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An Inventory and Assessment of Silver City's Arts and Cultural Assets

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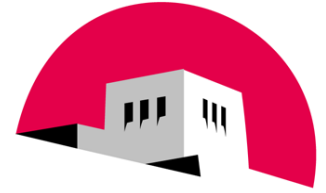
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AN INVENTORY AND ASSESSMENT OF SILVER CITY'S ARTS AND CULTURAL ASSETS

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with
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EXECUTIVE SUMMARY

The outstanding characteristic of the Silver City arts and cultural (A&C) community is its high level of organization and integration. There are a number of dimensions to this:

- **Centrality:** there are key institutions at the center of the social network (notably MRAC and WNMU), that serve to coordinate other mid-level organizations, which in turn draw in individuals and smaller institutions.
- **Balance:** institutions and individuals in the network represent various aspects of the A&C community, including organizers, educators, artists (theater, music, visual, design, etc), commerce, and public institutions.
- **Integration:** organizations often overlooked as part of the broader arts & cultural community are recognized in Silver City for their participation (e.g., the Silver Consolidated School District, the Town of Silver City, Silver City MainStreet Project, First New Mexico Bank).
- **Collaborative and Supportive:** these were the most frequently cited and most strongly emphasized characteristics of the Silver City arts & cultural community, as noted by those who participated in this study. (Note: 'collaborative' refers to the internal dynamics of the A&C community; 'supportive' refers to the approach of others in town toward the A&C community).
- Perhaps the only notable exception to this balance and diverse institutional network is the failure to draw different ethnic groups (especially Hispanic) into the organizational center. However, there is no such unevenness in terms of gender, age, or time that one has spent in the community.

Despite the high level of organization, the economic impact of A&C industries is yet to be fully realized in Silver City. In particular, the growth of A&C businesses in Silver City appears to have been severely impacted by the tragedy of September 11, 2001, and as of 2006, there were only weak signs of recovery.

- Between 2001 and 2006, the revenues (or sales for for-profit businesses) fell by more 33 percent, after correcting for inflation. Employment in these same entities fell by 19 percent over the same five year period.
- During the same post-9/11 period, the number of establishments did not decline proportionately. The implication is that, after a short lag, existing businesses reduced the number of employees while a few new businesses were established with few or no employees. The overall effect was to minimize the impact of the decline on the bottom line of individual businesses – declining revenues were partially offset by payroll reductions.
- The impacts were consistent across the subsectors of the A&C economy. The largest subsector included in the study – religious organizations – was very strongly impacted, with employment down nearly 40 percent and revenues by even more. Similarly, craft manufacturers, specialty retailers (galleries, book

stores, musical instruments, and so on), museums and historical sites, accommodations (only those located in the A&C District are included), and, to a lesser extent, recreational industries saw their level of activity decline. However, there are a few exceptions, including advocacy organizations and performing arts companies, which saw increases in the number of establishments, employment and revenues.

The many patterns documented in this report suggest opportunities to use the A&C District as an arena to better integrate the community and the region, and to establish a diverse and vibrant environment for cultural enterprises.

- Hispanic identity is perhaps strongest in localities outside of Silver City, especially in the communities that form the Mining District (although Hispanics also account for nearly half the population of the town of Silver City). The findings of this report suggest that the Hispanic population has not been fully engaged in the otherwise very effective organizational efforts of the A&C community, including the development of plans for the A&C District. In addition to continued outreach, creating space within the A&C District that is welcoming to the Hispanic population and developing events that embrace their rich traditions could be part of a strategy to better integrate this large and historically important population in the District's development.
- WNMU is recognized by many who participated in this study as an important asset in Silver City's creative economy. However, on the street level there is little evidence to indicate that businesses in the historic MainStreet District have been successful in appealing to this population. The boundaries of the A&C District include the WNMU campus, yet there remains a very significant social distance between the campus and the downtown area, again as indicated by the composition of local businesses and as emphasized in the 2008 Resource Team investigation. The findings of this study suggest that A&C District leaders are likely to find the university very receptive to initiatives to 'shorten' this distance. Such initiatives would offer the university an advantage in student and faculty recruitment and provide the District with greater access to the very substantial cultural assets available at the university.
- Despite the broad decline in A&C economic indicators, Lodger's taxes for Silver City have increased by about 45 percent since 2001, and have held their own in relation to those of larger cities and towns in the state. Yet this apparent paradox is consistent with national trends that help shape events in Silver City. Nationally, trends over the past decade indicate that a growing share of travel is nearer home, limited to one or two destinations, more likely to focus on family and friends, more frequent but of shorter duration, and with lower levels of spending. Travel is also becoming more specialized, with tourists increasingly focused on very specific interests and hobbies. Given that Silver City is relatively isolated and located some distance from principal highways, it is important that the town and the District work strategically to establish Silver City as a destination for those with very specific interests: in the arts, local history and the environment.

- To date, the arts and local history have been the centerpieces of the Silver City's A&C economy, but the beauty and accessibility of the natural environment may be of equal value in the future development of the District. After collaboration and support, participants in this study cited natural beauty and quality of life as the greatest advantages to living and working in the Silver City area. For those visiting the region, the Gila Cliff Dwellings and National Forest are by far the largest attractions. Given these interests, strategies to develop the downtown A&C District should give greater emphasis to these values, for example by marketing accommodations, eateries and specialty retail outlets to those either visiting Silver City as a base for exploring the natural region or passing through en route to the Gila. Indeed, those whose interests in Silver City are associated with arts and local history are likely to find a greater emphasis on the natural environment of the region highly compatible.

INTRODUCTION

During the period October 2008-April 2009, UNM-BBER conducted a three part investigation of the arts and cultural (A&C) economy of Silver City, with a focus on an inventory and assessment of the community's cultural assets. The three parts are:

1. An extensive inventory of the assets of the creative economy of the Silver City 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 nearly 500 entries, including descriptions, contact and personnel information, and where available, budget and funding data of A&C institutions and activities.
2. A community-based survey of 61 artists, preservationists, supporters, retailers, market representatives and others engaged in creative industries in Silver City and neighboring communities. The survey included questions about A&C participation, the advantages and disadvantages of living and working in the Silver City area, demographics and, most importantly, 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.
3. An analysis of the impact and trends of the creative economy of the Silver City 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-profits 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 Silver City, including a social network analysis, an evaluation of the survey results, and a review of the institutional inventory. The second part is an analysis of the economic market for the A&C industries in the area, including an analysis of trends during the 1989-2006 period.

SOCIAL ASSETS IN THE SILVER CITY AREA ARTS AND CULTURAL INDUSTRIES

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, on the advantages and disadvantages of doing artistic, cultural, and creative work in the Silver City area, and on which individuals, organizations, and institutions work with which others.

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 within 20 miles around Silver City) that is generated by members of the population themselves. How this happens, more specifically, is that a handful of members of the population are chosen to serve as “seeds”, each of these is asked to name others within the population as part of the interview, some of whom are then interviewed. These are again asked to name others, some of whom are subsequently interviewed, and so on until a certain 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.

An unusual aspect of the survey component of this research project was the involvement of local community members in the process. In an attempt to promote the *creation* of new connections amongst individuals involved in these activities, rather than simply documenting these connections, the six seeds were asked to conduct the subsequent interviews. These six individuals were interviewed by BBER and then trained to conduct interviews themselves. With guidance from BBER (and assistance from three other community members recruited in the eleventh hour to complete necessary interviews), 58 interviews were conducted by community members between February and May, 2009.

The findings from the survey are discussed in this section, beginning with the social network analysis.

Social Network Analysis

Social network analysis is a type of research that involves analysis of the networks of the study population. Using social network analysis software such as UCINET, which BBER used for this study, one is able to quantify the level of connectedness within the network, assess the relative “importance” (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.

Data gathered through the survey instrument was used to conduct a social network analysis of the arts and cultural social network in and around Silver City. The names of individuals and institutions given by interviewees in response to the 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 pulled. Specifically, the two individuals ranked highest in answer to this question (unless they had already been interviewed or were not Silver City-area residents) were the two interviewed next. (The remaining four names were included in the analysis of the entire network.) This pattern was repeated for each interviewee, so that the number of interviewees “snowballed” from the original set. Ultimately, as described in **Table 3** and the accompanying discussion, below,

Figures 1 and 2, below, are maps of the arts and cultural social network in the Silver City area. Both maps show:

- the individuals or institutions mentioned in response to survey question #6,¹ 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 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; and
- the level of “betweenness” of the individuals or institutions, as indicated by the size of the node. A node’s betweenness level indicates how much that node mediates between other nodes in the network.

Figure 1 is a map of the relationships among individuals and institutions engaged in Silver City’s arts and cultural social network, organized according to the nature of each one’s involvement. (This map excludes “pendants”, or individuals or institutions that were only mentioned once by the interviewees.²) The color of the node indicates the nature of its involvement, or the ‘sphere’ to which the individual or institution belongs. Blue indicates the creative sphere, green is commercial, red is support, pink is development and tourism, yellow is culture and heritage, and orange represents art venues. (The key on the following page provides definitions of each sphere.)

What stands out in **Figure 1** is the importance of the support sphere to the A&C network in Silver City. In particular, four of the five largest nodes (i.e., the nodes with the highest betweenness rankings) are support institutions, namely WNMU’s Expressive Arts

¹ BBER collapsed the individuals into their associated businesses, organizations, or institutions for the maps and betweenness analysis, except when an individual was deemed to be best-known as an individual, e.g., an artist who owns a gallery but is better known as an artist than as a gallery owner would be classified as an individual.

² See Appendix **Figure A-2** for a map that includes the pendants.

Department, the Mimbres Region Arts Council, WNMU as a whole,³ and the Silver Consolidated School District.

Another interesting feature of **Figure 1** is the representativeness and interrelatedness of the spheres. Individuals and institutions from all six spheres are present and the ties connect nodes from various spheres to each other, rather than simply to other nodes within the same sphere. This indicates that those individuals and institutions that make up the A&C network in Silver City interact with each other and suggests that the network is well integrated.

KEY TO FIGURE 1

	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), or private schools.

Source: UNM-BBER, 2009.

³ There were a sufficient number of explicit mentions of WNMU's Expressive Arts Department (or affiliated faculty) that BBER felt it important to separate these from references to WNMU in general.

FIGURE 1: SILVER CITY ARTS AND CULTURAL SOCIAL NETWORK BY SPHERE

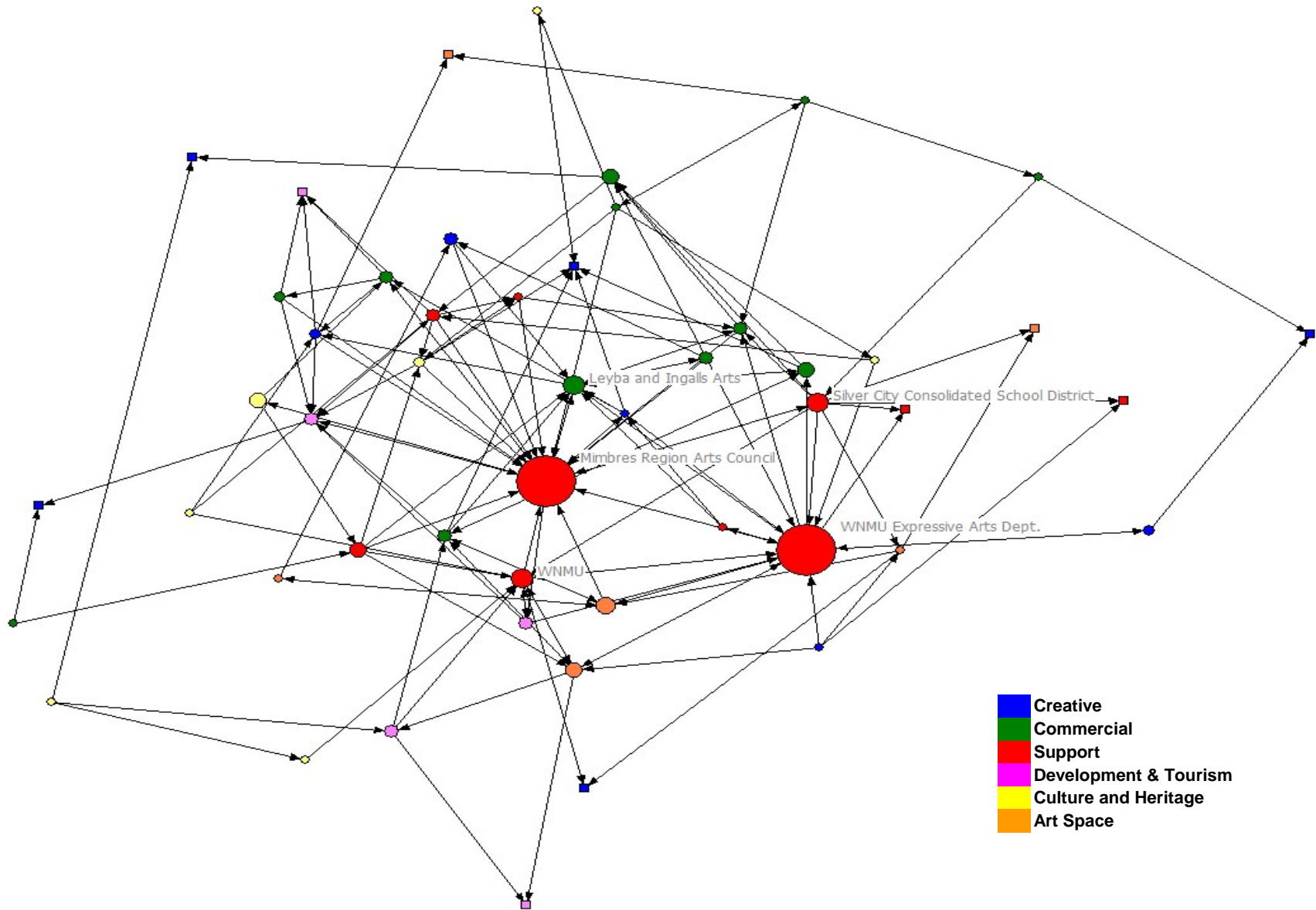


Table 1 presents the 25 individuals or institutions with the highest betweenness ranking of the 129 total. Betweenness is but one of several “centrality” measures that seek to quantify an actor’s prominence within a social network. Betweenness centrality measures the degree to which an actor falls along the paths of, or lies between, other actors within the network, and can indicate individuals or institutions that are in a good position to mediate between others in the network. Degree centrality essentially reflects the popularity of the actor, to the degree that that actor is mentioned (“in-degree”) by others in the network.

In the case of the Silver City arts and cultural social network, the WNMU Expressive Arts department has the highest betweenness ranking and second highest in-degree ranking, meaning that this organization mediates amongst the most others within the network and that it (or individuals affiliated with it) was the second most often referenced actor in the network.

That three of the top four individuals or institutions by betweenness ranking are focused on artistic and cultural support is not surprising, given the mission of these institutions; what these rankings indicate is that their outreach efforts are successful. What is surprising is the number of galleries (9) and artists (3) within the top 25 betweenness rankings. This indicates not only how valued and important the local galleries and artists are within the social network, but also how well-connected these businesses and individuals are to others in the network.

Another interesting feature of this group of 25 is the fact that every sphere is represented within it, an indication of the diversity of the arts and cultural activities in the area. Finally, of these top 25, four are individuals or institutions located outside of Silver City (in Tyrone, Santa Clara, Hurley, and Arenas Valley), meaning that the important “go-betweens” are predominately in Silver City.

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

INDIVIDUAL / INSTITUTION	BETWEEN-NESS RANK	IN DEGREE RANK	SPHERE	GEOGRAPHY
WNMU Expressive Arts Dept.	1	2	Support	Silver City
Mimbres Region Arts Council	2	1	Support	Silver City
Leyba and Ingalls Arts	3	3	Commercial	Silver City
WNMU	4	4	Support	Silver City
Silver City Consolidated School District	5	18	Support	Silver City
Virus Theatre	6	9	Art Space	Silver City
Theater Group New Mexico	7	6	Art Space	Tyrone
Syzygy Tileworks	8	10	Commercial	Silver City
Western Institute for Lifelong Learning	9	19	Support	Silver City
Blue Dome Gallery	10	13	Commercial	Silver City
Casa de la Cultura	11	35	Culture & Heritage	Santa Clara
Art and Conversation	12	11	Commercial	Silver City
JW Gallery	13	14	Commercial	Hurley
Town of Silver City	14	15	Support	Silver City
Christine's Interior Design	15	36	Commercial	Silver City
Arts and Cultural District Planning Committee	16	20	Develop & Tour	Silver City
Silver City MainStreet	17	5	Develop & Tour	Silver City
Seedboat Gallery	18	7	Commercial	Silver City
First New Mexico Bank	19	21	Develop & Tour	Silver City
Artist	20	22	Creative	Arenas Valley
Artist	21	37	Creative	Silver City
Artist	22	16	Creative	Silver City
Silver Imaging	23	38	Commercial	Silver City
Silver City Museum	24	17	Culture & Heritage	Silver City
Common Ground Gallery	25	39	Commercial	Silver City

Source: UCINET, UNM-BBER, 2009.

Table 2 shows that, as far as the percentage of the overall mentions goes, the support sphere is best-represented at 35 percent, with the commercial and creative spheres less so, at 21 and 18 percent, respectively. The development and tourism sphere is the least represented at 5 percent. Of the 64 completed interviews,⁴ the most were conducted with individuals who represent the support sphere (44 percent), followed by the commercial, culture and heritage, and creative spheres, with representatives of the art space and the development and tourism sphere interviewed least.

⁴ Some of the data from two of the 64 interviews was not usable. The answers given in response to survey question #6 for these two interviews was available, however, so they have been included in the data presented in this section.

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

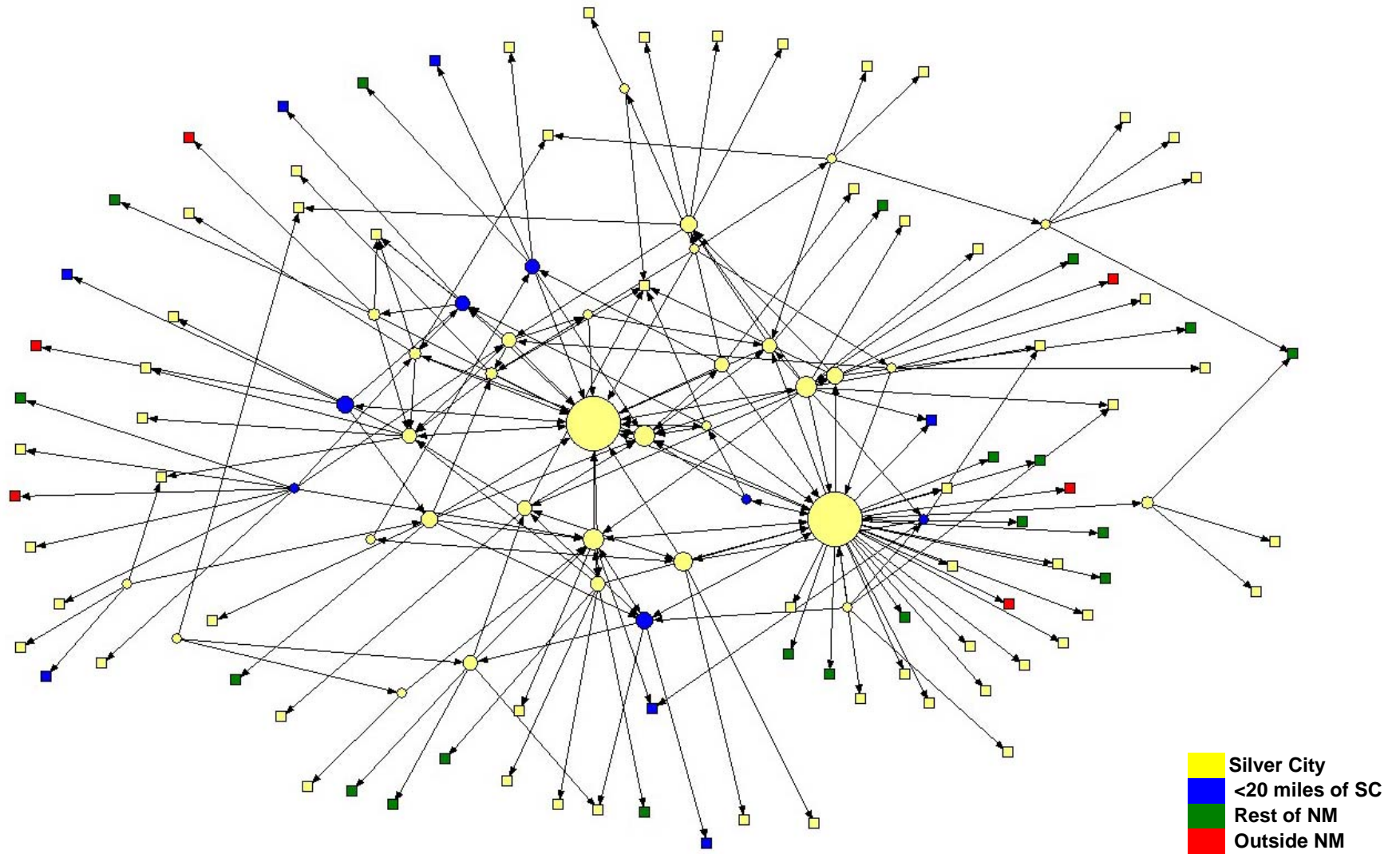
SPHERE	MENTIONS		INTERVIEWED	
Creative	39	18%	7	11%
Commercial	47	21%	14	22%
Support	78	35%	28	44%
Development & Tourism	12	5%	2	3%
Culture and Heritage	23	10%	8	13%
Art Space	23	10%	5	8%
TOTAL	222	100%	64	100%

Figure 2 is the same as **Figure 1** except that the colors have been changed to represent the geographic location of each node and the pendants have been included. In this map, yellow represents those individuals or institutions that are located within Silver City; blue indicates those located within 20 miles of Silver City, and includes individuals or institutions in Hurley, Bayard, Santa Clara, Pinos Altos, Arenas Valley, and Tyrone; green nodes represent actors who are located elsewhere in New Mexico, including Animas, Glenwood, Las Cruces, Portales, Albuquerque, Rio Rancho, and Santa Fe; and red represents those located outside the state, including Arizona, Georgia, Oregon, and Mexico.

BBER chose not to interview individuals who did not live within 20 miles of Silver City because our research interest was focused on the Silver City area. Therefore, none of the yellow or green nodes in **Figure 2** are circles, nor do they have arrows originating from them. Furthermore, with the exception of the one green node farthest to the right on the map that was referenced by two other nodes, if the pendants were removed, one would see only yellow or blue nodes (i.e., individuals or institutions located in and within 20 miles of Silver City.)

BBER did, however, make an effort to include individuals involved in artistic and cultural activities outside of Silver City; therefore, two community volunteers who live in the Mining District were recruited. Of the nineteen individuals these two volunteers spoke to, the majority (twelve) live in Silver City. Five live in Arenas Valley and the remaining two live in Tyrone and Hurley. This indicates that those individuals involved in artistic or cultural activities outside of Silver City are connected to others within town, but doesn't

FIGURE 2: SILVER CITY ARTS AND CULTURAL SOCIAL NETWORK BY GEOGRAPHY, INCLUDING PENDANTS



tell us if the reverse is true; in other words, are individuals involved in A&C in Silver City referencing individuals or institutions in the surrounding region?

To check this, one can look at the direction of the arrows in **Figure 2**. With the exception of one blue node (one of the two seeds recruited from the Mining District), all of the blue nodes have at least one arrow pointing towards them, meaning at least one other actor mentioned them. Of these blue nodes who have been mentioned, seven of them were mentioned only by actors located in Silver City (yellow nodes), four were mentioned only by actors located outside Silver City (blue nodes), and two had a mix of mentions from both within and outside of Silver City.

Ultimately, then, the social network analysis shows that there are connections between members of the arts and cultural community within Silver City and those located in the immediate vicinity. However, the fact that only 14, or 11 percent, of the total mentions live in the communities within 20 miles of Silver City indicates that further connections between the two geographical areas could be forged, which could benefit both regions.

Survey Participant Demographics

Table 3, below, summarizes the demographic data provided by the 62⁵ individuals who were interviewed for this study and compares it to the demographics of Grant 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 solicit the leaders of the A&C community to participate in the study, this analysis is more broadly suggestive of representativeness of these leaders of the community.

The table is divided according to gender, ethnicity, age, and time in area, respectively. The first columns show the demographic characteristics of the survey respondents; the next two columns show the corresponding information for the population of Grant County as a whole. Chi square measures the degree of difference of the proportions of the two.

The most significant pattern that emerges from this comparison regards the ethnicity of the study participants. The chi square value of 17.1 far exceeds the critical value of 7.8, indicating with a very high level of statistical confidence that the participants are not ethnically representative of the population of Grant County as a whole.⁶ Specifically, the results suggest that Anglos and Other⁷ ethnic groups are disproportionately involved as

⁵ As discussed in footnote 4, some of the data from two of the 64 interviews was not usable. Therefore, the data in the survey instrument related to these two interviewee's demographics are not included in this section. In order to be comparable to the Grant County age cohorts, one survey participant who was under 20 years old was not included in the section on age.

⁶ Narrowing the comparison to include only the population of Silver City does not significantly impact this finding.

⁷ The category 'Other' is comprised mainly of Native Americans in this study. It is possible that the relatively high level involvement is a result of methodological factors; specifically a decision to include a member of a local Native American tribe among the initial six contacts.

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

	RESPONDENTS		GRANT COUNTY		EXPECTED	CHI SQ	D.F.
GENDER							
Female	36	58%	14,904	51%	31.4	0.68	
Male	26	42%	14,555	49%	30.6	0.70	
	62	100%	29,459	100%	62	1.38	1
						3.84	.95 critical
ETHNICITY							
Anglo	43	69%	14,293	49%	30	5.55	
Hispanic	13	21%	14,188	48%	30	9.52	
Other	6	10%	978	3%	2	7.55	
	62	100%	29,459	100%	62	17.07	3
						7.82	.95 critical
AGE							
20-39	8	13%	5,697	26%	16	3.95	
40-59	30	49%	8,461	39%	24	1.70	
>60	23	38%	7,661	35%	21	0.12	
	61	100%	21,819	100%	61	5.76	3
						7.82	.95 critical
TIME IN AREA							
<10 years	13	21%					
10-19 years	26	42%					
>20 years	9	15%					
Lifetime	14	23%					
	62	100%					

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

leaders of the local A&C community, while Hispanics are by equal measure under involved.

As in any survey study, there is a possibility that the methodology used to identify survey participants is the source of bias. In the present case, as discussed above, participants, rather than outside researchers, 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, one 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.

Apart from ethnicity, there is no clear evidence that the composition of the respondents, either in terms of gender and age, is dissimilar to the population as a whole. Comparative data is not available to measure the time in the area characteristic, but a majority of survey respondents (63 percent) have lived in the Silver City area for less than 20 years.

Participation in A&C Organizations

Ninety-eight individual organizations were mentioned by the 62 survey respondents in answer to survey question five: "Please identify arts and cultural or community organizations with which you are currently involved." Of these, the ones mentioned at least three times (17 organizations) are listed in **Table 4**, on the following page, along with demographic information about the individuals who mentioned them. This information is used to assess the characteristics of those engaged with any given organization. These results suggest a highly centralized organizational structure to Silver City's arts and cultural community. There is a great deal of participation in Silver City, but it tends to be concentrated in a few organizations. In particular, the Mimbres Region Arts Council (MRAC), Western New Mexico University (WNMU), and Theatre Group New Mexico who were mentioned a combined 56 times out of 120 total mentions.

Participation in arts and cultural organizations in the Silver City area is predominately Anglo with at least two-thirds Anglo participation in all but two of the 17 organizations. Casa de la Cultura and Grant County Senior Center are the exceptions. It is obvious by the amount of participation that Silver City has a great capacity to organize its arts and cultural community with a variety of ways to be involved. However, at this point the Hispanic population has yet to be fully engaged in building Silver City's arts and cultural community.

TABLE 4: DEMOGRAPHIC CHARACTERISTICS OF SURVEY RESPONDENTS IDENTIFIED WITH VARIOUS CULTURAL ORGANIZATIONS IN SILVER CITY AREA

<u>Organization</u>	<u>Mentions</u>	<u>Gender</u>		<u>Age of Members</u>			
		Female	Male	<20	20-39	40-59	60+
Mimbres Region Arts Council	24	15	9	0	1	13	10
Western New Mexico University	17	8	9	1	3	9	4
Theatre Group New Mexico	15	9	6	1	5	5	4
Arts and Cultural District Coordinating Council	9	7	2	0	0	3	6
MainStreet	8	5	3	0	1	5	2
Silver City Gallery Association	7	5	2	0	0	4	3
Western Institute of Lifelong Learning	6	3	3	0	0	1	5
Grant County Community Concert Association	5	2	3	0	0	3	2
Silver City Museum	4	2	2	0	0	1	3
Virus Theater	4	3	1	0	2	1	1
Casa de la Cultura	3	2	1	0	0	2	1
Chamber of Commerce	3	2	1	0	0	2	1
Community Access Television	3	1	2	0	0	0	3
Grant County Senior Center	3	3	0	0	0	0	3
Mural Project	3	2	1	0	0	2	1
Pinos Altos Melodrama Theater	3	1	2	1	0	1	1
Silver Consolidated School District	3	2	1	0	0	3	0
TOTAL	120	72	48	3	12	55	50

<u>Organization</u>	<u>Mentions</u>	<u>Gender</u>		<u>Age of Members</u>			
		Female	Male	<20	20-39	40-59	60+
Mimbres Region Arts Council	24	63%	38%		4%	54%	42%
Western New Mexico University	17	47%	53%	6%	18%	53%	24%
Theatre Group New Mexico	15	60%	40%	7%	33%	33%	27%
Arts and Cultural District Coordinating Council	9	78%	22%			33%	67%
MainStreet	8	63%	38%		13%	63%	25%
Silver City Gallery Association	7	71%	29%			57%	43%
Western Institute of Lifelong Learning	6	50%	50%			17%	83%
Grant County Community Concert Association	5	40%	60%			60%	40%
Silver City Museum	4	50%	50%			25%	75%
Virus Theater	4	75%	25%		50%	25%	25%
Casa de la Cultura	3	67%	33%			67%	33%
Chamber of Commerce	3	67%	33%			67%	33%
Community Access Television	3	33%	67%				100%
Grant County Senior Center	3	100%					100%
Mural Project	3	67%	33%			67%	33%
Pinos Altos Melodrama Theater	3	33%	67%	33%		33%	33%
Silver Consolidated School District	3	67%	33%			100%	
TOTAL	120	60%	40%	3%	10%	46%	42%

Source: UNM-BBER, 2009.

TABLE 4 (CONTINUED): DEMOGRAPHIC CHARACTERISTICS OF SURVEY RESPONDENTS IDENTIFIED WITH VARIOUS CULTURAL ORGANIZATIONS IN SILVER CITY AREA

<u>Organization</u>	<u>Mentions</u>	<u>Ethnicity</u>			<u>Time in Silver City</u>			
		Hispanic	Anglo	Other	< 10 years	10-19 years	20+ years	Lifetime
Mimbres Region Arts Council	24	3	20	1	4	14	3	3
Western New Mexico University	17	3	14	0	2	7	4	4
Theatre Group New Mexico	15	3	12	0	6	2	3	4
Arts and Cultural District Coordinating Council	9	0	9	0	0	7	2	0
MainStreet	8	2	6	0	1	4	1	2
Silver City Gallery Association	7	0	7	0	1	6	0	0
Western Institute of Lifelong Learning	6	1	5	0	2	4	0	0
Grant County Community Concert Association	5	0	5	0	2	2	0	1
Silver City Museum	4	0	4	0	2	1	1	0
Virus Theater	4	0	4	0	1	2	0	1
Casa de la Cultura	3	2	1	0	2	0	0	1
Chamber of Commerce	3	0	3	0	1	0	2	0
Community Access Television	3	0	3	0	0	3	0	0
Grant County Senior Center	3	2	1	0	1	1	0	1
Mural Project	3	1	2	0	1	1	0	1
Pinos Altos Melodrama Theater	3	0	3	0	0	2	0	1
Silver Consolidated School District	3	0	3	0	1	1	1	0
TOTAL	120	17	102	1	27	57	17	19

<u>Organization</u>	<u>Mentions</u>	<u>Ethnicity</u>			<u>Time in Silver City</u>			
		Hispanic	Anglo	Other	< 10 years	10-19 years	20+ years	Lifetime
Mimbres Region Arts Council	24	13%	83%	4%	17%	58%	13%	13%
Western New Mexico University	17	18%	82%		12%	41%	24%	24%
Theatre Group New Mexico	15	20%	80%		40%	13%	20%	27%
Arts and Cultural District Coordinating Council	9		100%			78%	22%	
MainStreet	8	25%	75%		13%	50%	13%	25%
Silver City Gallery Association	7		100%		14%	86%		
Western Institute of Lifelong Learning	6	17%	83%		33%	67%		
Grant County Community Concert Association	5		100%		40%	40%		20%
Silver City Museum	4		100%		50%	25%	25%	
Virus Theater	4		100%		25%	50%		25%
Casa de la Cultura	3	67%	33%		67%			33%
Chamber of Commerce	3		100%		33%		67%	
Community Access Television	3		100%			100%		
Grant County Senior Center	3	67%	33%		33%	33%		33%
Mural Project	3	33%	67%		33%	33%		33%
Pinos Altos Melodrama Theater	3		100%			67%		33%
Silver Consolidated School District	3		100%		33%	33%	33%	
TOTAL	120	14%	85%	1%	23%	48%	14%	16%

Source: UNM-BBER, 2009.

Perceived Advantages and Disadvantages

Table 5 shows the responses of the 62 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 Silver City”. Most notable is a strong disagreement about the extent of collaboration within the arts community – some see this as the greatest advantage, and others as the greatest disadvantage to working in Silver City. Disadvantages mainly concern financial issues and those associated with working in a small community – lack of funding, small markets, limited services.

TABLE 5: PERCEIVED ADVANTAGES AND DISADVANTAGES OF WORKING IN ARTS AND CULTURAL INDUSTRIES IN SILVER CITY AREA

ADVANTAGES	1st	2nd	3rd
Collaborative	15	16	7
Supportive	12	16	13
Good Quality of Life	12	9	15
Diversity	7	6	5
Many Artists	7	4	2
Opportunities for Development	5	2	5
WNUM	1	3	5
Tourist Destination		4	3
Talent Level	2		1
Low Cost of Business		2	1
Lack of Competition	1		
	62	62	57
DISADVANTAGES	1st	2nd	3rd
Lack of Collaboration w/in arts community	9	7	15
Lack of Funding	11	9	4
Geographic Isolation	10	5	6
Economically Disadvantaged	7	7	3
Small Town	5	8	1
Small Market	6	3	3
Lack of Art Spaces/Performance Spaces	3	3	4
Lack of Knowledge	1	5	3
lack of collaboration between city/arts	3	2	2
Prejudiced	2	1	0
Lack of Art Supply Stores	2	1	0
Too Much Competition	0	4	0
Small Talent Pool	0	2	1
Not Many Opportunities for Growth	1	0	1
Lack of Diversity	1	0	0
Litter Problem	0	0	2
	61	57	45

Source: UNM-BBER, 2009.

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 Las Vegas area. The summary of the entire directory is organized according to legal status and area of activity. This summary is not intended to be a comprehensive account of activities or organizations, but provides information that was used to structure much of the study.

The complete directory includes 498 entries, including addresses for 233 entries; phone numbers for 378; e-mail addresses for 221; funding sources for 10, budget information for 4; information on who runs the business or organization for 149, and names of board of directors' members for 22. We categorized all entries according to the type of activities and the 'legal status' (for-profit, non-profit, public etc); **Table 6** shows the number that falls into each category.

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 for the purposes of our own understanding. The directory was the foundation for our social network analysis.

TABLE 6: ARTS AND CULTURAL ORGANIZATIONS IN SILVER CITY AND NEIGHBORING COMMUNITIES, BY ACTIVITY AND LEGAL STATUS

	Individual	Private For-Profit	Private Non-Profit	Public	Unknown	TOTAL
Artists	164	19	8	5		196
Retail ¹	1	37				38
Art gallery		35		1		36
Education	1	2	10	21	1	35
Art studio ²		27				27
Accommodations		27				27
Arts advocacy			23	1		24
Cultural event ³			22			22
Cultural preservator	1	1	12	4		18
Restaurant		12				12
Performance space		5	1	4		10
Media ⁴		9	1			10
Outdoor recreation		1		7		8
Architecture		5				5
Design		5				5
Library/museum			1	3		4
Government ⁵				4		4
Foundation			3			3
Sports			2	1		3
Other	1	1	5		4	11
TOTAL	168	186	88	51	5	498

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

2 Art work may or may not be sold out of an art studio.

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 or information.

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

Source: UNM-BBER, 2009.

ECONOMIC MARKETS FOR SILVER CITY ARTS AND CULTURAL INDUSTRIES

Arts and Cultural Businesses

Table 7, on the following page, provides data on the number of establishments, employees, and sales of arts and culture-related businesses, by subsector, in Grant County for the years 1990, 2000, and 2006.⁸ **Figures 3** and **4** show the total number of A&C employees and establishments, along with revenues (in constant 2008 dollars) for the years 1989 through 2006. Most significantly, these figures show a very significant decline in revenues and employment⁹, despite the continued increase in the number of businesses from 2001 through 2006. Although there is no evidence to document this, it is not unreasonable to assume that this trend is associated with the tragic events of September 11, 2001, which affected travel patterns, public investment, if not the cultural environment of the country.

The specific patterns in the data suggest that cultural enterprises responded to a diminished market in the ways that one may expect in an industry dominated by small establishments. Specifically, **Figure 3** shows that with the decline in revenues beginning in 2002, employment was cut immediately and proportionately. Yet, as indicated in **Figure 4** the number of businesses did not decline; in fact, they continued to increase slightly. One interpretation is that owners and managers of these small establishments reduced their payroll to remain solvent but were reticent to close the doors on the small businesses that are their passion and livelihood. The result is increasing competition for smaller markets, with fewer workers to support their efforts.

It is also significant that, with only a few exceptions, this pattern is evident in nearly all subsectors of Silver City's A&C economy, as seen in Table 7. The largest subsector included in the study – religious organizations – has been very strongly impacted, with employment down nearly 40 percent and revenues by even more. Similarly, craft manufacturers, specialty retailers (book stores, musical instruments, and so on), museums and historical sites, and, to a lesser extent, recreational industries have seen their level of activity decline while their numbers have held steady or grown. Yet, there are notable exceptions, including advocacy organizations and performing arts companies, which have seen increases in the number of establishments, employment and revenues.

⁸ The term 'businesses' is used loosely. This category includes public institutions, private non-profit organizations, private for-profit businesses, and when registered, self-employed individuals.

⁹ A similar pattern is evident in Las Vegas, NM. Until better information is available, it is very difficult to determine whether this is part of a national trend, or is instead specific to the southwest region or perhaps small towns.

INVENTORY AND ASSESSMENT OF SILVER CITY ARTS AND CULTURAL ASSETS

TABLE 7: ESTABLISHMENTS, EMPLOYMENT AND SALES OF ARTS & CULTURE RELATED BUSINESSES IN GRANT COUNTY, 1990, 2000 AND 2006

	1990			2000			2006		
	Establish-ments	Employees	Revenues	Establish-ments	Employees	Revenues	Establish-ments	Employees	Revenues
Craft Manufacturing	5	12	1,296,676	11	20	2,286,057	10	19	1,296,461
Retailers (galleries,books, etc)	10	18	1,769,832	14	38	5,126,000	19	53	2,576,688
Antiques	6	11	650,935	11	31	2,518,114	13	49	2,998,980
Publishers	5	34	2,345,604	6	43	2,990,979	8	46	2,236,419
Software	1	1	8,404	1	5	37,509	1	3	358,859
Motion Picture and Video Industries	3	13	1,076,526	4	19	1,066,885	6	16	866,586
Radio and Television Broadcasting	3	27	1,460,844	5	21	945,230	3	20	968,367
Libraries	3	11	432,061	3	14	416,226	3	12	277,149
Architects	1	4	411,957	1	5	520,877	1	1	88,965
Design	3	3	268,431	6	14	1,922,122	7	22	1,456,022
Photography	2	3	131,826	3	4	257,313	6	7	352,231
Art Instruction	3	3	150,447	8	9	369,215	6	10	301,180
Higher Education -- Arts & Humanities	1	85	5,219,407	1	88	8,788,288	1	88	8,010,593
Performing Arts Companies	1	1	50,259	3	2	156,288	5	10	333,220
Independent Artists, Writers, & Performers	7	9	320,832	11	16	777,064	10	23	686,091
Museums, Historical Sites	3	15	955,411	8	21	1,544,502	5	17	735,861
Recreation Industries	11	51	2,219,460	23	99	5,073,237	29	105	4,058,983
Accommodations	6	13	861,649	9	23	1,090,016	6	18	691,004
Religious Organizations	48	359	18,344,449	71	251	11,428,533	63	155	6,524,899
Grantmaking and Giving Services	0	0	0	0	0	0	1	1	242,928
Social Advocacy Organizations	3	9	473,256	4	17	1,129,901	8	33	1,761,794
TOTAL	125	682	38,448,266	203	740	48,444,357	211	708	36,823,281
Share of Grant County Economy	11.6%	6.5%	2.6%	12.6%	5.3%	3.1%	12.3%	6.0%	3.9%

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

FIGURE 3: EMPLOYMENT AND REVENUES OF ARTS & CULTURE RELATED ENTERPRISES IN GRANT COUNTY, 1989 - 2006

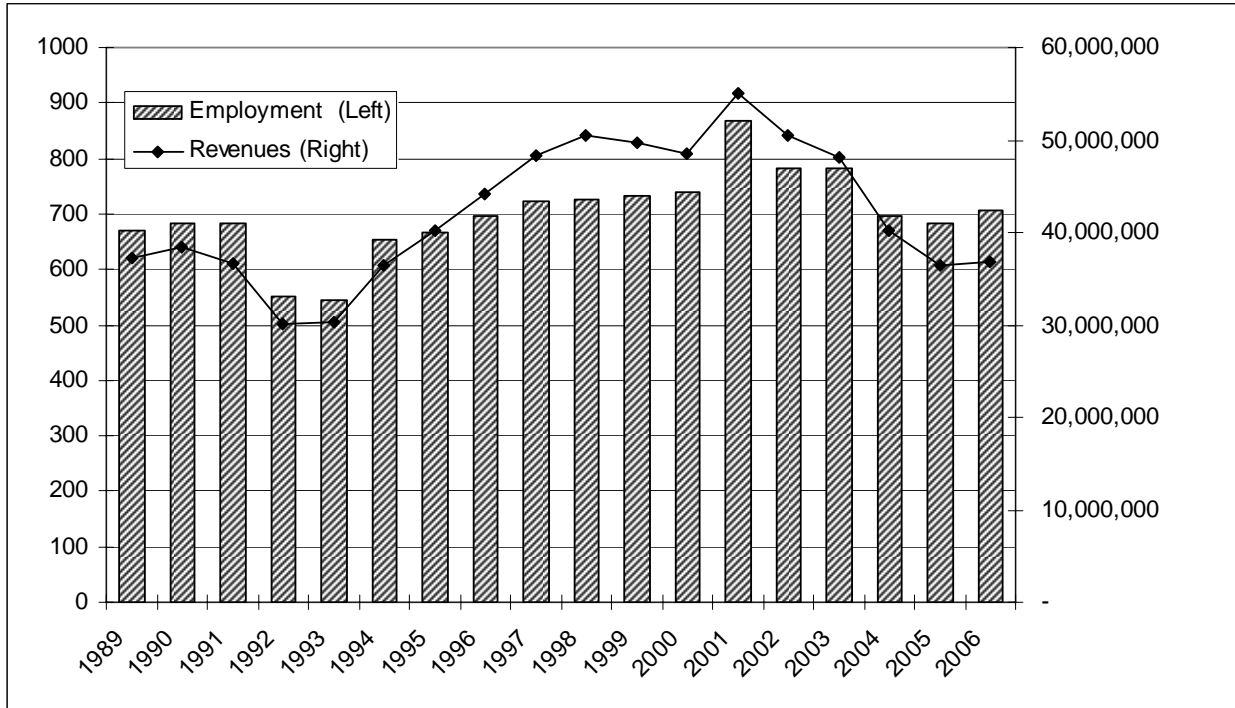
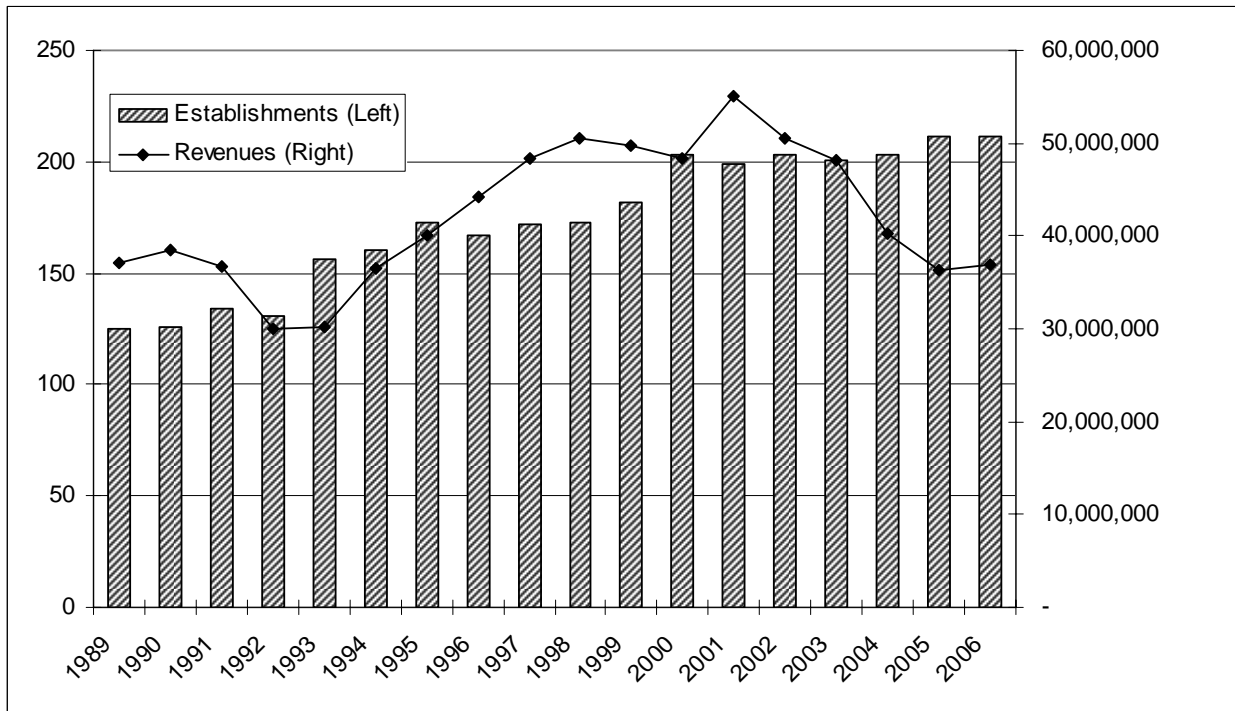


FIGURE 4: ESTABLISHMENTS AND REVENUES OF ARTS & CULTURE RELATED ENTERPRISES IN GRANT COUNTY, 1989 - 2006



Economic Impacts of Tourism

Table 8 and **Figure 5** display lodger's tax revenues for Silver City and Grant County for fiscal years 2000 through 2008. **Figure 6** shows the lodger's tax data as a percentage of all communities in New Mexico, providing context for the analysis. Overall, the figures show that since 9/11, Silver City has seen a gradual growth of lodger's taxes, roughly proportionate to that of other communities in New Mexico. Silver City's performance is notable because unlike many other communities in the state, the town is located some distance from the interstate highways, where lodging caters to those passing by. Instead, it is reasonable to assume that in Silver City, those staying in hotels and motels have selected the town as a destination or, at a minimum, are using the town as a hub of a regional destination.

TABLE 8: LODGER'S TAX REVENUES FOR SILVER CITY AND GRANT COUNTY, FISCAL YEARS 2000-2008.

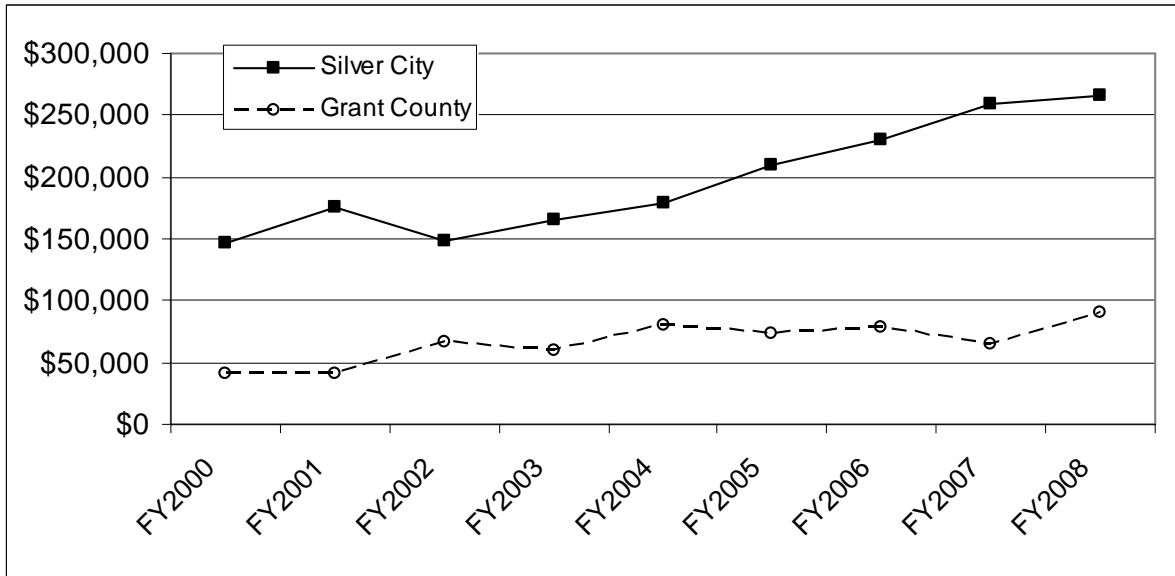
	Silver City	Grant County
FY2000	147,089	40,280
FY2001	176,077	40,364
FY2002	148,393	67,215
FY2003	164,884	60,506
FY2004	178,229	80,254
FY2005	208,905	73,857
FY2006	229,977	79,169
FY2007	258,664	65,154
FY2008	265,399	89,997

Source: New Mexico Department of Finance and Administration, Local Government Division.

Note: Lodger's tax rate for Silver City is 5 percent; rate for Grant County was 3 percent in FY 2000 and 2001, and 5 percent beginning in 2002.

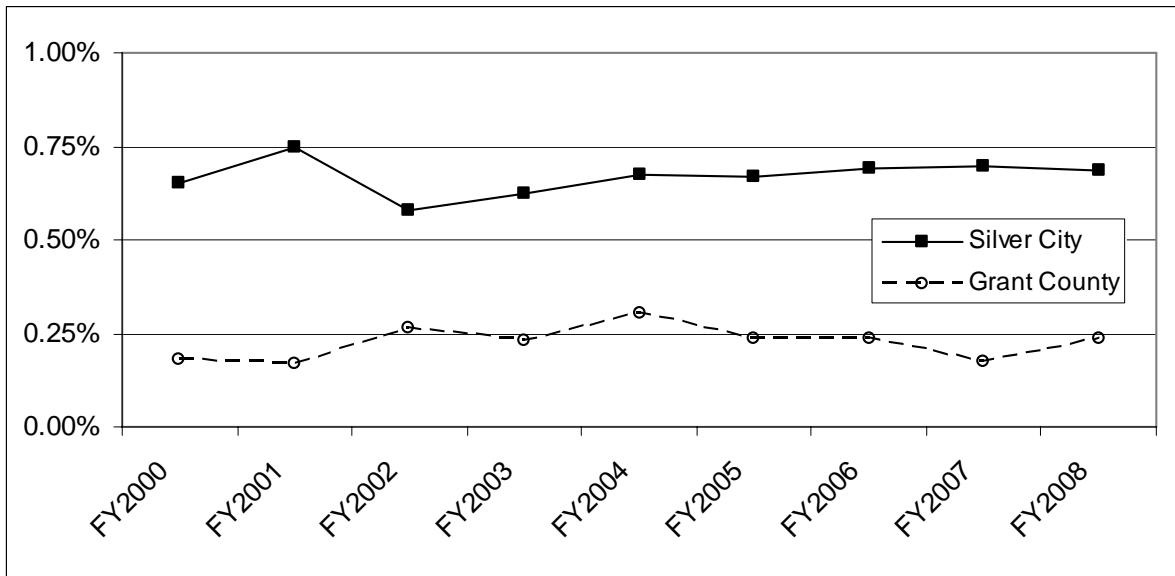
According to a 2006 estimate by the Travel Industry Association (TIA), based on the association's Travel Economic Impact Model, travelers spend \$48.5 million per year in Grant County, generating 0.5 jobs, \$7,950 in wages and salaries, and \$810 thousand in local tax revenues. Although county-specific estimates are highly imprecise, this model places Grant County 22nd of 33 counties in New Mexico in terms of expenditures per capita.

FIGURE 5: LODGER’S TAX REVENUES FOR SILVER CITY AND GRANT COUNTY, FISCAL YEARS 2000-2008.



Source: New Mexico Department of Finance and Administration, Local Government Division.
 Note: Lodger’s Tax rate for Silver City is 5 percent for all years; rate for Grant County was 3 percent for FY 2000 and 2001, and was increased to 5 percent beginning 2002.

FIGURE 6: INDEX OF LODGER’S TAX REVENUES FOR SILVER CITY AND GRANT COUNTY RELATIVE TO THE STATE OF NEW MEXICO, FISCAL YEARS 2000-2008 (FY 2000=100).



Source: New Mexico Department of Finance and Administration, Local Government Division.
 Calculations by UNM-BBER, 2009.
 Note: Lodger’s Tax rate for Silver City is 5 percent for all years; rate for Grant County was 3 percent for FY 2000 and 2001, and was increased to 5 percent beginning 2002.

Arts and Cultural Events

The data in **Table 9** on the following pages was collected by BBER through interviews with representatives of each organization, and consists of some actual counts as well as estimates by these representatives.¹⁰ The organizations are listed in descending order based upon attendance estimates.

The Gila Cliff Dwellings are the single most significant draw in the area with an astounding estimated 40,000 visitors per year.¹¹ The events and programs organized by the Mimbres Region Arts Council have the next-largest attendance numbers, with a total of 21,550 to 25,650 participants and attendees in fiscal year '09.¹² Attendance at all the WNMU-affiliated events and activities combined (WNMU Museum, productions of Theatre Group New Mexico/WNMU Expressive Arts, and university events) are nearly as high as the Arts Council's at an estimated 20,500 to 21,000.¹³

The second half of the table, on the following page, lists several other popular events held in and around Silver City, as well as some occupancy rates for hotels within the A&C District. The Silver City Museum, the Wild Wild West Rodeo, the Tour of the Gila, and the Red Paint PowWow all draw a good crowd, though it is unclear how many of the attendees of the latter two are from the region and how many are from outside it.¹⁴

¹⁰ Attendance information for several other regional draws was unavailable.

¹¹ Source: Gila National Forest Ranger, April, 2009.

¹² Source: Director, Mimbres Region Arts Council, May, 2009.

¹³ Source: WNMU Public Information Office, May, 2009.

¹⁴ Source: Silver City Museum staff member in April, 2009. The Rodeo, the Tour of the Gila and Red Paint PowWow attendance data was provided by organizers of these events, April, 2009.

TABLE 9: MARKETS FOR CULTURAL INSTITUTIONS AND EVENTS IN SILVER CITY AREA

ORGANIZATION/EVENT	ATTENDANCE / PARTICIPATION (Est.)	FREQUENCY OF EVENT	GEOGRAPHICAL SOURCE OF ATTENDEES
Gila Cliff Dwellings National Monumen	40,000/year	Continuous	NA
Mimbres Region Arts Council			
Silver City Blues Festival	7,000-9,000	Annual	AZ, TX, CO, CA, NM
Pickamania!	2,000-3,000	Annual	AZ, TX, NM
Chocolate Fantasia	300	Annual	AZ, NM
Weekend at the Galleries	2,000-3,000	Annual	AZ, TX, CO, CA, NM
Black Tie Ball	300	Annual	NM (local)
Youth Mural Program	200-300 students	on-going	NM (local)
Fine Arts Friday Program	4,800 students	on-going	NM (Grant Co./Deming)
Partners in Education	200 teachers	on-going	NM (local & Deming)
Performance Series Events	1,500	on-going Sept-May	NM (local & Deming)
Folk Series	3,000	on-going Sept-May	NM (local & Deming)
Evening with the Artist	100	on-going Sept-May	NM (local)
The MRAC Gallery Events	150	on-going	NM (local)
Public Sculpture Program	NA	on-going	NM artists so far
WNMU Museum¹	6,529	Continuous	NA
WNMU			
Commencement	1,000-1,500	Bi-Annual	Grant County
McCray Gallery	2,000	Continuous	NA
Homecoming	500	Annual	NA
Gospel Extravaganza	250	Annual	NA
One Day University	230	Annual	Grant County and alumni
Expanding Your Horizons	450	Annual	NM and AZ
Great Race	1,000	Annual	NA
Science Olympiad	250	Annual	NM and AZ
School of Business Lecture Series		Monthly	Grant County
Miller Library Forums and Presentations	1,000	Continuous	Regional
Spring Counseling	100	Annual	Regional
NM Economic Development Course	30	Annual	All over the country
SWNM Leadership Program	20	Annual	All over the country
Theatre Group NM / WNMU Expressive Arts			
Spring Production	2,000	Annual	Grant, Luna, Catron counties
Fall Production	2,500	Annual	Grant, Luna, Catron counties
Joy	600	Annual	Grant, Luna, Catron counties
Summer Children's Production	2,000	Annual	Grant, Luna, Catron counties

Source: UNM-BBER, 2009.

TABLE 9 (CONTINUED): MARKETS FOR CULTURAL INSTITUTIONS AND EVENTS IN SILVER CITY AREA

ORGANIZATION/EVENT	ATTENDANCE / PARTICIPATION (Est.)	FREQUENCY OF EVENT	GEOGRAPHICAL SOURCE OF ATTENDEES
Silver City Museum¹	14,104	Continuous	
4th of July Ice Cream Social Fundraiser	-	Annual	Grant County
Victorian Christmas Fundraiser	-	Annual	Grant County
Am-Bank Wild Wild West Pro Rodeo			
Participants	250	Annual	NA
Spectators	8-10,000	Annual	New Mexico and Arizona
Tour of the Gila			
Participants	500 (2009)	Annual	NA
Spectators	5-7,000 (2009)		NA
Red Paint Pow Wow	6,000	Annual	NA
San Vicente Artists			
Body Beautiful Show	100	Annual	Grant County
Student Art Show	100	Annual	Grant County
Kids Art Camp	50-60	Annual	Grant County
Fall Art Show	200	Annual	Grant County; members of SVA only
Christmas Art Show	300	Annual	Grant County; members of SVA only
Palace Hotel	75% occupancy rate	Continuous	New Mexico and Arizona
Gila House Hotel and Gallery	"High" occupancy rate	Continuous	NA
Carriage House Cottage	50% occupancy rate	Continuous	NA
Inn on Broadway	4 rooms with 55-60% occupancy rate	Continuous	New Mexico and Arizona

¹ 2008 Actual counts

Source: UNM-BBER, 2009.

Visitor Center

Table 10 displays visitor center statistics from the Silver City Grant County Chamber of Commerce for all of 2008. Data for the first two months of 2009 are shown in **Table 11**.

TABLE 10: SILVER CITY VISITORS' CENTER STATISTICS, 2008

	MURRAY RYAN VISITORS' CENTER WALK-INS	INFORMATION REQUESTS FULFILLED
Jan-08	1,186	2,317
Feb-08	1,865	1,426
Mar-08	1,879	1,676
Apr-08	2,503	3,015
May-08	1,996	3,912
Jun-08	1,870	3,278
Jul-08	1,981	3,038
Aug-08	1,850	2,050
Sep-08	1,540	3,733
Oct-08	1,846	NA
Nov-08	1,651	NA
Dec-08	1,192	2,255
2008 TOTAL	21,359	26,700

TABLE 11: SILVER CITY VISITORS' CENTER STATISTICS, BY TYPE OF REQUEST, JANUARY AND FEBRUARY 2009

	Jan-09	Feb-09
VISITOR CENTER WALK-INS	1,192	1,847
INFORMATION REQUESTS FULFILLED	2,305	2,521
Community Guides sent out	964	850
Community Guides mailed (other sources/leads):	125	150
Chamber Requests via email/letter	258	225
Old West Country mailings	127	200
CD of Community Guide mailed	135	246
Scenic Tours mailed	46	200
Information given over the phone (minimally)	650	650
Web Statistics:		
Visitors to the website	26,096	33,871
Visits to member pages	45,682	568,524
Website hits	1,762,712	2,546,279

Source: Silver City Grant County Chamber of Commerce

APPENDICES

FIGURE A-1: SILVER CITY 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

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



Bureau of Business
& Economic Research

SILVER CITY 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 Silver City? _____
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 Silver City (*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.

INVENTORY AND ASSESSMENT OF SILVER CITY 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. These may include peers, mentors, students, artists, fans, collaborators, organizers, financial supporters, galleries, and so on.

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 _____

FIGURE A-2: SILVER CITY ARTS AND CULTURAL SOCIAL NETWORK BY SPHERE, INCLUDING PENDANTS

