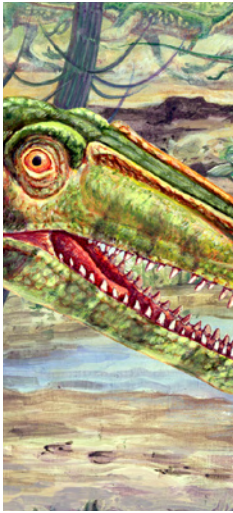


2010 New Mexico Department of Cultural Affairs

Report to the Community and Strategic Plan



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Coelophysis mural illustration by Matt Celeskey, New Mexico Museum of Natural History & Science.

Macaw parrot feathers, Tuxpan de Bolaños, ca. 1934. 99.1 x 38.2 x 0.3 cm. Robert M. Zingg collection, Museum of Indian Arts & Culture/Laboratory of Anthropology, 14158. Photo by Blair Clark.

Suffolk sheep at the New Mexico Farm & Ranch Heritage Museum.

Day of the Dead cowboy boots made by Deana McGuffin, courtesy of Deana McGuffin. Photo by Blair Clark.

Seven year-old Cory Stogden at the New Mexico Museum of Space History summer science camp.

Miao Woman's Ensemble; Hei Shi Tou Zhai style, from the exhibition *Writing with Thread: Traditional Textiles of Southwest Chinese Minorities* at the University of Hawaii Art Gallery, September 21–November 30, 2008. Photo by Wang Lin-Sheng, courtesy of the Evergrand Museum, Taoyuan, Taiwan.

Bracelet by Cody Sanderson and Virgil Ortiz, ca. 2000. Sterling silver. © 2009. Museum of Indian Arts & Culture.

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We who manage our state's arts, science, history and library programs will never forget that every New Mexican helps support our mission.

Dear Friends

Since its creation in New Mexico State Government three decades ago, the Department of Cultural Affairs has worked steadily to transform a wonderfully diverse collection of museums, library, arts and preservation programs created over 100 years into a cohesive, collaborative team . . . an agency of state government charged with no less than safeguarding and showcasing New Mexico's cultural wealth.

Our goal at Cultural Affairs has always been to increase efficiency, enhance services and create uniformity of excellent customer experiences throughout the department. After all, the people of New Mexico deserve no less. They have prudently made an important investment of public monies in the creation of a nationally respected cultural agency, a family of arts and cultural facilities, programs and services that are really unparalleled anywhere else in the United States and few places in the world.

Now, more than ever, we need to hold strong to the belief that arts and cultural activities are vital components in the overall economic health, lifelong learning and quality-of-life of our communities. The downturn in the economy has been tough on nearly every aspect of our lives.

However, we at Cultural Affairs know that a successful recovery here in New Mexico is dependent on continued support for what has always set our state apart – the diverse and enormously compelling history and lifestyles of our people.

For our part, we who manage our state's arts, science, history and library programs will never forget that every New Mexican helps support our mission. Our dedicated employees and volunteers move us steadily toward our goals. And the encouragement we receive from everyone who visits our museums and monuments, and participates in our programs is crucial.

So, too, is the funding that we receive from government and the private sector. Without that important financial backing, our work would not be possible. In return for that support, we promise to protect, promote and showcase our state's rich cultural treasures and to continue the legacy that makes our enchanting state so unique.

Stuart A. Ashman
Cabinet Secretary

COUNTING CULTURE'S IMPACT

\$3.3 billion

Impact on New Mexico's
Overall Economy

59,369 jobs

Impact on Employment

\$950 million

Impact on Salaries

\$245 million

Impact on Tax Revenues

\$1.35 billion

Impact on New Mexico's
Tourism Industry



New Mexico's cultural treasures stimulate broad and deep economic and social development within our communities. Together, they defined a \$3.3 billion industry in 2009.

The Department of Cultural Affairs studied New Mexico's cultural industry through an extensive review of economic data published by the U.S. Government as well as TravelScope, a national survey that reports on trips to New Mexico and those cultural activities in which travelers participate. While these numbers reflect the direct impacts of culture on New Mexico's economy, imposing a multiplier from the IMPLAN model generates another \$2.7 billion of indirect and induced spending over time for a total economic impact of \$6 billion. ■

Attendance at DCA Museums and Monuments

State Fiscal Year 2010

New Mexico History Museum / Palace of the Governors	122,036
New Mexico Museum of Art	60,109
Museum of Indian Arts & Culture	37,055
Museum of International Folk Art	61,474
New Mexico Museum of Natural History & Science	217,443
National Hispanic Cultural Center	115,965
New Mexico Farm & Ranch Heritage Museum	65,878
New Mexico Museum of Space History	78,445
New Mexico State Monuments	
Bosque Redondo Memorial at Fort Sumner	4,912
Coronado State Monument	12,095
El Camino Real International Heritage Center	5,339
Fort Selden State Monument	5,160
Jemez State Monument	10,347
Lincoln State Monument	31,023
Total	827,281

People served by DCA Education & Outreach Programs

State Fiscal Year 2010

Total	460,824
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MISSION AND PROGRAMS

With its eight museums, six historic monuments, and arts, historic preservation, archaeology and library programs, New Mexico Cultural Affairs is among the most ambitious state cultural agencies in the nation.

Mission Statement: The Department of Cultural Affairs preserves, fosters and interprets New Mexico’s diverse cultural, scientific and artistic heritage and expression for present and future generations, enhancing the quality of life and economic well-being of the state.

Established by the New Mexico Legislature in 1978, the Department of Cultural Affairs is New Mexico’s cultural steward—charged with preserving and showcasing the state’s cultural riches. With its eight museums, six historic monuments, arts, historic preservation, archaeology and library programs, New Mexico Cultural Affairs is among the most ambitious state cultural agencies in the nation. Together, the facilities, programs and services of the department help support a \$3.3 billion cultural industry in New Mexico. The Department is divided into five programs, consists of 16 divisions and additional non-division entities. DCA owns approximately 70 buildings with facilities and services in communities throughout New Mexico. There are some 540 employees spread throughout its divisions, with another 1,000 or so volunteers putting in more than 70,000 hours annually. The Department’s annual budget is approximately \$42 million. More than three million New Mexico residents and their out-of-state state guests are served yearly by Cultural Affairs programs. ■



▲ New Mexico Space Academy cadet.

Museums and Monuments Program

New Mexico History Museum / Palace of the Governors

New Mexico Museum of Art

Museum of Indian Arts & Culture

Museum of International Folk Art

New Mexico Museum of Natural History & Science

National Hispanic Cultural Center

New Mexico Farm & Ranch Heritage Museum

New Mexico Museum of Space History

New Mexico Veterans Museum

Bosque Redondo Memorial at Fort Sumner State Monument

Coronado State Monument

El Camino Real International Heritage Center

Fort Selden State Monument

Jemez State Monument

Lincoln State Monument

Fort Stanton State Monument

Taylor-Reynolds-Barela State Monument

Los Luceros Historic Property

Spencer Theater

Museum Resources Division

Preservation Program

Historic Preservation Division

Office of Archaeological Studies

Library Services Program

New Mexico State Library

Arts Services Program

New Mexico Arts

New Mexico Music Commission

Program Support Program

Administrative Services Division

Office of the Cabinet Secretary

New Mexico History Museum ■■



▲ Famed artist Gustave Baumann's print studio is recreated in the Palace Press at the Palace of the Governors. Photo by Thomas Leech.

By the time the **New Mexico History Museum** celebrated its first birthday on May 23, 2010, more than 162,000 people had passed through its doors and an armload of awards and honors had recognized its special contribution to telling the stories of the state. During this, its inaugural year, the Museum offered a jam-packed schedule of workshops, lectures and concerts, along with three high profile exhibits.

► DCA Secretary Stuart Ashman (back to camera) describes facets of the Manhattan Project to Crown Prince Felipe of Spain as Princess Letizia reads excerpts from scientists' journals on the walls. Also in the photo are History Museum Deputy Director John McCarthy (left) and Santa Fe Mayor David Coss. Photo by Nicholas Chiarella.



Barely catching a breath from the grand opening, the Museum in July unveiled a permanent exhibit recreating **Gustave Baumann's print studio** in the Palace Press, utilizing materials from the famed artist's Santa Fe studio and an interactive video.

The Museum jumped in to help the city of Santa Fe celebrate its 400th birthday in October by hosting His Royal Highness Prince Felipe of Spain and his wife, Letizia, for a private tour and public appearance in the Palace Courtyard. The next month, the Museum unveiled ***Santa Fe Found: Fragments of Time***, running through May 21, 2011. The original exhibit uses historic documents, paintings and archaeological artifacts to explore the founding and first 100 years of the City Different. As the first birthday rolled around, yet another new exhibit drew long lines. ***Wild at Heart: Ernest Thompson Seton*** is the first exhibit devoted to the onetime wolf hunter turned conservationist, artist, author and co-founder of the Boy Scouts. Opening-weekend visitors were delighted with the appearance of a wolf ambassador from Wild Spirit Wolf Sanctuary that, like the exhibit, helped the Museum reach beyond its core audience to nontraditional museum-goers in the environmental community. An exhibit highlight is an original video narrated by actress Ali MacGraw with animation by students at New Mexico Highlands University that brings one of Seton's stories to life.

In the course of its first year, the **Museum racked up an impressive array of awards**, including the New Mexico Association of Museums' 2009 Edgar L. Hewett Award; *True West* magazine's Best Western Museum of 2010; two first-place honors from the American Association of Museums for advertising and publicity; the Governor's Commission for Community Volunteerism's 2009 Nonprofit Program Award; an architectural design award from the New Mexico Historic Preservation Division; and two awards from the New Mexico Historical Society, for the book *Telling New Mexico: A New History*, and for educational programs.

New Mexico Museum of Art ■■

The New Mexico Museum of Art took a new direction this year focusing on **developing innovative partnerships and attracting more diverse audiences** from across the state. The Museum hosted a strong series of exhibitions including the contemporary shows *Manmade: Notions of Landscape from the Lannan Collection* and *Art on the Edge*, in partnership with FOCA (Friends of Contemporary Art). A new approach to programming created a dynamic connection between Museum exhibitions and events, starting with a popular series of artists' talks for *Art on the Edge*. An online exhibition from members of the public called Show us Your Boots along with a series of free Friday nights with Western music and a book signing enlivened the popular exhibition *Solemates: Cowboy Boots and Art*. *Museums in the 21st Century* brought in a new and different audience for the Museum, supported by an ambitious program developed in partnership with the University of New Mexico, AIA (American Institute of Architects Santa Fe) and ASLA (American Society of Landscape Architects).

Museums, of course, are stewards of collections as well as exhibition venues, and this year the **NMMoA completed an inventory and storage improvements for its entire collection** of approximately 6,000 prints and graphic arts, ranging from giant works of contemporary art to tiny sketches, and including a large archive of prints by Gustave Baumann. This will ensure that its precious collections are preserved for future generations and are more easily accessible to the public today.

In recognition of outstanding service over many years at the Museum, long-time Curator of Education **Ellen Zieselman** was honored with the **Santa Fe Mayor's Recognition Award** for Excellence in the Arts. And, in another – albeit somewhat unusual – recognition of the Museum's place in the hearts of its audience, a



◀ Deborah Hamon, *Wonderland*, 2008, digital C-print, 15 x 15 inches. Photo courtesy of the artist.

young couple from Wisconsin, along with their small wedding party, exchanged vows on the Museum's balcony – certainly a fresh use for the Director's office.

The Art Museum welcomed its new director, Mary Kershaw, at the beginning of 2010. A museum professional with more than 20 years experience in British museums, she was most recently director of collections for the York Museums Trust in the north of England. The Trust, which includes the York Art Gallery and York St. Mary's, a venue for contemporary art, is comprised of four public venues, 2.5 million objects and a staff of 120. During her tenure, which began in 2003, visitor numbers for the Trust's venues increased from 247,000 to 500,000. Ms. Kershaw also served as assistant curator for the Harrogate Borough Council from 1986 to 1992, and head of museums and arts at the Council, 1992-2003. She holds her Master of Arts degree in Medieval Archaeology from the University College London and bachelor's degree in English Literature from the University of Pennsylvania–Philadelphia. Ms. Kershaw replaced Marsha Bol who left the New Mexico Museum of Art in February 2009 when she moved up to Museum Hill to direct the Museum of International Folk Art.

Museum of Indian Arts & Culture/ Laboratory of Anthropology ■■

The Museum of Indian Arts & Culture brought attention to contemporary Native American fashion when Native designers Dorothy Grant, Patricia Michaels and Virgil Ortiz showed during last year's New York Fashion Week, a historic first for Native American designers. It took decades for the work of Native designers to achieve full acceptance in their own communities and more so in the mainstream fashion world. Staying true to their cultural heritage, pushing traditional boundaries and building upon the work of pioneers like Lloyd Kiva New, today's generation of Native designers creates extraordinary work challenging long-held stereotypes. This work was showcased in the exhibition *Native Couture II: Innovation and Style*. The artists in this exhibition take advantage of this creative license still referencing their cultural roots. There are the classic purses by Dorothy Grant (Haida) and Virgil Ortiz, the freer more eclectic concepts as seen in the work of Penny Singer's blending of a contemporary handbag with a pictorial past, Teri Greeves' (Kiowa) beaded high tops or Pilar Agoyo's metallic vinyl bag with familiar Pueblo motifs. Reaching for the cutting edge are accessories less likely to be worn by the cautious collector, such as Wayne Nez Gaussoin's license plate bracelet.

The Museum presented for the first time its significant collection of Huichol art collected from the early part of the last century. *Huichol Art and Culture: Balancing the World* presents the collection of Huichol artifacts which Robert Mowery Zingg (1900-1957) collected on behalf of the Laboratory of Anthropology during the earliest years of its history as an institution. Zingg was the first (1934-1935) American anthropologist to conduct extended ethnographic fieldwork among the Huichol. He lived with Huichol families and participated in everyday life, while studying their mythology and ceremonies. There are important ties between Huichol work and Native American, pre-Hispanic, and Hispanic art histories and cultures. Known today for colorful, decorative yarn paintings, the origins of modern Huichol art can



be found in the earlier Huichol religious arts of the Robert M. Zingg ethnographic collection at the Museum of Indian Arts and Culture.

Museum of Indian Arts and Culture Director Shelby Tisdale was elected to the Board of the Society for Applied Anthropology. The organization promotes using anthropological perspectives and methods in solving human problems throughout the world. Dr. Tisdale has more than 30 years of combined experience teaching anthropology at the university level, tribal museum and cultural resource management consulting, and as a museum curator and director. She has been a member of the Society for Applied Anthropology for the past 20 years and was nominated as a Fellow in the Society ten years ago.

The popular **Museum Hill Café** on Milner Plaza in Santa Fe is back in business, now operated by experienced restaurateur Weldon Fulton. The café, which reopened to the public on Memorial Day weekend, had been closed since December 1, 2009 when Walter Burke Catering – the restaurant's operator since May 2002 – chose not to renew its contract. Fulton's stated goal with the café is to provide "a high-quality, budget-minded dining experience for museum staff and visitors to the hill, using local products and local purveyors as much as possible, with the average lunch check under \$10.00." Regular hours for the café are 9am – 5pm daily, with extended evening hours until 9pm on Thursday, Friday and Saturday evenings from Memorial Day through about October 1.

▲ Huichol featherwork string was made to summon the gods. Anthropologist Robert M. Zingg photographed it in place over an altar in a god's house in 1934. The iridescent macaw parrot feathers are associated with the sun and fire. Tuxpan de Bolaños, ca. 1934. 99.1 x 38.2 x 0.3 cm. Robert M. Zingg collection, Museum of Indian Arts and Culture/Laboratory of Anthropology, 14158. Photo by Blair Clark.

Museum of International Folk Art ■■

► Blouse *halili petondu* FA.1982.37.1; Cotton, paper, mica, embroidered, appliquéd; 64 cm x 88 cm; 25 3/16 in x 34 5/8 in; Twentieth Century; Sulawesi, Indonesia, to Kaili group IFAF.

▼ Improved storage is now in place at the Museum of International Folk Art for the venerable Girard Collection. Photo by Paul Smutko.



For many people, the quirky Alexander Girard Collection and its home, the Museum of International Folk Art on Museum Hill in Santa Fe, are one and the same. Indeed, many visitors travel from around the world to see the **Girard Collection** – the vision of inspired and trend-setting designer Alexander Girard who painstakingly placed each object in the exhibition *Multiple Visions: A Common Bond* in the early 1980s. Since that time, advances in exhibition design dictated that if this wonderful collection was to survive and be enjoyed by new generations, both the lighting and HVAC systems would require upgrading. During the past year, gallery renovations coincided with improving the Girard storage spaces. This involved a time-consuming transfer of 60,000 objects from the Museum to a temporary off-site, climate-controlled space. Of course, therein lays an enormous – and nearly impossible – challenge . . . moving the thousands of objects on display and

replacing them exactly as Girard had laid out 30-years ago. However, the biggest change that museum visitors will notice now that the gallery has reopened is the lighting which was previously uniform – much like a gymnasium. Now, each tableau that Girard created from his collection is individually lighted – creating a dramatic perspective. As a designer at the forefront of his field, certainly Girard himself would approve of the fine-tuning to his *Multiple Visions*.



The colorful, high-profile exhibit, *Material World: Textiles and Dress from the Collection*, opened in the Cotsen Gallery of the Neutrogena Wing and presents a tantalizing glimpse into the Museum of International Folk Art's largest collection of textiles and costumes stored in 57 closets and numerous trunks and drawers. The 138 rarely-seen items in this exhibition highlight the remarkable breadth and depth of 20,000 objects ranging from everyday household articles to elaborately detailed ceremonial wear in the Museum's textile collection. The exhibit, which runs through August 11, 2011, is accompanied by a stunning catalogue "Textiles" showing off the largest collection of ethnographic costumes and textiles in the U.S. This textile exhibition, like the others mounted by the Museum nearly every year, appeals to the large textile community in New Mexico (home to a nationally-known Fiber Arts Trail – created in part by the DCA – with more than 71 participating artists) and around the world where textiles play an important role both artistically and culturally.

New Mexico Museum of Natural History & Science ■■

New Mexico's reputation as a region rich in dinosaur fossils continues to grow. Paleontologists Tom Williamson of the New Mexico Museum of Natural History & Science and Thomas Carr of Carthage College in Wisconsin have brought a new superstar to the state. *Bistahieversor sealeyi* (pronounced: bistah-he-ee-versor see-lee-eye) is a **new species of tyrannosaur** discovered in the Bisti/De-na-zin Wilderness of New Mexico. Tyrannosaurs include the famous meat-eating dinosaur movie-stars like T. rex, and their characteristic body and skull shape—not to mention that mouthful of ferocious teeth! make them easy for paleontologists and kids to recognize. The skull and skeleton of *Bistahieversor* were collected in the first paleontological excavation from a federal wilderness area, and the specimen was airlifted from the badlands by a helicopter

operated by the Air Wing of the New Mexico Army National Guard. "*Bistahieversor sealeyi* is the first valid new genus and species of tyrannosaur to be named from western North America in over 30 years," says Williamson.

And if the discovery of a new species of tyrannosaur wasn't enough, a **new horned dinosaur**, one of the largest known, was discovered in northwestern New Mexico. Named *Ojoceratops fowleri*, it was a precursor to both Triceratops and Torosaurus, two well-known ceratopsid dinosaurs from the end of the Cretaceous Period, 65-70 million years ago. The genus name is derived from the Ojo Alamo Formation, the rock unit in which it was found, and the species is named in honor of the discoverer, Denver

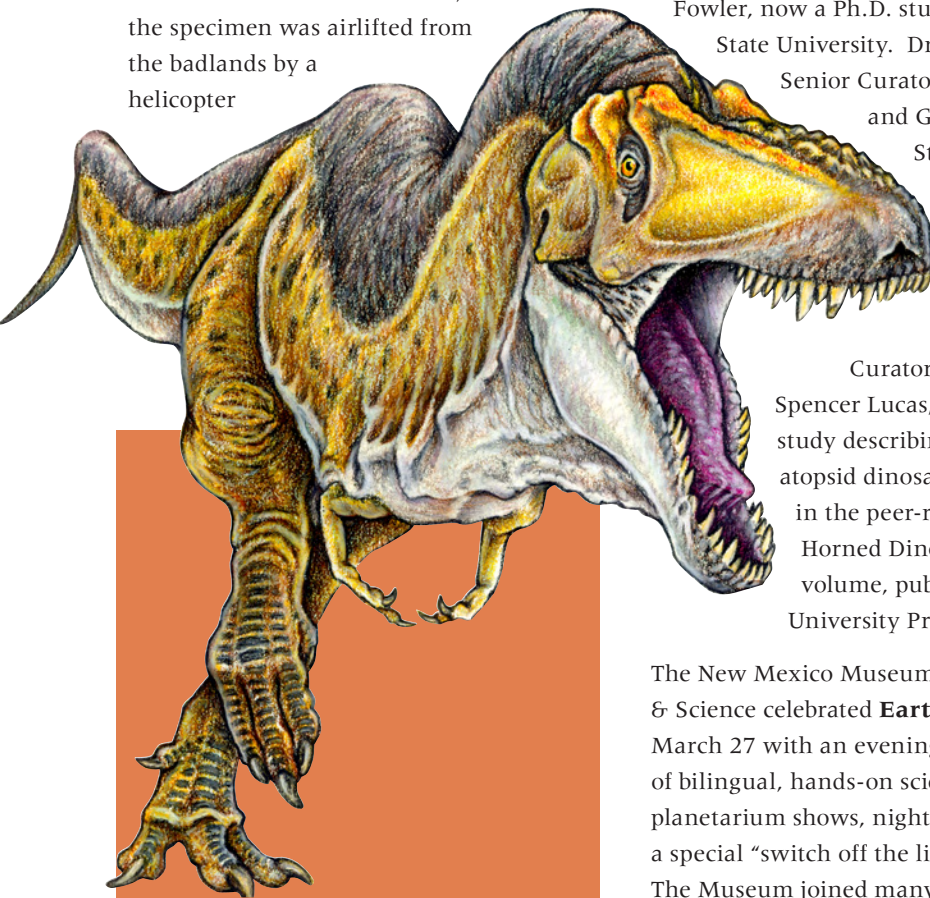
Fowler, now a Ph.D. student at Montana State University. Dr. Robert Sullivan,

Senior Curator of Paleontology and Geology at the State Museum of Pennsylvania and New Mexico Museum of Natural History & Science

Curator of Geology, Dr. Spencer Lucas, co-authored the study describing the new ceratopsid dinosaur, which appears in the peer-reviewed book *The Horned Dinosaurs*, an edited volume, published by Indiana University Press.

The New Mexico Museum of Natural History & Science celebrated **Earth Hour 2010** on March 27 with an evening extravaganza of bilingual, hands-on science activities, planetarium shows, night-sky viewing and a special "switch off the lights" ceremony. The Museum joined many other locations in

◀ *Bistahieversor* illustration by Matt Celeskey, New Mexico Museum of Natural History & Science.



New Mexico Museum of Natural History & Science ■■ (cont.)

the world in observing Earth Hour as lights dimmed on such global icons as the Eiffel Tower in Paris, Sydney's Opera House, the Great Pyramids of Giza and New York's Empire State Building. More than 450 people attended the event which, since its inception three years ago, has captured



▲ Robert M. Sullivan, Senior Curator of Paleontology and Geology at the State Museum of Pennsylvania, Harrisburg, with *Ojoceratops fowleri*.

► The skull of the holotype specimen (NMMNH P-27469) of *Bistahieversor sealeyi* on display in the Cretaceous Seacoast exhibit at the New Mexico Museum of Natural History & Science. Photo by David Baccadutre, New Mexico Museum of Natural History & Science.

the world's imagination and become a global phenomenon. Earth Hour 2010 was the biggest ever; a record 128 countries and territories joined the global display of climate action. Earth Hour combined efforts and resources from the Museum and Planetarium, three local libraries, volunteers from ENLACE New Mexico, and students from Albuquerque Public Schools. The event was made possible by funding from IMLS and NSF.

The Museum welcomed two new facilities to its campus this year. A warehouse building at 1000 18th Street has become the **Museum's new Exhibit Studio**. Remodeled to meet green building standards with LEED Silver certification, the facility is now occupied by Museum fabricators, artists and designers. The studio contains two 4,000 square foot shops – one for metal welding, bending and

machining, and the other for carpentry, plastics and painting. After struggling with cramped and isolated conditions for more than two decades, exhibit professionals finally have ideal conditions for creating the museum displays of the future. In addition, construction of a **new Biological Collection Facility** at 950 18th Street was completed in June 2010. The new space unites all science staff members and collections into a single building, now known as the Research and Collections Annex. The facility was designed to meet rigid museum standards for Bio-Collection conservation and also contains office and library space, a preparation lab, and a bug room to hold the Museum's carrion-eating Dermestid Beetle colony. This project completion now opens up the first floor of the main Museum building for the third and final phase of capital improvements – the Museum's Education Center which will include classrooms, lecture halls and teaching resource space and is scheduled for completion in early 2011.



National Hispanic Cultural Center ■■

The National Hispanic Cultural Center is in the midst of its **10 Year Anniversary Celebration**. The Center opened its doors to the public in late 2000 and has since staged more than 30 art exhibitions, presented more than 800 arts and performance groups and has served thousands of children and their families. The NHCC is unique in that it is currently the largest Hispanic arts center in the United States, receiving diverse funding from the local, state, national and private sectors. The Center continues to work with artists and arts organizations at the state, national and international levels showcasing the diversity of Hispanic/Latino culture. As part of this year's festivities, the NHCC is nearing the completion of a monumental fresco by New Mexico artist Frederico Vigil. His work began in 2001, and the fresco will depict Hispanic history through important cultural and artistic eras. This project will encapsulate the richness and diversity of Hispanidad. The Vigil fresco project is slated for completion at the end of 2010.

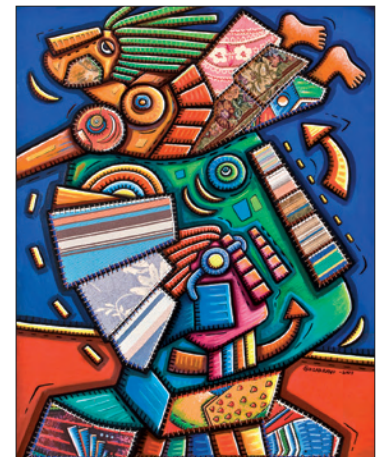
The NHCC was proud to present one of the largest exhibits of Cuban art in the United States in the past 60 years with *Confluencias II: Inside Arte Cubano Contemporáneo*. This monumental exhibition of contemporary Cuban art showcased more than 40 Cuban artists with work including video installations, photographs, paintings, sculpture and mixed media. *Confluencias* was important in that the Cuban Ministry of Cultural worked with the State of New Mexico to facilitate the transport of the works and secure permissions. The exhibit was on display at the Center for eight months and then traveled to Lisbon, Portugal for the next stop in its tour.

In August of 2009 the Center welcomed Dr. Estevan Rael-Gálvez as its new executive director. **Dr. Rael-Gálvez** served as New Mexico's State Historian beginning in



2001 and successfully raised the profile and reach of the Office of the State Historian during his tenure. He developed a nationally recognized research fellowship as well as high-profile student internship programs. Maybe his greatest accomplishment was the creation of the New Mexico Digital History Project and its award-winning website, www.newmexicohistory.org. Dr. Rael-Gálvez holds both masters and doctorate degrees from the American Cultures Program at the University of Michigan in Ann Arbor. At the NHCC he oversees an expansive campus that includes a museum, research center, education building, library, performing arts complex and several outdoor spaces.

▲ The contemporary Cuban art exhibition *Confluencias* included *Globalization bridge*, from the series "The Cold War is Over; Let's enjoy Globalization?" by Abel Barroso, 2006, wood pieces, woodcut, video projection, plastic toy cars, 278 x 33 x 130 cm.



► *Married couple*, by Alfredo Sosabravo, 2009, oil and collage on fabric, 129 x 101 cm.

New Mexico Farm & Ranch Heritage Museum ■■

A new venue at the Farm & Ranch Heritage Museum gives visitors an up-close look at cowboy life in its truest form. The **Museum Roping Arena** was built this year by the livestock staff members Greg Ball, Bill Atts, Noel Dominguez and Del Hooker. The 150-by-185-foot arena includes a shaded announcing stand, bleachers, holding pens, an alley way and chutes for the roping steers. The facility was unveiled during Cowboy Days in March 2010 when a team roping event was held. Visitors were excited to watch the area's top ropers demonstrate and compete.



Great progress was made this year in the development of the **Museum Sheep & Goat Barn**. The Museum's livestock staff finished building the pens that attach to the barn and animals were added during the winter. The barn features Suffolk and Churro sheep, as well as Angora and Boer goats. Ten lambs were born in the facility this spring, and another addition this year is the circa 1930s shepherd's wagon inside the barn. The Museum has also added more wool spinning demonstrations this year, and is offering a new summer camp for kids that focuses on wool and sheep.



The Museum displayed several outstanding exhibitions this year that were created in-house. Added to the Heritage Gallery is a section called **La Entrada: The Spanish Colonial Period**, that features artifacts and painted

images showcasing the time period 1598 to 1821 in what is now New Mexico. The Museum also developed a photography exhibit that featured rural schoolhouses located throughout the state. Another in-house exhibit called **A Most Terrible Wonder**, showcased nearly 100 firearms that date back to the 1600s. Other exhibits focused on Colcha embroidery, and quirky, unusual artifacts in the Museum's collections in a show called **What in the World**.

- ▲ Ropers at the Farm & Ranch Heritage Museum's newly-built Roping Arena.
- ◀ Suffolk sheep in the Museum's Sheep and Goat Barn.
- ◀ Visitors to the *What in the World: Unusual Objects from the Museum Collections* exhibit.

New Mexico Museum of Space History ■■



“You know you’re doing something right when teachers give you their resumes,” says Museum of Space History Education Director Gabriel Veach. The teachers he is referring to are from El Paso’s DaVinci School for Science and the Arts. What he was doing right was a two week embedded STEM (Science, Technology, Engineering and Mathematics) education program that was held on the school El Paso campus at the end of May. All eighth grade classes participated in this first-ever program from the **New Mexico Space Academy**, which is the Museum’s educational division. The DaVinci class was just one of the many successes the Space Academy saw during the past year. Education programs, both in-house and beyond, expanded a dramatic ten-fold over previous years. The Academy expanded its summer science camp program to include two weeklong camps in Mesilla – the first time ever that a summer camp was held off campus. The Museum and the Town of Mesilla partnered to bring the camp to the community. And the summer camp program expanded to include two new offerings – “Dino Camp” and “Magic Camp”, both science-based, hands-on learning experiences with a decided emphasis on fun for young participants.

Also at the Museum’s Space Academy, this year’s winning schools were announced for the **STARS (Students and Teachers Achieving Real Science)** Grant Program.

The program made \$500 grants to rural underserved schools across the state to bring the Academy’s traveling science education program to their classrooms. Winning schools were Peñasco Middle and High Schools (Peñasco), Zimmerly Elementary School (Socorro), Desert Trail Elementary (Chaparral) and Capitan Elementary (Capitan). Criteria for the grant included descriptions of why the program would be beneficial to schools, classes and teachers; how the community, students and teachers would be involved; and a description of follow-up activities that would be planned. The traveling science program includes several different space science activities for schools to choose from and a dedicated teacher workshop. The STARS program served more than 500 students in rural communities and engaged more than 50 teachers in STEM enhancement workshops. Funding for the grants was provided by proceeds from the White Sands Star Party, an annual event held by the Museum in conjunction with White Sands National Monument and local astronomy groups.

- ◀ A New Mexico Space Academy cadet examines the soap bubble that has landed on his hand. The physics of bubbles, very similar to this one, has been scrutinized by scientists on the International Space Station as a study in pressure and dynamics.
- ▼ Space Academy cadets learn that astronomy was as important to ancient cultures as it is to modern ones at the Three Rivers Petroglyphs Site north of Alamogordo.



New Mexico Veterans Museum ■■

The New Mexico Veterans Museum moved another step closer to becoming reality during the past year. The Albuquerque architectural firm of Rhode May Keller McNamara (RMKM) has been contracted to design the new DCA facility which will be located in Las Cruces. In addition, Gallagher & Associates has been brought onboard to begin exhibit planning for the museum. Gallagher is the firm that designed exhibits for the New Mexico History Museum and has been working closely with RMKM over the last few months in the programming phase of this project. The development of a state-run Veterans Museum was approved during the 2009 NM Legislative Session when House Bill 59, introduced by Rep. Jeff Steinborn (D-Doña Ana), unanimously passed both the House and Senate. Gov. Richardson subsequently signed the Veteran's Museum bill. A 66-acre site in northeast Las Cruces is being considered for the new museum. The land, which is owned by the federal Bureau of Land Management, is located on Hwy 70 – also called the Bataan Memorial Highway – approximately two miles east of I-25. DCA is working with RMKM and Gallagher as well as the state Department of Veteran's Services in preparing for the new museum. At this point there has been no state appropriation for construction.



New Mexico Film Museum ■■



Gov. Richardson announced in May that operations at the New Mexico Film Museum would be suspended effective June 30, 2010 as a budget saving measure. The museum, which during its life was administered first by the state Tourism Department and then DCA, was created by Senate Bill 701, the New Mexico Film Museum Act, during the 2003 Legislative Session. Since its inception, the Film Museum had hosted a number of screenings of local filmmakers' works, the annual African American Film Showcase, the Native American Film Showcase, screenings during the Santa Fe Film Festival, workshops, lectures and numerous other events. While the museum itself suspended operations, the mission to serve New Mexico filmmakers will continue through the New Mexico State Film Office. Museum programming will continue in other DCA museum venues as funds become available.

New Mexico State Monuments ■■

Designated as New Mexico's eighth official State Monument in August 2007, **Fort Stanton** was established in 1855 and is certainly one of the state's most prolific historic sites. The fort first served as a safety net for early settlers, then played a role in the Civil War, incarcerated Billy the Kid, hosted Civilian Conservation Corps workers and served as a sanatorium for TB patients and, later, as a hospital for the developmentally disabled and as a private drug- and alcohol-rehabilitation clinic. The State Monuments division has been significantly restoring Fort Stanton to its original 1855 condition. Great care has been taken with the delicate restoration process. From the sandstone masonry foundations up to the gutters, no part of the building was left untouched. Such care for preserving the past won this project a New Mexico Preservation Award from DCA's Historic Preservation Division.

Continuing with its core mission of preserving sites significant to New Mexico's rich history, the State Monuments division, working closely with J. Paul Taylor, loaned a collection of the Taylor family's devotional art for an exhibition at the New Mexico State University Art Gallery in Las Cruces. This collection is part of the **Taylor-Barella-Reynolds-Mesilla State Monument** located on the plaza in Mesilla. Mr. Taylor retains a life estate on the property, so that

the future monument is currently not open to the public. The home has been both restored and preserved to its original 1850s condition and is filled with Taylor's wonderful collection. This site is widely considered to be an important contribution to the preservation of the history of south-central New Mexico.

A major three-year restoration project has now been completed at **Coronado State Monument** in Bernalillo with the **Painted Kiva** officially reopening to visitors in June 2010. One of New Mexico's most popular historic sites, many thousands of visitors have stepped down into this kiva since Coronado's designation as a State Monument in May 1940. Extensive deterioration closed the kiva to the public much-needed repairs in 2006. The Museum of New Mexico rebuilt the kiva in 1937 after archeologists destroyed the ruins of the original kiva structure on this site in the process of recovering 500-year-old murals from its walls. Velino Shije Herrera (Zia, also known as Ma-Pe-Wi) was commissioned to paint replicas of the Kuaua Murals in 1938. Nearly 15,000 people visit Coronado Monument and the Painted Kiva each year.



- ▲ Inside the Painted Kiva at Coronado State Monument.
- ◀ Administration Building at Fort Stanton. Photo by Richard Reycraft.

Blue Star Museums Program ■■

As part of the Blue Star Museums Program, DCA's 14 museums and historic monuments offered free admission to active duty military personnel and their families during summer 2010. The National Endowment for the Arts created the Blue Star Museums program to honor the military, and hundreds of museums across the country signed on to the program and offered free admission from Memorial Day through Labor Day. Other participating museums included the Art Institute of Chicago, Dallas Museum of Art, Los Angeles County Museum of Art and the Metropolitan Museum of Art in New York City. Blue Star Families is a non-profit organization that works to support America's military families from all branches of service.



A partnership among Blue Star Families, the National Endowment for the Arts, and more than 850 museums across America

www.arts.gov/bluestarmuseums

Los Luceros Historic Property ■■

DCA has joined with the State Film Office and Robert Redford in an innovative arts development project that will enable New Mexicans to build careers in film and the environment with specific emphasis on the Native American and Hispanic filmmakers.

The creation of **Milagro at Los Luceros** is the result of years of collaboration and commitment of resources by DCA, the Film Division and Mr. Redford. DCA purchased and operates the 148 acre Los Luceros property along the Rio Grande and is preserving its

historic nature and integrity for the purpose of cultural, artistic, environmental and educational activities, events and outreach. The new project's mission is to provide immersive jobs training and education in film and the arts. Milagro at Los Luceros is dedicated to community, environmental protection and advancing the arts as an economic driver.



Museum Resources ■ ■



Behind those arresting exhibitions that museums mount every year is a hardworking team of designers, fabricators and preparators whose talents – and magic – make an interpretive presentation more than just a collection of paintings, photographs, textiles or pottery. This was certainly the case this year with the exhibition *Dancing Shadows, Epic Tales: Wayang Kulit of Indonesia* at the Museum of International Folk Art with Antoine Leriche, Director of 3-D Design for **Exhibits Central**, winning the American Association of Museums (AAM) annual Award for Excellence in Exhibition Design.

Wayang kulit performance of Indonesia uses shadow puppets behind a screen in one of the oldest and greatest story telling traditions in the world.

A primary focus of **Conservation Department** team members this year focused on working with objects that will be featured in exhibitions marking the New Mexico Statehood Centennial celebration in 2012. Conservation staff also tackled major projects including graffiti mitigation at Bandelier National Monument, kiva wall mural stabilization at Coronado State Monument and the survey and ongoing

conservation of artifacts at the Taylor-Barela-Reynolds-Mesilla State Monument in Mesilla, NM.

The Museum of New Mexico Press published seven new titles this year, including *Guitars and Adobes* and the *Uncollected Stories of Fray Angélico Chávez*, edited by

◀ Climate controlling case for the Wayang Kulit exhibition at MOIFA. The painted water buffalo hide puppets inside would curl up and die if exposed to the outside environment. The environment within the case was buffered and maintained the appropriate elevated and very stable RH necessary to the well-being of the artifacts.



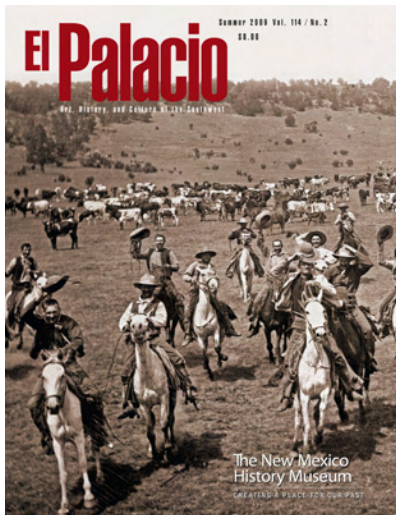
◀ Mina Thompson and Maureen Russell of the Conservation Lab using X-Ray Fluorescence equipment to determine the elemental makeup of the glaze, slip and colors of a ceramic bowl.

Museum Resources ■■ (cont.)

Ellen McCracken; *Cady Wells and Southwestern Modernism*, edited by Lois P. Rudnick; and *Down Country: The Tano of the Galisteo Basin, 1250–1782*, by Lucy R. Lippard, photographs by Edward Ranney. *Telling New Mexico: A New History* was awarded the Lansing Bloom Award for Outstanding Publication of 2009.

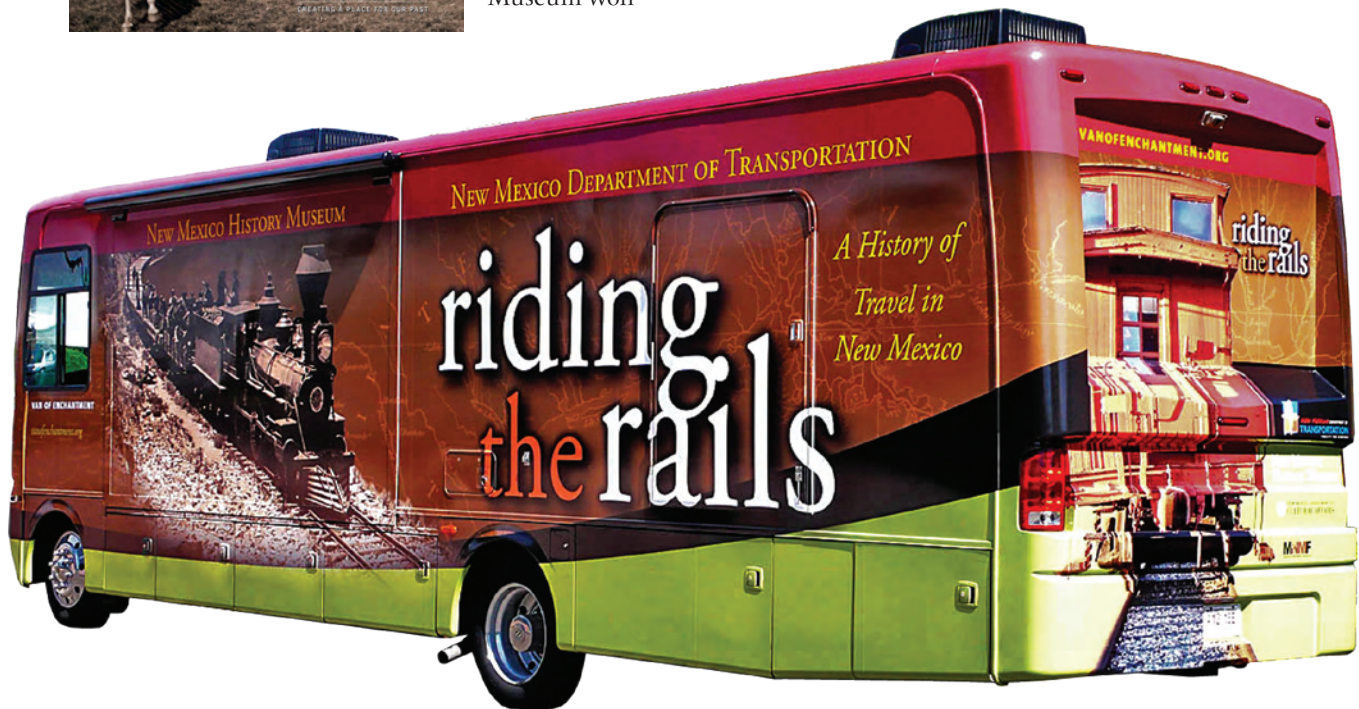
El Palacio continues as an award-winning quarterly magazine covering the art, history and culture of the Southwest, with an emphasis on the research and exhibitions of the Museum of New Mexico system. This year “El Pal” took two honors – an honorable mention from the AAM 2010 Publication Design Competition for the issue celebrating the opening of the New Mexico History Museum, and first place recognition from the Mountain Plains Museum Association for the issue celebrating the 100th anniversary of the Museum of New Mexico.

The creative advertising and publicity campaign for the wonderfully successful grand-opening for the New Mexico History Museum won



two first-place awards from the AAM, which lauded the Museum Resources Division for the media kit it assembled and for the marketing and public-relations materials it developed. The “History: Get Into It” campaign played on the multiple platforms of print, Web, radio, TV and billboards, drawing the crowds that made the museum’s first year a record-breaking one.

A free mobile museum, the **Van of Enchantment** is a converted RV that tours New Mexico carrying exhibitions and educational material from the collections of the state museums and monuments. The Van of Enchantment’s current exhibition, *Riding the Rails*, is the product of a partnership between New Mexico Department of Transportation and the Department of Cultural Affairs. The exhibition takes visitors on a journey down the Santa Fe Trail, introduces trains to New Mexico and continues into the present day with the construction of the New Mexico Rail Runner Express. Last year more than 95 visits were made to 31 counties across the state, visiting 42 schools, 23 libraries and 30 special events.



Historic Preservation Division ■■

One of the first hotels built by Conrad Hilton, and the one where he honeymooned with Zsa Zsa Gabor, has been restored in downtown Albuquerque. Vacant for several years, the **Hilton Hotel in Albuquerque** has again returned to its rightful place as a popular gathering place in the city, attracting guests as well as locals for its fine dining, open terrace bar, restored rooms and inviting atmosphere. The \$30 million rehabilitation took advantage of federal tax credits administered through the New Mexico Historic Preservation Division and involved a careful restoration of the façade, replacing non-historic windows with ones that match the historic style, retaining historic guest room doors and hallway configurations. The lobby's stunning vaulted ceiling and ballroom were expertly restored. HPD consulted with developer Darin Sands throughout the project, including on the restoration of murals by Lloyd Moylan. Opened in 2009 as

Hotel Andaluz, the hotel built in 1939 is under consideration for LEED certification, which would make it one of a handful of historic hotels in the nation to be commended for incorporating green technology into the rehabilitation process and day-to-day operations.

Where before there were none, now there are 64 Official Scenic Historic Markers commemorating the contributions of women to New Mexico history. **The Historic Women Marker Initiative** captured the public's imagination with every county in the state and most of the pueblos and tribes submitting



nominations for women who left their mark on New Mexico communities. The types of women honored through the initiative shows the breadth of activities and historical contributions women have made throughout the state. They range from the famous, such as Georgia O'Keeffe in northern New Mexico, singer Louise Massie Mabie, the "Original Rhinestone Cowgirl" who lived in Hondo Valley, to community heroes like Sally Rooke, a telephone operator who saved countless lives when in 1908 a wall of water rushed toward Folsom. She stayed at her post warning as many residents as possible before losing her life in the flood. The initiative

▲ Built in 1939, the wonderfully restored Hilton Hotel building in Albuquerque is now the Hotel Andaluz.

Historic Preservation ■■ (cont.)



◀ The 2010 Heritage Preservation Month poster was designed by HPD's Tom Drake and features a ca. 1920 image of Silver City's train station by Waldo Twitchell and archived at the Palace of the Governors. Thousands of copies of the poster were distributed by state visitor centers, through the mail and by local communities. The poster even wound up on the front page of the *Silver City Sun News*.

was possible because of a strong partnership among the New Mexico Women's Forum, New Mexico Historic Preservation Division, Cultural Properties Review Committee and New Mexico Department of Transportation. It was funded by the 2006 Legislature, and First Lady Barbara Richardson served as its honorary chairperson. New Mexico began installing roadside markers in 1936. Today there are more than 660 markers commemorating important events, persons, the notorious and the honorable, and the geographic marvels of the state.

Each May, the Historic Preservation Division coordinates **Heritage Preservation Month**, a statewide and national event that draws attention to historic preservation. The theme changes each year and in 2010 HPD focused on the strides that downtown areas have made toward regaining their rightful place as the cores of their communities. Most downtowns in New Mexico were built around and thrived from their proximity to train stations, and an image was chosen of the Atchison

Topeka & Santa Fe station that served Silver City for more than 50 years before it was demolished in 1975. Public outcry over the loss was strong and a preservation movement was born in town that led to establishing five historic districts and a revitalized downtown. HPD also acknowledged New Mexico MainStreet's role in preserving downtown, which has led to new economic activity in areas that once were depressed. The Cultural Properties Review Committee presented seven of this year's 15 Heritage Preservation Awards to individuals and organizations working in MainStreet communities. More than 200 people attended the ceremony at the Scottish Rite Center in Santa Fe. Preservation Month was highlighted by 54 related events held in 33 communities. Tours of historic districts, restored buildings and hikes through restricted archaeological sites were among the events.

Office of Archaeological Studies ■■

A light scatter of surface artifacts along the edge of US 54 south of Carrizozo hinted at the presence of an **important archaeological site** in the path of proposed New Mexico Department of Transportation highway improvements. OAS field crews, under the

the investigation of the **Water Canyon Paleoindian site** on New Mexico Institute of Mining and Technology lands outside of Socorro. Test excavations have revealed the presence of an extensive wetland dating between 13,000 and 8,000 years ago. The



◀ A surprising variety of subsurface features was excavated along US 54 south of Carrizozo by crews from the Office of Archaeological Studies.

direction of Dorothy Zamora, tested the site and encountered a surprising variety of subsurface features. Full excavation followed, revealing a small village that was occupied and reoccupied several times, apparently within the AD 900-1100 period. Multiple pit houses, roasting and storage pits, and refuse deposits were encountered within the narrow highway right-of-way. Preliminary analyses of pottery suggest cultural linkages and interaction with early Mimbres populations that are better known in the southwestern parts of New Mexico, with some trade wares originating further north in today's Zuni area.

OAS Deputy Director Dr. Robert Dello-Russo has been leading a consortium of universities, state museums and private researchers in

wetland deposits include individual bison kills and hunting-related artifacts, as well as a rich record of environmental change as New Mexico shifted from a glacial to modern climate. This site has the potential to be one of the most important sources of information on this time period in New Mexico, and Dr. Dello-Russo and OAS are taking the lead in developing its research potential with the support of private foundations and granting agencies.

More than 20 years of planning will soon culminate in the completion of the **Center for New Mexico Archaeology**. The CNMA is a joint project of the Museum of Indian Arts and Culture and the Office of Archaeological Studies. Located off of Caja del Rio Road near the Santa Fe Animal Shelter, the new facility is

Historic Preservation ■■ (cont.)



▲ After more than two decades of planning, the Center for New Mexico Archaeology is nearing completion on the southwest edge of Santa Fe.

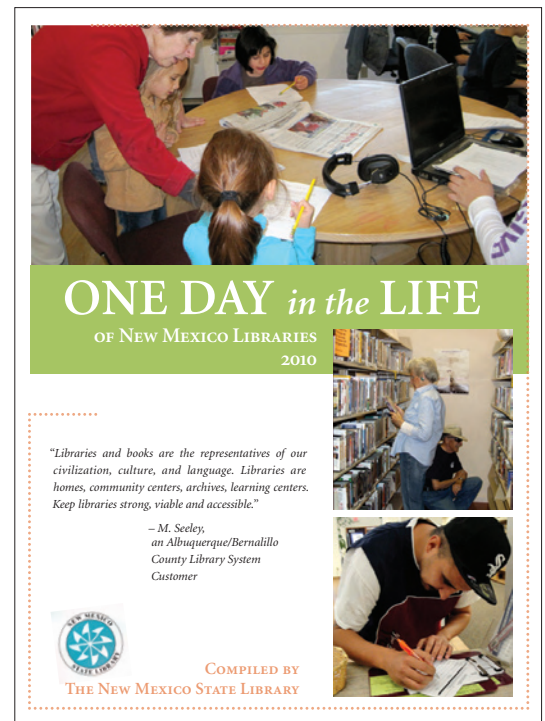
the first building of what will become a 25-acre expansion campus for DCA's museums and museum support services. MIAC's Archaeological Research Collections represent New Mexico's cultural heritage, with literally millions of artifacts from more than 100 years of archaeological projects representing more than 12,000 years of human history in the state. The new facility includes a special collections area for sacred and sensitive materials that are held in trust for tribal communities. ARC collections are routinely used by artists, scholars and students for research and education purposes, including the training of the next generation of archaeologists. The OAS portion of CNMA will consist of offices and laboratories for approximately 40 staff members and volunteers. Laboratory spaces are dedicated to the study of pottery, bone, stone tools, plant materials, historic artifacts, earthen architecture and archaeomagnetic dating. The earthen architecture lab is a collaborative effort that was started in the 1980s by OAS, the National Park Service, the New Mexico Historic Preservation Division and New Mexico State Monuments. The lab will be open for use by archaeologists, architectural historians and conservators who are working to preserve New Mexico's vernacular architecture. The archaeomagnetic dating lab is one of only two dedicated labs in the western hemisphere, providing this specialized dating service to clients in Africa, South American and Mesoamerica, as well as in the Southwest.

New Mexico State Library ■■



The New Mexico State Library received a nearly \$1.5 million grant from the American Recovery and Reinvestment Act in the first round of 2009 recovery funding from the National Telecommunications and Information Administration. This funding will support the **Fast Forward New Mexico** initiative, which includes training programs at some 16 public and tribal libraries. The initiative aims to increase the skills of citizens using the Internet as well as create a statewide Broadband awareness campaign and a New Mexico Broadband Conference to promote the benefits of bringing high speed Internet access to all citizens in urban and rural New Mexico. Fast Forward New Mexico will deliver two levels of free computer and Internet training to local residents. Level I offers basic computer and Internet skills and teaches participants how to select, install and maintain a computer. It also includes a class that introduces online learning and teaches participants how to become successful online students. Level II is geared toward entrepreneurs and small businesses and focuses on using the Internet to decrease business costs and increase sales through e-commerce, e-marketing and social media. The grant was launched during summer 2010 and continues through 2012. It is managed by the State Library in partnership with the University of New Mexico-Los Alamos, UNM-Continuing Education, the Global Center for Cultural Entrepreneurship and the First Mile Institute.

The State Library initiated a statewide effort to show just how much impact public, school and academic libraries have on their communities on a typical day. Members of New Mexico's library community were encouraged to collect statistics, comments and photographs on April 14, 2010 to demonstrate the importance and value of services provided. **Library Snapshot Day** gave us the following numbers for that typical day in mid-April – libraries had 23,159 visitors; 25,271 items were borrowed; 4,641 people used computers at their libraries; 1,200 children went to their local public library to participate in a library-sponsored activity or program; 3,737 reference questions were answered by New Mexico librarians; and there were 32,845 webpage hits on NM library websites. During these challenging economic times libraries are busier than ever . . . in New Mexico and beyond. Yes, people are checking out books. And they are also but also looking for jobs, using computers and attending the many programs that New Mexico libraries have to offer. A final report, titled "One Day in the Life of New Mexico Libraries," was produced to be used by libraries as an advocacy tool to establish and enhance relationships with local government officials, Boards, Friends' Groups, and other community members to keep them informed of what is going on at their libraries and to educate as many people as possible on importance of local funding for libraries.



New Mexico State Library ■■(cont.)

The annual statewide **Summer Reading Program** sponsored by the State Library has been a popular event for children and teens in New Mexico for more than 10 years. Now adults can get in on the action, too. In late 2009 planning took place between the New Mexico Humanities Council and State Library to create an exciting adult summer reading program around the theme, "Water Your Mind—Read." In 15 demographically diverse communities and public libraries around the state residents are being encouraged to visit their local library to read and attend programs about critical water issues in the state, as well as join in community conversations, activities and book discussions. Libraries hosting the programs range from the very large – the Albuquerque/Bernalillo County Library System, to the very small – Embudo Valley Library and Community Center, to the tribal – P’oe Tsawa Community Library at Ohkay Owingeh Pueblo. The project features Craig Childs’s nonfiction book *The Secret Knowledge of Water* and expands to include conversations about the Humanities Council’s Watershed Consciousness in the Greater Southwest audio project, a traveling exhibit about the Colorado River watershed.



New Mexico Arts ■■■



◀ Jill Oyenque, Mary Lou Olivas and Joan Coriz gathering willow for traditional Pueblo baskets along the Rio Grande at historic Los Luceros, March 2010.

▼ Public art piece entitled *Hope* by Madeline Weiner, 60" X 68" X 40", Silverdale limestone, located at the San Juan Regional Medical Center in Farmington. Photo by Ben Owen, New Mexico Arts.

The New Mexico Arts **Folk Arts Program**, under the direction of State Folklorist Claude Stephenson, welcomed 16 native basket weavers from throughout New Mexico to a two-day gathering at DCA's historic Los Luceros ranch, located along the Rio Grande north of Española. The goal of the gathering, which was part of the National Endowment for the Arts American Masterpieces initiative, was to begin a dialogue among basket weavers of various tribes and Pueblos, as well as to assess the status and future of native basket weaving in New Mexico. Participants included basket weavers from the Jicarilla Apache and Navajo tribes, as well as representatives from many of New Mexico's Pueblos. Most of the weavers experimented and tried their hands at each other's different styles and techniques. Eric Blinman, director of the New Mexico Office of Archaeological Studies, demonstrated the nearly lost art of making yucca fiber for basketry. Issues addressed at the confab included the necessary access to harvesting basket making materials (Los Luceros willow will henceforth be an option) and the need to increase the number of native basket weavers in New Mexico.

The Division's **Art in Public Places Program** continues its successful ways with a recent commission in the Healing Garden at the San Juan Regional Medical Center in Farmington. Madeline Wiener's stone sculpture *Hope* is part of the artist's Bench People series and is 60" x 68" x 40", weighs approximately 6,500 pounds, and is made from Silverdale limestone. The artwork inspires a sense of tranquility to patients, visitors and staff of the hospital and is located in a quiet corner of the garden that is exposed to sunlight most of the day. As the stone retains warmth from the sun, visitors to the garden are invited to sit on the sculpture and be comforted by the warmth of the stone. The mission of the Art in Public Places program is to enrich New Mexico's public spaces through an innovative and diverse public art collection. Since its inception nearly 25 years ago, the program has placed more than 2,500 works of art in all of New Mexico's 33 counties.



New Mexico Arts ■■ (cont.)

New Mexico Arts was awarded \$297,000 in arts recovery funds from the National Endowment for the Arts (NEA), under the American Recovery and Reinvestment Act (ARRA) of 2009. The Governor's Office, the New Mexico Office of Recovery and Reinvestment and the New Mexico Arts Commission approved \$250,350 in **Arts Jobs Grants** to 17 organizations across New Mexico following a competitive application process. New Mexico Arts also received approval from the NEA and the New Mexico Office of Recovery and Reinvestment to spend \$2,650 in administrative costs to administer its Arts Jobs program and \$44,000 to hire a public art contractor to temporarily fill an important public art position lost due to state budget cuts. The contractor will administer the Division's Acclaimed Artist Series to facilitate \$400,000 in arts purchases to directly benefit New Mexico artists and galleries. Under the terms of ARRA, stimulus funds were appropriated to the National Endowment for the Arts (NEA) to distribute to state arts agencies for projects that focus on the preservation of jobs in the arts.

New Mexico's **Poetry Out Loud** champion, Stav Gold of Albuquerque, represented the state at the National Finals of the Poetry Out Loud: National Recitation Contest in Washington DC. The 18 year-old's recitations of *Constantly Risking Absurdity* (#15) by Lawrence Ferlinghetti, *John Lennon* by Mary Jo Salter and *I Am!* by John Clare, earned him a place in the top eight of the Western Region semi-finals. Stav, his father Eric Gold and New Mexico Arts program coordinator Jenice Gharib traveled to Washington, DC for the finals courtesy of contest sponsors the National Endowment for the Arts and the Poetry Foundation. More than 1,800 students and 39 teachers from across the state took part in Poetry Out Loud at the classroom level this year. The program encourages high school students to learn



about great poetry through memorization and performance and is the creation of the NEA and the Poetry Foundation. New Mexico students were among the more than 300,000 students nationwide who took part this year.

New Mexico Arts Trails promote the outstanding quality, vibrancy and diversity of the arts in New Mexico to the rest of the world, bringing recognition and beneficial economic development to rural areas rich in artistic traditions and expressions. This past year New Mexico Arts continued its important funding for community-based arts trail development. Organizations have received New Mexico Arts grants both for arts trail start-up activities and for further development of existing trails. Current community-based Arts Trails the Ancient Way Arts Trail, a multi disciplinary trail that runs from Grants through Ramah, Zuni and Gallup; the New Mexico Potters Trail, featuring potters' studios and galleries from Galisteo through Santa Fe to Taos; the Trails & Rails Arts Trail, a multidisciplinary trail that goes through Los Lunas, Belen and Tome; and Artistic Vistas and Treasures, which encompasses Taos Canyon, Black Lake, Angel Fire, Eagle Nest and Cimarron with multidisciplinary artists' studios and galleries.

▲ Stav Gold of Albuquerque represents New Mexico at the finals of the Poetry out Loud National Recitation Contest in Washington D.C. Photo by James Kegley.

New Mexico Music Commission ■ ■

The New Mexico Music Commission partnered with the City of Albuquerque's Film & Music offices, Albuquerque Studios and Sennheiser USA to host a **Music in Film Summit** in September 2009 at the Kimo Theater. Guest speakers included Mike Knobloch, a Senior Vice President Film Music with 20th Century Fox; Lizzy Moore, West Regional Director of The Recording Academy; Dana Sano, Music Supervisor and Producer with Zenden Entertainment; Randy Spendlove, President Film Music with Paramount Studios; and Steven Vincent, Vice President of Music and Soundtracks with Disney Studios. Less than a year after the summit, Disney was filming a musical in New Mexico, and The Recording Academy says that a major factor in Disney's decision to shoot in New Mexico was Vincent's visit to the state during last September's summit. Another Music in Film summit is scheduled for September 2010 in Santa Fe at the Lensic Theater. The event is not only a master class for composers and other musicians, but a clever marketing tool for the state's music and film industries.

New Mexico Music Commission Executive Director Nancy Laflin and You and Me Productions partnered to produce a documentary about the **Clovis, NM music legends**. The documentary included home video of Buddy Holly's visit to England and his impact on the Beatles, as well as video of LeAnn Rimes and Roy Orbison. All of these outstanding musicians recorded at the

Norman Petty Studios in Clovis. The Music Commission-produced piece aired on PBS stations throughout the state, educating New Mexicans about high-profile music legends who started their careers in the state and eventually had considerable impact on the nation's music industry. The documentary also raised thousands of dollars for public television making its way onto PBS stations throughout the country.



Singer-songwriter Ryan Bingham of Hobbs, New Mexico, was recognized this year for the successful song that he co-wrote and performed, *The Weary Kind-Theme from Crazy Heart*. The song earned Bingham and co-writer T. Bone Burnett the 2010 Golden Globe Award and an Academy Award in the same category. The song is featured in the Fox Searchlight film *Crazy Heart*, which was filmed in New Mexico. Local band leader David Manzanares and other state musicians also appeared in the film.

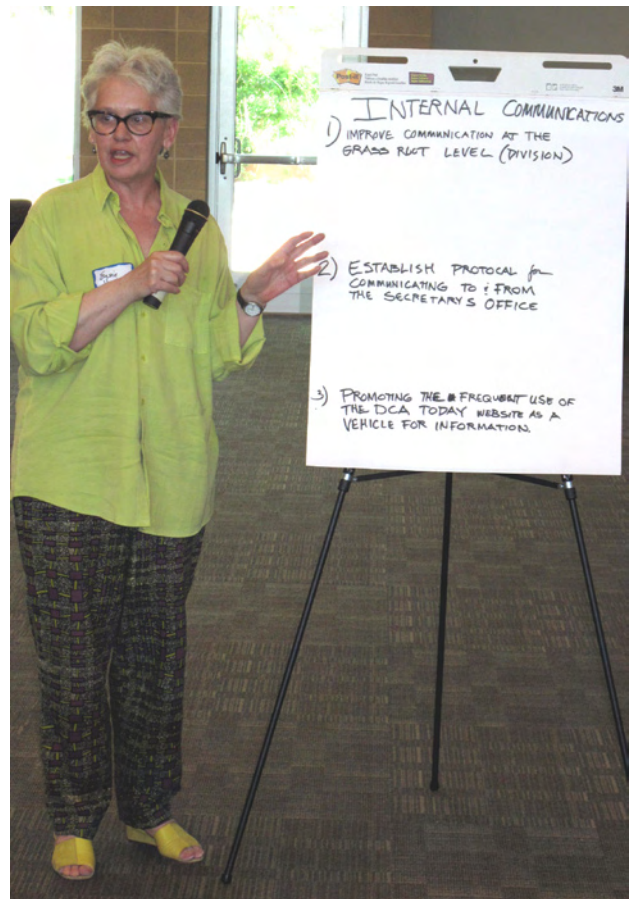
▲ Disney Studio's Steven Vincent and Dana Sano with Zenden Entertainment served as panelists at the Music in Film Summit held in September 2009 at the Kimo Theater. The confab was sponsored by the New Mexico Music Commission and the City of Albuquerque Film and Music offices.

STRATEGIC PLANNING PROCESS AND EXECUTIVE SUMMARY

On May 19, 2010, approximately 130 staff members from across DCA came together to assess the state of the Department of Cultural Affairs, discuss issues related to the department, and identify priorities in moving forward.

Prior to the day of the annual statewide meeting, all 500 DCA staff were invited to submit topics for discussion, whether or not they intended to be at the gathering. Senior DCA management reviewed more than 100 responses and grouped the suggestions into 11 core issues of importance to staff. On the day of the meeting, participants were provided the opportunity to add to the 11 identified issues; and then during morning and afternoon sessions, staff divided into small discussion groups to focus on identifying three top priorities for each of issues determined to be critical to the department. These priority goals and the specific actions proposed to address them were summarized in a report from the 2010 DCA Gathering. They have been incorporated into this 2011-12 Strategic Plan, forming the basis for the Strategic Goals, and setting direction for the department.

The SWOT analysis included in this Strategic Plan is based on the prior year's SWOT analysis, and has been reviewed and updated by DCA senior management in the Cabinet Secretary's Office.



▲ Susan Hart from the Historic Preservation Division makes a presentation on enhancing internal communications at the DCA Family Gathering in May 2010.

SWOT ANALYSIS

Strengths

- Staff—quality, experience, passion, knowledgeable
- Leadership
- Institutional reputation and expertise
- Large and diverse audiences being served
- Base of state support for operations
- Newly opened New Mexico History Museum
- New Mexico is a destination
- New Arts, Preservation, and Library programming strengthening local communities:
 - Arts Trails
 - Arts and Cultural Districts
 - Main Street Revolving Loan Program
 - Arts Reinvestment and Recovery funds
 - Statewide Broadband Initiative utilizing Reinvestment and Recovery funds
- Partnerships with non-DCA organizations
- Volunteers and Interns

Weaknesses

- Mandatory vacancies; staff reductions
- Lack of staff rewards, incentives, professional development & career advancement opportunities
- Regionally non-competitive salaries in certain positions
- Limitations of IT equipment, systems, use of new technologies
- Inadequate funding for facilities, maintenance and upgrades
- Constraints of budgetary procedures

Opportunities

- Upcoming Statehood Centennial
- Development of new efficiencies and streamlined service delivery
- More cross-division planning, coordination, collaboration
- Greater use of on-line resources
- New media & technologies; alternative media communications
- Greater emphasis on education and outreach
- Financial support from foundation partnerships

Threats

- Economic downturn and reduced personal spending
- Potential decrease in tourism; attendance; revenues
- Budget cuts
- Local government and non-profit competition for funding
- Staff stress-related issues resulting from increased workloads & concerns about potential furloughs/ pay reductions
- Inability to retain, recruit highest quality staff
- Insufficient IT infrastructure and limited access to training and development in new and cutting edge technologies
- Decreased school budgets resulting in decreased student visits

Strategic Goal 1 Build public participation in DCA programs and attendance at DCA facilities

Objective

Provide consistent high-quality programming

Strategies/action steps

- Develop cross-functional teams that include curators, educators, designers, marketers, and others to create experiences that attract visitors
- Look for opportunities to create DCA-wide synergy among divisions
- Test new ideas, special projects, new initiatives to target rural populations, intergenerational audiences, and underserved communities

Objective

Maximize marketing and public relations to increase awareness of and participation in DCA programs

Strategies/action steps

- Seek collaborations across DCA divisions and with external partners (ie. Tourism Department) to stretch marketing dollars
- Explore the use of social media and other innovative marketing strategies to reach new audiences
- Endeavor to build corporate partnerships; seek media sponsorships

Objective

Nourish and cultivate volunteer and intern participation in DCA programs

Strategies/action steps

- Develop new and meaningful ways to engage volunteers and interns in DCA activities
- Ensure that the contributions of volunteers and interns are acknowledged and appreciated
- Obtain testimonials to showcase value of volunteers and interns
- Hold regular department-wide meetings of volunteer coordinators across divisions to share ideas and successes
- Tap into existing volunteer networks such as AmeriCorps to strive for additional participation in DCA programs

Objective

Learn more about our current and potential audiences to offer more audience-driven exhibitions and programs

Strategies/action steps

- Conduct an internal audit to learn more about our current audience
- Conduct an external study to identify potential new audiences
- Survey audiences to learn more about their preferences
- Use what we learn to inform programming

Performance Measures

- Attendance at DCA programs and facilities
- Number of participants in DCA programs who represent targeted populations (ie. children, rural residents)
- Number of DCA volunteers and interns; number of volunteer/intern hours contributed

Strategic Goal 2 Maximize the impact of education and outreach programs and resources

Objective

Increase department-wide collaboration and coordination for education and outreach

Strategies/action steps

- Support the department-wide educators group and hold regular meetings of it
- Develop on-line portal to all DCA educational resources (i.e. museumentation.org or other cultural resources site)
- Pursue funding opportunities for joint programs (i.e. library/museums collaborations)
- Create a DCA “Development” infrastructure for department-wide coordination of and assistance in pursuing funds for educational programs
- Increase marketing of educational programs
- Seek new cross-expertise partnerships with non-DCA partners (such as local libraries, arts councils, museums, and non-profit cultural organizations)

Objective

Become a resource for schools, not just a destination

Strategies/action steps

- Develop Department-wide educational resources materials aligned with state standards and benchmarks and comprehensive catalog of educational offerings across department
- Solicit input from educators, especially those in rural and underserved communities, to ensure that DCA resources and programs meet their needs
- Provide professional development opportunities for educators both on-site and on-line
- Encourage school districts across the state to use museum educational resources in the classroom, either through traveling programs or on-line resources
- Explore distance learning program opportunities

Objective

Integrate digital resource development across DCA divisions for educational programming

Strategies/action steps

- Develop online content (i.e., provide educational resources online; use museumentation.org to provide a centralized online clearinghouse for classroom teachers and students to access DCA’s educational resources)
- Utilize new media and new technologies to enhance our educational resources to make them up-to-date, media rich, and interactive
- Explore distance learning possibilities

Performance Measures

- Attendance / participation in DCA educational and outreach programs and activities
- Number of students in school groups participating in DCA educational programs
- Number of teachers participating in DCA professional development opportunities

Strategic Goal 3

Enhance delivery of services

Objective

Improve communication and collaboration across DCA to promote sharing of expertise and develop creative and cost-effective programming

Strategies/action steps

- Provide increased opportunities for cross-department gatherings/ meetings of both large groups and smaller, topic-specific groups
- Facilitate sharing of expertise across DCA divisions through utilization of DCA Today to disseminate current information, encourage on-line discussions, enable identification of professional resources
- Improve communication at the division level through regular staff meetings
- Maintain open door policy for creative ideas to Directors and Secretary's Office while maintaining chain-of command for issues and grievances
- Encourage resource sharing between divisions -- including facilities, equipment, and staff
- Highlight and communicate successful examples of collaboration across divisions

Objective

Use new media, web advancement and technology advancement to better serve the public

Strategies/action steps

- Examine DCA's on-line users and how they utilize new media offerings so that we can better serve them
- Provide training opportunities for staff in the creation and management of digital content and development of social media initiatives
- Continue to coordinate, develop, maintain and integrate DCA's web presence
- Form department-wide task force to standardize web content management, digitization of collections, and management of digital assets
- Continue development of online access to digitized collections and digital materials
- Improve IT infrastructure, hardware and software

Performance Measures

- Number of visits to DCA Today
- Number of on-line users to all DCA websites
- Percentage of collections digitized and made accessible online

Strategic Goal 4

Meet challenges of limited resources

Objective

Examine the impact of DCA programs and services

Strategies/action steps

- Assess the economic impact of cultural resources in New Mexico within the context of job creation, economic development, tourism, community revitalization and evaluate the role of DCA
- Review and assess the educational impact of programs provided by DCA and assess the potential for impacting educational reform efforts in New Mexico
- Support participation of DCA in special programs of broad impact such as Centennial of Statehood commemoration/celebration

Objective

Streamline programs and services to ensure they are mission driven and achievable within budget and staff realities

Strategies/action steps

- Engage in realistic long-term planning to assess current and future programmatic needs
- Continue to seek adequate resources to properly fund core programs
- Consolidate, share or centralize resources when feasible to stretch limited resources
- Decrease programs or operating hours when necessary to correspond with staff and budget reductions
- Train division directors and financial staff in the art and science of budgeting to develop problem-solving strategies
- Solicit confidential input from all DCA staff for cost-saving ideas

Objective

Employ innovative approaches to generating revenue for DCA divisions

Strategies/action steps

- Seek to increase and diversify DCA funding sources, including entrepreneurship and grants
- Establish an agency-wide structure (i.e. development team) to support revenue generation
- Work with external partners such as the NM Office of Philanthropic Outreach to pursue new funding opportunities

Objective

Cultivate a supportive work environment

Strategies/action steps

- Seek to boost staff morale by acknowledging challenges, recognizing successes, hard work and innovations
- Ensure that personnel policies are fairly and consistently applied
- Ensure that managers and staff understand personnel policies
- Involve staff in creative problem solving and team efforts to address economic hardships

Performance Measures

- Economic impact of cultural resources throughout New Mexico
- Impact of educational programs to students and teachers
- Percentage of supervisory and managerial staff that complete targeted professional development training

Program 1

Museums and Monuments

Mission/Purpose

Develop and enhance the quality of state museums, monuments and cultural center by providing the highest standards in exhibitions, performances and educational programs, preserving and showcasing the arts, history, and science of New Mexico and cultural traditions worldwide.

DCA Applicable Divisions

Museum of Natural History & Science; National Hispanic Cultural Center; New Mexico Museum of Space History; Farm a& Ranch Heritage Museum; New Mexico Veterans Museum; Los Luceros Historic Property; Museum Resources Division; and Museum of New Mexico facilities including: New Mexico Museum of Art; New Mexico History Museum / Palace of the Governors; Museum of International Folk Art; Museum of Indian Arts & Culture, the State Monuments Division, comprised of Bosque Redondo Memorial at Fort Sumner, Coronado, El Camino Real International Heritage Center, Fort Selden, Fort Stanton, Jemez, Lincoln, and Taylor-Reynolds-Barela State Monuments.

Users

- The public: families; citizens and visitors to New Mexico
- Elementary, middle and high school students, and their teachers
- University students, national and international scholars, researchers, artists

Program Goals

- Present various disciplines through exhibitions, performing arts programs, films, and other presenting programs
- Provide quality educational programs, education materials and statewide outreach to supplement school curricula and provide opportunities for life-long learning
- Protect, preserve, manage and enhance museum collections, historic monuments and DCA facilities, including development of management & long-term growth plans, maintenance & repairs, preservation & enhancement of structures, landscape, safety, security and accessibility
- Monitor attendance and seek new audiences through programming and marketing
- Monitor and pursue additional revenues, including gifts and grants, and earned revenues including admissions and rentals
- Ensure excellence of presentations through professional expertise, research, evaluations

Objectives

- Expand public participation in museum programs and attendance to museums and monuments
- Enhance the quality of exhibitions and the visitor experience
- Encourage participation of schools and teachers
- Create opportunities for life-long learning in museums, monuments, and communities
- Enlist greater involvement of boards, volunteers and docents
- Explore new and creative marketing strategies



▲ Artist Frederico Vigil inside the Torreón at the NHCC. Image by Kim Jew Photography.

- Plan for conservation of collections & historic monuments, and management of facilities and grounds
- Seek national accreditation for all DCA museums
- Examine revenues and potential fees for services
- Transition traditional marketing strategies to include web-based and new media advertising and public relations

Strategies/action steps

- Experiment with new and innovative operational ideas, such as hours of operation, free programs, etc. to draw different visitor pools
- Become a resource for public schools through identifying opportunities to meet state educational standards and supplement curriculum
- Utilize new technologies in exhibitions and programming
- Conduct surveys designed to ascertain information about visitors and potential audiences
- Pursue partnerships with other state and federal agencies, radio, television, private sector, public libraries, public school districts
- Provide museum resources to assist DCA museums in achieving accredited status
- Collaborate across divisions to cross-pollinate, share resources and expertise

Performance Measures

- Attendance at Museum and Monuments exhibitions, films and other presenting programs
- Number of participants at on-site educational, outreach and special events related to museum missions
- Number of participants to off-site educational, outreach and special events related to museum missions

Program 2

Preservation

Identify, study and protect New Mexico's unique cultural resources, including its archaeological sites, architectural and engineering achievements, cultural landscapes and diverse heritage.

Program Goals

- Preserve and protect New Mexico's unique historic places, sites and structures, archaeological and architectural information, and information on the state's cultural resources
- Stimulate economic development through building successful communities by integrating preservation of places, sites, structures, and other cultural properties with development and industry
- Identify significant cultural resources in New Mexico
- Provide quality educational programs and statewide outreach in Historic Preservation and Archaeology to supplement school curricula and provide opportunities for life-long learning

DCA Applicable Divisions

Historic Preservation Division;
Office of Archaeological Studies

Users

- Individuals, local communities, organizations and businesses
- Federal, State, and Local Governments
- Agencies utilizing state archaeological services
- School children, university students, scholars, and researchers
- Land-use interests: developers, industry, and preservationists

Objectives

- Assist local communities, organizations and individuals to preserve and make improvements to historic sites and structures
- Conduct archaeological services as needed in advance of road construction and site development
- Identify cultural resources and provide technical assistance
- Assess condition of cultural resources
- Collaborate with industries and public interest groups to facilitate protection of cultural resources during growth and expansion of population and industry
- Preserve cultural resources through the protection of sites and properties and management of cultural resources data



▲ A financial package provided by the HPD Preservation Revolving Loan Fund and tax credit program allowed for major infrastructure improvements that led to re-opening El Raton Theater in the northeastern New Mexico community of Raton. Community-minded owner Ted Kamp regularly schedules free showings for the area’s youth and, to date, more than 2,300 children have enjoyed the movies at no cost.

Strategies/action steps

- Review compliance with national and state archaeological and historic preservation regulations
- Maintain and increase numbers of registered sites and structures on State and National Historic Registers
- Provide grants, loans and tax incentive programs to support preservation and improvement of historic properties
- Encourage utilization of preservation programs as part of community development efforts
- Conduct archaeological fieldwork as requested by clients, conduct research and analysis
- Research, write and support archaeological and architectural reports, scenic and historic markers documentation
- Maintain, operate, and preserve historic cultural resources databases and information for professional and public use

- Collaborate with educators to supplement curriculum
- Conduct public events celebrating and sharing historic and archaeological resources
- Plan for the Statehood Centennial in 2012

Performance Measures

- Percent of grant funds from recurring appropriations distributed to communities outside Santa Fe, Las Cruces, Albuquerque, and Rio Rancho
- Annually completed number of historic structures preserved, utilizing preservation tax credits
- Dollars of construction underway on historic buildings using state and federal tax credits
- Number of participants in educational, outreach and special events related to preservation mission

Program 3

Libraries

Mission/Purpose

Empower libraries throughout New Mexico to support the educational, economic, and health goals of their communities, and deliver direct library and information services to those who need them.

DCA Applicable Divisions

New Mexico State Library

Users

- The public throughout New Mexico
- Public libraries and their patrons
- School children, university students, scholars, and researchers
- State, federal and local government agencies

Program Goals

- Increase public access throughout New Mexico to information and resources of the State Library and the State Documents Depository Collection
- Enhance local communities by supporting development of local public and tribal libraries
- Ensure that public and tribal libraries are able to provide consistent and high quality services
- Promote literacy statewide
- Provide access to library services and information to populations with special needs and to rural communities without local libraries
- Provide quality educational programs and statewide outreach to create opportunities for life-long learning

Objectives

- Ensure state aid funding for public and tribal libraries
- Provide basic library services training, programming, electronic databases available on the internet, and technical assistance (research, reference, technical compliance and grants writing assistance) to public and tribal libraries
- Manage and promote State Library and State Documents Depository collections
- Promote literacy through special programs such as Summer Reading programs, partnerships with literacy programs, and providing library services to rural and tribal communities without libraries
- Ensure funding for library services to special populations and rural communities



▲ New Mexico State Library building in Santa Fe. Photo by Blair Clark.

Strategies/action steps

- Provide grants and technical expertise to build successful public libraries
- Provide library services to special needs populations and unserved rural communities through books by mail for homebound, talking books for the blind and bookmobiles
- Provide literacy services through literacy programs and outreach
- Provide educational programs targeting children, such as Summer Reading Program, in public libraries throughout New Mexico
- Increase number of statewide library resources available on internet
- Improve public awareness of library services through enhanced marketing and collaborations
- Provide services to public libraries statewide, including library certification, maintenance of census and grant data, collection of magazines, publications and state and federal collections
- Continue to digitize the state documents collection

Performance Measures

- Total number of library materials catalogued in system-wide access to libraries in state agencies (SALSA) and keystone library automation system (KLAS) on-line databases, available through the internet
- Number of participants in educational, outreach and special events related to library mission
- Percent of grant funds from recurring appropriations distributed to communities outside Santa Fe, Las Cruces, Albuquerque, and Rio Rancho
- Number of searches in information databases provided by State Library
- Number of rural patrons utilizing services targeting special populations, including mobile library services, books for the blind, books by mail, tribal library services

Program 4

Arts

Mission/Purpose

Enrich the quality of life of New Mexicans in their communities by preserving, enhancing, and developing the arts in New Mexico through partnerships, public awareness, and education.

DCA Applicable Divisions

New Mexico Arts

Users

- The public: patrons of theater, music, arts and cultural events
- Local governments and communities
- Visual and performing arts organizations, artists, musicians, performers, writers
- School children, university students, teachers
- Tourists and tourism industry
- Local businesses and community development organizations
- Social services organizations
- Users of public buildings and public spaces

Program Goals

- Preserve, develop and showcase New Mexico's unique living arts and cultural traditions
- Stimulate economic development through strengthening and enhancing New Mexico's arts and music industries
- Enhance local communities through supporting local and professional arts organizations and projects, with particular focus on rural communities
- Strengthen and promote the music industry in New Mexico
- Provide quality educational programs and outreach statewide

Objectives

- Strengthen and stabilize successful arts organizations throughout the state, emphasizing rural communities
- Expand Arts Trails program and foster cultural districts collaboration
- Strengthen arts-based cottage industries statewide
- Promote statewide cultural and heritage tourism through interagency collaboration and partnerships
- Supplement public school curriculum and assist in development of arts education programs for children
- Preserve living arts traditions by collecting oral histories and documenting traditional and diverse cultural communities
- Assist the development and preservation of artistic excellence through public / private collaborations
- Increase economic impact of music industry production in New Mexico
- Ensure fair and successful management of federal stimulus funds to arts organizations statewide



▲ Top: Bracelet by Cody Sanderson and Virgil Ortiz, ca. 2000. Sterling silver. Bottom: Bracelet by Fritz Casuse, ca. 2005. Sterling silver, Italian oxblood coral. Right: “Butterfly” Bracelet by Rebecca Begay, ca. 2007. Sterling silver, Australian Boulder opal. Collection of Dr. Gregory and Angie Yen Schaaf. Photo by Ricardo Martinez. © 2009.

Strategies/action steps

- Provide grants and technical expertise to support arts organizations and arts programs statewide
- Develop Arts Trails program to stimulate arts-based economic activity in local communities
- Seek additional means to support arts organizations, through technical assistance, training, or additional funding resources
- Assist local communities in the acquisition of art for public places
- Provide funding for Folk Arts apprenticeships
- Celebrate New Mexico’s talented and diverse artists through the annual Governor’s Awards for Excellence in the Arts
- Collaborate with educators to supplement curriculum and provide opportunities for artists in schools
- Collaborate with other DCA Divisions, Economic Development Department, Tourism Department and other partners to support development of Arts and Cultural Districts across New Mexico
- Create a database of music venues, productions, performances and festivals

Performance Measures

- Percent of grant funds from recurring appropriations distributed to communities outside Santa Fe, Las Cruces, Albuquerque, and Rio Rancho
- Number of participants in educational programs and workshops
- Attendance at programs partially funded by New Mexico Arts through recurring funding, provided by arts organizations statewide
- Number of clients provided professional development training in arts industry
- Number of musicians, music groups and businesses supporting the music industry that have registered on NMMusic.org website

Program 5

Program Support

Mission/Purpose

Deliver effective, efficient, high-quality services in concert with the core agenda of the Governor.

DCA Applicable Divisions

Administrative Services Division, Secretary's Office

Users

- The public
- State, local and federal governmental agencies
- Service providers: vendors, contractors, service providers
- Culturally-related and educational organizations statewide
- Department divisions and programs

Program Goals

- Provide policy leadership and management of department, all divisions, programs, and services, through the Secretary's Office
- Provide overall DCA fiscal management, oversight and control of budget, finance, audit, and capital outlay
- Ensure legal and timely implementation of all federal and state laws and regulations
- Provide timely, efficient, accurate and helpful administrative support for all divisions
- Strengthen and build human capacity within DCA
- Strengthen and build Information Technologies capacity within DCA
- Provide overall statewide leadership and advocacy for New Mexico's cultural resources, and especially those belonging to DCA

Objectives

- Streamline administrative operations for more efficient service delivery and accountability, including budget, finance, audit, purchasing, human resources
- Maximize programmatic and staff efficiencies in light of budgetary hardships
- Improve technological abilities and web delivery to enable Divisions to achieve their optimal performance and service capacity
- Provide communication internally and externally about cultural resources and departmental activities
- Plan for and prioritize budgetary, capital and programmatic growth and direction throughout DCA
- Measure and communicate department impact and performance
- Assess economic impact of cultural industry
- Take a leadership role in planning for the 2012 Statehood Centennial Celebration



▲ A young visitor leans in, perhaps to compare her bite with that of Stan the T.rex at the New Mexico Museum of Natural History & Science. Photo by Matt Celeskey.

Strategies/action steps

- Promote collaboration, cooperation and shared resources between department divisions
- Standardize administrative forms and processes
- Pursue budgetary, capital and information technology improvements through departmental planning and funding requests
- Improve Web as a resource
- Communicate annual achievements and impact of department
- Collaborate with and implement executive and legislative initiatives, special projects and Children's Cabinet initiatives to deliver services to New Mexicans

Performance Measures

- Percent of performance measures' targets in the General Appropriations Act that were met, excluding this measure
- Percentage of supervisory and managerial staff that complete targeted professional development training

DEPARTMENT CONTACTS

Bill Richardson
Governor of New Mexico

Office of the Secretary

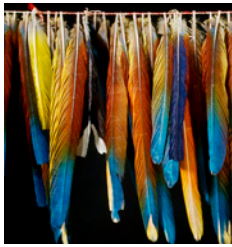
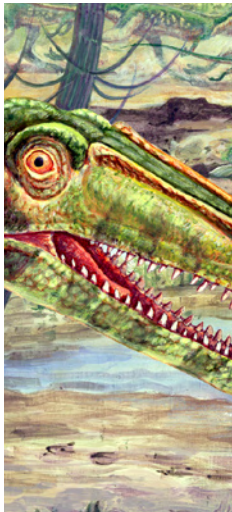
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DCA Statutory Authority

The following sections of New Mexico State Statutes establish DCA as a cabinet agency, defining its Divisions, their duties and responsibilities: 9-4A-1 through 9-4A-20, 18-2-1 through 18-2-23, 18-3-1 through 18-3-10, 18-3A-1 through 18-3A-9.1, 18-4-6, 18-5-1 through 18-5-7, 18-6-1 through 18-6-27, 18-6A-1 through 18-6A-6, 18-7-1 through 18-7-4, 18-8-1 through 18-8-8, 18-9-1 through 18-9-6, 18-10-1 through 18-10-5, 18-11-1 through 18-11-9, 18-12-1 through 18-12-8; 18-13-1 through 18-13-7; 18-14-1 through 18-14-6; 18-15-1 through 18-15-4; 18-16-1 through 18-16-4; 18-17-1 through 18-17-8; 7-2-18.2, 7-2A-18.6 and 7-1-6.38, 13-4A-1 through 13-4A-11, 13-4B-1 through 13-4B-3, 15-5A-1 through 15-5A-7, 30-33-1 through 30-33-11, and 47-12A-1 through 47-12A-6.