

April 9-11, 2014

Arts & Cultural Districts

ARTESIA ARTS AND CULTURAL DISTRICT
RESOURCE TEAM ASSESSMENT



COVER - THE
ICONIC SCULPTURE
"THE RUSTLER"
WELCOMES
VISITORS TO THE
HOTEL ARTESIA AND
GREATER
DOWNTOWN.

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CHAPTER 1

EXECUTIVE SUMMARY

Artesia Arts and Cultural District

Artesia was designated a New Mexico Arts and Cultural District by the New Mexico Arts Commission in November, 2014 along with Gallup and Mora. Artesia now joins eight other state Arts and Cultural Districts designated since the NM Arts and Cultural Districts Act was passed in 2007.

The Arts and Cultural Districts program was adopted to provide communities with a framework and technical assistance to expand their economic development capacity through the enhancement of the "creative economy." With the rapid global deployment of the internet, the development and attraction of creative entrepreneurs has gained strategic importance, and many communities have considered strategies to develop a place-based "creative economy."

During a three day visit in April, 2014, a resource team of qualified professionals with expertise in various fields of economic development, arts, marketing, humanities, historic preservation, architecture, urban design, planning and organizational development gathered in Artesia to make a site visit and evaluation.



NEW MEXICO
arts & cultural
DISTRICT

The resource team surveyed the community's arts and cultural infrastructure, institutions, organizations and practitioners. The team conducted focus group interviews with community members in four areas: cultural planning, physical planning and design, marketing and promotions, capacity building and sustainability.

The resource team synthesized its findings into a public presentation that was delivered at the Artesia Public Library on April 11, 2014. This report expands upon the presentation and offers strategies and recommendations for the successful development of Artesia's Arts and Cultural District.

Artesia has realized outstanding success with the MainStreet downtown revitalization program since joining the program in 1997. Major projects have been completed that have transformed the visual appeal and economic viability of the downtown core. These projects include highly innovative and successful streetscape projects on both Main and Texas streets, a monumental bronze sculptural art program, rehabilitation of two downtown theaters, construction of a new hotel, and a new public library. These successes have garnered strong community support for the revitalization program. Artesia's pride as a "City of Champions" is evident in the community.

Artesia is also enjoying a strong boom economy largely due to its robust oil and gas industry, but other recent developments such as Federal Law Enforcement Training Facility (FLETC) have helped diversify the economy. Community leaders recognize the advantageous opportunity now to explore other complementary strategies to further expand Artesia's economic potential.

With the opening of a new public library design around an iconic fresco mural by famed New Mexico artist Peter Hurd, Artesia has made a significant investment in its cultural and intellectual future, and with a few exceptions, the community boasts an impressive cultural infrastructure. Despite these riches, Artesia lacks some facilities that are common in a community with a university or a community college. These

include arts production studios for the visual arts, multi-media technology, and related crafts enterprises. A major recommendation of this report is simply for Artesia to consider establishing a live/work arts center focused on creativity and production.

Other key findings of the resource team include "economic restructuring" of critical downtown storefronts and real estate development to relocate offices to adjacent streets to free up retail storefronts. Artesia's booming economy also provides opportunities for expansive development of downtown housing, hotels and motels, and more recreational facilities.

The New Mexico ACD program encourages an expansive interpretation of the "arts" and the "creative economy." Creative entrepreneurs are found in many fields besides the arts; legal, scientific, athletic endeavors and many other fields can also be considered part of the creative economy if using advanced technology to "work globally, live locally." Local perceptions of "the arts" and artists seemed narrow and restrictive. We encourage inspired public education to create a dialogue about the creative economy in Artesia.

Artesia's current prosperity offers the community unique advantages in seeking to expand its economic horizons. Enhancing its creative economy should not be considered a short-term revitalization strategy but rather a sustained effort to attract and incubate new "talent, tolerance and technology." According to author Richard Florida, these are the basic ingredients of a successful creative economy.

ARTIST PETER
HURD'S
MONUMENTAL
FRESCO MURAL
"THE FUTURE
BELONG TO THOSE
WHO PREPARE FOR
IT" IS THE
CENTERPIECE OF
ARTESIA'S NEW
PUBLIC LIBRARY



Chapter 2

New Mexico and the Creative Economy

New Mexico and Creative Economies

In the past two decades a rapid acceleration of multimedia technology characterized by the global internet and smart phone access has enabled the revitalization of many downtown business districts and inner-city neighborhoods as magnets for creative entrepreneurs and so-called "knowledge workers." Public policies and development incentives have been designed to specifically encourage the growth of cultural economic development in targeted locations ranging from distressed rural communities to decaying urban industrial zones.

Economic forecasters anticipated and analyzed the rise of the creative economy as a direct result of trends converging to form an interconnected global marketplace. Among the first to describe the needs and attributes of a new generation of creative talents in this emerging marketplace was management guru Peter Drucker, who in his 1993 book "Post-Capitalist Society" predicted the fundamental importance of knowledge and information rather than labor, capital or resources, to the creation of wealth and prosperity in a digital age. The astonishing success of Microsoft, Google, Apple, and Facebook seem to support Drucker's thesis.

Subsequent studies have confirmed the critical importance and catalytic power of creative and cultural entrepreneurs in economies of all scales. Further analyses have described the importance of certain lifestyle amenities, including access to quality natural resources and recreation, proximity to other "knowledge workers," attractive cultural venues, good food and nutrition, and access to high band frequency wi-fi as important assets. "Place-based" economic development has become a trendy strategy to compete for highly mobile and affluent "knowledge workers."

In his 2002 book "The Rise of the Creative Class," Richard Florida broadly described a creative economy's super-creative core as well as applied creative sector professionals employed in fields as diverse as education, sciences, public policy and health care. The occupational categories and expertise of individuals comprising the Creative Class included:

Super-Creative Core Occupations:

- Computer and Math
- Architecture and engineering
- Life, physical and social science
- Education, training and library
- Arts, design, entertainment, sports, and media

Creative Professionals Occupations:

- Management
- Business and financial operations
- Legal
- Health care practitioners and technical
- High-end sales and sales management

New Mexico, which began to attract the interest of modern artists in the late 19th and early 20th

centuries, and later Manhattan Project scientists during World War II, offers one of the most enduring and influential creativity-based economies in North America.

The rich legacies of the Taos and Santa Fe art colonies touched every corner of the state. A unique and distinctive architectural expression called the Spanish Pueblo Revival, or more commonly the "Santa Fe Style," graces many public buildings, courthouses, commercial buildings and residences statewide. Taos and Santa Fe subsequently attracted generations of cultural entrepreneurs who founded enduring institutions such as the School of American Research, the Santa Fe Indian Market and the Harwood Museum. More recent regional cultural institutions include the Santa Fe Institute, the International Folk Arts Market in Santa Fe, the Anderson Museum of Contemporary Art in Roswell, and the Armand Hammer United World College of the American West in Las Vegas.

Other factors contributing to the success of New Mexico's creative economy include the far-reaching impacts of the National Scientific Laboratories in Los Alamos and Albuquerque; the growth of the state's outdoor recreation industry; and the international prominence of organizations such as the Santa Fe Opera and Music at Angel Fire.

Generous state tax credits for film and television production adopted in 2004 have attracted numerous productions, and New Mexico is a fertile ground for digital film artists. The popular cable television series "Breaking Bad," and Santa Fe author George R.R. Martin's "Game of Thrones" are symbolic of this success.

While still mired in the effects of a global recession, New Mexico in 2014 maintains a strong foundation of cultural infrastructure and high technology to further develop its creative economy. The goals and objectives of the Arts and Cultural Districts program remain promising for select communities seeking to further develop their human, social and cultural capital.

CUNNINGHAM
BROTHERS
CONFECTIONERY,
309 W. MAIN
STREET, 1930, 7
PHOTO COURTESY
ARTESIA MUSEUM



Chapter 3

Artesia and the Creative Economy

Artesia and the Creative Economy

Artesia was the site of New Mexico's first successful oil well in 1924, and ever since the community has been at the vanguard of oil and gas production in the state. The community has weathered several "boom and bust" cycles over the years, but the current expansion of the industry has proven beneficial to a successful downtown MainStreet revitalization project and adoption of an Arts and Cultural District strategy.

Artesia's aspirations as a cultural center have gained momentum with the opening in March 2014 of the \$12 million Artesia Public Library. Housing a monumental salvaged Peter Hurd fresco mural, the library is an inspired new facility. Along with two downtown theaters, the Land (of the) Sun cinema and the Ocotillo Performing Art Center, and the Artesia Museum, the community has a strong institutional infrastructure to build upon.

The major challenges facing the Artesia Arts and Cultural District are a weak and fragmented local arts community, lack of production facilities and studios, lack of awareness and understanding of the potential of the creative economy, and strained relationships with a large Hispanic community. In sum, development of Artesia's human capital and resource is the major opportunity for the new emerging ACD.

Diversifying the local economy and developing its rich pools of talent will not be quick fixes, but rather depend on long term investments and development. Community leaders recognize that resources are available now during a prosperous period and so the time is ripe for strategic action.

Among the critical "paradigm shifts" that are necessary for creative economic development in Artesia is the broadening of understanding and definition of "creative and cultural entrepreneurs" beyond the notion of "artists." Also, the community must recognize that it must import ideas and talent to stimulate residents and local creativity. An artist in residency program similar to the Anderson Museum program in Roswell may be a good fit for Artesia. Perhaps the most difficult paradigm shift will be to embrace and support the creative energy of the Hispanic population in dynamic new ways that will stimulate new expressions and enterprises.

Artesia has available local LEDA funds to stimulate and leverage ACD investments. It seems obvious that innovative live/work housing, with mixed uses could be a significant step forward. Such a facility could also incorporate badly needed creative production space and artist in residence housing as well.

The presence of the Peter Hurd mural offers Artesia interesting new opportunities to build an arts-based tourism campaign and special events development. Regional arts programming featuring the Hurd mural and family legacy in southeastern New Mexico seems to be a rich opportunity.

Artesia is strategically located roughly halfway between the art capitals of Marfa, Texas and Santa Fe, and with its revitalized downtown and new hotels open for business, can begin to imagine a brand name that resounds with cultural achievements as well as athletic and industrial excellence.

Chapter 4

New Mexico's Interagency ACD Initiative

Brief History of New Mexico's Arts and Cultural Districts

The New Mexico MainStreet Program, housed in the New Mexico Economic Development Department (EDD) for the past 28 years, assists communities engaged in traditional and historic commercial district revitalization through asset and community-based development. The New Mexico Arts & Cultural District (ACD) Program was established in 2007 by the State Legislature to develop a market niche in place-based economic development for the cultural economy within a given district boundary. It seeks to build on each community's unique heritage and assets to support cultural entrepreneurs in the cultural economy.

The 2007 Arts and Cultural Districts statute names the New Mexico MainStreet Program Director as the State Coordinator of New Mexico's Arts & Cultural District program with the New Mexico Arts Commission the "authorizing" body for those programs that meet application requirements for the authorization of each District or Compound. Artesia's Arts & Cultural District is one of nine state-authorized Districts in New Mexico. The first two pilot projects, Las Vegas and Silver City, were authorized in 2007. In 2009, four more Arts & Cultural Districts were authorized including downtown Albuquerque, Los Alamos, Raton and Silver City.

The Arts and Cultural District initiative is both an interdepartmental and interorganizational effort.

Authorizing Agency

New Mexico Arts Commission
Department of Cultural Affairs
State Arts & Cultural District Council

State Arts & Cultural District Coordinator

MainStreet Director Rich Williams
Economic Development Department

Loie Fecteau, *Executive Director New Mexico Arts; a Division of the Department of Cultural Affairs*

Audrey Herrera

Department of Tourism

Jeff Pappas, *State Historic Preservation Officer*

Department of Cultural Affairs

Jenice Gharib *New Mexico Arts; a Division
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Wendy Lewis, *Executive Director
McCune Charitable Foundation*

Craig Newbill, *Executive Director
New Mexico Council for the Humanities*

Elmo Baca, *Program Associate
Cultural and Historic Properties
New Mexico MainStreet*

Charlie Deans, *Program Associate,
Urban Design
New Mexico MainStreet*

LAND OF THE SUN
CINEMA MARQUEE
LIGHTS UP
MAIN STREET.



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At the local level, the New Mexico Arts & Cultural District Program is a public-private partnership to build the creative and or cultural economy. The Art & Cultural District Act provides for financing of the ACD District through the Local Economic Development Act (LEDA). Other financial development tools can be adopted to assist in district development and operations of the ACD including, the Metropolitan Redevelopment Act (MRA), the Business Improvement District Act (BID), Lodgers Tax, Tax Increment Financing (TIF) and Tax Increment Development District (TIDD) and the Quality of Life Tax. One or more of these vehicles will need to be enacted to sustain the ACD District or Compound.

The Artesia Arts & Cultural District is a comprehensive program run by a local ACD Coordinating Council including four key partners: the Artesia Arts Council, The City of Artesia, The Artesia Chamber of Commerce, and the Artesia MainStreet program. Additional

members of the Council are to include other arts and cultural district agencies, organizations and institutions that are stakeholders in the development of the District. The Artesia Arts Council is the host organization for the Artesia Arts & Cultural District.

The state Arts & Cultural District is designed to be a comprehensive program developing and enhancing the creative economy through work in four areas of economic development. This report will provide guidance to the Artesia Arts & Cultural District Coordinating Council in each of the following four areas:

- Physical Planning and Design
- Cultural Planning
- Marketing and Promotion
- Capacity Building and Finance.

Benefits of the Arts & Cultural District Program

An Interagency Arts & Cultural District Resource Team of professionals spends three days onsite, researching the community and proposed district, gathering information, holding focus groups with various individuals and stakeholders providing preliminary guidelines and suggestions for work and implementation based on the ACD's four points of comprehensive cultural economy development.



The State provides resources to a state authorized Arts & Cultural District Coordinating Council to develop an Arts & Cultural District Cultural Plan, to guide strategic development of priority cultural and arts development with cultural entrepreneurs, cultural agencies, cultural institutions, and cultural facilities within the Arts & Cultural District. The Plan is a public/private endeavor requiring municipal adoption.

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The Arts and Cultural District of New Mexico (2007) amended the Local Economic Development ACT (LEDA) to allow for economic development through public-private investment in cultural facilities and nonprofit arts organizations within the Arts & Cultural District. The LEDA Act was passed by the state legislature in the 1990s to ease restrictions of the state's "anti-donation" clause for economic development projects, which benefit the local economy and quality of life in the community.

The Arts and Cultural District Act of New Mexico (2007) doubled the maximum earned amount of State Historic Tax Credits for eligible registered properties within the Arts & Cultural District for rehabilitation of privately owned historic properties.

If a District Master Plan does not exist, the state provides resources to a state authorized Arts & Cultural District Coordinating Council to develop an Arts & Cultural District Master Plan that includes a Metropolitan Redevelopment Area Plan and designation. The plans must be adopted municipally. The plans identify priority economic development capital and infrastructure projects and are a prerequisite for many state and federal financing programs.

Technical assistance and other resources are available to state authorized Arts & Cultural Districts through the partnering agencies of the State's Arts & Cultural District interagency Council.

State authorized Arts & Cultural District Coordinating Councils are eligible to participate in collaborative marketing and branding programs and cross-marketing between the current nine Arts & Cultural Districts.

Arts and Cultural District Boundaries

An official legal boundary is adopted in collaboration with the state Arts & Cultural District Council. The Urban Design consultant for MainStreet is available to provide technical assistance in establishing the final boundary lines. The map boundary line is adopted by the municipality at the time of adoption of the ACD Cultural Plan. Qualities of the boundary are:

The district size is one that can be managed and enhanced with available funding and resources, and is the area of focus for new projects and future funding requests.

The majority of the arts and cultural assets (historic buildings, art centers, galleries, performance venues, creative class entrepreneurs, significant cultural features, restaurants, lodging, etc.) are contained within the district boundaries.

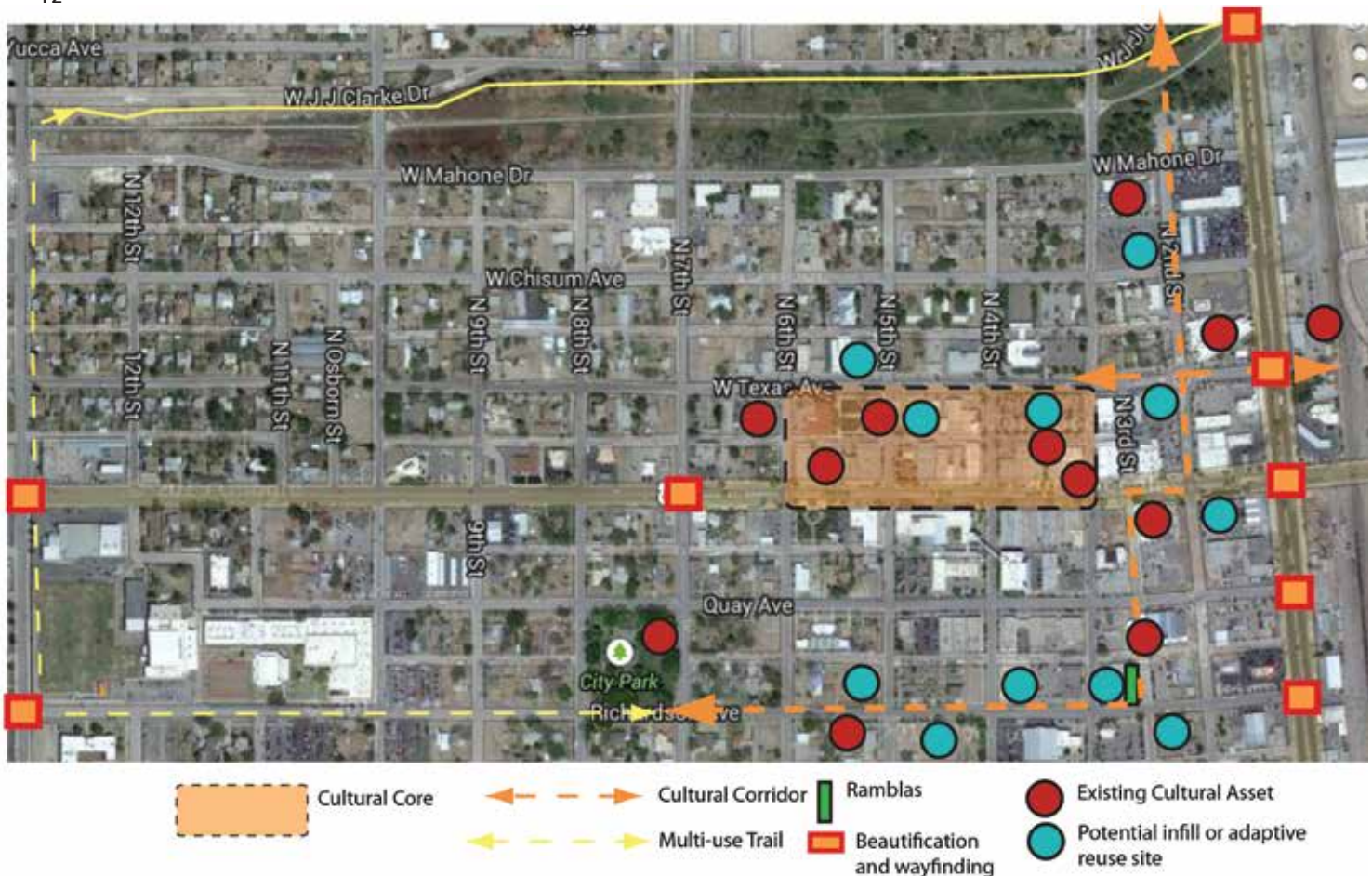
The majority of buildings within the district boundary are dedicated to the creative and/or cultural economy.

Has a "there-there" related to a destination or center, and a distinct district edge.

The district is a compact and walkable area, generally a 1/4 mile radius, which creates a 5 minute "ped-shed," walking distance.

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Proposed Artesia Arts and Cultural District Boundaries



Chapter 5

Resource Team Assessment Process and Purpose

A New Mexico ACD Resource Team worked with multiple focus groups during an onsite visit to Artesia on April 9–11, 2014 to share information, brainstorming, and gathering of information to provide direction for the work of the local ACD Coordinating Council. Professionals comprising the Resource Team explored issues, challenges and opportunities within the proposed Artesia ACD Boundary. The Resource Team for Artesia included:

Elmo Baca

Program Associate with New Mexico MainStreet in Cultural and Historic Properties, Economic Development Department

William Powell

Program Associate in Design, New Mexico MainStreet, Economic Development Department

Jacobo Baca

New Mexico Humanities Council

Rich Williams

State Coordinator of Arts & Cultural Districts and New Mexico MainStreet Director, Economic Development Department

Loie Fecteau

Executive Director of New Mexico Arts a Division of the Department of Cultural Affairs

Jenice Gharib

New Mexico Arts a Division of the Department of Cultural Affairs

Michelle LaFlamme–Childs

New Mexico Arts a Division of the Department of Cultural Affairs

Eduardo Martinez

Program Associate in Organization, New Mexico MainStreet of the Economic Development Department

Karla McWilliams

New Mexico Historic Preservation Division, Department of Cultural Affairs

Michelle Negrette

Landscape Architect and Cultural Planner



"THE VAQUERO"
BRONZE STREET
SCULPTURE
CELEBRATES
ARTESIA'S HISPANIC
HERITAGE.

With the assistance and support of Artesia ACD Steering Committee members, who planned and developed the three day agenda of community tours, focus groups, receptions and presentation, The Resource Team enjoyed stimulating interviews with invited community members to discuss and explore the potential of an Arts and Cultural District.

Through a familiarization process that was initiated by Artesia's successful application to the state ACD Steering Council in August 2013, and continuing through the Resource Team site visit, this report was developed to provide an assessment of Artesia's cultural assets, planning and design opportunities, marketing potential, and capacity challenges. Many of the recommended organization and development strategies outlined here were determined through a group discussion and evaluation process informed by the focus group sessions.

The Resource Team site visit yields several substantial benefits for the community and ACD including the site visit itself and the opportunity for interaction between residents and stakeholders and the team professionals. A public presentation held at the Artesia Public Library on April 9, 2014, and the PowerPoint presentation of the Resource Team findings may be used by the Artesia ACD Steering Committee for public relations and educational purposes. Finally, this report itself may be distributed freely in the community.

While many of these recommendations are intended for consideration by the Artesia ACD Steering Committee within the two year startup period, some strategies will have longer term relevance as the global creative economy evolves and Artesia further diversifies its local economy and cultural opportunities.

DEDICATION OF THE
NEW ARTESIA
PUBLIC LIBRARY,
MARCH 1, 2014



Chapter 6

Community Overview

Artesia, originally named Miller, began in 1894 as a railroad siding and is located at the crossroads of two state highways: HWY 285 and HWY 82. It is currently marketed as “the place to stay on the way” due to its gateway location to the southwestern portion of the state – Carlsbad Caverns, Hondo Valley, Ruidoso, and proximity to Midland, Texas.

Artesia is atypical. In the heart of New Mexico's oil and gas industry, Artesia is one of few New Mexico towns that can boast strong and steady economic growth and recovery after the 2008 recession. Housing shortages are the conversation around town rather than job shortages. The oil and gas industry that defines the regional economy has built strong public and private partnerships that are the hallmark of how business is done in Artesia.

The exceptional support of public projects by private industry is nowhere more apparent than in the beautiful Artesia Public Library, featuring the Peter Hurd Mural, a building and a painting that would not be in Artesia if it not were for the vision and generosity of the Yates family and the Estelle H. Yates Foundation. It was evident in the ACD Resource Team site visit that there is a strong communication network linking public and private organizations, including the S.P. and Estelle Yates Foundation, the Estelle H. Yates Foundation, the Chase Foundation, the City of Artesia, the Artesia Public Schools, the Artesia Public Library, the Artesia Arts Council, the Artesia Chamber of Commerce, the Artesia Mainstreet Program and the Artesia ACD Steering Council.

Artesia is blessed with a unique combination of cultural assets, community pride, economic vitality, volunteer involvement and a thriving downtown core. The community and the Downtown Mainstreet Program have recently realized many large scale cultural projects including the new public library, the “History in Bronze” sculptural series, the Heritage Walk and Plaza, the Baish Veterans Park, a new boutique hotel and the Navajo Nature Trail. Diverse in industry, Artesia is enjoying an economic boom during a statewide recession. Housing and office space demands far exceed supply and local town boosters are interested in attracting and retaining people to the community.

Community spirit and pride is strong and Artesia perceives itself as a strong competitor. The past 15 years have witnessed dramatic improvements in downtown revitalization, community aesthetics and visual



appeal and of course the town's economic prospects. Recent innovations in oil and gas technologies bode well, and local leaders expressed confidence that the current wave of prosperity will continue at least for another decade. Artesia has a window of opportunity to leverage its competitive advantage and capitalize on potential for creative economic development, or “place-based” economic development.

MAIN STREET
ARTESIA, CA. 1950,
PHOTO COURTESY
ARTESIA MUSEUM.

Chapter 7**Cultural Planning***Artesia: A Tradition of Public-Private Partnerships*

Resource Team Members: Jacobo Baca, Michelle La Flamme-Childs

Complemented by outstanding cultural facilities, from the new Artesia Public Library to the beautiful Ocotillo Performing Arts Center, the Artesia Historical Museum and Arts Annex, and Central Park, Eagle Draw Park and Guadalupe Park, these positive relationships show an enormous potential for creating an artistically vibrant and culturally responsive ACD in Artesia. Artesia's inspiring and evocative public art, from the Peter Hurd Mural to the Artesia History in Bronze Statues, and its inviting community spaces, including the Derrick Floor Sculpture Park, the Baish Veterans Park and Memorial and the Artesia Historical Heritage Walkway are a superb step providing opportunities for Artesians to experience the communities' history. Adding Artesia Public School facilities, including the Bulldog Bowl (cap. 6,500), the Bulldog Basketball Pit (cap. 3,500) and the Artesia High School Auditorium (cap. 1,350) expands the possibilities of inclusive public arts and cultural programming.

Developing Artesia's next generation of artists, creative economy professionals, and organizational leaders is a major initiative of the cultural planning process.

Cultural Assets

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- The Artesia Historical Museum and Art Center, with its mission to "collect, preserve, and display objects and information relating to local and area history, and to make this history accessible to the visiting public," often utilizes the talents of local artists to develop and create the displays documenting and celebrating Artesia's beloved heritage. In addition there is an annex space that shows the work of local artists, along with the occasional traveling exhibition.
- The Heritage Walkway highlights the city's history and achievements through colorful murals painted by local artists and water fountains and channels reminiscent of the city's artesian past.
- Built in 1947, the Land of the Sun movie theater has been renovated inside and out, and now shows first-run movies.
- In March of 2014, Artesia's beautiful new Public Library opened, boasting the large, rescued Peter Hurd Mural, "The Future Belongs to Those Who Prepare For It." The library is a state-of-the-art community resource center



ARTESIA CITY
COUNCILOR JOSE
LUIS AGUILAR AND
NM ACD RESOURCE
TEAM MEMBER
MICHELLE
LAFLAMME-CHILDS
AT GUADALUPE
PARK

with over 50,000 books and periodicals. Designed by New Mexico architect Jose Zelaya, the building has many unique and special touches honoring the landscape and heritage of the Artesia community.

- The 30-year old Artesia Arts Council is responsible for many and varied cultural events in the beautifully renovated 200 seat, Ocotillo Theater (originally built in 1935), and hosts the always anticipated Art in the Park event in October.
- The city is sprinkled with large-scale bronze sculptures depicting the heritage and history of the region, and has a beautiful Veterans' Park to honor Artesians who have served their country.
- The public schools are well funded, and offer art classes and programs both during the school day, and, with the help of local foundations, after-school and in summer programs.



YUM YUM YOGURT
SHOP, MAIN STREET,
ARTESIA

Cultural Resource Needs in Artesia

Resource Team meetings with community stakeholders yielded great insights into the programming that Artesia wants to see in an Arts and Culture District. Community events, including festivals and concerts were high on nearly everyone's list. The Artesia Arts Council's Arts Walk was mentioned as an example of the inclusive community event that people have in mind. First Fridays events, art crawls, farmer's markets, arts and artisan markets, flea markets and programming that generally draws the interest of teenagers and young adults were all mentioned by participants in community forums. The Council's presence on Artesia's Mainstreet district is bolstered with the beautiful Ocotillo Theatre. Its Art in the Park is a community staple and the Council's signature event. *Yet the visibility of the Arts Council is limited and public attitudes mischaracterize members as hippies who sit around and talk about art.*

Forums participants also indicated the need to increase and improve existing community spaces. Improved green spaces, community gardens, recreation spaces and gathering spaces all enhanced by their walkability could improve the Artesia ACD experience. *Chief among facility improvements is a multi-use arts space that could host workshops, seminars and exhibitions, and where artists / artisans could mentor young and aspiring artists / artisans.* Groups we spoke with reiterated the need for multigenerational recreational facilities and programming that will keep Artesian dollars in Artesia, where they now go to Roswell, Albuquerque and Midland-Odessa. Many spoke of the need to rehabilitate Central Park and Eagle Draw. Our meetings with cultural leaders also revealed that involving Artesia's changing Hispanic community in cultural events has in the past been difficult, especially since the dissolution of the Artesia Hispanic Heritage Committee.

The lack of visual arts spaces was the most commonly identified need. Although the Historical Museum does have an exhibition space, it is limited, and is the only one in town. The community expressed a desire for visual art to be easily viewed while downtown, as they often see tourists stopping to photograph the public art and feel those same guests would visit galleries of local artwork. Additionally, there was concern

that the young people of Artesia do not see examples of working artists in their own community, so do not see or understand the possibilities of careers in the arts. Community members felt that a gallery/exhibition space, and identification of local artists to be available as mentors, would bring a new level of understanding of how the arts can participate in the creative economy and prosperity of Artesia, and give young people more and different reasons to choose to stay in (or return to) Artesia and see it as a cultural center.

Another clearly identified issue was the lack of inviting community spaces in the downtown area to encourage either planned or spontaneous gatherings of a wide cross-section of Artesians. Restaurants are often closed on Saturday evenings, there is a dearth of outdoor dining possibilities, there are very few venues for live music, and the downtown area basically shuts up at 8:30 in the evening. This, they felt, was a primary reason why young people (teenagers and young adults) leave Artesia to go to Roswell or even Albuquerque for entertainment and often do not see Artesia as a place to settle long-term.

A key challenge to the development of the ACD in Artesia is the lack of affordable alternative housing housing, such as live/work types attractive to creative individuals. Typical live/work housing is usually designed as an open, flexible floor plan with adequate space for a studio or creative production area.

The disconnect between the Artesia Arts Council and local artists is striking. Creating a vibrant artistic and culturally proficient community will require the opening of lines of communication between arts organizations and artists. We therefore recommend a survey of Artesia's creative community, including artists and artisans, entrepreneurs, educators, parents and youth to identify arts programming that appeals broadly to the Artesia community. Arts in residency programs, regional studio tours, developing a

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GATEWAY ARCH
AND MURAL AT
GUADALUPE PARK,
ARTESIA.



Peter Hurd Festival and collaborating with New Mexico Arts to establish a Peter Hurd Arts Trail are all ways to build on Artesia's significant cultural assets.

Three key groups consistently came up in our meetings with constituents: youth, young adults and Hispanics. It would greatly benefit the Artesia Arts and Culture District to include these three groups to participate in ACD planning, keeping youth engaged in cultural planning, young adults and their monies in Artesia and the Hispanic population invested in the Artesia ACD. Multigenerational recreation facilities from pool halls to bowling alleys, children museums, even restaurants that offer patio dining and food trucks offer entertainment for various ages and keep Artesia's money in Artesia.

Vibrant artist communities typically have a space that artists and the community gather to share their work, to teach.

ACD Cultural Planning Recommendations

Facilities

- We recommend the establishment of a multi-purpose/multi-use art space in the ACD. This type of facility could include exhibition space, studio space, workshop space, and even perhaps an artist residency program, to being in artists from around the country (or the world) to work with local artists and the community.
- Work with local corporations and businesses to perhaps use street level/storefront space for gallery/workshop space, or at a minimum to hang local artwork in the windows of street level offices to bring more and varied visual art to Main Street.
- Create an outdoor music and performance venue like a bandstand or stage in Central Park or Eagle Draw.
- Encourage restaurants to open during more traditional weekend and evening hours, and to offer outdoor seating. Artesia's evening weather is beautiful, and well suited to outdoor dining. Simply having people eating and talking at a sidewalk cafe adds tremendous life and vibrancy to an otherwise quiet street.
- Build workforce housing and live/work housing with studio space options within the ACD.
- Create an artist social network map to understand who the artists/artisans/craftspeople are in Artesia and identify how to communicate with them. Involve them in the Arts Council and maybe consider a seat or two on the council reserved for a young artist.
- Establish an artist residency program in Artesia to bring in one or more artists from around the nation (or around the globe) for specified periods of time to work with the local community. This is an excellent way to offer additional mentoring young Artesians, and to show off Artesia's assets to artists from other parts of the country or world.
- Develop more programming appropriate to the young adult and Hispanic communities-include members of both in deeply surveying of and listening to their own communities to develop more innovative and culturally relevant programming ideas.

Chapter 8

Marketing and Promotion

Artesia: Poised for Growth

Resource Team members: Jenice Gharib, Rich Williams

Artesia's public art and its institutions are already attracting regional visitors. The cultural economy is poised for growth and there is a willingness in the community to expand its cultural offerings for its own members and for those who visit. From community meetings it was clear the Artesia Chamber of Commerce is a central source of information for both residents and visitors through its offices, website, and email communication. We recommend that the Chamber continue in its central role and, additionally, carry specific information on the ACD and the activities within it.

HERITAGE
WALKWAY, MAIN
STREET ENTRANCE



To assist with the marketing of the district we suggest that the chamber set aside a portion of the Lodgers' Tax to market the district. We also recommend that Artesia ACD join the other districts in the Tourism Cooperative Marketing Program led by the Las Vegas ACD. This will increase Artesia ACD's visibility in the state.

We acknowledge that the lack of hotel rooms remains a challenge in attracting and retaining visitors to Artesia. The three hotels currently under construction will certainly help to increase the number of overnight visitors. At the same time the ACD must look for ways to expand a visitor's experience while in the city. We recommend:

- the increased use of QR codes, apps, and Twitter to reach youth and young adults and to deepen the interpretive information
- the use of blogs in partnership with websites to provide additional information and engage user feedback and comments
- engaging visitors' children with drop-in opportunities. A suggestion for such an opportunity provided by a community member was a children's museum.

Artesia's use of traditional marketing media is very strong. This includes flyers, print publications, and email lists. An opportunity exists to better employ social media and other technologies to reach younger artists and audiences and to capitalize on existing social networks. We recommend the development of other media - Facebook, Twitter, apps - targeted to age-specific groups such as youth (13-17) and young adult (20-35). In community meetings, several artists and entrepreneurs cited the use of social media, primarily Facebook, to inform their customers of upcoming events, classes, or projects. An opportunity exists to formalize these limited releases on Facebook and increase their visibility. Other opportunities for marketing businesses and artists are:

local radio for artist interviews and event announcements
video and podcasts for events and businesses
websites developed to their full interactive potential

In recent years Artesia has begun to seriously grapple with its internal and external brand moving from "A Great Place to Stay on the Way" to "Absolutely Artesia." Neither seems to feel like a true expression of Artesia. To successfully market Artesia and the Artesia ACD the community first needs to develop a distinct brand for Artesia with a sub-brand for the ACD. The NM MainStreet program can offer help in this area. This brand should be carried forward in the city and the district's wayfinding system and print media. We recommend the ACD's Coordinating Council should take the lead in developing the brand.

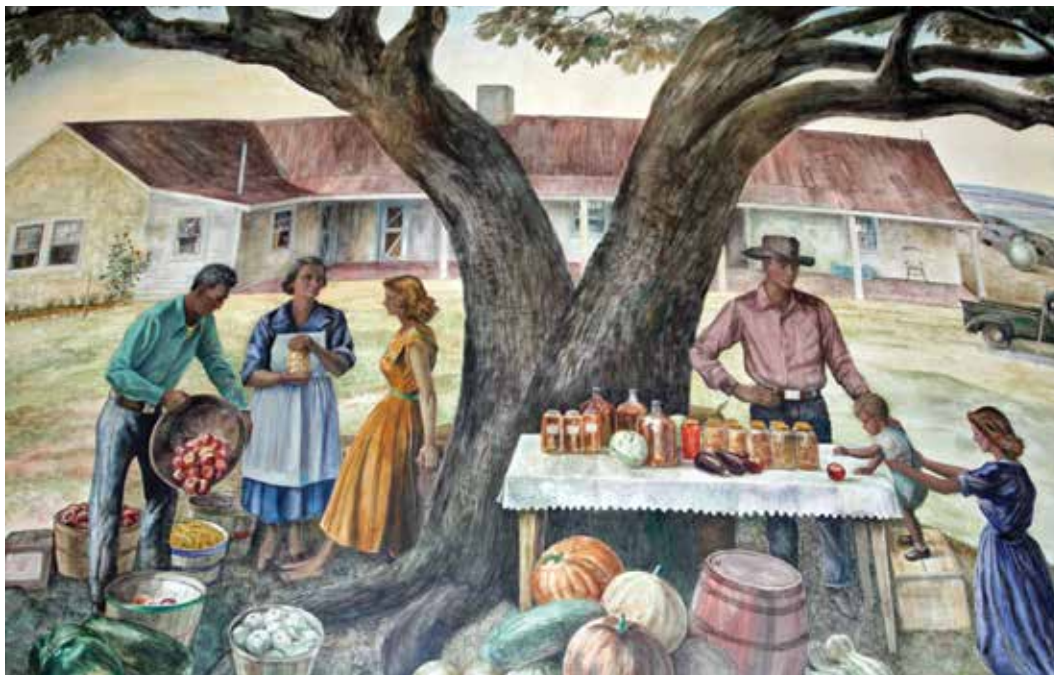
Finally, the organizations in Artesia already put on an impressive array of events throughout the year. These include the Balloons and Bluegrass Festival, Smoke on the Pecos, and Art in the Park. Each of these draws both locals and visitors and is successful in its own right. We would, however, recommend that Artesia consider developing a signature event. A signature event is one that is unique to Artesia, serves all generations, and is based on Artesia's heritage and history – an event that can only happen in Artesia by Artesians.

Some examples of nearby signature events include:
the UFO Festival in Roswell and Red Dirt Black Gold.

Develop some Artesia specific programs or a "signature event" to celebrate your unique heritage and history. Some suggestions for consideration include:

- A Peter Hurd Arts Trail
- Peter Hurd/Paul Horgan Arts and Literary Festival
- Red Dirt and Black Gold Music and Arts Festival

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DETAIL, PETER HURD
MURAL, "THE
FUTURE BELONGS
TO THOSE WHO
PREPARE FOR IT,"
ARTESIA PUBLIC
LIBRARY

Chapter 9

Physical Planning and Design

Artesia: Creating New Landmarks

Resource Team members: Michelle Negrette, Kendra McWilliams, Will Powell, and Elmo Baca

Like many railroad towns in the west, Artesia is laid out on a grid, with First Street adjacent and parallel to the railroad tracks and Main Street running east/west through town. Blocks are typically uniform, around the standard 300 feet in length and typically bisected by east/west alleys. The streets in Artesia are unusually wide, which allows for the angled parking on Main Street, Quay Avenue, Texas Avenue, 4th and 5th Streets, as well as a few others.

Architecturally, Artesia's history is preserved in many landmark buildings in the downtown core and ACD that reflect its railroad and industrial heritage. On the eastern edge of the downtown ACD, the historic Mission Revival A.T. and SF Railroad depot and the towering magnificent Navajo Refinery provide a unique juxtaposition of design interest. On the northern edge of the district, broad Eagle Draw is a greenbelt that offers welcome shade and recreational facilities, but also has served as a boundary to the large Hispanic neighborhood to the north.

Bustling commercial activity on the western edge of downtown, at the intersection of Seventh and Main reflects more contemporary architectural styles, and dynamic growth in hotels and housing developments is expanding westward along Main and key intersections at 13th and 21st streets.

The southern boundary of the ACD at Richardson Avenue outlines some of Artesia's outstanding historic homes and the WPA era Central Park. Within the ACD itself, a stunning variety of Twentieth Century architecture is easily accessible on foot, including cozy bungalows, elegant International style houses, Pueblo revival compounds, and superb midcentury modernist commercial buildings of the 1950s and 1960s. More recent landmarks in the district include the sophisticated complex of Yates company headquarter buildings, the recent art deco inspired Hotel Artesia, the striking adaptive reuse of the Ocotillo Theater, and of course the monumental new Artesia Public Library.

Main Street, as well as portions of Texas Avenue, North 5th and North 2nd Streets, has received considerable pedestrian and on-street parking improvements thanks to the efforts of Artesia MainStreet, private donors and City, County and State agencies. Currently, pedestrian improvements and streetscape enhancements are being made to Quay Avenue near the newly completed Artesia Library. Besides these recent improvements, sidewalks in the proposed Arts and Cultural District range from a few nonexistent to generous in width.

Along with the improvements on Main Street, the community has been working to develop and expand projects to the surrounding blocks. These efforts include the rehabilitation of the Ocotillo Theater, which includes a full schedule of competitive programming, a new 15,000 square foot public library designed by Jose M. Zelaya and home to the Peter Hurd Mural "The Future Belongs to Those Who Prepare for it", a planned expansion of the Artesia Art and History Museum, a new City Hall, the completion of the Baish Veterans Memorial and the downtown public art history project "History in Bronze," which includes eleven bronze statues celebrating key moments in Artesia's history.

The community has additional projects and plans underway, including the development of several recently vacated sites, wayfinding and identity features, additional public art, and community arts and cultural activities. Newly commissioned cultural contributions include a new statue commissioned for the roundabout next to the new library facility and the expansion of the visitor's center at the Railway depot, to include an interactive museum for visitors and children.

Strengths and Challenges

Comparatively speaking, Artesia has a relatively intact downtown core. Along Main Street, few buildings have been removed and parking areas are generally located a block to the north or south. Many unique and historical (and historically eligible) buildings are located within the proposed boundaries of the Arts and Cultural District. Several of these buildings, including the former Hardwick Hotel, the old laundry and cleaners at 4th Street and the "Triplets," could play a stronger role in the Arts and Cultural District with the assistance of the façade improvement program as well as alternative uses such as lodging or housing.

Due to the traditional town platting and building orientation to the street, the proposed Arts and Cultural District is a compact and comfortable walking community. Many unique cultural attractions, including the "History in Bronze" public art series, the inventory of historic and historically eligible buildings, and recent investment in public cultural facilities; the new public library, the Baish Veterans Park and the new Art Annex provide a diverse range of activity within a walkable area. However, lack of trees and shading elements, pedestrian amenities and limited wayfinding signage negatively impact the visitor experience.

Generally, the storefronts within the proposed Arts and Cultural District are occupied. However, occupancy tends toward office, much to the frustration of many residents who would like to see more retail and entertainment establishments. A handful of retail shops including print media, computer repair, clothes

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HERITAGE
WALKWAY,
DOWNTOWN
ARTESIA

and gift shops, a brew pub, a new cupcake shop, a restaurant, and a couple of coffee shops are located within the district. There are no dedicated galleries, although several retail establishments, such as the "Jahva House" and the Ocotillo Theater feature artists in restaurant and lobby areas, respectively. The predominance of office use does limit opportunities for new retail and service industries, however, it does assure a consistent daytime population in the downtown core.

The Arts Council has recently renovated the Ocotillo Theater, bringing world-class performance to the small community. The theater is well attended and supported evidenced by gold covers on theater seats indicating season ticket holders.

In addition to the Ocotillo Theater, the Land Sun, a film theater dating to 1947, features first run films on two screens. This facility, which is the only remaining movie venue in town, has balcony seating which is no longer used for code reasons and is not preferred by community youth, who drive to nearby Roswell for a more modern cinema experience. Except for these theater facilities, Artesia is limited in Art and Cultural activities and venues, especially with respect to youth and young adults between ages 25 and 35.

The proposed Arts and Cultural District has easy access to the Eagle Draw green belt, a recreation site with an eight mile multi-use trail and the newly installed Navajo Nature Trail. Eagle Draw is also the former site, at Roselawn Avenue, of a natural spring used by John Chisum to water cattle and known as Chisum Spring Camp. The eastern edge of the park abuts Hwy 285/First Street and features play equipment and a decommissioned aircraft.

Currently, there is a heavy demand for office and residential space, due to the booming oil and gas industry and the need for additional employees, including temporary and seasonal workers. Opportunities exist for moving office space off Main Street, to adjacent blocks. Residents identified many underutilized buildings in the area that could serve as new or additional office space. Although buildable land exists in the downtown core, much of it currently provides parking for nearby offices or would require lot consolidation. Alternative parking strategies, such as diagonal on-street parking and shared parking with facilities such as churches that need fewer spaces during the week could be explored to free up land near Main Street for development.

Recommended Actions Planning and Design – Short Term

- Utilize the Façade Improvement Program to improve culturally significant buildings in the district and enhance building signage. One idea might be to commission a series of signs painted on building facades with lighting, which is common on older buildings throughout Artesia.
- Use existing public space in the proposed Arts and Cultural District to host events, feature artists and offer cultural activities. Possible venues include the Heritage Walkway, Baish Veterans Memorial Park and the former library site parking lot.
- Build upon the current MainStreet wayfinding package to implement additional signage to guide visitors around cultural attractions within and adjacent to the proposed



ARTESIA PUBLIC
SCHOOLS
ADMINISTRATION
BUILDING

district. Develop and incorporate a local brand.

- Develop architectural walking tours featuring the newly designated historic neighborhood and other buildings of interest in the proposed Arts and Cultural District. Tour should be interactive and accessible through various media including apps, maps, and online videos.
- Provide reasons to "stroll" downtown. Encourage shops with storefronts to create engaging window displays. Host competitions, themed displays coordinated with theaters or other art events, etc., highlighted with evening lighting to provide nighttime interest and energy to the downtown core.

Recommended Actions Planning and Design – Long Term

- Develop an Arts and Cultural District plan to guide future actions, prioritize development which attracts people to downtown on evenings and weekends, provides housing in the downtown core (preferably with options for artists and artisans) and locates additional cultural facilities in the proposed district area.
- Capitalize on historic and iconic buildings next the district. Consider adaptive reuse strategies for the old hospital building on Roselawn Avenue, the Abo School site, old boarding houses, lodges etc. Consider housing for artists and young adults, gallery and artisan production studio spaces and hotel/bed and breakfast accommodations.
- Increase hospitality services in downtown core. Consider utilizing second story spaces for hotel rooms and returning the Hardwick Hotel building to original use.
- Develop studios, work spaces and retail areas for artists. Create an artist's co-op, work with existing retail community to feature artists, coordinate art openings with late retail hours and other downtown events.
- Incorporate shade elements. Climate conditions in Artesia are hot for the better part of the year and the sun is bright. Trees, canopies and awnings make a pleasant and attractive environment for pedestrians.
- Create more recreational opportunities for youth and young adults. Consider layering new and additional uses with existing amenities, such as rock climbing walls on building facades or as sculptural pieces along Main Street, places to gather and play music, street games, urban playgrounds, and wifi hotspots.
- Explore new parking strategies to reduce land devoted to parking and free up sites for development. Consider flex parking with church sites or other businesses which only need parking during off-peak hours, and introduce diagonal parking where possible throughout the downtown core.
- Improve HWY 285 identity – needs to be tamed via traffic calming and streetscape improvements or treated as a thoroughfare with clear crossings and turn offs.
- Expand streetscape improvements, pedestrian lighting, wayfinding signage and pedestrian amenities throughout the district.

- Encourage more development on 2nd Street creating cultural attractions between new public library and Eagle Draw, maximize Senior Center site, and continue streetscape improvements on 2nd street.
- Create a cultural corridor between Central Park/Historical neighborhood, the Artesia Historical Museum and Art Annex and the Artesia Public Library
- Use library parking lot as a flex entertainment venue/parking lot, incorporating a "ramblas" type walkway leading from library through parking lot to Richardson Avenue with shade trees, landscaping, seating, places for vending and public art
- Improve connectivity and wayfinding between the Chamber of Commerce/Visitor's Center and the Mainstreet/Arts and Cultural District.
- Increase cultural and recreational opportunities at Eagle Draw – consider the development of an amphitheater, historical markers and interactive activities featuring the Chisom Trail and the artesian spring. Perhaps incorporate more water features and water play along the recreational trail. Expand recreational trail into a regional trail connecting to the Pecos River.
- Expand public art. Introduce more interactive art work that features history, community pride, and youth culture. Strive for a variety of media, including murals, monuments and industrial art.
- Restore the historic WPA project Central Park to its original (or early) design. Revitalize landscaping and stonework.

Historic Preservation

Artesia & Designated Historic Resources

The arrival of the railroad in 1894, the discovery of artesian wells, the growth of agriculture and ranching, and the discovery of oil in 1924 greatly influenced the development of Artesia. Platted in 1903, Artesia first homes were modestly scaled frame and stucco dwellings that housed residents from various classes

CASKEY HOUSE,
ARTESIA HISTORIC
DISTRICT.



and occupations. The variety of housing styles and scale also reflects this diversity.

Artesia's local economy today continues to be driven by its historic enterprises, including ranching, farming and the oil industry. To recognize the early history of Artesia, the Artesia Residential Historic District was listed in the State Register of Cultural Properties in 2008. The historic district's period of significance extends from 1904 with the construction of Artesia's first house to 1958, with the majority of homes constructed by 1950.

Opportunities for Further Designation

As the Artesia Residential Historic District illustrates the distinctive and various styles of residential buildings that represented the varying classes and backgrounds of its earliest residents, there is additional physical evidence of the town's history and culture in its built environment. Historic buildings along West Main Street and the streets surrounding it along with mid-Century Modern resources like the Artesia High School may present additional opportunities to recognize local cultural history. A thorough survey of Artesia's historic resources may highlight cultural resources that are ripe for preservation and adaptive reuse. Recognizing historic resources is essential to retaining Artesia's cultural heritage and may present distinctive opportunities.

Properties listed in the State Register of Historic Places may be eligible for the State Income Tax Credit Program. This is an important tool to retain and preserve historic buildings encouraging property owners to care for and rehabilitate buildings for potential new uses as the Arts & Culture District grows.

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New Mexico State Income Tax Credit Program for Cultural Properties

The State Income Tax Credit Program for Registered Cultural Properties was established in 1984 to encourage the restoration, rehabilitation and preservation of cultural properties. The program has a nearly 7:1 community investment ratio for every dollar provided through the credit.



BAISH VETERAN'S
PARK AND ARTESIA
CITY HALL.

The state income tax credit is available to owners or long-term lessees of historic structures who complete qualified, pre-approved rehabilitations of historic structures. The program requires an application to the Historic Preservation Division of the State and pre-approval of the proposed work by HPD staff. Savings depends on your annual state income tax liability and the amount of money that is spent on the restoration, rehabilitation, or preservation of the cultural property. Generally, the program grants an amount equal to 50% of approved expenses toward income tax credit with a maximum tax credit of \$25,000. Properties must be listed in the State Register of Cultural Properties as an individual property or a contributing property to a historic district. When a listed property is also located within the boundaries of a certified Arts & Cultural District the maximum tax credit may be \$50,000.

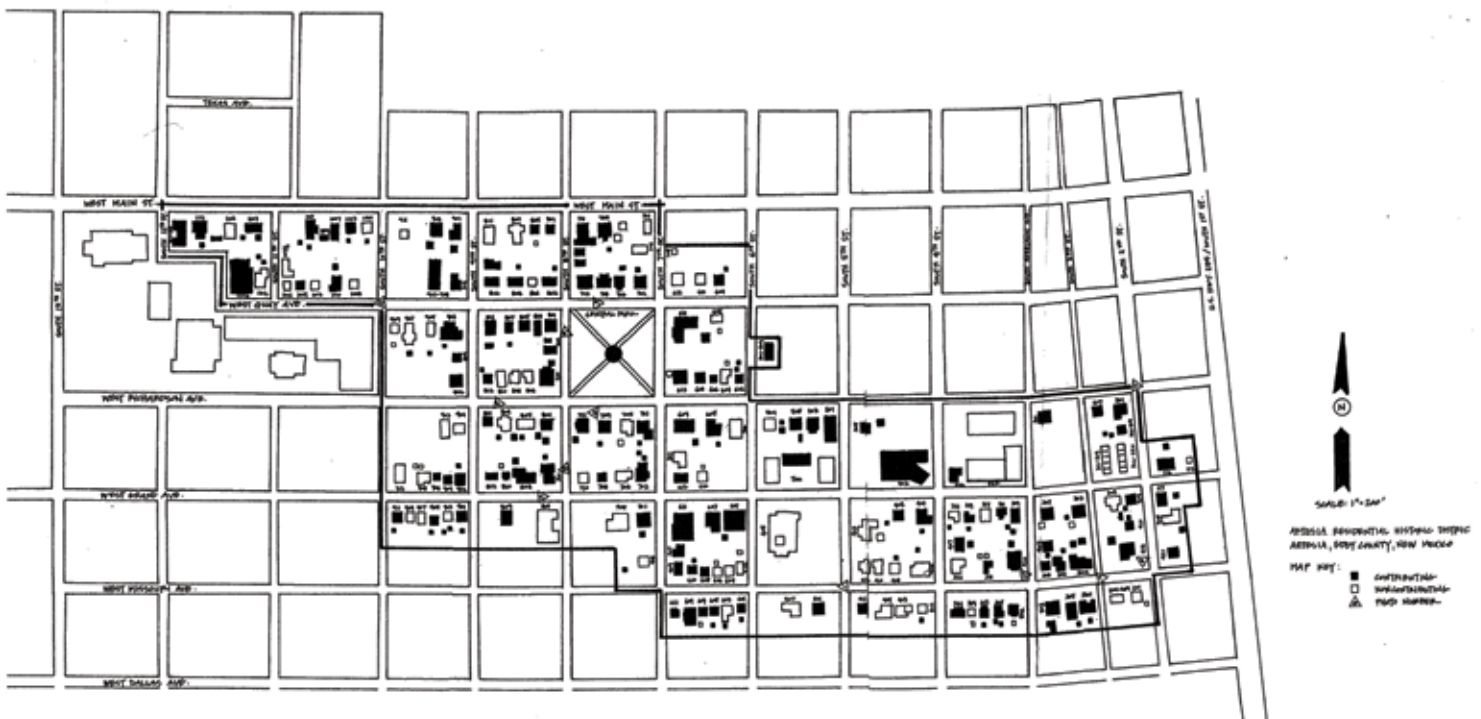
For more information about the NM State Income Tax Credit Program for Cultural Properties visit the Historic Preservation Division's website at: nmhistoricpreservation.org

Opportunities & Interpretation

Artesia's history is its own, built of industry and agriculture. That history is important to its citizens but it also speaks to the history of many American communities. The story of Artesia's growth is important to tell and there are opportunities to present that history in unique and creative ways.

For example, the Mill City Museum in Minneapolis and the Keweenaw National Historical Park in the Upper Peninsula of Michigan are two sites that highlight their own industrial history. The Mill City Museum is a former flour mill that has been repurposed into a museum to tell the story of the flour milling industry. The Keweenaw National Historical Park is a National Park with several different sites that commemorates the history of copper mining in the Keweenaw Peninsula of Michigan. Both of these sites draw upon the industrial history to tell its local story. Are there industrial sites that could be used to tell Artesia's story?

Map of Artesia Residential Historic District



Chapter 10

Capacity Building and Sustainability

Laying the Foundation for Creative Economic Development in Artesia

Resource Team members: Eduardo Martinez, Loie Fecteau, Rich Williams, Elmo Baca

Capacity Building and Sustainability focuses on the organizational structure, human capital and the financial resources needed to implement a successful creative community building program in any community. There are eight critical factors that support (or inhibit) the development of a successful Arts and Cultural District.

Challenges: What factors inhibit community development and could be barriers to establishing a thriving creative economy?

Assets: What assets exist to support capacity-building and financial sustainability of the Arts and Culture District?

Capacity: What is needed to create adequate human capital to lead and sustain the program? What legal or organizational structure(s) must be developed or utilized?

Planning: What type of planning is required to advance ACD priorities?

Partnerships: What partnerships need to be developed or utilized to achieve greater success in implementation of a cultural plan for the community?

Messaging: What communications and public relations efforts are needed?

Financial Resources and Tools: How will ACD leadership develop and access funds for operations? What financial tools are required to support implementation of ACD projects?

Evaluation: What are the initial and ongoing benchmarks of performance? How will implementation of the Cultural Plan be monitored, evaluated and reported?



"THE DERRICK FLOOR"
MONUMENTAL PUBLIC ART
SCULPTURE AND
INSTALLATION ON
MAIN STREET,
ARTESIA.

I. Challenges

There are a number of challenges identified during the Resource Team assessment that should be considered, addressed or mitigated in order to fully develop capacity-building and sustainability for the Artesia Arts and Cultural District:

- A significant proportion of community artists and residents have yet to connect to the Arts and Cultural District movement, and the ACD Coordinating Council in general. They represent a key component of the human capital in a successful ACD initiative that should be involved in planning and capacity-building activities. There is a general sense that local artists remain unknown to ACD leaders.
- In spite of the abundance of monumental art in Artesia, there are an ample number of craftsmen and skilled artisans (welders, iron workers, metal fabricators) that do not see themselves as "artists". Consequently, they don't consider themselves as potential contributors to the creative economy or partners in the development of the Arts and Cultural district.
- Several individuals identified as steering committee members in the application for ACD designation have yet to integrate into the Coordinating Council. The current leadership team consists of a small core group of individuals who are passionate and dedicated to advancing ACD priorities, but there is still not enough human capital to comprise a robust Coordinating Council.
- Neither Arts and Cultural programming nor the development of a creative economy has been a priority for city government; its primary focus has been on public safety and infrastructure projects. Furthermore, the city doesn't want to have a major role in advancing Arts and Cultural district priorities or related decision-making. Municipal officials prefer that community and the private sector leadership take the lead in developing the creative economy and they will seek opportunities to support prioritized projects.
- There are some strong cultural divides among local residents that inhibit diverse participation in the development of the creative economy; youth and Latino residents are among the most disengaged from the downtown revitalization efforts. Additionally, a high proportion of elderly residents in adjacent neighborhoods are unable to adequately maintain nearby properties, contributing to a sense of physical disrepair in the area. Efforts to include youth, Latinos, elderly and lower income residents have not yet been effective in creating a sense of inclusive community development.
- The downtown properties are mostly occupied by professional service providers, minimizing opportunities for retail businesses and arts spaces. Municipal leaders are grappling with identifying the most appropriate planning and zoning codes to further stimulate economic development.
- There are no institutions of adult or higher education in the community. As a result, there is no coordinated education effort to support development of a talented and skilled workforce for the creative economy.



STREET CLOCK ON
MAIN STREET,
ARTESIA.

- Participants in the focus groups mentioned that it's difficult for the community to keep good economic development and finance expertise. Often, those who develop skills are recruited for higher paying positions in larger communities. The problem extends to potential volunteers; Artesia MainStreet has challenges recruiting members for their Economic Positioning committee.
- A high proportion of focus group participants do not yet understand the purpose of the ACD designation, the benefits thereof, nor the intended goals and outcomes. Participation by individuals and potential organizational partners will be limited until they fully understand the goals and projects of the Arts and Cultural District.

II. Assets

The first step in building capacity is identifying the community's assets. Building upon existing assets is a fundamental tenet of Creative Community Development. The Artesia Arts and Cultural District has an abundance of assets that should be accessed or leveraged to support capacity building and sustainability efforts.

Artesia is experiencing an economic boom as a result of a thriving energy industry. Residents have a reasonable amount of disposable income readily available to access the local economy, particularly for dining and nightlife.

Many Artesia residents and local stakeholders are willing to partner in the ongoing downtown revitalization process through individual volunteerism or corporate volunteer programs. Civic minded individuals also represent a strong donor base willing to provide financial donations for civic projects or pay for arts and cultural programming.

Through the leadership of the Yates family and other corporate leaders, a strong vision for a vibrant community was established and resourced. There is a healthy MainStreet program that has set the tone for a revitalized downtown district supported by a strong private sector investment in the downtown community; there are many local businesses affiliated with the oil and gas industry that have provided financial and in-kind resources for the downtown revitalization. These are resources that the Arts and Cultural district can capitalize on. Revitalization efforts will likely continue to be driven and resourced by a strong group of influential people in the private sector.

While the municipal government doesn't lead downtown revitalization, the city is a willing partner in the revitalization process, following the lead of the private sector. The city has adopted Local Economic Development Act (LEDA) and Local Options Gross Receipts Tax (LOGRT) ordinances. There are unused City of Artesia LEDA funds to support economic development projects. The city has taken greater interest in supporting and maintaining the downtown walking trail (Pathway to Progress) featuring public art and bronze monuments. The city continues to allocate resources to help enhance the Artesia tourism and destination development efforts, mostly by supporting the Chamber of Commerce tourism projects and infrastructure projects at Eagle Draw Park.

There exist a number of facilities in the area to support arts and cultural programming. These include the Land of the Sun and Ocotillo theaters, the new public library and the If needed, the high school auditorium located a short drive from the district can accommodate more than 1300 participants if the Ocotillo theater is not adequate for larger performances.

Leadership from the Artesia Arts Council, the Chamber of Commerce, Artesia Public Library, the MainStreet program, Navajo Refinery, Santo Petroleum and other community organizations have partnered to create the Artesia ACD Coordinating Council. The Council's partnering agencies were a key component in the community receiving the Arts and Cultural District designation from New Mexico Arts Commission. Furthermore, the Artesia Arts and Cultural District is currently staffed by a capable volunteer with strong management and relationship-building skills. These elements provide a foundation for the "human capital" needed to successfully launch the ACD initiative.

III. Human Capital and Organizational Structure

The Start-Up Arts & Cultural District is led by a Coordinating Council comprised of local arts, cultural and economic development organizations, agencies and institutions that will take formal responsibility for the administration, operations and development of the ACD district. The ACD Coordinating Council is responsible for overseeing the establishment and growth of the local Arts and Cultural District. Ensure that the appropriate stakeholders are represented on the committee: Arts and cultural organizations, artists groups, business and property owners, economic development representatives, the chamber of commerce, lodging establishments, and tourism development. The Coordinating Council is also responsible for establishing reasonable goals that can be used as performance measures to track internal success and report to external funders and the authorizing body, the New Mexico Arts Commission.

OCOTILLO
PERFORMING ARTS
CENTER, FORMERLY
OCOTILLO CINEMA



Most New Mexico ACD's are governed by a standing committee of a local MainStreet Program or arts organization and have a Letter of Agreement with their fiscal agent on the administration and oversight of funding dedicated to the ACD. The Artesia Arts Council is serving as the fiscal agent/legal entity for the Artesia Arts and Cultural district. The ACD Coordinating Council is to be minimally and formally composed of a community development corporation (i.e. local MainStreet organization), an Arts Council, and the municipality (or county or political subdivision). The Coordinating Council is required to have official representatives from:

The Municipality

- A local economic development non-profit providing revitalization services (In a MainStreet district, the MainStreet organization)
- A local or regional arts council or arts organization that provides support services to the major arts stakeholders within the proposed district
- Additional representative stakeholders from other arts, heritage and cultural organizations within the district

Expectations of the Coordinating Council:

1. The Coordinating Council will oversee development of the ACD Cultural Plan with local residents and stakeholders, representatives from New Mexico Arts, the New Mexico MainStreet Program and planning consultants.
2. The ACD Coordinating Council is expected to create and implement an annual plan of work which prioritizes the goals and findings of the ACD Resource Team and the municipally adopted ACD Cultural and ACD Master Plans.
3. All organizations, institutions and agencies comprising the ACD Coordinating Council are expected to bring resources to the development of programs, projects and activities of the ACD District
4. A paid staff person will be necessary to coordinate the work of the ACD Coordinating Council and the ACD District.

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Recommendations

- A. Fortify the ACD Coordinating Council by adding members from under-represented sectors, in particular artists, arts and cultural institutions, youth, and municipal government. Consider how to include those who can represent those from adjacent neighborhoods, local service organizations, elderly, and the Latino community.
- B. Initiate planning to hire the staff (ACD Coordinator). Examine opportunities for funding from all potential sources to cover the costs of the staff position and begin to develop a budget for operations.

IV. Planning

The local ACD Coordinating Council is responsible for planning and leading the development of the Arts and Cultural District. There are multiple elements of the planning process that must be considered. The ACD Cultural Plan communicates a clear and meaningful mission for the Arts and Cultural District. It involves cooperative and committed partners, provides opportunities for broad-based community input, and recommends strategies that will contribute to the vitality of the community.

Upon completion of the Cultural Plan, the Coordinating Council generally develops the ACD Master Plan by prioritizing the ACD's physical projects contributing to the ACD district's cultural assets and the goals that were recommended in the cultural plan. If a municipal master plan already exists, then an amendment is made to include the ACD goals as needed. The Coordinating Council advocates with the municipality for adoption of the Cultural and/or ACD Master Plan. Municipal adoption of the Cultural or Master Plans is critical because the city maintains jurisdiction over specific infrastructure projects in the district and may also have to direct financial resources for implementation of planning elements.

As the governing body, the Coordinating Council monitors and implements strategies to accomplish the goals of the ACD Cultural plan or the Master Plan. To this end, the Council must establish annual implementation plans and prioritize tasks. The annual work plan identifies stakeholders that will lead, or be responsible for implementing plan components, allocates resources and timelines for implementation, and establishes appropriate task forces or committees as needed.

Recommendations

- A. Establish a priority list of actions or short term plan that provides a roadmap for the organizational development tasks of the ACD Coordinating Council.
- B. Establish a fund development plan for operations. Create a proposed budget and fund development plan to cover costs of implementing the cultural plan. Include who will be writing grants, which components of the plan will be implemented by arts and cultural organizations, what types of activities will generate income, and how the funds will be managed.
- C. Coordinate with representatives from New Mexico Arts and New Mexico MainStreet on initiation of the cultural planning process. Identify appropriate leadership, stakeholders, resources and timelines for the initiation of the Cultural Plan development. Determine how the cultural plan will be funded. Develop a budget for conducting the plan that considers expenses associated with research, fees for facilitators and/or consultants, supplies and meeting refreshments, internet service, administrative expenses. Then determine how the cultural plan will be paid for (grants from federal, state, local agencies, community foundations, donations).
- D. Seek technical assistance through New Mexico MainStreet or New Mexico Arts for social network mapping of local artists and other human capital.
- E. Engage and involve a diverse group throughout the planning process, including youth. Provide numerous opportunities for community citizens to brainstorm and list the community's arts and cultural assets. Place an arts and cultural survey form on a community website, in the local newspaper or at various points throughout the community.

V. Partnerships

Establishing robust partnerships is critical to building a successful Arts and Cultural District. Through the ACD Coordinating Council, strong partnerships have already been established with the Artesia Arts Council, Artesia Chamber of Commerce, Artesia MainStreet, Artesia Public Library, the Ocotillo Theater and other cultural institutions. Additionally, Navajo Refining and Santo Petroleum are committed private sector partners.

Recommendations

- A. Continue to develop partnerships with local organizations to leverage resources to for establishing an Arts and Cultural District that is financially sustainable (administration, operations and projects). Continue to cultivate private sector corporations for supports with human and financial resources.
- B. Expand the partnerships with Artesia Public Schools and the 702 for Youth program to engage and involve youth in planning, programming and arts and cultural education. These partnerships also have the potential to enhance the base of volunteers or performers for specific activities (oral history/ Chautauqua projects, performances, History Day program, etc.).
- C. Consider how to partner with the Artesia Community Center for programming and project supports.
- D. Enhance partnerships with community residents. Include people at the start of the work so they don't feel threatened by change/improvements planned by the district. The inclusion and engagement process needs to be well organized, systematic and sustained. There is a need for directed (targeted) community organizing to include marginalized, disaffected or disengaged populations.
- E. Enhance coordination with City and County government, especially for neighborhoods and residences at the boundary of city and county jurisdictions. At the time of the Resource Team visit, County officials discussed the potential for financial and other supports for the Artesia Arts and Cultural District.
- F. Engage local artists, downtown businesses and restaurant owners. Involve them in the developing efforts. As the ACD focuses on implementation of cultural programming, coordinate with dining establishments to extend operating hours that support the growing tourism development.
- G. Enhance connectivity with Artesia MainStreet projects and priorities to build synergy and leverage resources for creating a vibrant downtown.
- H. Begin to establish relationships with potential vendors, artists and performers for outdoor programming in the district.
- I. Initiate dialogue with City government towards development of joint ventures (live/work spaces, art galleries, etc.) with municipal resources (LEDA).
- J. Recruit or develop partners that will bring economic development expertise to the Artesia ACD initiative (including the Coordinating Council).

VI. Communications and Public Relations

PLAQUE ON
CHILDREN'S
READING ROOM,
ARTESIA PUBLIC
LIBRARY.

Coordinating Council members are responsible for public relations by maintaining a positive image of the ACD to the public, stakeholders, funders and governmental representatives. The Resource Team observed a lack of knowledge by focus group participants



regarding the purposes, benefits, and goals of the Arts and Cultural district. This is not unusual for a developing program. Regardless, an effective communications and public relations effort is important to building capacity and sustaining the Artesia Arts and Cultural District. Coordinating Council members should strive to become knowledgeable and articulate advocates for their local ACD. Take the opportunity to communicate how arts and cultural benefits the community at public meetings and in social settings. Consistent communication with local media is critical to keeping the public informed; invite the public to occasional media events that unveil cultural development projects being conducted as part of the cultural plan.

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Recommendations

- A. Establish a comprehensive community education process around what the ACD is, what it does, what it should do, and the impact it has on local economic health.
- B. If needed, solicit financial or technical assistance from New Mexico Mainstreet in developing a website for the Artesia ACD.
- C. Use targeted messaging to recruit volunteers or other resources for ACD priorities (similar to the current "Watchdog Night" events).
- D. Solicit branding and marketing technical assistance from local/regional expertise and state agencies in the greater tourism development efforts. Promote the existing assets (monumental art) and cultural programming as part of a comprehensive messaging campaign.
- E. Keep the public informed about accomplishments, events – and opportunities. Never miss an opportunity to celebrate successes, and be sure to include the public at media events.
- F. Initiate advocacy efforts with local legislators for capitalization of the state ACD fund. The addition of

state resources will be critical in the health of the program infrastructure that serves as the foundation for local ACD success.

VII. Financial Resources and Tools

Generally, the ACD's cultural plan addresses various local, state and federal opportunities for funding economic development initiatives that occur within the boundary of the ACD. However not all costs associated with staffing, operations and implementation will be covered by grants or donations. It is critical that the Artesia ACD Coordinating Council initiate resource development tasks early in the process. The organization should consider how to develop revenue streams from private sector, philanthropic, government, individual and other sources (e.g., events, point of sale income).

Recommendations

- A. Create a fund development plan for operations that identifies existing resource pools, unmet budget needs, and funding strategies. Determine who will be responsible for raising funds. Upon completion of the Cultural Plan, update the fund development plan to incorporate strategies for funding of projects and cultural programming.
- B. Consider how to integrate economic development initiatives (live/work spaces for artists, art galleries) would be funneled through the city's economic development office or through a community economic development corporation. Work with city leadership on reserving a portion of funds from LOGRT, Lodger's Tax or other sources for arts and cultural facilities or programming.
- C. Artesia adopted LEDA in 2002 but it currently does not include measures for Arts and Cultural projects. Work with the city to update the ordinance and set priorities for using unspent LEDA funds on priority projects such as an art gallery, or an arts/arts education center, arts education.

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Follow Up with County Government on Potential Resource Contributions.

- E. Utilize the incentives provided by state statute in the New Mexico Arts and Cultural District Act (2007), and those local incentives encouraging the development and enhancement of arts and cultural enterprises, institutions and agencies, and the programs, projects and activities within the ACD.
- F. Research funding efforts in other New Mexico ACD communities, and in particular how the local government engages the resource development efforts. In Silver City, the ACD has assumed responsibility for administering Lodger's Tax resources and also serves as the County's contractor for regional tourism development. In Los Alamos, the ACD program resides within the operating structure of the Commerce and Development Corporation and receives funding from the County (among other sources). In Albuquerque, the city is working with the downtown ACD program to fund specific elements of the Cultural Plan.
- G. Local government must be willing to dedicate a minimum of \$30,000 per year during the Start Up period to pay for administration and operations of the ACD Coordinating Council and to support initial

activities, planning, projects and programs. This minimum funding will be necessary for the duration of the State-Authorized ACD district. Commitments of matching funds and in-kind resources developed by the Coordinating Council are strongly encouraged. Funds should be used to hire the ACD Coordinator at a minimum of 20 paid hours per week.

- H. Work with the city to explore, identify and adopt one or more municipally enabled financial tools that will match state, federal and foundation resources in order to sustain the district's administration and operations. As per the guidelines established by the state for Arts and Cultural districts, these must include municipal adoption of:

"Metropolitan Redevelopment" and Arts and Cultural District portions of the Local Economic Development Act (required) with language for Public-Private Participation development agreement to support operations of the ACD Coordinating Council

Metropolitan Redevelopment Area (MRA) Plan (required) that may include implementation of a Tax Increment Finance District (TIF)

Furthermore, the city may consider adoption of a Business Improvement District (BID), Quality of Life Gross Receipts Tax, Tax Increment Development District (TIDD), or dedication of a portion of the Occupancy Tax ("Lodgers" Tax) for marketing, promotions and events

VIII. Benchmarks and Evaluation

The state requires an annual one page report covering the four areas of ACD District Development: Cultural Planning, Marketing, Physical Planning, Capacity and Sustainability. Annual implementation plans should reflect work to be accomplished in each of these four areas; local, state and foundation funding are tied to performance outcomes not just "outputs." The Coordinating Council establishes measures that tie to cultural plan goals and ensure positive economic impact in the community. The Coordinating Council must also prepare to provide an annual progress report for funding entities including federal and state agencies, foundations, and community sponsors. Areas of assessment might also include internal operations such as: how to improve relationships with community partners, assessing the funding efforts, Coordinating Council effectiveness, etc.

Recommendations

- A. Complete Start Up ACD process with 24 to 30 months of State Authorization. Start Up benchmarks are provided by the State Arts and Cultural District Coordinator.
- B. Coordinate reporting requirements with the State Arts and Cultural District Coordinator; he will provide a template for annual progress reports.
- C. Establish a self-sustaining and resilient organization that supports its operations and the programs, projects and activities that enhance the cultural economy within the ACD.
- D. Document all communications, outreach, community engagement, networking, volunteer participation, partner development and fundraising activities. Create digital archives that facilitate reporting, public relations and marketing efforts.

Chapter 11

Summary

ACD Artesia Resource Team Presentation
Artesia Public Library,
April 11, 2014

Closing remarks – Loie Fecteau, Executive Director, New Mexico Arts

Greetings,

I'm Loie Fecteau, Executive Director of New Mexico Arts, the state arts agency, and a division of the New Mexico Department of Cultural Affairs.

Last night, I wandered over here at about 11 pm to see your amazing Peter Hurd mural lit up at night – and for a few moments, the mural belonged to me.

What a great centerpiece and tourism driver for your arts and cultural district, as are your Museum and your monumental art that frames your downtown.

In addition to beautiful facilities, you have amazing people, and a wonderful legacy to build on – a legacy of shining lights, such as Estelle Yates – the driving force behind this wonderful library – and her son, Peyton, and all your industry, community, civic and philanthropic leaders.

NEW MEXICO ARTS
AND CULTURAL
DISTRICTS
RESOURCE TEAM,
ARTESIA.

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We are thrilled, Artesia is our newest state-authorized arts and cultural district – and the point of the district is to use your arts and culture to help drive your local economy and tourism to insure your downtown remains and grows as a vital, fun, happening place, where people want to come, have a good time, learn about your community, and, yes, spend money.

Sandra called this a journey yesterday, and it is – and we are excited to be part of your team. And while this is just the beginning and a lot of work – a lot of hard work – lies ahead, we have no doubt you can do it.

And we are on board to help.

Thank you.

Go Bulldogs.

Any questions?

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BULLDOG BOWL
STADIUM, ARTESIA.



Chapter 12

Acknowledgements

The members of the Artesia Resource Team wish to thank the generous support of the following organizations and individuals whose generosity made the Artesia Arts & Cultural District Coordinating Council and the Artesia Arts & Cultural District Resource Team visit possible.

Navajo Refinery (Holly Frontier Corp.)

Artesia Chamber

Santo Petroleum

Artesia MainStreet

Hotel Artesia

and the City of Artesia

Artesia Public Library

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Guy Chevrolet

Hayley Klein, Dave Benoit,

Artesia Arts Council

Shannon Johnson, Elizabeth, Debbie and

Rebecca Prendergast

ARTESIA ACD
RESOURCE TEAM,
STEERING
COMMITTEE
MEMBERS, HOSTS
AND VOLUNTEERS.



Chapter 13

Appendices

LIST OF DESIGNATED HISTORIC RESOURCES IN ARTESIA

Abo Elementary School & Fallout Shelter

1802 Center Avenue

7/16/1999 (STATE REGISTER)

9/29/1999 (NATIONAL REGISTER)

John Acord House

W. Main Street

12/16/1993 (STATE REGISTER)

3/2/1984 (NATIONAL REGISTER)

Artesia Residential Historic District

West Main/S. 10th St./S. 2nd St./West Richardson
(see map)

12/12/2008 (STATE REGISTER)

2014 (NATIONAL REGISTER)

Artificial Stone Houses of Artesia

4/28/1983 (STATE REGISTER)

3/2/1984 (NATIONAL REGISTER)

Willie D. Atkeson House,

303 W. Grand Avenue

12/16/1983 (STATE REGISTER)

3/2/1984 (NATIONAL REGISTER)

Baskin Building

332 W. Main Street

5/15/1987 (STATE REGISTER)

7/18/1990 (NATIONAL REGISTER)

William Baskin House

811 W. Quay Avenue

12/16/1983 (STATE REGISTER)

3/2/1984 (NATIONAL REGISTER)

Flynn-Welch-Yates #3 Oil Well

(Illinois Prod. #3)

1/7/1988 (STATE REGISTER)

Edward R. Gesler House

411 W. Missouri Avenue

12/16/1983 (STATE REGISTER)

3/2/1984 (NATIONAL REGISTER)

Hodges-Runyan-Brainard House

504 W. Quay Avenue

12/16/1983 (STATE REGISTER)

3/2/1984 (NATIONAL REGISTER)

Hodges-Sipple House

804 W. Missouri Avenue

12/16/1983 (STATE REGISTER)

3/2/1984 (NATIONAL REGISTER)

F.L. Lukins House

801 W. Richardson Avenue

12/16/1983 (STATE REGISTER)

3/2/1984 (NATIONAL REGISTER)

Mauldin-Hall House

501 S. Roselawn Avenue

Moore-Ward Cobblestone House

505 W. Richardson (Historical/Art Museum)

6/18/1976 (STATE REGISTER)

2/16/1984 (NATIONAL REGISTER)

Sallie Chisum Robert House

801 W. Texas Street

7/15/1977 (STATE REGISTER)

3/2/1984 (NATIONAL REGISTER)

Dr. Robert M. Ross House

1002 S. Roselawn Avenue

12/16/1983 (STATE REGISTER)

3/2/1984 (NATIONAL REGISTER)

The Artesia Residential Historic District, listed
in the State Register in 2008

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ELMO BACA, COVER
PHOTO PP. 5, 10,
13, 14, 17, 20, 21,
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EDUARDO
MARTINEZ, PP. 16,
18, 29, 30, 40.

WILL POWELL,
PAGE 24.

HEATHER BARRETT,
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PAGE 39.

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