

# Homegrown Commerce Investigation Report



2016

**Bloomberg  
Philanthropies**



ALBUQUERQUE  
i-Team

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# City of Albuquerque Innovation Team

## @ABQITeam

### Mayor's Vision

To develop an arts-based economic development engine in the downtown corridor that creates low barriers to entry for creative arts entrepreneurs, especially youth and those at-risk of incarceration. This priority is within the Mayor's initial focus area of "economic opportunity," and fulfills the Mayor's long time passion to revitalize Downtown Albuquerque and re-establish it as the commercial and cultural center of the city. The timing of this priority determination capitalizes upon significant investment in the Downtown Albuquerque (Historic Route 66/Central Avenue) Corridor including Innovate ABQ, Downtown Arts & Entertainment Center construction, Albuquerque Rapid Transit and the recent Downtown Arts & Cultural District designation (at both the City and State level courtesy of both the City of Albuquerque City Council & Main Street Association). However, after the result of a qualitative and quantitative investigation, it is the opinion of the Albuquerque i-Team and Albuquerque Mayor Richard J. Berry that two problems remain unresolved.

### Problem Statements

#### **Problem Statement One:**

Existing property owners and businesses along the Downtown Central Ave. corridor consistently comment on how vacant storefronts and infrequent pedestrian interest (foot traffic) have hurt their business profitability.

*Among downtown business stakeholders there is a desire to catalyze economic opportunity by investing in locations along the corridor that provide live/work spaces designed to attract both millennials as well as creative class<sup>1</sup> individuals and artists for the purposes of "placemaking" that creates an environment conducive to spending more time and money downtown.*

#### **Problem Statement Two:**

In light of the City's increased investments along the Downtown Central Ave. corridor and vast small business development supports citywide, entrepreneurs in the creative sector are still underserved and need help sustaining their careers.

*Among creative professionals there is a desire for more incubators, accelerators and incentives that support micro-businesses (sole proprietorships and LLCs) in order to grow them into sustainable businesses that increase the 10% of statewide revenue that creatives already contribute to the statewide economy.<sup>2</sup>*

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<sup>1</sup> [http://www.creativeclass.com/richard\\_florida/books/the\\_rise\\_of\\_the\\_creative\\_class](http://www.creativeclass.com/richard_florida/books/the_rise_of_the_creative_class)

<sup>2</sup> <http://bber.unm.edu/media/presentations/BBER-Creative-Economy-121714-jcm.pdf>

## Methodology



### Literature Scan

In Step 1 of the Bloomberg Innovation Delivery Approach (we began this phase in May 2016), we have conducted a literature review of the following documents (selected bibliography/literature review):

#### **Building on the Past, Facing the Future: Renewing the Creative Economy**

Bureau of Business And Economic Research

#### **Multitude of Riches: A Blueprint for the Creative Development of Downtown Albuquerque**

Commissioned by the City of Albuquerque

#### **Developing Urban Arts Districts: An Analysis of Mobilization in Dallas, Denver, Philadelphia, Pittsburgh and Seattle**

Amanda G. Johnson, University of Pennsylvania

#### **10 Reasons Why Maine's Homegrown Economy Matters and 50 Proven Ways to Revive It**

Stacy Mitchell, Co-director of the Institute for Local Self-Reliance.

### Participant Observation/Experiential Research

The Albuquerque i-Team has visited models of redevelopment over the past five months as part of our Step 1 investigation phase to learn best practices and historical overview of public-private partnerships that are successful examples of urban revitalization and downtown/neighborhood redevelopment.

April

Youth on Record, Denver, CO

Memphis Made, Memphis, TN

May

Delmar Loop, St. Louis, MO

Long Beach Coastal Development, Long Beach, CA

August

Trenton Public Schools (Any Given Child Initiative), Trenton, NJ

September

Blue Arts Contemporary/First Friday (King William Association), San Antonio, TX

October

Philadelphia Mural Arts Program, Philadelphia, Pa

### Respondent Interviews

The Albuquerque i-Team vetted an asset inventory map of the anchor institutions and “anchor individuals” who are key stakeholders based on both place (location) and influence (arts presenters, developers, businesses, city agencies, etc.) in the newly ratified Downtown Arts & Cultural District. These deep dive interviews lasted from 45 minutes to 90 minutes. The goal was to get a comprehensive understanding of the history of the district’s development, the articulated need of those most invested in the Downtown corridor, as well as the most “shovel ready” ideas for innovative solutions that the City can immediately implement in order to catalyze economic opportunity Downtown before the end of the Mayor’s term in 16 months. These interviews bridge the end of the problem investigation (Step 1) and generate the new ideas (Step 2) that drive the body of this report.

List of completed interviews:

Tom Guralnick, Outpost Performance Space

Suzanne Sbarge, 516 Arts\*

Julia Youngs, Creative Startups\*

David Silverman, Geltmore (Developer)

Julia Mandeville, Millenials ABQ/Harwood Art Center

Carlos Contreras, Hispano Chamber of Commerce

Sherri Brueggeman, City of Albuquerque Public Art\*

Max Baptiste, We Are This City

Dr. Kym Pinder, University of New Mexico Fine Arts\*

Dennis Gromelski, Fusion Theatre/The Cell Theater Space\*

Anzia Bennett, Downtown Commercial Kitchen/HDIC

Rick Rennie, HDIC

Cheryl Rein, City of Albuquerque Economic Development\*

Steve Wedeen, Wedeen & Assoc (former Chair of Downtown Action Team

Nancy Zaustidil, Central Features Gallery\*

Mayor R. J. Berry, City of Albuquerque.

Dana Feldman, City of Albuquerque Director of Cultural Affairs

Isaac Benton, City of Albuquerque City Councilor

Pat Davis, City of Albuquerque City Councilor

Deb Elder, Albuquerque Public Schools

Dana Feldman, Director of City of Albuquerque Cultural Services

Robert Hoberg, Downtown Albuquerque Growers’ Market

Kimberlee Pena-Hanson, Gordon Bernell Charter School Principal

(23)

Additionally, the ABQ i-Team now sits on the Downtown Arts & Cultural District Advisory Council and co-coordinated two (2) Musician Deep Dives at the request of the Mayor.

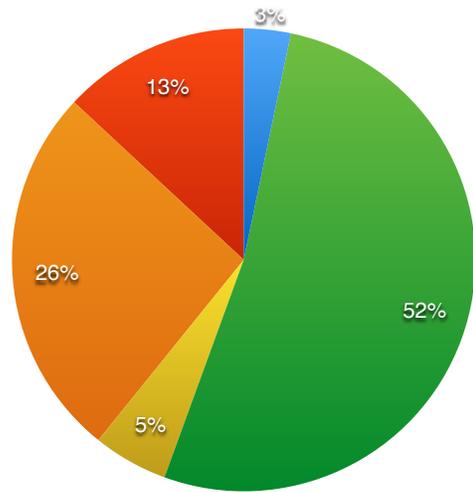
\* Denotes members of the Downtown Arts & Cultural District Advisory Council

### Crowdsourcing

In the spring, the City of Albuquerque iTeam has prototyped the first of many crowdfunding data collection tools at the Innovation Awards on Civic Plaza to gather community sentiment on what makes (or has made in the past) Downtown a memorable place for Arts and Culture. This pilot allowed us to develop a feedback loop for the ultimate initiatives and interventions that are decided upon by the Mayor. We will use this format as well as online surveys and social media to both drive and gather community support for the implementation phase of Priority Two. Additionally, as part of the "Prepare to Deliver" phase of the Bloomberg City Hall Innovation Team Playbook we plan to take the following fifteen (15) emergent ideas for innovation to both the Mayor and the public. The remainder of this draft report condenses the Investigation (Bloomberg Innovation Delivery Step 1) and Idea Generation (Bloomberg Innovation Delivery Step 2) into a menu of ideas that the Mayor can assess, identify and prioritize. However, through both an initial survey that doubles back to the initial participants this study (human centered design principle) and a larger, stakeholder dialogue-based convening that assesses the ultimate hierarchy of needs and innovations upon which the arts entrepreneur community would desire and request the Mayor's leadership and support.

Homegrown Commerce (Potential) Matching Funds Tableau

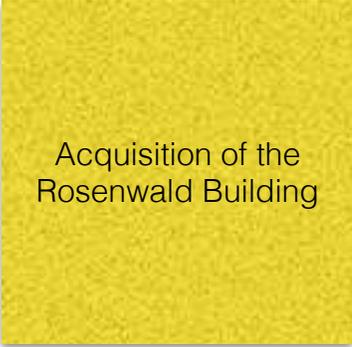
Name	Amount	Status
Play Everywhere (Albuquerque Mainstreet)	\$25,000.00	Applied
Levitt Foundation (ABQ i-Team)	\$400,000.00	Research (Possible through Grant Collective)
Downtown Arts & Cultural District CABQ City Council Appropriation	\$40,000.00	Acquired
National Endowment for the Arts <i>Our Town</i> grant	\$200,000.00	Applied
Mayor Berry Musicians' Initiative Allocation	\$100,000.00	Encumbered
	0	



- Play Everywhere (Albuquerque Mainstreet)
- Levitt Foundation (ABQ i-Team)
- Downtown Arts & Cultural District CABQ City Council Appropriation
- National Endowment for the Arts Our Town grant
- Mayor Berry Musicians' Initiative Allocation

# IDEA MAP

*The best ideas that evolved out of our 4 month investigation process... these are the ideas up for further development and feasibility assessments.*



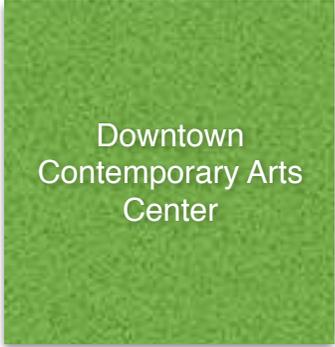
## Acquisition of the Rosenwald Building

Co-working, co-living, multi-use space for 24/7 activity. Arts incubator and accelerator. Economic development, workforce development, entertainment & clustering of talent (collisions). Placemaking



## Railroad Boardwalk

Multi-use space for 24/7 activity. Arts incubator and accelerator. Concerts, resident artists' workspace, workforce development, entertainment & clustering of talent (collisions). Placemaking. "Beachfront Property" both sides of the rail tracks. Connects Railyards to Old Town. Food and beverage services to commuter culture.



## Downtown Contemporary Arts Center

Resident anchor arts institutions share office/theater/gallery space with smaller/independent artists. Functions as an incubator and accelerator of sorts. Theater, Music and Visual Art complex adjacent or encompassing of the Historic Kimo Theater and the rest of the city block between 5th Street and 4th Street. Centerpiece of arts and culture in the state.



## Residential Arts Institute Program

**Mayor Recommendation:** Program for developing artist as entrepreneurs that fills a gap in available "business start up" resources and talent to creative artists. Focusing on recidivism and students who are "at risk" as well as those that are borderline institutionalized (or recently returning citizens). Provide reduced rent for a contract commitment to fellowship/apprenticeship curriculum and starting a business/LLC/Nonprofit.



## Non-residential "Arts Tech" Program

Modeled after CNM's Stimulus Center and Film Technician's Program the CABQ *Arts Tech* initiative aims to develop trade school certifications in the industries that provide support to creative artists. Artist management, paralegal services for entertainers, graphic/web design, social marketing, event promotion, etc. incubate and launch new firms that directly serve creatives.



## Creative Integration Initiative

A campaign for place-based, minimally invasive, architectural redesign initiative downtown that incentivizes all new construction and existing remodels to put forth nontraditional ideas for co-working spaces that include creative, visual or performing arts. I.E. A small viewing room the Molina Healthcare building for locally produced independent films curated by the business owner...just off the lobby, mid day concerts at place of business, etc.



### Busk-a-Palooza

Seasonal street corner performance festival. Musicians, performance acts, circus acts, magic acts, etc. Submit to a competitive process for permits in order to feature on assigned street corners on designated nights while downtown businesses host open houses to promote their goods and services. Focused on the Downtown “after work” crowd, or weekends.



### Creative Chamber of Commerce

Beyond Albuquerque Convention & Visitors Bureau (or perhaps in tandem with), create a publicity & marketing position for documenting, inventorying and collectively “representing” Albuquerque’s greatest renewable resource, creatives. This entity can also function as an Arts incubator & accelerator with a distinct focus on taking advantage of the Economic Development incentives like the NM Job Training Incentive Program, etc.



### Infill Installations

Intentional placemaking in downtown storefront vacancies along Central Avenue between Broadway and 8th Street. All exhibitions are storefront exhibitions designed to be seen from the street without requiring costly remodels and renovations to get vacant properties up to occupancy code. This would require an act of policy. Functions on a premise of making Downtown a destination for public art/Street Art, essentially a walkable art gallery.



### 30 Day Market

City owned or vacant commercial properties along the Downtown Central Corridor are rented or made available by the City of Albuquerque for the purposes of hosting, “rent free” artist retail spaces on a 30 Day trial basis. Through a city application process designed to allow creative micropreneurs the opportunity to skill up & scale up their creative enterprises in a low risk, low overhead environment. Coinciding with the monthly art crawl (First Fridays), the 30 Day Market would be a draw for investors and the public to find and vote on one annually funded (Free Rent for a Year) enterprise.



### Mural Arts Program

Modeled after the renowned mural arts programs in Philadelphia (and later replicated by Atlanta, Rome, Dublin, Madrid, Sydney, Auckland, Toronto, Montreal and Tel Aviv). Intentionally deployed as a City storytelling and identity building initiative, Albuquerque’s mural arts program can drive walking traffic in the Downtown Central Corridor and back alleys/corners along the corridor to provide more frequent foot traffic around the clock, that will increase potential customers and bring life to alleys and corners that were previously poorly lit. Focused on community transformation and becoming a sought after attraction for creative tourism (and providing contracts to local & [national working artists](#)).



### Music Corridor

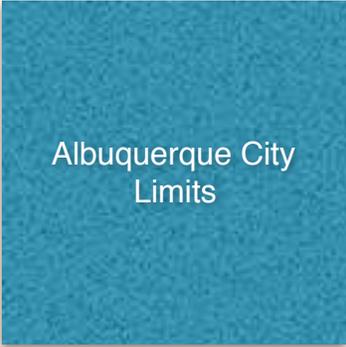
**Mayor Berry’s Recommendation:** Identify and intentionally develop a “Rainey Street”-like district. Part Historic District part entertainment district in Downtown Austin, Rainey Street is a series of bungalow style homes (21-31 buildings/70 - 97 Rainey Street/ a few city blocks) built before 1934 adjacent to the Austin Convention Center. Rezoned in 2004 with the intention of greater development. Plans for more cultural & arts institutions (civic centers) stalled; bars and eateries flocked to Rainey, since CBD zoning enables traffic-heavy cocktail bar or restaurant use without any additional zoning request. The property density and design most suited for this type of development is Copper Ave NW (between 9th & 10th/rest of the block), 8th Street (between Silver & Central), or 1st Street (between Roma & Mountain).

*\*Crosswalk from Music Deep Dives*



Spoken Word  
Festival

**Mayor Recommendation:** Design, develop and implement a signature event that elevates the creative resources and practitioners of the spoken word in New Mexico and the Southwest. Become an annual attraction/conference for practitioners from across the country as well as a community event for local audience goers. Comparable Festivals exist in St. Louis, Athens, Newport, Nevada, California & New Jersey. Already engaged in planning discussions with ABQ Film & Media Experience '17 (existing Mayor Sponsored event).



Albuquerque City  
Limits

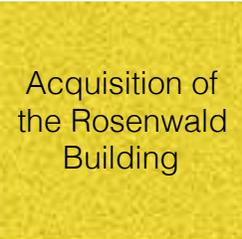
Utilizing existing resources (GOV-TV and the KIMO Theater) to record and air a 12 episode/season live music concert series. 30 min. program has one opening act (two selections/8 min.) and one headlining act (5 selections/20 min.). All episodes open with 2 min. pre-taped intro by Mayor Berry. To air and re-air frequently on GOV-TV and shared via YouTube, Soundcloud and additional social media platforms via the featured bands. Bands can be sourced from Cultural Services Local Band Showcase.



Innovate  
(& Create)  
ABQ

Proposal to negotiate private-public programming partnerships with anchor tenants (restaurants/institutions) in new entertainment district. Pair both local and chain restaurants in district with local arts presenting organizations (i.e. NDI, New Mexico Jazz Workshop, Albuquerque Youth Symphony, etc.) who will enter into an MOU/contract to provide Thurs. - Sat. evening showcase programming. Venues built with small performance spaces/stages. Feasible while still in construction/design phase. "Live" Entertainment District brings more consumers downtown and supports performing arts.

*\*In September & October of 2016 the ABQ i-Team participated in two of the Mayor's Music Deep Dives and one meeting with Director of Economic Development Gary Oppedahl RE: Making Albuquerque a better place to work and live as a musician.*



Acquisition of  
the Rosenwald  
Building

*@320 Central Avenue SW*

Sources:

- Phase I Environmental Site Assessment (R.T. Hicks Consultants, Ltd.) 2007\*
- Bylaws of the Rosenwald Building Owners' Association
- Five Roles for Arts, Culture & Design in Economic Development, Mary Jo Waits, Federal Reserve Bank of San Francisco.
- Arts Infill Development in Phoenix <http://www.bizjournals.com/phoenix/news/2015/06/01/cutting-edge-arts-oriented-infill-developments.html>

Location:

On the southwest corner of Central Avenue and 4th Street, approximately .23 acres in size (27,700 sq. ft.).

Summary:

- The property was developed in 1911 for us as a department store.
- A department store occupied the building under different names and ownerships from approximately 1913 - 1977.
- From the early 1980s to the present day the Property has been occupied by various offices and occasionally restaurants on the ground floor.
- The building was significantly remodeled in approximately 1982-83.
- The area surrounding the property has historically served as residences, commercial offices and light industrial use and currently remains in this mix of development.
- The Property address was not identified in any environmental searched during the course of this investigation.

Findings & Conclusions:

- No recognized environmental conditions (RECs) were identified at the Property.
- No further investigation necessary at that time.

Prospects:

As recently as February 2015, discussions as to the City's ownership of the property and allowable use of the property were had via e-mail between Michale J. Riordan (Chief Operations Officer) and Art Waskey (Contract Staff Attorney, New Mexico Legislative Council Services). The City owns the 1st and 2nd floors and has a 2/3 stake in the basement. The city can use the property for a myriad of purposes, however it is more difficult to sell the building because the 3rd floor is occupied/condominium and it was bought with a state match when the original intention was to be the Holocaust (& African American museum). Mary Jo Waits (Federal Reserve Bank of San Francisco defines the 4th of 5 roles for Arts, Culture and Design in Economic Development as "Finding new uses for old properties, functions for declining districts, and new economic opportunities for growing cities and regions."

Next Steps:

- To meet with 3rd Floor Tenants to assess appetite for selling their share.
- Walk through of the property.

- Engage Mayor and Legal Staff in discussions about the application of Imminent Domain to acquire the building.
- Schedule a City and State LEDA Funds Conversation with Gary Oppedahl at CABQ Economic Development.
- Follow up with UNM Fine Arts Dean Kym Pinder for a review of previous conversations/interest in acquiring the Rosenwald Building for the University of New Mexico (prior to City Lab)

*\*ASTM Standard 1527-05*

*Along the existing Railrunner Train Tracks between Lomas and Central Aves.*

Sources:

-Light Rail and the American City, State of the Practice for Transit Oriented Development

G.B. Arrington

-From Eyesore to Urban Asset: The Transformation of Abandoned Railroad Structures in American Cities

Robert Lau

-The Great American Station Foundation: Guidebook On Train Station Revitalization

Ronald C. Sheck, PhD. & Will James Shephard

Location:

Both the East and West sides of the existing Santa Fe Railroad tracks that run North-South parallel to Broadway in Downtown Albuquerque.

Summary:

Over the past two decades a growing number of communities have married light rail transit (LRT) and transit-oriented development (TOD) as part of an integrated strategy to revitalize American cities. Along the way LRT has evolved to become both a people-moving and a community-building strategy. The FTA has come to recognize that link in elevating land use as an important consideration for New Starts recommendations. With the competition for federal funding at an all time high, land use can make a difference in which projects are recommended for federal funding. Yet transit-adjacent, not transit-oriented, development remains the norm in most communities.

Capturing the opportunities and benefits of TOD has important implications for the planning, design, and implementation of LRT systems. The essential elements of a successful integrated LRT and TOD strategy—designing development-oriented transit and achieving supportive public policy—are examined along with the underlying market forces helping to drive a growing demand for transit-friendly compact, urban living. There is a wide diversity of TOD implementation approaches and agencies in a lead role across the country. A snapshot is provided of TOD implementation experience in Dallas, Texas; Portland, Oregon; Denver, Colorado; and San Jose and San Diego, California. Finally, communities interested in pursuing an integrated LRT and TOD strategy are offered five lessons learned and ten steps to success in planning for LRT and TOD.

Conclusions:

We are looking more at an outdoor space lining the easement on either side of an active railroad track that intersects with Innovate ABQ and the currently developing Entertainment Center. We need to adapt the existing research for a “Boardwalk” space flanking the train track that also has an existing (but currently unused) branch line that connects the Railyards (Barelas) to Old Town.

Comparables:

Phoenix Park n' Swap <http://www.americanparknswap.com/default.aspx>

Situated on more than 30 Acres with over 1000 Vendor Spaces, Phoenix Park 'n Swap is one of the largest and most diverse swap meet markets in the area! Born in the 1960's with just three vendors and a drink stand. Since then we have grown to more than fifty acres populated by hundreds of vendors selling almost anything desirable and imaginable. Just steps from the 38th street Light Rail Stop, Phoenix Park 'n Swap offers a wide variety of Food and Drinks, clean restrooms and ample FREE parking.

Seattle Pioneer Square <http://www.seattletimes.com/business/real-estate/pioneer-square-lively-mix-of-historical-edgy/>

*Property includes the existing Kimo Theater and expands East and North to subsume the entire block.*

Sources:

Multitude of Riches: A Blueprint for the Creative Development of Downtown Albuquerque 2013  
NM Mainstreet

Downtown Arts & Cultural District Website <http://www.downtownacd.org/>

Location:

Summary: Two of the Downtown Arts & Cultural District's stated goals are as follows: 2. Develop a community's cultural and artistic facilities by providing resources to artists, artisans, and crafts people in both live and work environments 3. Cluster existing arts and cultural amenities to help leverage their assets for the common goal of a dynamic and economically vibrant district. In agreement with these objectives outlined at their site, is the *Multitude of Riches* document which informed the District's legislation in 2014 which identifies three (3) primary goals for Priority 6: Creative and Economic Activities.

**GOAL #1:** Develop an interdisciplinary incubator space for video game development, digital media, and other arts that will lead to youth entrepreneurship and sustainable economic activity.

Strategy #1A: DA&CD ED: Work with the UNM School of Architecture + Planning and the School of Fine Arts to further develop City Lab and ArtsLab as strong presences in downtown.

**GOAL #2:** Promote and maximize the use of existing, unused/underused spaces as quality spaces for new creative and economic activities.

Strategy #2A: Support Cultural Services Department and non-profits' efforts to enhance performance and theater venues in and around the district.

Strategy #2B: DA&CD ED: Work with the City's Economic Development Department to assess existing unused and underused downtown properties, and explore strategies to encourage new activation and ownership of spaces.

**GOAL #3:** Transform the Main Library into a downtown "community center" for the literary arts.

Strategy #3A: DA&CD ED and Steering Committee: Study how other cities have transformed

their main library into a community center (e.g., Seattle).

Strategy #3B: DA&CD ED: Based on above studies, work with the City's Cultural Services to develop a plan to make the Main Library a thriving multicultural community center for downtown and Albuquerque.

Conclusions:

This infrastructure investment would function as a transdisciplinary home to existing anchor arts organizations. The lead on this development has already been invested in and expired by 516 Arts and the Outpost Performance Space.

Comparables:

The Overture Center for the Arts <http://www.overture.org/>

We exist to engage the community with innovative programming and performing arts. In addition to housing ten resident companies, seven performance spaces play host to national and international touring artists and Broadway performers. More than a dozen community engagement and educational programs provide over 200,000 extraordinary artistic experiences every year. On January 1, 2012, Overture Center Foundation, Inc., a private, 501©(3) nonprofit corporation, became the sole operator of Overture Center for the Arts. For the 10 resident arts organizations that call Overture home, there's no place quite like it. Overture offers a unique opportunity for resident companies to build a devoted fan base, yet curate an innovative offering year after year. Though each company programs its own season, tickets are available through the Overture Center ticket office and website.

*Rosenwald building/Copper Square building Downtown*

Sources:

-Development Services Group, Inc. 2016. "Arts-Based Programs and Arts Therapies for At-Risk, Justice-Involved, and Traumatized Youths." Literature review. Washington, D.C.: Office of Juvenile Justice and Delinquency Prevention. <http://www.ojjdp.gov/mpg/litreviews/Arts-Based-Programs-for-Youth.pdf>

Location:

Available Downtown City Properties earmarked for development like the Rosenwald Building or Copper Square.

Summary:

Research suggests that the arts can have a positive impact on youth development, from birth through adolescence. For example, Menzer (2015) found that that engaging in various arts activities (such as singing, dancing, play acting, and doing crafts) at a young age is associated with positive social and emotional behaviors, including empathy, sharing, and mood control. Similarly, a series of longitudinal data analyses sponsored by the National Endowment for the Arts (NEA) examined the potential impact of arts engagement (such as taking arts courses or participating in a school band or choir) on education-related outcomes for children and teenagers from low-socioeconomic-status neighborhoods. The study found that, among children and teenagers from socially and economically disadvantaged backgrounds, those with high levels of arts engagement showed more positive outcomes on indicators such as school grades, test scores, and high-school graduation rates, compared with youths with low levels of arts engagement (Catterall, Dumais, and Hampden-Thompson 2012).

Comparables:

Artistic Noise (Boston/New York) <http://www.artisticnoise.org/index.php>

By working with youth both inside the detention facility and back in the community Artistic Noise provides continuity for youth who are often experiencing trauma and upheaval in their lives. The program's flexible structure gives job training to youth who often lack the skills and experience needed to succeed in standard employment training or job situations. Artistic Noise (formerly Hear Us Make Artistic Noise or H.U.M.A.N.) was founded in Boston in 2001 and developed a New York City chapter in 2008. The program recently established itself as an independent non-profit but previously operated under the umbrella of the Juvenile Rights Advocacy Project (JRAP) at Boston College Law School.

Artistic Noise seeks to affect individual and systemic change within the juvenile justice system by:

- Providing continuity for youth who are shuffled between different institutions and programs within the juvenile justice system
- Using the visual arts as a vehicle for youth to examine the world in which they live and imagine their responsibilities and actions within that world
- Combining art and entrepreneurship as a means towards empowerment and job skills training
- Showcasing our participants' artwork in public exhibitions, in turn allowing the young people we work with a forum to have their voices heard by the public
- Promoting just, youth-based policies for teens while empowering them to advocate for themselves
- Developing youth leaders
- Documenting the plight of teens in the justice system locally and nationally
- Piloting innovative projects that serve as models that can be replicated in other local and national communities

We start with the clear understanding that the youth in our program are extremely valuable and have a unique and important perspective on themselves and their communities. Through object-based discussion and critical viewing of contemporary art, students begin to reflect on their own experiences through a different lens. Using a variety of artistic mediums, they explore themes such as friendship, loss, sexual violence, community, freedom, identity and their dreams for the future.

We work to empower the participants with a sense of the creative potential of the arts. Technical skills are taught and emphasized, but the main impetus is to allow for the safe, effective and meaningful communication of life experiences through visual language, and the building of connections to the larger community. Given that many of our participants suffer from abuse and low self-esteem, projects are designed to minimize the possibility of intimidation and to maximize the possibility for creative output and skillbuilding.

Artistic Noise is comprised of four core components: Studio Art Workshops in Residential Settings; Art Therapy Workshops; Art, Entrepreneurship and Curatorial Programs in Community Settings; and Youth Leadership Development.

Next Steps:

- Already had a meeting with Kimberly Hanson (Principal at Gordon Bernell Charter School in the Bernalillo County Metropolitan Detention Center. Very interested in partnering with the City.
- Follow up with David Silverman about the availability and pursuit of the Copper Square Property.

- Same follow-up steps as the Rosenwald Acquisition one pager.

*Central New Mexico Community College/University of New Mexico*

Sources:

-Houston Community College Website <http://www.hccs.edu/district/news/articles/hcc-helps-students-visualize-careers-in-the-arts-.html>

-Massachusetts College of Liberal Arts in the Berkshires Website <http://www.mcla.edu/Academics/undergraduate/arts-management/>

-The Death of the Artist - and the Birth of the Creative Entrepreneur, [The Atlantic](#), William Deresiewicz January/February 2015.

Location: On Campus or at Downtown Contemporary Arts Center (see previous one-pager)

Summary:

The Houston regional creative economy is a \$26 billion industry that employs nearly 180,000 highly skilled workers according to Jonathon Glus, president and CEO of the Houston Arts Alliance. But Glus claims there's room for improvement. "Of that nearly \$26 billion, we produced about 10 and imported about 15. That means we are importing more than we are creating here," he said. Houston Community College (HCC) is taking advantage of a tremendous opportunity to create arts and culture in the Houston area through programs offered at the Visual and Performing Arts Center of Excellence. Led by Dr. Colleen Reilly, this Center of Excellence serves both as an incubator for collaborative projects and a launch pad for emerging artists across disciplines that involve art, drama, music, and dance. "Our faculty artists lead students by example, balancing creativity, intellectual rigor, and pursuit of excellence," said Dr. Reilly. "Students contribute to their communities as artists, educators, and entrepreneurs." The art programs at HCC are gaining notice from industry partners such as the City of Houston and Houston Arts Alliance. "We are personally committed to ensuring that there is an eco-system in this city that educates young, creative people and allows them to build their careers," said Jonathan Glus of the Houston Arts Alliance.

Massachusetts College of Liberal Arts in the Berkshires (MCLA) is one of the few institutions of higher education in the nation to offer an undergraduate degree in Arts Management. The Arts Management curriculum uniquely provides an arts-specific curriculum, where students don't simply take business courses and try to apply them to the circumstances of arts organizations, but take courses specifically designed to give future arts leaders the skills needed in this growing field. Focused on applied learning, students take the concepts studied and apply them directly on real-world projects working alongside faculty on projects on campus and in the community. Located in the heart of the culturally rich Berkshires, students gain inside access to world-class area arts institutions and their staff, making a degree in Arts Management at MCLA an un-paralleled experience.

Comparables:

Claremont Graduate University (Los Angeles) <http://drucker.cgu.edu/news-stories/the-drucker-school-expands-into-downtown-los-angeles/>

“One of Claremont Graduate University’s strengths has always been its proximity to Los Angeles, one of the most vibrant cultural and business centers in the world,” CGU President Robert Schult said. “Our new place downtown makes it even more convenient for our students to tap in to L.A.’s rich resources as they forge their creative paths.” CGU’s 7th-floor home inside the Reef includes classrooms and gallery space, as well as meeting facilities and special events amenities. The expansion into downtown is being spearheaded by CGU’s Drucker School of Management and School of Arts and Humanities. “We have created a unique Center for Management in the Creative Industries, and this location will serve as a focal point for our programs in the burgeoning creative economy in Los Angeles, including our close collaborations with Sotheby’s Institute of Art and the Getty Leadership Institute,” said Tom Horan, dean of Drucker School. In addition to hosting CGU, The Reef is home to a lively community of artists, designers, technologists, media producers, and wholesalers. Its design encourages collaboration and sharing among residents. “L.A. is a hub of creative energy,” said Tammi Schneider, dean of CGU’s School of Arts and Humanities. “CGU’s space in The Reef provides a platform for our art, arts management, music, and museum studies students to build their creativity in theory and practice.”

Executive Program in Arts & Culture Strategy (University of Penn & the Andrew W. Mellon Foundation). <http://www.artstrategies.org/programs/executive-program-in-arts-culture-strategy/>

Next Steps:

- Conversation with Film Tech Program @ CNM (How did they come to be? What were the steps/path?)
- Conversation with UNM Fine and Performing Arts Programs (Appetite Check)
- Conversation with NM State Legislature Electeds to assess possibility for tax incentives.

*Existing locations and business along the Downtown Central Corridor*

Sources:

Confluence of Time and Space (Casper, Wyoming) National Endowment for the Arts

“Youth on Record’s Jami Duffy Discusses New Youth Media Studio” Westword, Andy Thomas.

The Kennedy Center Arts Integration Initiative <https://artsedge.kennedy-center.org/educators/how-to/series/arts-integration/arts-integration>

Summary:

The purpose of this initiative is to rooted in Arts Integration Theory in education, an approach to teaching that integrates the fine and performing arts as primary pathways to learning. In this case, the *learning* in question refers more to learning our community through a celebration of “buildings arts” (read: architecture). Thus, creating community engagement and interaction in the process. In the model set forth by Milwaukee, a walking tour/exhibit is created during the Doors Open event where people receive guided tours of a curated list of building downtown. Buildings that tell a story of downtown. In Milwaukee they place performing artists in each of the buildings (or pop-up visual arts exhibits) in order to create an open house feel where visitors can enjoy and learn about the space, while retail/commercial/institutional space owners/lessors get a chance to promote their goods and services in a “show ’n tell” type fashion. By tweaking this idea for Albuquerque, we would ask all hosts on various *Doors Open Downtown Albuquerque* evening to tell an origin story of how they came to acquire the building as well as pedigree stories about who/what occupied the building prior. This creative peacemaking drives a public/private sector relationship with individual performing and visual artists. Additionally, it allows the community to collectively reimagine spaces. Installation artists can be commissioned to provide month long installation/immersive experiences (walk-in/lived-in murals) in the lobby of downtown’s major employers. Prospective Buildings for 30-day installations: Compass Bank, Bank of the West Building/Albuquerque Petroleum Building, New Mexico Bank & Trust Building (Gold Building), Dennis Chavez Federal Building, PNM Building, Simms Building, State, Occidental Life Insurance Building, City & County Buildings Downtown...).

Comparables:

Doors Open Milwaukee <http://www.doorsopenmilwaukee.org/list-of-buildings/>

Next Steps:

- Speak with Public Art (Sherri Brueggemann) about an past projects that had this feel, and get an idea for what the process was.
- Come up with a plan for Mayor to broker the RFP (Request for Participation) from commercial property owners downtown.
- Develop a process for soliciting submissions for the spaces for 30 Day Exhibitions, as well as begin entertaining submissions for the monthly/bi-monthly/quarterly pop up performance/exhibition walking tour of existing Downtown businesses.

*Street Corners in Downtown Albuquerque*

Sources:

Wikipedia, Busking Day [https://en.wikipedia.org/wiki/Busking\\_Day](https://en.wikipedia.org/wiki/Busking_Day)

Project for Public Spaces *Busking: Creating a Place one Performer at a Time* <http://www.pps.org/blog/busking-creating-a-place-one-performer-at-a-time/>

City of Madison DPCED Economic Development <https://www.cityofmadison.com/dpced/economicdevelopment/street-artists-musicians/278/>

Summary:

**Busking days** (in the UK) are events organized by councils, municipalities, community groups or other organizations to encourage busking in the town, city or other location on a specific day or number of days in a year. Many busking days have become established events, occurring yearly. Some busking days have transformed into street entertainment festivals where the acts are booked and paid an appearance fee or paid an appearance fee and also allowed to 'hat' the audiences. Hatting being the traditional means that acts receive payment for their performances. In 2010, PRS for Music called on a national busking day in the UK as well as the creation of 'busk stops' to act as a designated area where buskers can play in every town across the country.<sup>[1]</sup> The campaign is currently being supported by the member of parliament Kevin Brennan, who raised the idea as an early day motion.<sup>[2]</sup> Busk in London hosted National Busking Day across the UK in 2015. This has grown to International Busking Day in July 2016, with 120 cities around the world taking part. International Busking Day kick starts the Busk in London Festival, Trafalgar Square. The Downtown Arts & Cultural District is seeking a "Signature" Event as stipulated in their Main Street Designation, and this could be an option.

Comparables:

Downtown Kingsport Busker Festival <http://downtownkingsport.org/downtown-kingsport-busker-festival/>

Downtown St. John's Busker Festival <http://www.downtownstjohns.com/play/annual-buskers-festival/>

Fort Wayne's Downtown Improvement District <http://downtownfortwayne.com/buskerfest/>

Next Steps:

- Examine City of Albuquerque Street Performer Ordinances.
- Collaborate this idea with the Spoken Word Festival/ABQ Film & Media Experience (Ivan Weiner)

- Discuss a process for soliciting and reviewing proposals to control for content and quality.
- Decide on a fee structure (whether artists are contracted/paid out right, or they pass the hat, or a hybrid of both...The City could also sponsor the event, pay the artists a flat fee, however all proceeds raised by passing the hat can be matched by a corporate sponsor for the ABQ Kidness Campaign.)

*Intra/Extragovernmental Entity*

Sources:

The Creative Economy: How a Chamber of Commerce and Arts & Business Council are Changing the Conversation, Rob Wondering. July 23, 2015.

Following the creative capital model: the social consequences for urban and suburban counties. Matthew Dennis Moore, 2012.

The New York City Economic Development Corporation and the Department of Cultural Affairs Designate Not-for-Profit Organizations for Promoting Arts Clusters, May 2010.

Summary:

New York, Boston, Chicago and Philadelphia all have Arts & Business Councils with a distinct mission to blur the lines and break down the barriers that used to separate “arts” from “business.” New York City, through a partnership between its Economic Development interests and the New York City Department of Cultural Affairs has developed Promoting Arts Clusters to help cooperatively and collaboratively market the creative capital of its artisans and arts institutions. This is an explicitly a funded (in this case by City grants) marketing arm designed to sell folks from other cities, states and countries on both coming to NYC to increase tourism capital, but also booking and selling artist and their goods and services in other cities, states and countries. We have a film office that serves industry professionals here by promoting our environment abroad, this would set up a similar marketing arm for artists working and living in the Downtown Albuquerque area.

Comparables:

El Barrio Today Arts Cluster <https://www.harlemonestop.com/organization/1262/el-barrio-today>

The DUMBO Improvement District <http://dumbo.is/blogging/welcome-to-dumbo-2/>

Next Steps:

- Meet with Main Street to discuss overlap with this work and their mission.
- Explore the dissolution of Creative Albuquerque and other such entities that may have served this purpose in the past (perhaps Downtown Action Team).
- Talk to Rick Rennie at HDIC about possibility of this entity for downtown (perhaps partnering with Media Desk for a trial/probationary campaign to get a baseline for the benefit of such an investment).



*Vacant Properties Downtown (Designed to create perceived occupancy)*

Sources:

Arts Stability & Growth amid Redevelopment in U.S. Shrinking Cities' Downtowns: A Case Study, Dr. Joanna Ganning, Department of City & Metropolitan Planning, University of Utah

Space to Place: Realign public and ground-floor spaces to enhance street life. Alliance for Downtown New York.

Urban Infill: Art in the Core (Ontario, Canada) <http://www.definitelysuperior.com/urban-infill-art-in-the-core-10/>

Summary:

“The idea that arts and artists play a critical role in transforming blighted neighborhoods into hip enclaves is well established in the literature. Reduced to its simplest, artists seek out low-rent areas, bringing with them a creative vibrancy and authenticity that attracts new businesses and residents,” says urban planner Dr. Joanna Ganning. The City does not control the retail market downtown (unless we pursue a model akin to acquiring the Rosenwald Building), however making available Downtown adjacent gallery space to artists for low to no cost would effectively turn vacant or blight-appearing properties into canvases for creativity. This would ideally draw foot traffic downtown, and perhaps spur some creative vision for alternative space usage in the minds of prospective commercial/retail tenants downtown.

“The vision supports active street life by concentrating amenities where people are most likely to use them.” - Alliance for Downtown New York

This could be an annual event, however the enduring prospects for creating lasting downtown revitalization would require have a consistent presence, and the appearance of 100% occupancy along the Central corridor of the Downtown Arts & Cultural District. Using existing DACD organizational anchors as the hubs, venues like Fusion Theatre and UNM Fine Arts (who are not currently along the Central corridor) to have outpost exhibition spaces along Central Avenue that they manage and curate.

Comparables:

Temporary Public Art Installations to Animate Vacant Spaces: Phoenix, AZ <http://www.institutecd.org/resources/5062>

*Offering City Subsidized Retail Spaces to product-oriented, retail artisans for professional development and business growth exploration.*

Sources:

Storefront fills a Growing Market for Short-Term Retail Spaces, Street Fight: Inside the Business of Hyperlocal

Creatively Maine Artisan Cooperative, Terry Steakhouse, WABI TV

Summary:

“Storefront is a startup that connects anyone who wants to sell and promote their wares with landlords who have retail spaces they want to rent. The matchmaking model, engineered by Erik Eliason, the company’s 29-year-old CEO and co-founder, and launched in late 2012, increasingly represents the new landscape for retail. The model is proving successful in syncing both large retailers and local artisan/makers with physical spaces that would otherwise lie dormant. Rentals can be as short as three days and as long as a year — and they’re often longer. Eliason, an affable Minnesotan who’s based in San Francisco, describes Storefront quite simply as a “marketplace for renting short-term retail space.” One side of the business focuses on entrepreneurial, artisan/small-batch brands that are looking for temporary digs to engage with customers face-to-face. For example, they might be Etsy (*possibly of particular interest to New Mexican Jared Tarbell...an Etsy Mall anyone?*) sellers looking to build their brands and business relationships. The other side of the business consists of bigger brands like Target that are looking to create a more experiential, boutique retail presence, and not necessarily only around the holidays. They want to drive foot traffic, rack up additional revenue, build buzz, and create emotional connections through unique experiences.”

Prospects: Linking up with the Railyards Market (Alex Paramo) for an indoor holiday market or storefront housing during the winter months along Central Avenue Downtown.

Next Steps:

- i-Team investigates code requirements and deficiencies for vacant storefronts along Central Avenue.
- Contact existing landowners/space/property owners downtown and survey their interest in being part of this campaign.
- Budget/Fundraise for fees to get building up to code for 30 day retail rentals.
- Engage Jared Tarbell in conversation in the possibility of supporting (investing in) a downtown, walkable Easy Mall. (Prototyped in Albuquerque)

*Creating an attraction-like environment of discovery in downtown that capitalizes upon an established network and audience for world class Mural Arts programs in cities across the world.*

Sources:

Washington's top real estate developer is painting murals in your neighborhood. Is it art or marketing? Or both?, Jonathan O'Connell. December 2015.

Mural Arts Philadelphia "Mural Arts Month: Roots & Risk"

Philadelphia's murals: The Autobiography of a city. CBS News.

Philadelphia Mural Arts: A Golden Age. Huffington Post.

Summary:

The **City of Philadelphia Mural Arts Program** is an anti-graffiti mural program in Philadelphia, Pennsylvania. It was founded in 1986 and directed by Jane Golden as a division of the Philadelphia Anti-Graffiti Network. Its roots began in a 1984 meeting between Tim Spencer and Golden. Golden asked to run a program within the Philadelphia Anti-Graffiti Network. Spencer envisioned a program that would entice kids towards other arts and crafts, but Golden envisioned what is now the current Mural Arts Program. In 1984, Golden met with Tim Spencer, who was head of the Philadelphia Anti-Graffiti Network, in hopes of creating a program under the umbrella project. Spencer had originally envisioned a program that would rehabilitate graffiti artists and into other arts and crafts. Golden's vision won out and the Mural Arts Program was created. The Mural Arts Program works with community groups to educate and involve children in arts and in creation of murals throughout the city. In 1986, the *Mural Arts Project*, headed by artist Jane Golden, was founded as a division of the Philadelphia Anti-Graffiti Network. In 1991, Philadelphia was awarded the Innovations in American Government Award due to the success of the Mural Arts Project and Mural Arts Program in surrounding communities. In 1996, the Mural Arts Project was split off into a separate program and placed under the umbrella of the Philadelphia Recreation Department. In 1996, the Philadelphia Anti-Graffiti Network was merged into the Philadelphia Recreation Department and the Mural Arts Program was elevated as an independent entity. The Philadelphia Mural Arts Advocates was founded as a nonprofit corporation to raise funds for the Mural Arts Program. The average mural painted by the program is approximately the height of a three-story row house and 35 feet (11 m) wide. The average cost of each mural is \$10,000–\$15,000, which includes artist commission and supplies. The program is currently one of Philadelphia's largest employers of artists, employing over 300 artists a year. The Mural Arts Program also hires prosecuted graffiti vandals at a rate of over 100 per year and involves them with the creation of murals around Philadelphia. Currently<sup>[when?]</sup>, the program employs 36 former graffiti artists as staff members on permanent payroll and serves more than 300 children a year with arts programs.<sup>[3]</sup> During the 2001–2004 Neighborhood Transformation Initiative, the Mural Arts Program had painted over 600 murals around Philadelphia.

Next Steps:

- Explore local funding prospects with Bank of America (currently funds Philadelphia's Mural Arts Program)
- Draft a map of possible mural locations throughout the city.
- Use GIS Mapping to look at alley traffic and crimes committed in alleys, and crosswalk with a cost proposal for painting murals in alleys to increase foot traffic and possibly increased street lighting at murals.
- Dialogue with Nancy Zaustidul, Central Features/Downtown Contemporary Arts, about her idea for an Artists Laureate that would produce murals for the City.
- Explore the cost for bringing in internationally acclaimed mural arts to erect murals that mural-goers will pilgrimage to Albuquerque to come see (Shepard Fairey, Mike Giant, etc.)

*Designated Area in Downtown Arts & Cultural District that clusters music venues and creates a cultural draw for both local and touring musical artists and their fanbases.*

Sources:

Industry dynamics and the value of variety in nightlife: Evidence from Chicago. Jacob Cosman, Job Market Paper (Vancouver School of Economic/University of Calgary)

How Cities Benefit from Helping the Music Industry Grow. Amy Terrill. Amy Terrill, Vice President of Public Affairs, Music Canada, Toronto, Canada, and Alex Jacob, Spokesperson, IFPI, London, United Kingdom. September 2015.

How Did Austin Become the Live Music Capital of the World? Mose Buchele. KUT 90.5FM.

The Ghost of Developers Past: 128 Years of Rainey Street. Rachel Feit. Austin Chronicle. 2012.

Summary:

Access to high-quality local services constitutes an important amenity in residents' valuation of cities. This study examines consumer preferences for variety in nightlife to understand these preferences and their impact on nightlife industry dynamics. I develop a continuous-time structural dynamic model that parameterizes consumer preferences and describes venue entry and exit in the nightlife industry. In this model, consumers prefer access to variety in nearby venues and consume nightlife more often when the potential consumption utility increases. I estimate the model using a panel of liquor license data from Chicago. I find strong preferences for variety, both between and within different types of venues. The preference for variety (and the attendant increase in demand as variety increases) is sufficiently strong that on the median the increase in demand largely offsets the impact of additional competition on profit for incumbent venues. In particular, a new entrant without music, dance, or other amusement amenities raises consumer welfare as much as a 13.5% price reduction and lowers profits for other venues of the same type by less than 3%. However, potential entrants face high barriers to entry equivalent to six or seven years' revenue.

Prospects:

Identify and intentionally develop a "Rainey Street"-like district. Part Historic District part entertainment district in Downtown Austin, Rainey Street is a series of bungalow style homes (21-31 buildings/70 - 97 Rainey Street/ a few city blocks) built before 1934 adjacent to the Austin Convention Center. Rezoned in 2004 with the intention of greater development. Plans for more cultural & arts institutions (civic centers) stalled; bars and eateries flocked to Rainey, since CBD zoning enables traffic-heavy cocktail bar or restaurant use without any additional zoning request. The property density and design most suited for this type of development is Copper Ave NW (between 9th & 10th/rest of the block), 8th Street (between Silver & Central), or 1st Street (between Roma & Mountain).

Next Steps:

- Contract with a planning firm to assess the cost of securing and renovating (mostly interior renovations), three prospective corridors to be rezoned for performance venues and liquor serving establishments.
- Survey existing venue owners and gauge their interest in moving or investing in a 2nd or 3rd location.
- Survey surrounding neighborhoods for community sentiment.

*A signature event that taps the wealth of performance art and storytelling talent we have in Albuquerque.*

\*\*\*Working Proposal/Mayor Initiated\*\*\*

## PROPOSAL

Albuquerque Film & Music Experience is excited to add Poetry & Spoken Words to our annual event and throughout year-round programming. The projected budget below combines the Mayor's annual support of AFME and the addition of poetry, spoken words and literary artists.

- Opening Night Stories, Stroll and Poetry Slam in Nob Hill (refer to venue map)
- VIRTUAL REALITY creation of Route 66 (nob hill to downtown) from early 1900's to the present.
- During the ART construction, have quarterly poetry, music and movie events up and down central in businesses to draw traffic and commerce – year round and during AFME
- Budget will need to be discussed as to put back into the economy of businesses along the ART project construction route in Nob Hill and downtown
- Poetry Contest with APS and charter school students where winners read their poems live, on-stage at AFME before major events
- ABQ Ride advertising/utilization to promote and enhance support of our event leading up to and during AFME
- Poetry stroll in Downtown in April or May 2017 to promote June event in Nob Hill
- For 2018, do a major poetry event downtown on the front end of AFME and subsequent events and programming during the week of the festival
- Schedule of poetry events during AFME \*\*\*\*\*
  - o Poetry in front of movie blocks
  - o Opening night stories, stroll, poetry on streets of Nob Hill
  - o Panel or workshop with poets, writers, spoken word artists

- o Digital art projected on walls at each poetry stop at event on 6/6/17
- o Poetry slam at Scalo to conclude event on 6/6/17
- o Poets performing at the AFME Filmmaker/VIP Lounge each day
- o Special after party at a coffee house – Beatnik/60’s theme
- o Screen a documentary or feature movie about poets/writers
- o Friday, June 9, 2017; 6pm to 8pm – A Night of Poetry & Spoken Words as a feature event at AFME. Venue: KiMo Theatre. Have celebrity guests of AFME read their favorite pieces of work along with ABQ poets/literary artists (Celebrity Open Mic)
- o ABQ Poetry Slam at Civic Plaza on Saturday, June 10 and/or Sunday, June 11. Times TBD o Native American poet to welcome guests to the AFME Awards Brunch at Hyatt Tamaya on Sunday, June 11, 2017.
- o Promote, promote, promote – ABQ Ride with advertising wraps and displays, Social Media, Facebook Live during each event, Nob Hill Neighborhood Assn and Nob Hill Main Street, billboards throughout ABQ, NM and the Southwest region (New Mexico and bordering states) to promote the event.
- o Get the biggest name in poetry/spoken word to ABQ for this and/or future events
- o Take advantage of who is in town with productions and have celebrities make appearances at planned events.
- o Possible use of the ART trains/buses as visual screens and poets perform on top of stationary vehicle.

**Proposed Budget:**

Poets \$4,000	\$500 per poet (8 poets)
Room & Board \$2,000	4 rooms/5 days at \$99.00 per night
Advertising \$20,000	Billboards, print, radio, television, social media
Street Closing	Bryn Mawr to Carlisle on Tuesday 6/6; 6pm to 9pm
ABQ Ride Buses	3 busses to transfer people
EMTs \$1000	for the night of 6/6/17

Security	ABQ Police Department
Speakers/Microphones \$4000	7 street stations and 1 for Scalo for Poetry Slam
Labor \$25,000	10 staff members; 1000 hours at \$25.00 per hour
Sponsorship \$20,000	Mayor's office sponsorship of AFME (requesting double of what was provided in the past)
TOTAL PROPOSED: <u>\$76,000.00</u>	

*Television program showcasing Albuquerque based musical talent from all genres, and promoting Albuquerque musicians at home and abroad.*

Sources:

Austin City Limits TV [Website](#)

Summary:

In 1974 local Texas PBS affiliate program director Bill Arhos, producer Paul Bosner and director Bruce Scafe answered a call by PBS National for local affiliate programming with the idea of a show that focuses on the the so-called cosmic cowboy, progressive country scene in Austin. This format evolved to a TV program that showcased Austin's diverse mix of country, blues, folk and psychedelia. Thus Austin City Limits (title courtesy of Bosner, who saw the sign every week when he commuted from Dallas to Austin) was born. ACL is the longest-running music program in television history, the only television show to have been awarded the Presidential Medal of the Arts, and was recently recognized by Time magazine as one of the 10 most influential music programs of all time. It's a show that's presented a huge variety of musical styles and genres, hosting everyone from Willie Nelson to BB King to Foo Fighters and a show that's been enshrined as a Rock & Roll Landmark in the Rock & Roll Hall of Fame and Museum. The pilot was shot on October 14, 1974, and starred Willie Nelson, who was not yet the iconographic American music figure he would become. (B.W. Stevenson was actually taped the night before, but the recording was deemed unusable.) The deliberate lack of production slickness and attention to audio detail pleased even the notoriously TV-shy Nelson, and Arhos pitched the pilot to PBS as part of its 1975 pledge drive. The show's success as a fundraiser was enough for Arhos to get ACL greenlighted as a series, and the odyssey began.

Prospects:

Hakim is already the host of New Mexico PBS longest running original series ¡COLORES!. The City could easily approach the NM PBS Production staff about a show sponsored by the City of Albuquerque Mayor's Office and Cultural Services that spotlights live performances and inter-

views with Albuquerque musicians. It would be ideal if the Mayor would announce the bands for the coming week in a pre-recorded PSA style “drop” that would end every episode in a season.

Comparables:

Nashville’s Music City Television (also part of branding campaign, but user sourced) <http://musiccitytelevision.com/livestream.html>

Music City Roots (Nashville, TN) [http://www.visitmusiccity.com/media/pr\\_LovelessPublicTV](http://www.visitmusiccity.com/media/pr_LovelessPublicTV)

*Leverage existing development (current construction) at Entertainment Center site in order to negotiate chain tenants that will partner with existing arts organizations to provide weekly, local programming with proceeds that live in this economy and benefit local artists.*

Sources:

Busboys and Poets (Washington, D.C.) [website](#).

Everything You Need To Know About Red Rocks. Emerald O'Brien, Westword, August 7th 2014.

Summary:

The Busboys and Poets model supports the creative economy and celebrates art in its spaces by offering a unique platform for visual artists. Unless otherwise noted, all art is available for purchase, with 100% of the proceeds from the sale of work going directly to the artists. Each Busboys and Poets venue (first established in 2005 by Iraqi-American artist Anas “Andy” Shallal who lost D.C. a mayoral run in 2014) is based on the life and legacy of famed African American Poet Langston Hughes who was both a busboy and a poet, and features a live performance stage in each of their venues that is programmed for local and touring talent on any given night.

Red Rocks, the famous Denver venue, is owned by the City of Denver but managed by an event planning and staffing company (much like the Albuquerque Convention Center now). This idea is rooted in the idea that the City can negotiate and/or demand performance spaces within anchor restaurants at the new Entertainment District/Center and not burden the property owners of this restaurants to have to manage programming. Another idea (however this requires architectural buy-in) is to make restaurants have on one wall open to an outdoor amphitheater stage that the city manages for seasonally for performances then the weather is amenable. This would dovetail nicely with a 2018 bid for the [Levitt Foundation Pavilions](#) grant.

Comparables:

The Majestic Restaurant (Kansas City, MO) <https://foursquare.com/v/the-majestic-restaurant/4b75ec8df964a5203d2f2ee3>

Jazz, TX (San Antonio, TX) <http://jazztx.com>

## Summary

In the book Reagan and the Cities (1986) editors George E. Peterson outlined a relevant framework for defining “homegrown economies” (which for the purposes of this investigation has been referred to as “Homegrown Commerce”) based on the *Homegrown Economy Project* in Saint Paul, Minnesota. The fifteen (15) ideas that arose from a diverse cross section of “anchor stakeholders” in the Downtown Arts and Cultural District all connect to one or more of the following principles set forth in Peterson’s book when adapted to “Downtown Albuquerque.”

- *An emphasis on local ownership to foster economic spinoff purchasing in the Downtown Albuquerque Economy and to increase the likelihood that business assets remain in the area. Locally owned firms also tend to demonstrate a greater civic commitment.*
- *An emphasis on creating a growing job base of quality skilled jobs in relation to the resources consumed (amount of land needed, degree of public subsidy, or amount of public support required).*
- *An emphasis on diversifying the local economy through the proliferation of many smaller businesses rather than a handful of larger ones, enhancing the stability of Downtown Albuquerque’s business climate and encouraging innovation.*
- *An emphasis on high inter-industry dependence in Downtown Albuquerque (clustering of the arts or arts incubators) to increase the economic multiplier effects of local purchasing, procurement activities and municipal investments in the district (and consequently help more micropreneurial enterprises).*
- *An emphasis on products and services that directly benefit the local population or add to the wealth of area consumers by reducing or avoiding costs from the diseconomies of the existing economic environment.*
- *An emphasis on the community or employees having a stake in the enterprise as a way of building community cohesion and identity while encouraging functional management-labor relationships.*
- *An emphasis on generating net tax benefits to the community in relation to resources or public studies used.*

- *An emphasis on attracting capital and funds from outside the area by encouraging export industries that have a higher economic multiplier effect on the local economy while holding promise for future growth in world markets.*

In short, there are a generation of Albuquerqueans that currently live, work, play **and create** downtown. In 20 years, they will be the same age as the upper-middle class head of household that the City has exhaustively tried to court back downtown for two decades now. This current group of business starters will also have the same spending power, but with more of a desire to inject an vibrant outdoor, communal *and* commercial environment downtown. The aforementioned innovation are designed to seed that future and catalyze that commerce at home.

### Next Steps

1. Present report findings to Mayor Richard J. Berry to inform his selection of two (2) top priorities for his administration concerning Homegrown Commerce.
2. In partnership with the Downtown Arts and Cultural District, the Mayor's Office will host a day-long conference to bring community stakeholders together to be inspired, build consensus and make collective decisions on how to move forward on the top two (2) priorities enclosed in this report pending the Mayor's approval. (December 2016/January 2017).

###