already skewed breakdown of the sample as a whole: 84 percent of the mentions in Table 1 were from Anglos, while this ethnic group made up 79 percent of the sample as a whole. Only one organization was not mentioned by an Anglo majority – the Cimarron Municipal Schools. The RAHC had the highest number of mentions by non-Anglos, and two or more Hispanics also mentioned Raton MainStreet, the Shuler Theater, and the Raton Museum.

All of the 16 most-often mentioned organizations with the exception of the RAHC were mentioned only by respondents who live either in Raton or other parts of Colfax County. All but one (the Whited Foundation) of the organizations mentioned by respondents who have lived in Colfax County for 20 or more years were also mentioned by respondents who are more recent residents (19 years or less), but a few organizations were mentioned by the newer residents and not mentioned by the longer-term residents: the Cimarron Chamber of Commerce, the Short Grass Festival, and Cimarron Municipal Schools.

¹³ the UU Bar Ranch was also mentioned by one member of this age group, but was not included in Table 5 because it had fewer than 3 total mentions

Finally, of the 121 mentions included in Table 5, a larger percentage of survey respondents who grew up in Raton mentioned the organizations than are represented in the sample as a whole. In other words, only 30 percent of the sample grew up in Raton, but 39 percent of the mentions in Table 5 came from respondents who grew up in Raton. Those who grew up in Raton were strongly affiliated with Raton MainStreet (79 percent of the mentions of this organization came from Colfax County residents who grew up in Raton). Other organizations with good representation from this group include the Raton Museum (67 percent of all mentions) and the City of Raton (60 percent).

INVENTORY AND ASSESSMENT OF RATON ARTS AND CULTURAL ASSETS

TABLE 5: DEMOGRAPHIC CHARACTERISTICS OF SURVEY RESPONDENTS IDENTIFIED WITH VARIOUS CULTURAL ORGANIZATIONS IN RATON AREA

ORGANIZATION	TOTAL MENTIONS	GENDER		AGE					ETHNICITY		
		Female	Male	18-29	30-39	40-49	50-64	65+	Hispanic	Anglo	Other
Raton Arts and Humanities Council	26	12	14		5	3	16	2	4	20	2
Raton MainStreet	14	6	8		7		6	1	3	11	
Shuler Theater	12	7	5	1	2	1	6	2	2	10	
Santa Fe Trail School for the Performing Arts	11	3	8	1		1	7	2		11	
Raton Choral Society	9		9	1			6	2		8	1
Raton Museum	9	4	5		2		6	1	2	7	
City of Raton	5	4	1		2		3			5	
Raton Chamber of Commerce	5	1	4		1		4			5	
Shuler Restoration Committee	5	1	4		1	1	2	1		5	
Cimarron Chamber of Commerce	4	1	3			1	3		1	2	1
Kiwanis Club	4		4		1		2	1		4	
Old Pass Gallery	4	3	1		1		2	1		3	1
Short Grass Festival	4	3	1				3	1		4	
Cimarron Municipal Schools	3		3			1	2		1	1	1
CS Ranch	3	1	2				3			3	
Whited Foundation	3		3				3			3	
Total	121	46	75	3	22	8	74	14	13	102	6

Source: UNM-BBER, 2009.

INVENTORY AND ASSESSMENT OF RATON ARTS AND CULTURAL ASSETS

TABLE 5: DEMOGRAPHIC CHARACTERISTICS OF SURVEY RESPONDENTS IDENTIFIED WITH VARIOUS CULTURAL ORGANIZATIONS IN RATON AREA, CONTINUED

ORGANIZATION	TOTAL MENTIONS	RESIDENCE				HOW LONG IN COLFAX CO?				GREW UP IN RATON?	
		Raton	Colfax Co.	Other NM	Outside NM	<10 years	10-19 years	>19 years	Life-time	Yes	No
Raton Arts and Humanities Council	26	22	3	1		5	4	17		11	15
Raton MainStreet	14	13	1			1	1	12		11	3
Shuler Theater	12	12				3	2	7		5	7
Santa Fe Trail School for the Performing Arts	11	11				3	1	7		3	8
Raton Choral Society	9	8	1			2		7		2	7
Raton Museum	9	8	1			2		6	1	6	3
City of Raton	5	5				1	1	3		3	2
Raton Chamber of Commerce	5	4	1			2		3		1	4
Shuler Restoration Committee	5	5				2		3		2	3
Cimarron Chamber of Commerce	4		4			1	3				4
Kiwanis Club	4	3	1			1	1	2		1	3
Old Pass Gallery	4	3	1			1	2	1		1	3
Short Grass Festival	4		4			1	3				4
Cimarron Municipal Schools	3		3			1	2				3
CS Ranch	3	2	1				2	1		1	2
Whited Foundation	3	3						3			3
Total	121	99	21	1	0	26	22	72	1	47	74

Source: UNM-BBER, 2009.

Perceived Advantages and Disadvantages

Table 6 shows the responses of the 43 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 Raton.” The natural beauty and location of the area was the most cited advantage to working in the Raton area. Respondents cited the unique landscape, wide open spaces, and the remoteness of the area as particular advantages. Respondents cited the Shuler Theater as the next greatest advantage, calling the space an architectural gem as well as the locus of arts activities in the Raton area.

The primary disadvantages centered around the typical problems of working in the arts and culture industry in small town New Mexico - a small local market for artistic and cultural wares, a lack of available public arts and culture funding, a lack of community support for and involvement in the arts, and a lack of arts and culture-related good, services, and venues. While Raton’s location and setting is seen as a great advantage by many of the respondents, the geographic isolation that goes along with this serves as a disadvantage as well. This was the fourth-highest ranked disadvantage of those surveyed.

TABLE 6: PERCEIVED ADVANTAGES AND DISADVANTAGES OF WORKING IN ARTS AND CULTURAL INDUSTRIES IN RATON AREA

Advantages	Rank		
	1st	2nd	3rd
Natural Beauty/Location	10	6	6
Shuler Theater	6	4	1
Opportunities to Develop A&C	2	6	6
A Lot of A&C Activity	5	2	4
Collaboration among A&C Individuals / Institutions	4	2	6
Historically / Culturally Unique Area	2	2	1
Community Support for A&C	1	2	3
Inexpensive to do A&C		1	1

Disadvantages	Rank		
	1st	2nd	3rd
Small Market	10	12	7
Lack of Funding	9	9	5
Lack of Community Support / Involvement	6	3	5
Geographically Isolated	7	2	1
Lack of A&C Goods / Services / Venues	2	4	3
Lack of Collaboration	1	1	1

Source: UNM-BBER, 2009, based on survey of 43 persons involved in arts and cultural activities in Raton area.

Directory of Arts and Cultural Activities

Table 7 is a summary of the directory BBER has assembled of individuals and institutions involved in artistic, creative, or cultural activities in the Raton area. The summary of the entire directory is organized according to legal status and area of activity.

The complete directory includes 135 entries, including addresses for 60 entries; phone numbers for 58; e-mail addresses for 11; and information on the management structure for 19 businesses and organizations.

In order to maintain consistency, we used the “universe” of arts and culture institutions and activities BBER established for our Albuquerque arts and culture study. 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. We did not want to systematically bias out certain art fields or institutions, but we certainly did not expect to account for absolutely everything. Our goal was a thorough examination of a community’s arts and culture activities to provide a working outline of the scope of the A&C community and to serve as a foundation for our social network analysis.

TABLE 7: ARTS AND CULTURAL ORGANIZATIONS IN RATON AND NEIGHBORING COMMUNITIES, BY ACTIVITY AND LEGAL STATUS

	INDIVIDUAL	PRIVATE FOR-PROFIT	PRIVATE NON-PROFIT	PUBLIC	TOTAL
Arts ¹	26	1	5		32
Retail ²		15			15
Art gallery		5	1		6
Education			2	7	9
Accomodations		2	1		3
Arts advocacy	2		11		13
Cultural event ³			4	1	5
Cultural preservation		1	6	4	11
Restaurant		3			3
Performance space			1	2	3
Media ⁴		2			2
Outdoor recreation		2	4	5	11
Architecture		2	1		3
Library				1	1
Museum			3		3
Government ⁵				2	2
Foundation			6		6
Sporting event			2		2
Technology	1	1			2
TOTAL	29	34	47	22	132

Note: BBER's directory is focused on organizations rather than individuals. Therefore, the "Individual" column includes only those individuals who are both active and known in the community for their individual artistic, creative, or cultural work, rather than for their work with an artistic, creative, or cultural organization.

¹ Includes visual art, performance art, writing, jewelry-making, film, photography, etc.

² Describes book stores, music stores, art supply stores, or any place that sells or displays local art, but cannot be described as a gallery.

³ Describes any fair, festival, or gathering that draws a significant amount of people and contains some sort of art and culture component.

⁴ Includes any local newspapers, magazines, websites, radio, and tv stations that cater specifically to disseminating local news.

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

Source: UNM-BBER, 2009

ECONOMIC MARKETS

Arts and Cultural Businesses

Table 8, on the following page, provides data on the number of establishments, employees, and sales of arts and culture-related businesses (with employees) in Colf County for the years 1990, 2000, and 2007.¹⁴ **Figure 3** shows revenues (in constant 2008 dollars) for arts and cultural businesses, hunting and outdoor sports, and racing and casinos as well as the total number of businesses and establishments in all included sectors, for the years 1989 through 2006¹⁵. **Figure 4** shows revenues, again in constant 2008 dollars, and the average number of employees per businesses establishment, in both cases for only the single category of arts and cultural businesses. The source of the information is Dun & Bradstreet.¹⁶

The figures reveal a number of important patterns. First, the revenues generated by outdoor sports, which includes the NRA Whittington Center, the Philmont Boy Scout Ranch, hunting outfitters, golf courses among other activities, represents a very substantial share of the total revenues of the arts and cultural economy as defined in this report. Indeed, the contribution of outdoor sports has been growing steadily, in both absolute and relative terms throughout the study period. In 2006, the last year for which data is available, this sector accounted for two thirds of all revenues in the sector – twice the combined total of remaining arts and cultural enterprises.

Second, since the tragedies of September 11, 2001, revenues of the arts and cultural sector (excluding hunting and outdoor sports) have declined by nearly one-half, from \$19.3 to \$10 million in constant 2008 dollars. Few subsectors of arts and cultural industries were immune from this pattern – of the 18 subsectors included in Table 7, only motion picture and video production industries experienced a growth in revenues between 2001 and 2006. This pattern of declining revenues is not unique to Raton, but has been identified in each of the

¹⁴ As in all parts of this study, arts and cultural industries are broadly defined. The categories used to represent the data were established to best fit the specific characteristics of the sector in Raton. In particular, categories have been created for racing & casino and hunting & outdoor sports. The latter category includes the National Rifle Associations Whittington Center, nearby Scout camps, and hunting outfitters. Equipment sales, including guns, are included in Retail.

¹⁵ Some tips on reading this complex chart: there is a column for each year from 1989 to 2006; the columns have two or three segments, referring individually revenues for arts & culture, outdoor sports and, for some years, racing and casinos; the total height of the column is the sum of the two or three segments. The values for these columns is on the left hand axis, in thousands of constant (2008) dollars. The line is the combined number of establishments (private, public and private non-profit) in all the three subsectors. The values for this line is on the right hand axis.

¹⁶ 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.

four communities that BBER studied¹⁷. Because comparable research is not available, it is impossible to be specific as to the nature of this pattern – e.g. is it limited to New Mexico, to the southwestern region, to small towns, or is it more general than any of these dimensions.

It is notable, however, that the decline in revenues in the arts and cultural subsector, as traditionally defined, is not evident in the hunting and outdoor sports subsector. Revenues in outdoor sports in the Raton region increased slightly (about three percent), from \$19.2 in 2001 to \$19.8 million 2006, again reported in 2008 dollars.

Third, until 1992 the revenues of La Mesa Park Racetrack/Casino were very substantial, far exceeding those of the arts & cultural and outdoor sports subsectors. With the 2009 authorization of racing in Raton by the New Mexico Racing Commission, it will be important to track the growth of this sector, and to understand the positive and negative impacts on other subsectors of the local economy.

Finally, returning to an assessment of the impact of the events of 9/11 on arts and cultural businesses, this data allows us to examine the response of business owners and managers to the decline in revenues. **Figure 4** shows A&C revenues (columns with values on the left axis) and average number of employees per establishment (the line with values on the right-hand axis) for each year from 1989 to 2006. The key finding here is that following a few years during which the average number of employees per establishment increased, from 3.0 in 1998 to 4.7 in 2001, businesses responded with a sharp and commensurate reduction in employment following the September 2001 events, to a low of 2.7 employees per establishment in 2004. The somewhat encouraging news is that since the 2004 low, businesses had begun to again expand employment. Given the delay in this data, it is not possible to measure the impact of the current recession on these patterns.

¹⁷ In Silver City, revenues fell by 37 percent from 2001 to 2006; in Los Alamos, by 37 percent; in Las Vegas by 47 percent. All changes are reported in constant 2008 dollars.

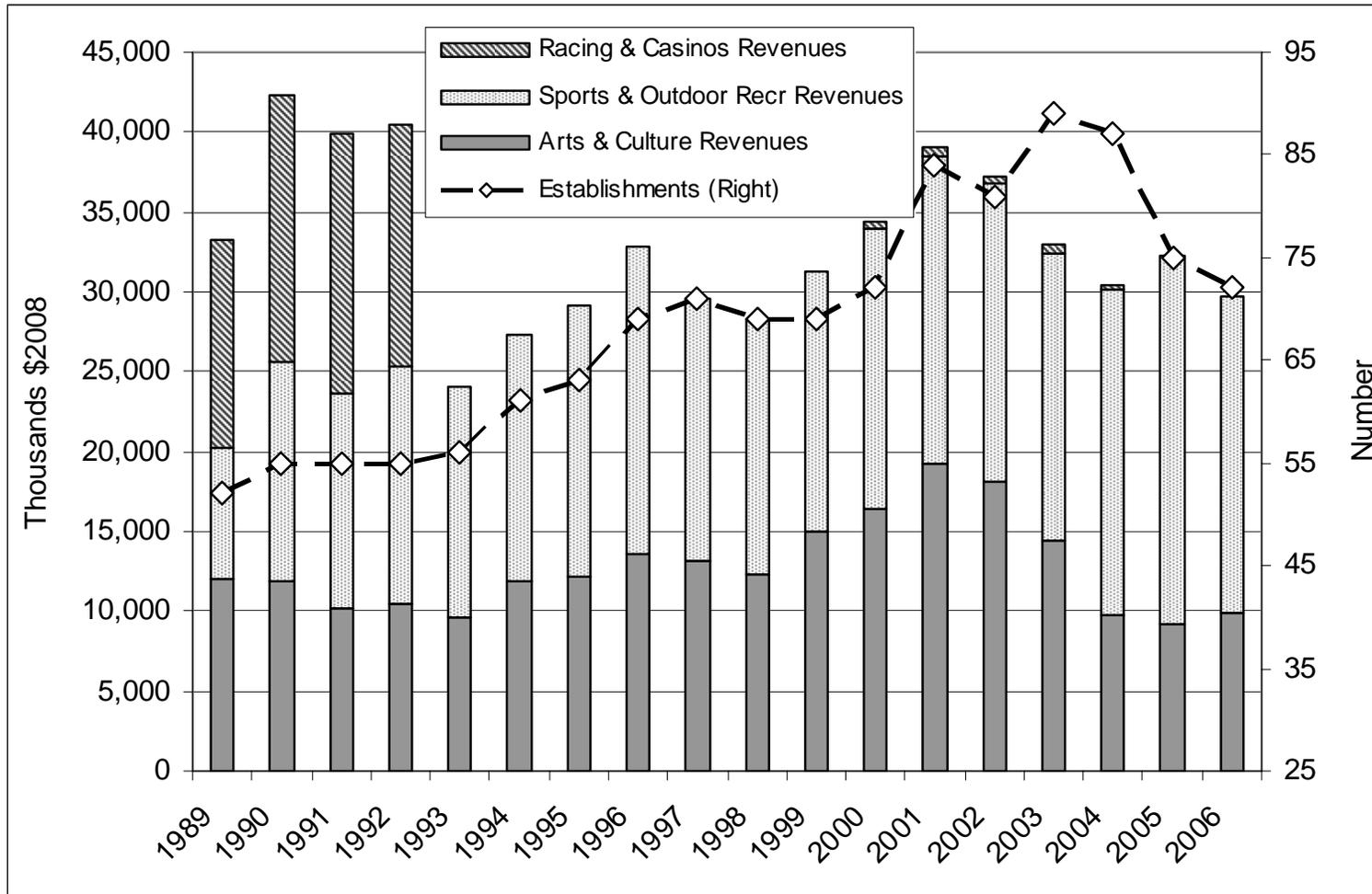
INVENTORY AND ASSESSMENT OF RATON ARTS AND CULTURAL ASSETS

TABLE 8: BUSINESSES, EMPLOYMENT AND REVENUES OF ARTS & CULTURE RELATED BUSINESSES IN RATON, 1990, 2000 AND 2006.

	1990			2000			2006		
	Establishments	Employees	Revenues (2008 \$000s)	Establishments	Employees	Revenues (2008 \$000s)	Establishments	Employees	Revenues (2008 \$000s)
Independent Artists, Writers, Performers	0	0	0	1	2	125	2	4	94
Craft Manufacturing	3	7	292	2	6	481	2	3	176
Retailers (books, antiques, etc)	5	9	560	10	19	1,198	7	10	435
Publishers	3	43	3,278	2	34	2,758	4	40	1,720
Motion Picture and Video Industries	0	0	0	0	0	0	2	7	294
Radio and Television Broadcasting	1	9	259	2	17	872	2	15	520
Libraries	2	8	314	2	10	300	1	9	214
Architects	0	0	0	1	2	208	1	2	178
Interior Design	1	1	185	1	1	188	1	1	160
Art Instruction	1	2	53	1	2	50	0	0	0
Agents and Promoters	0	0	0	2	6	750	1	6	513
Museums, Historical Sites	3	6	226	2	2	100	1	1	23
Recreation Industries	5	41	1,971	5	17	976	5	12	352
Tourist and Travel Industries	1	1	171	2	5	512	2	6	484
Restaurants and Accommodations	4	21	1,051	7	30	1,235	7	27	1,006
Grantmaking and Giving Services	0	0	0	1	2	256	1	1	56
Civic, Social, Professional Orgs	7	39	1,837	10	45	2,539	9	33	1,666
Religious Organizations	12	31	1,714	14	85	3,908	17	53	2,080
SUBTOTAL	48	218	11,913	64	283	16,332	63	226	9,877
Sports & Outdoor Recreation	6	110	13,739	6	136	17,535	7	175	19,798
Racing & Casino	1	15	16,596	1	4	446	0	0	0
TOTAL	55	343	42,248	71	423	34,314	70	401	29,676
Share of GRAND TOTAL	12%	10%	12%	13%	11%	11%	12%	10%	9%

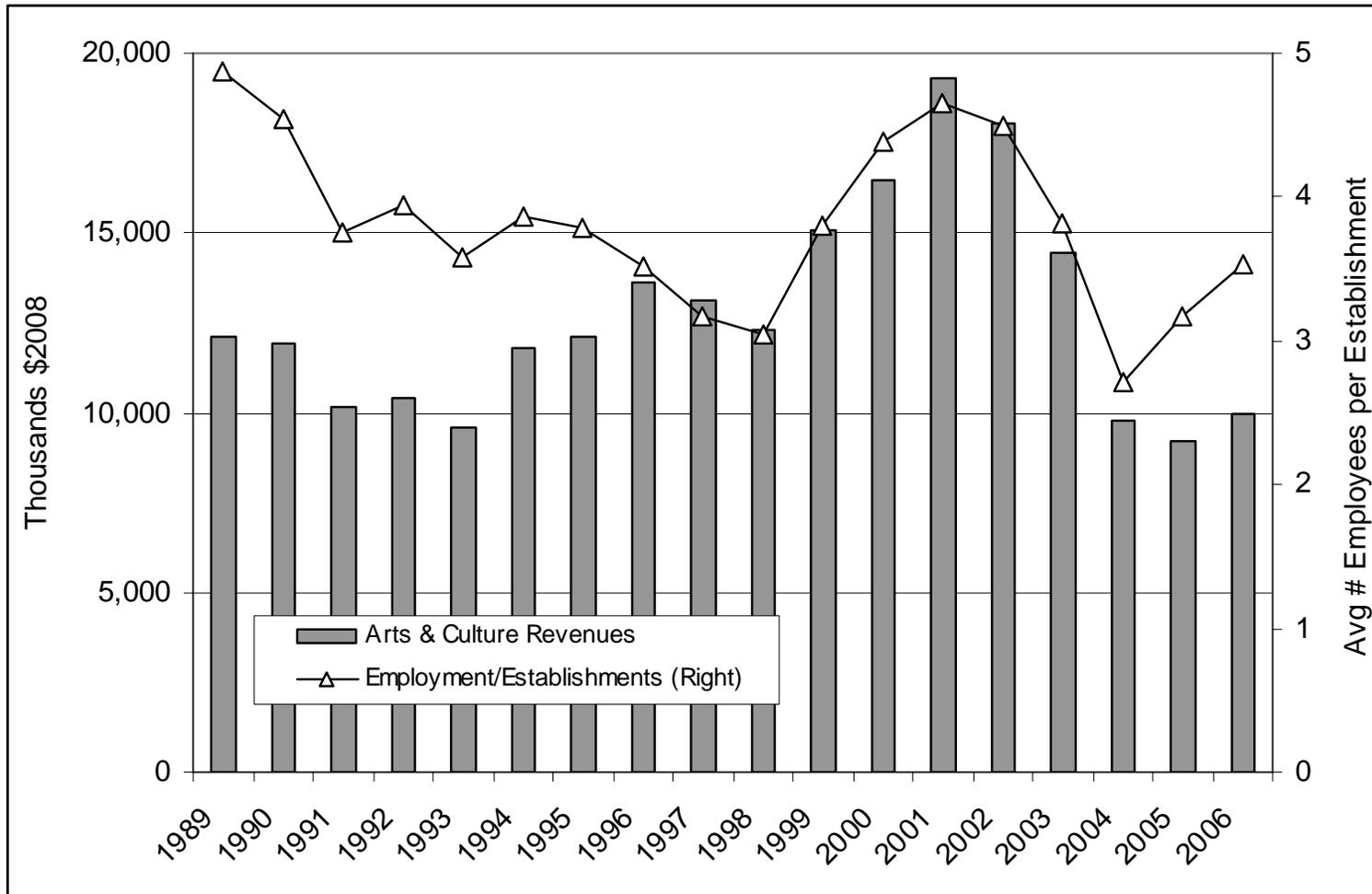
Source: Dun & Bradstreet; aggregation and summary by UNM-BBER, 2009.

FIGURE 3: ESTABLISHMENTS AND REVENUES IN ARTS AND CULTURAL INDUSTRIES IN RATON AND NEIGHBORING REGION, 1989 - 2006



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

FIGURE 4: EMPLOYMENT PER ESTABLISHMENT AND REVENUES IN ARTS AND CULTURAL INDUSTRIES IN RATON AND NEIGHBORING REGION, 1989 - 2006



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

Economic Impact of Tourism

Table 9 and **Figure 5** show lodger’s tax revenues for Raton for fiscal years 2000 through 2008; the values in the table are current dollars (unadjusted for inflation) and the values in the figure are in current dollars (adjusted for inflation).

Overall, the figures show that, apart from the sharp short term upward adjustment in revenues in 2002, lodger’s tax receipts in Raton have remained relatively steady after adjusting for inflation, although compared to statewide totals receipts in Raton have declined modestly since 2002. There is no obvious explanation for the single year 2002 increase, especially in light of the more general national decline in tourism and travel related activities in that year. One very speculative argument may be that following the 9/11 tragedies many travelers chose to drive rather than fly for regional trips and that Raton, with 30 businesses providing accommodations in 2002 – many along I-25, benefitted accordingly. That this increase in lodger’s taxes in 2002 was not associated with any increase in A&C revenues (to the contrary) illustrates the rather weak link between the communities proximity to heavily traveled I-25 and the market orientation of local A&C businesses.

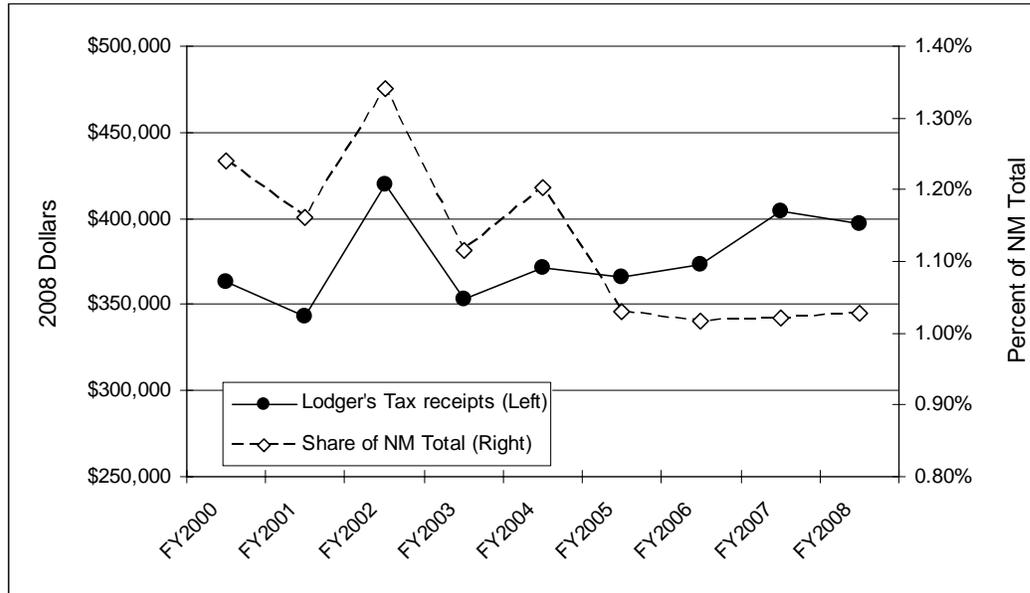
According to a 2006 estimate by the Travel Industry Association (TIA), based on the association’s Travel Economic Impact Model, travelers spend \$55 million per year in Colfax County, generating 590 jobs, \$9.4 million in wages and salaries, and \$1.37 million in local tax revenues. Although county-specific estimates are highly imprecise, this model places Colfax County fifth among 33 counties in New Mexico in terms of tourism-related revenues per capita –\$3,846 per year compared to the statewide average of \$2,580.

TABLE 9: LODGER’S TAX REVENUES FOR THE CITY OF RATON, FISCAL YEARS 2000-2008.

FY2000	280,988
FY2001	274,642
FY2002	344,887
FY2003	295,170
FY2004	317,498
FY2005	320,617
FY2006	338,555
FY2007	378,060
FY2008	396,486

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

FIGURE 5: LODGER’S TAX REVENUES FOR RATON, FISCAL YEARS 2000-2008. (ALL VALUES \$2008)



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

Table 10 displays visitor center statistics from the Raton Chamber of Commerce from 2008. These data indicate that during the four year period 2005 through 2008, requests for information from the Raton 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 10: RATON VISITOR’S CENTER VISITS

	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
Total	66,693	62,855	56,950	52,584
% Change		-5.8%	-9.4%	-7.7%

Source: Raton Chamber of Commerce, 2009.

Markets for Arts and Cultural Events

Table 11 on the following page shows attendance at some of the most prominent arts and cultural institutions and events in the Raton 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, the NRA Whittington Center is the most significant draw to the area with an expected 140,000 to 150,000 visitors in 2009. The Philmont Boy Scout Ranch is also a significant draw with an estimated 31,000 visitors in 2008. This underscores the patterns discussed above, which show outdoor sports and related activities to be most capable of generating visits and revenues in the Raton area.

Apart from these outdoor activities, the Shuler Theater brought in another 9,000 attendees for their 60 shows in 2008. The average attendance per performance at the Shuler was approximately 150 persons.

TABLE 11: MARKETS FOR CULTURAL INSTITUTIONS AND EVENTS IN THE RATON AREA

ORGANIZATION/EVENT	ATTENDANCE / PARTICIPATION (Est.)	FREQUENCY OF EVENT	PREDOMINANT GEOGRAPHICAL SOURCE OF ATTENDEES
NRA Whittington Center	140-150,000 in '09 ¹	continuous	none predominant
Philmont Boy Scout Ranch	31,000 ²	continuous	none predominant
<i>attendance</i>	30,000		
<i>participation</i>	1,000		
Shuler Theater	60 events per year; avg. 150 per event ³	continuous	80% come from within 50 miles of Raton; remainder from NE NM and Sou. CO
Scouting Museum of New Mexico	approx. 3,500 ⁴	open June, July, August	none predominant
Raton Museum	3,212 in '06, 1,729 in '07, 2,038 in '08, 2,100 est. '09 ⁵	continuous	approx. 65% come from out of state ⁵
Raton Rodeo	1,846 ⁶	annual	NM, CO, TX, WY, UT, AZ
<i>attendance</i>	1,525		
<i>participation</i>	321 contestants		
Raton Main Street			
Music on Main Street	avg. 200 ⁷	continuous	Raton
Holiday Movie Series	avg. 250 ⁷	weekly-December	Raton
Weekly Movie Series	avg. 80 to 120 ⁷	continuous	Raton
Beginning of Summer Street Fair	several hundred ⁷	annual	Raton
End of Summer Street Fair	several hundred ⁷	annual	Raton
Raton Arts and Humanities Council			
Performing Arts Season	avg. 300 attendees ⁸	continous	Raton with approx. 10% out of area
Old Pass Gallery	avg. 200 ⁸	8 shows per year	Raton with approx. 20% out of area
International Art Show	avg. 350 ⁸	annual	Raton with approx. 20% out of area
Santa Fe Trail Balloon Rally	24 balloonists and "several hundred" spectators ⁹	annual	NM
Hotels/rooms	22 hotels with 686 rooms in town ¹⁰	continuous	none predominant

¹ estimate provided by executive director on 7/20/09

² interview with staff member on 7/21/09

³ interview with director on 7/21/09

⁴ interview with staff on 7/21/09

⁵ interview with owner on 7/21/09

⁶ interview with staff on 7/27/09

⁷ interview with Main Street staff on 7/29/09

⁸ interview with RAHC staff on 7/27/09

⁹ interview with Chamber staff on 7/28/09

¹⁰ interview with Chamber staff on 7/21/09

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

APPENDIX

FIGURE A-1: RATON 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

RATON ARTS AND CULTURAL COMMUNITY SURVEY

Informed Consent

Before beginning the survey, write the interviewee's name and their affiliated institution (if applicable) on the Verbal Informed Consent for Surveys script and read it to the interviewee. 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 and ask the interviewee for an email or physical address to which we can send a copy.

Background:

1. Your name: _____
2. Did you grow up in Raton? Y / N
(If no) How long have you lived there? _____
(If yes) Have you ever moved away? Y / N *(If yes)* For how long? _____
3. Describe your involvement in arts, cultural, and creative activities. Please be specific about the type of creative or cultural work that you are engaged in (e.g., landscape painting, design, historical fiction).
4. Please identify arts & cultural or community organizations with which you are currently involved *(including those mentioned in answer to question #3)*.
5. Choosing from the following list, what do you consider to be your **principal** role in the arts and cultural community in Raton?
 - artist (1) business (2) financial supporter (3) educator (3)
 - advocate (3) development/tourism promoter (4)
 - cultural or historical preservationist or promoter (5)
 - provider of a space for artistic or cultural activities (6)

INVENTORY AND ASSESSMENT OF RATON ARTS AND CULTURAL ASSETS

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**. (*“Roles” are the same as in previous question.*)

1. NAME _____ **OR** INSTITUTION _____
ROLE 1 2 3 4 5 6 7 FREQUENCY OF CONTACT 1 2 3 4 5
TOWN OF RESIDENCE _____
CONTACT INFORMATION _____

2. NAME _____ **OR** INSTITUTION _____
ROLE 1 2 3 4 5 6 7 FREQUENCY OF CONTACT 1 2 3 4 5
TOWN OF RESIDENCE _____
CONTACT INFORMATION _____

3. NAME _____ **OR** INSTITUTION _____
ROLE 1 2 3 4 5 6 7 FREQUENCY OF CONTACT 1 2 3 4 5
TOWN OF RESIDENCE _____
CONTACT INFORMATION _____

4. NAME _____ **OR** INSTITUTION _____
ROLE 1 2 3 4 5 6 7 FREQUENCY OF CONTACT 1 2 3 4 5
TOWN OF RESIDENCE _____
CONTACT INFORMATION _____

5. NAME _____ **OR** INSTITUTION _____
ROLE 1 2 3 4 5 6 7 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

Qualitative Analysis Methodology

Survey Methodology

BBER designed a survey to provide data for the qualitative analysis component of the research project. The survey is included in the Appendix as **Figure A-1**. The survey was designed 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 Raton area, and relationships among individuals, organizations, and institutions engaged in this community.

BBER utilized a snowball sampling method in our qualitative analysis. A snowball sample is a subset of the population under study (in this case, individuals and institutions involved in artistic, creative, and cultural activities in and around Raton) that is generated by members of the population themselves through the survey instrument.

BBER began the snowball sampling process by learning about the artistic and cultural activities occurring in the Raton area through both discussions with local individuals involved in the community and through internet searches, and subsequently choosing “seeds” to represent each of the unique activities evident there. Six individuals who represented the following activities were ultimately chosen: creative/commercial (an artist and gallery owner); creative/art space (a representative of the Shuler Theater); support (representatives of both the Raton Arts and Humanities Council and the City of Raton); and sporting and outdoor (a representative of the NRA Whittington Center).

Each of the six seeds was interviewed using the survey instrument and the names of individuals and institutions given in response to survey question #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,” were the names that ultimately served to populate the sample of the arts and cultural universe, and were the pool from which the names of interviewees were drawn. Specifically, the two individuals ranked highest in answer to this question (unless they had already been interviewed or were not Raton-area residents) were the two interviewed next. (The remaining four names were included in the social network analysis.) This pattern was repeated for each interviewee, so that the number of interviewees “snowballed” from the original set. When very few new names came up in response to survey question #6, it was determined that “saturation” had been reached. While it is very likely the sample thus generated is not representative of the population under study, it is also very likely that it accurately reflects who within the population is most visible and active within it.

Social Network Analysis Methodology

Social network analysis is a type of research that involves analysis of the organizational structure – both formal and informal -- of the study population. Using social network analysis software such as UCINET,¹⁸ which BBER used for this study, one is able to quantify the level of connectedness within the network, assess the relative “importance”

¹⁸ <http://www.analytictech.com/ucinet/>

(e.g., the extent to which each mediates between others within the network) of each actor within the network, and identify those actors who are isolated from the others, among many other possible analyses. The software also provides a way to visualize the networks through “maps” whose layouts can be manipulated in several ways to reflect various attributes of the actors.

The names given in response to survey question #6 were collected, tabulated, and fed into the UCINET analysis software. Using the NetDraw program¹⁹ that is integrated into the UCINET software, BBER created the maps included in this report. The NetDraw program provides many different ways to picture a social network. The ways in which BBER choose to do so for Raton are described here:

1. the individuals or institutions mentioned in response to question # 6 of the survey instrument are represented by “nodes” in the shape of either circles, which symbolize those who were interviewed, or squares, which symbolize those who were not interviewed. The numbers are codes for the names of the nodes, which are given in a separate key. The color of the node indicates either the type of artistic or cultural activity in which the individual or institution is primarily involved (in Figure 1) or his/her/its geographic location (in Figure 2). BBER created six different categories of A&C activity, as described in the first key following Figure 1. Blue indicates the creative sphere, green is commercial, red is support, pink is development and tourism, yellow is culture and heritage, orange is art space, and light blue is sporting and outdoors. In Figure 2, the colors of each node reflect the geographic location of the individual or institution: yellow equals Raton, blue means areas of Colfax County outside of Raton, green indicates other locations in New Mexico, and red represents nodes located outside of New Mexico. The layout of the nodes reflects the “spring-embedding” graph theoretic layout, which is based on an algorithm that simulates a spring, so that those nodes with a strong connection to one another are situated relatively closer to one another than are those with weaker connections. The placement of the nodes does not reflect geography, and the directions in which the clusters are displayed are for presentation purposes only;
2. the relationships among the nodes are represented by lines or “ties” and include arrows to indicate the direction of the mentioning; i.e., the arrow points to the individual or institution referenced by the node at the other end of the arrow. Reciprocal ties, or instances when two nodes mentioned each other, are represented by thicker lines; and
3. the level of “between-ness centrality” of the individuals or institutions is indicated by the size of the node. A node’s between-ness centrality level indicates how much that node mediates between other nodes in the network. BBER chose to highlight this measure of centrality in the maps over others because it highlights those nodes who could best serve as initiators of contact between otherwise disconnected areas of the network.

¹⁹ <http://www.analytictech.com/Netdraw/netdraw.htm>