

May 28-29, 2014

Arts & Cultural Districts

MORA ARTS AND CULTURAL COMPOUND
RESOURCE TEAM ASSESSMENT



NEW MEXICO
arts & cultural
DISTRICTS

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CHAPTER 1

Executive Summary

Mora Arts & Cultural Compound

The county seat of Mora applied for a designation as a New Mexico Arts and Cultural District in August 2013. Mora's application described a small district featuring several significant properties including St. Gertrude's church and surrounding buildings and grounds, including a plaza. Additional properties featured are the historic St. Vrain mill and the Mora Valley Spinning Mill complex at the intersection of state highways 518 and 434.

In a competitive process, Mora was designated an Arts & Cultural Compound by the state's Arts & Cultural Districts Steering Council due to the rural context and compact boundaries of the district proposed by the community. Mora is the first Arts & Cultural Compound in New Mexico along with eight other Arts and Cultural Districts. In northeastern New Mexico, Mora joins Las Vegas, Raton and Taos all working on cultural economic development strategies for community revitalization.



NEW MEXICO
arts & cultural
DISTRICTS

The Mora valley's distinctive traditions of agriculture, folk arts, adobe architecture and picturesque cultural landscapes offer unique and compelling resources to develop economic development sustainability and diversity. Historic grain and flour mills in the valley provide an organizing foundation for historic preservation, special events, cultural tourism and organic agriculture.

At the heart of the Compound district is the Mora Valley Spinning Mill complex which includes a wool processing plant, an art gallery and gift store, the former Chief movie theater, and Hanosh hotel. Initiated as Tapetes de Lana cooperative after 1998, the Spinning Mill complex is the commercial anchor of the Compound. A priority project to rehabilitate the Chief theater for movies and community theatrical performances is vital to the success of the Compound.

The Mora A & C Compound faces challenges including the lack of hospitality services for visitors and general poor condition of some of the compound's key landmark buildings. Leveraging volunteer support and grass-roots community commitment to the compound's projects and goals is critical.

The Mora Compound may work creatively with Mora County government to implement some public improvements, including better way finding signage and pedestrian amenities such as crosswalks, sidewalks and trails. Other key organizations such as the Mora Valley Chamber of Commerce, the Economic Development Corporation, St. Vrain Mill preservation group and the Mora Growers Co-op will have to forge a spirit of teamwork, resourcefulness and resource sharing to implement some of the strategies and projects outlined in this report.

ANTIQUE FARMING
EQUIPMENT
DISPLAYED AT THE
CLEVELAND ROLLER
MILL AND MUSEUM,
CLEVELAND, NM



CHAPTER 2

New Mexico and the Creative Economy

New Mexico and Creative Economies

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

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

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

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

Super-Creative Core Occupations:

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

Creative Professionals Occupations:

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



CLEVELAND ROLLER
MILL AND MUSEUM,
CLEVELAND, NM.



New Mexico, which began to attract the interest of modern artists in the late 19th and early 20th centuries, and later Manhattan Project scientists during World War II, offers one of the most enduring and influential creativity-based economies in North America.

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

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

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

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

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HISTORIC HOUSE
NEAR ST. GERTRUDE'S
CHURCH,
MORA, NM.



CHAPTER 3

Mora and the Creative Economy

Mora's Evolving Creative Economy

In August 2014, the county seat of Mora applied for designation as a New Mexico Arts and Cultural District. Through a competitive process, including a formal application to the New Mexico MainStreet program, and an oral presentation to the state Arts and Cultural Steering Council, it became apparent that Mora's proposed district of about a dozen buildings tightly clustered around the St. Gertrude's parish conformed more closely to a "Compound" than a "District."

The 2007 New Mexico Arts and Cultural District statute allows for the designation of "Arts & Cultural Compounds," and thus Mora was accepted into the program as a Compound. The Mora ACC features several historic properties including the St. Vrain mill, the former Hanosh mercantile complex, St. Gertrude's parish and plaza, and the relatively new Mora Valley Spinning Mill (formerly Tapetes de Lana). The Compound has been described as the "Heart of Mora."

The strong Mora focus on traditional arts such as weaving, woodcarving, pottery, Spanish Colonial religious folk art, painting and photography along with agricultural industries of wool harvesting and processing, organic farming and ranching impressed the state ACD Steering Council as a unique and worthy approach to creative economic development. Additionally, the Mora compound offers significant historic preservation opportunities to rehabilitate significant properties, enhance the St. Gertrude's parish plaza, and revitalize the historic Chief movie theater. The Mora Compound promises to provide a catalytic boost to the local economy.

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As a strategic stopping point between Las Vegas and Taos (both sponsoring New Mexico Arts & Cultural Districts), Mora is often bypassed by tourists and visitors. A major goal of the Mora AC Compound is to develop tourism capacity for the valley and county. The picturesque Mora valley could leverage its cultural landscapes and emerging organic agricultural industries to create economic opportunities in agri-tourism and participatory ("creative") tourism. Some of these activities are already being demonstrated at the Salman Ranch, where raspberry picking is popular in September and at the Cleveland Roller mill, site of a popular music and cultural festival (Labor Day weekend).

The Mora Arts & Cultural Compound in its location, facilities and density is a microcosm of creative and place-based economic development and reflects the traditions and aspirations of the legendary valley.



SIGN ON
HIGHWAY NEAR
CLEVELAND, NM.



Mora Community Profile and Qualitative Assessment for the Mora Arts & Cultural Compound Resource Team:

Gillian Joyce
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May 26, 2014

UNM Bureau of Business and Economic Research

Overview:

Between 2000 and 2010 the population of Mora decreased by 5.8%. Over the twenty years between 1990 and 2010, the median age in Mora County rose from 33.8 to 45.7. These numbers suggest Mora is losing population, particularly among the young. In order to slow, and ideally reverse this tide, it is important that Mora create viable and meaningful economic opportunities for the local population close to home.

Mora has the home grown creative talent to foster meaningful economic development through the cultural and creative economy. Mora's history as a traditional land grant community and legacy as the 'Breadbasket' of New Mexico establishes the community with a rich agricultural tradition – according to the Census Bureau, nearly one tenth of the working population works in the agricultural, forestry, fishing, hunting and mining industries – roughly double the percentage of the workforce engaged in these industries state-wide. Beyond those officially employed in these industries, many households in the Mora

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CLUSTER OF SIGNS
 ON HIGHWAY
 AT LA CUEVA, NM.





SALAMAN RANCH STORE
AT LA CUEVA MILL.

Valley maintain subsistence-level relationships to agriculture, forestry, fishing and hunting.

Mora also has a strong arts and food tradition. The gallery at Mora Valley Spinning Mill attests to the number of artists and crafts people in the community, showing the work of roughly 50 Mora artists. Mora's fiestas and fairs further attest to Mora's rich food culture and economy, where, by some estimates, 40% of all food purveyors come from within Mora County. However it is likely much of the work in the arts, crafts and food services are secondary employment. According to the Census Bureau, only 1.1% of the population of Mora County is employed in arts, entertainment, recreation, accommodation and food services.

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Through programs such as the Arts & Cultural Compound program, Mora has an opportunity to provide the support and infrastructure for these cultural entrepreneurs. Those engaged in cultural and creative industries as secondary income sources might find opportunities to expand creative enterprises into a source for primary income, and those engaged primarily in cultural and creative work may find avenues through which to expand the reach of their market and bring both greater cultural vitality and economic opportunities to Mora.

What We've Done:

BBER has conducted a cursory socio-economic analysis of Mora as well as a social network analysis of the community. In conducting this social network analysis, we began by identifying potential members of the Mora arts and culture community through a general information search. We searched for arts and culture related entities including retail outlets, relevant community organizations, arts and culture related institutions, etc.



It quickly became apparent that agriculture is a driving industry for Mora's artistic and cultural identity and therefore we brought incorporated agricultural organizations and producers into the potential universe of arts and culture entities. Further, it quickly became apparent that the bounds of Mora Village were not logical bounds for our research – due to the rurality of the area, the bounds of the County were a more logical potential universe for our work. Due to the relative difficulty of contacting those on our preliminary list, a BBER researcher drove to Mora and began the social network analysis process with one organization – Tapetes de Lana and the Mora Valley Wool Mill.

Over the course of a day, BBER was able to interview those representing the vast majority of our initial list of relevant entities. From the initial contacts that were able to participate, a social network was established by asking each participant to mention five people or organizations with whom their interactions were the most frequent and most important in regards to arts and culture in the community. Subsequently, the five contacts provided were called and asked to give five other people; these five people were contacted, and so on.

Over the course of the study, 23 arts and culture participants were identified. Of these, BBER was able to conduct in-depth interviews with 11 (with a 12th participant who was represented by her husband as she was Spanish-language dominant). Four were located outside of Mora County and attempts to contact them were not made. Among those identified who were not interviewed, BBER made at least three attempts at contact. Despite the relatively small sample size, we did reach theoretical saturation for those identified – meaning that with each new interview we reached a point where the majority of those identified as primary contacts had already been mentioned by other interviewees.

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Community:

Three interviewees had been living in the Mora area for fewer than ten years. All other participants traced their roots in the valley back for many generations. The three participants with tenures of less than a decade were Anglo or White and were originally from out of state. Of the participants who had multiple generations of family members calling the Valley home, all were of Hispanic identity, with one identifying as both Hispanic and Apache. There is a clear distinction in peoples' discussions between 'locals' and 'newcomers'. Little acrimony exists 'on the ground' between these two groups; however, the historical narrative around colonialist dynamics in the development of northern New Mexico is something locals are very much aware of in the Taos, Las Vegas and Santa Fe areas. While seen as opportunities for co-promotion, valuable case studies can also be seen as situations in which 'newcomers' disproportionately had control over, and reaped the benefits of, arts and cultural development.

Mora's Economy:

Educational services, health care and social assistance industries dominate the Mora economy with nearly half the employed population working in these areas. Construction and retail trade are the second and third largest industries, with agriculture coming in as a strong number four.

The table on page 11 shows a somewhat dismal story for Mora's arts and culture industries, with just over one percent of the county working in 'Arts, entertainment, recreation, accommodation and food services'. In the case of Mora, this story must be tampered by the strength of their agricultural industry. Mora

Table 1

Mora and the New Mexico Economies

	New Mexico	Mora County
EMPLOYMENT:		
Unemployment (12 Month Average, BLS)	6.8%	15.3%
Not in the labor force	38.7%	46.4%
INCOME:		
Median Income (Per Capita)	\$23,749	\$22,561
Median Income (Family)	\$54,221	\$42,593
POVERTY:		
Population living below 100% poverty	19.5%	16.2%
Population living below 185% poverty	38.9%	36.9%
EMPLOYMENT BY INDUSTRY:		
Agriculture, forestry, fishing and hunting, and mining	4.5%	9.8%
Construction	7.6%	14.7%
Manufacturing	5.1%	0.8%
Wholesale trade	2.1%	1.3%
Retail Trade	11.3%	10.2%
Transportation and warehousing, and utilities	4.4%	3.8%
Information	1.7%	0.0%
Finance, insurance, real estate	4.7%	1.2%
Contract, Secondary services	10.8%	5.4%
Educational services, and health care and social assistance	24.8%	45.5%
Arts, entertainment, recreation, accommodation, food services	10.6%	1.1%
Other services, except public administration	4.7%	1.4%
Public administration	7.7%	4.8%

County boasts 597 farms, as of the last agricultural census (USDA-NASS). Nearly 60% of these fall into the category of 'small-scale farms' (The USDA National Commission on Small-Scale Farms defines 'small scale farms' as 179 acres or fewer).

Mora's Demographics:

In the last decade of the past century, Mora's population grew 21.8% (See Table 3) – far beyond 'natural' growth, suggesting that new people were moving to the County. This was in line with population growth Statewide, where population grew 20% in the last decade of the 20th century. However this growth in Mora halted and even reversed between 2000 and 2010 when Mora's population decreased by 5.8%, while population growth slowed Statewide over the same period to 13.2%. New Mexico overall is now seeing a net loss of population, primarily caused by out-migration. Due to rurality and unemployment in Mora, we can at this point expect the shrinking of the population to continue.

Mora tends to be older than New Mexico overall (see Table 2). The median age statewide is rising; however, it is rising notably more quickly in Mora. In Mora, from 1990 to 2010, the median age rose 35% from 33.8 to 45.7 in comparison to an 18% increase Statewide from 31.2 to 36.7. This aging of the population, combined with the net loss of population, suggests Mora County is losing its younger population.

The percentage of the population over the age of 25 with a college degree is low – a little over half that of the State overall with only 13.2% of the population having obtained Bachelor's degree or above. Interestingly, the percentage of the population enrolled in college is very high. The Census Bureau estimates just over 46% of the population over the age of 25 is enrolled in college courses – compared to just over 28% Statewide. The Census Bureau estimates the margin of error (MoE) on this number to be fairly high – at +/- 12.8% – regardless of the high MoE, these numbers suggest that a larger percentage of the adult population is enrolled in higher education than in the State overall. It would be interesting to know more about the nature of peoples' studies.

Social Network Analysis Mapping:

A social network analysis map measures and maps the relationships between people, both directionally and numerically. The nodes in the network (in this case, the squares and circles) represent individuals and organizations, while the links show the relationships or the flows between the nodes. These links go two ways. Each link has an arrow pointed from someone interviewed to one of the people they mentioned as being important. If the arrow is two-tailed, it means that they mutually mentioned each other when interviewed. For this network analysis, the Mora arts community was mapped in two ways: betweenness and in-degree. In-degree is a simply measure of how many times someone is mentioned. The size of an individual's node is the indicator for this measurement; bigger node equals more mentions. In this case, it is essentially a glorified popularity contest. The more descriptive and interesting measure, betweenness, is used to indicate the strength and wealth of an individual in the community based on how mutually reciprocal the connections are. The size of the node increases with both being mentioned many times by others as well as having a large number of mentions out into the community. When comparing the two pictures, this affect is visible as members of the community who don't have many "out-arrows" shrink in the betweenness mapping compared to the in-degree.

Table 2

Mora and New Mexico Social Characteristics

	New Mexico	Mora County
DEMOGRAPHICS		
Total Population	2,055,287	4830
Median Age	36.6	46.3
Average Household Size	2.63	2.81
Veteran Status	11.5%	11.8%
Disability Status	13.7%	29.2%
ETHNICITY:		
Hispanic/Latino	46.3%	80.2%
Anglo (White Alone, not Hispanic/Latino)	40.5%	18.9%
Native American	9.2%	2.4%
Other		
ANCESTRY (of those who identify as Hispanic)		
Mexican	62.0%	39.8%
Other Hispanic	35.5%	59.7%
LANGUAGE		
Language Spoken at Home – Spanish	28.5%	57.1%
Speaks English Less Than "Very Well"	9.4%	13.8%
MOBILITY		
Place of Birth – New Mexico	52.1%	68.1%
Place of Birth – United States	89.2%	96.2%
EDUCATION		
Population with High School Diploma or Above	83.4%	88.2%
Population with College Degree or Above	25.6%	13.2%
Population enrolled in College or Graduate School	28.1%	46.1%

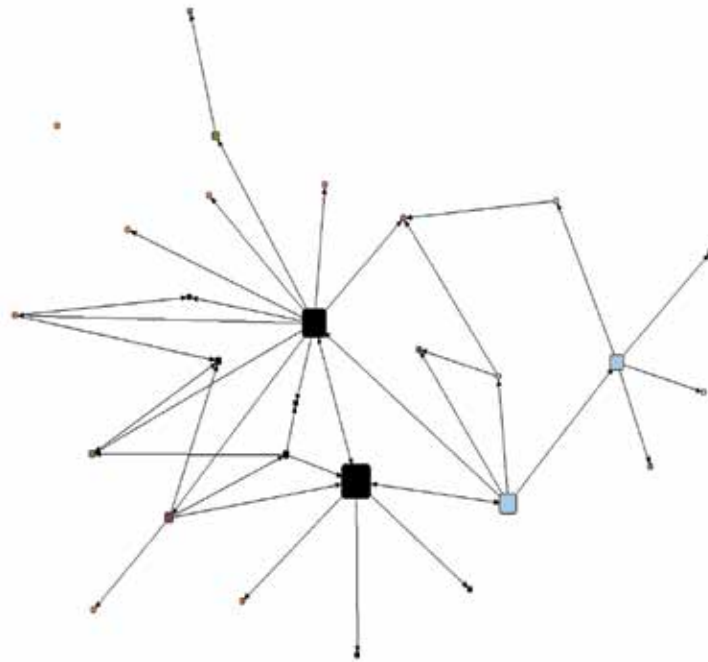
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Table continues on next page



It is also worth mentioning that this depiction of the community somewhat undercuts the true picture because there are several members of the community who were mentioned that we were not able to successfully interview, therefore they have no "out-arrows" and may be more influential in the community than currently depicted.

Betweenness Map of Mora's Arts and Cultural Community



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Social Network Observations:

We have, in order to maintain the privacy of our participants, removed identifying information from our social network analysis. We can, however, say a number of useful things about the social network of arts and culture in Mora with the information we can present. Further, we will discuss the identities of a select few participants without discussing who mentioned whom.

One immediately notices how strongly the community associates food and agriculture with culture. Eight of the nodes represented are agricultural organizations and multiple nodes represent local farmers.

One also notices that relatively few participants referenced people or organizations primarily engaged in the arts.

We can also say, while it cannot be seen in the above map, that some of Mora's largest tourism attractions were not mentioned by any participants and are entirely missing from the maps.

In the map of betweenness, what we are able to see is strength of peoples' association with three local entities – specifically, the three largest nodes in the above map represent Roger Gonzales (upper left black square), the Chamber of Commerce (lower central black square) and Tapetes de Lana (lower right blue square). These are important motivators in the community.



Table 2 (cont.)

Mora and New Mexico Social Characteristics

	New Mexico	Mora County
HOUSING:		
Occupied Housing Units	84.8%	51.5%
Owner Occupied	68.9%	87.8%
Renter Occupied	31.1%	12.2%
With a Mortgage	60.1%	30.8%
Single Unit, Detached	64.7%	69.2%
Mobile Home	16.6%	29.7%
Built Before 1960	20.3%	38.4%
Built between 1960 and 1990	46.3%	38.7%
Built since 1990	33.3%	22.9%
Wood Heat	54.0%	6.6%
Bottle, tank or LP gas (Propane)	9.6%	37.1%
Utility Gas (Natural Gas)	67.5%	6.9%

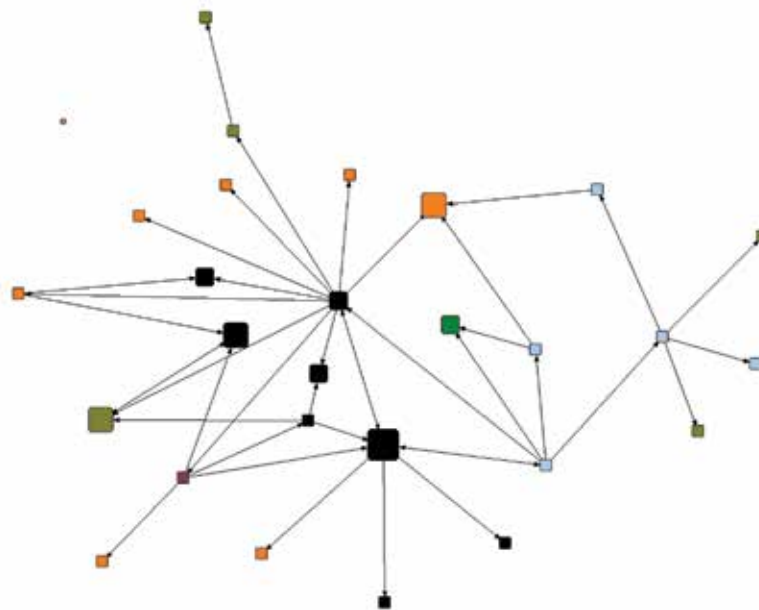
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SIGN AT
LA CUEVA MILL.

However, what we are able to see in the in-degree map is that the Mora Chamber is most efficiently linking the community together (the largest and most centrally located black square in the map). Further, we see that the Santa Gertrude's Church is a valuable central entity, as is the Mora Economic Development Team. Seeing the strength in three different local institutions such as these is a strong indicator that there is the potential for long-term stability – at least in the area of economic development. That the arts organizations are appearing as much smaller and less connected suggests they are less well woven into the community than economic development and agricultural organizations. This may, in part be because the arts community with which we spoke was predominantly made up of individuals who had less than 10 years tenure in the county – whereas the individuals involved in other areas were far more likely to have long family tenure in the area. It is difficult to tell definitively from this sample, but it may be worthwhile to work to create more relationships between the 'locals' and 'newcomers' in the community. One also notices that two of the larger tourist draws to Mora, the Victory Alpaca Farm and The Salman Raspberry Ranch, are not named in anyone's top five connections.

In-Degree Map of Mora's Arts and Culture Community



Key:

- Orange: Agricultural Organization
- Black: Economic Development
- Dark Green: Local Institutions
- Light Green: Funding
- Light Blue: Arts

Table 3

New Mexico and Mora County Over Time

	New Mexico			Mora County		
	1990	2000	2010	1990	2000	2010
Total Population	1,515,069	1,819,046	2,059,179	4,264	5,180	4,881
Median Age	31.2	34.7	36.7	33.8	39.4	45.7
ETHNICITY:						
Hispanic/Latino	579,224 (38.2%)	765,386 (42.1%)	953,403 (46.3%)	3,623 (85%)	4,229 (81.6%)	3,853 (81%)
White Alone, Not Hispanic	764,164 (50.4%)	813,495 (44.7%)	833,810 (40.5%)	615 (14.4%)	877 (16.9%)	873 (17.9%)
RACE:						
Native American	134,355 (8.9%)	173,483 (9.5%)	193,222 (8.2%)	21 (.5%)	59 (1.1%)	120 (2.5%)
African American	30,210 (2%)	34,343 (1.9%)	219,512 (10.7%)	2 (.06%)	5 (.10%)	46 (.9%)
Asian	13,363 (.9%)	19,255 (1.1%)	40,456 (2%)	3 (.08%)	6 (.12%)	13 (.3%)

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GATE TO GROUNDS
OF ST. GERTRUDE'S
CHURCH, MORA

Chapter 4

New Mexico's Interagency ACD Initiative

Brief History of New Mexico's Arts & Cultural Districts

PRIVATE RESIDENCE,
MORA VALLEY



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

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

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

Authorizing Agency

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

State Arts & Cultural District Coordinator

Rich Williams, *MainStreet Director*

Economic Development Department

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

Audrey Herrera

Department of Tourism

Jeff Pappas, *State Historic Preservation Officer*

Department of Cultural Affairs

Jenice Gharib, *New Mexico Arts; a Division*

Department of Cultural Affairs

Wendy Lewis, *Executive Director*

McCune Charitable Foundation

Craig Newbill, *Executive Director*

New Mexico Humanities Council

Elmo Baca, *Program Associate*

Cultural and Historic Properties

New Mexico MainStreet

Charlie Deans, *Program Associate,*

Urban Design

New Mexico MainStreet

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PRIVATE RESIDENCE,
MORA VALLEY.

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

The Mora Arts & Cultural Compound is a comprehensive program run by the Mora County Economic Development Corporation and Mora Arts and Cultural Compound Steering Council including four key partners: the Mora Valley Chamber of Commerce, Mora County, the Mora Spinning Mill and Gallery, and Los de Mora Local Growers Cooperative. Additional members of the Council are to include other artisans, businesses, organizations and institutions that are stakeholders in the development of the District. The Mora County Economic Development Corporation is the host organization for the Mora Arts & Cultural Compound.

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

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

Benefits of the Arts & Cultural District Program

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

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

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

The Arts & Cultural District Act of New Mexico (2007) doubled the maximum earned amount of State

Historic Tax Credits for eligible registered properties within the Arts & Cultural District for rehabilitation of privately owned historic properties.

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

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

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

Arts and Cultural District Boundaries

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

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

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

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

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

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



MAP COURTESY OF
COMMUNITY BY
DESIGN



Chapter 5

Resource Team Assessment and Purpose

The designation of Mora as an Arts & Cultural Compound, with its implications of a smaller, denser focus area caused a reconsideration of the Resource Team's scheduling and resource allocation. Thus the site visit to Mora was shortened to two days instead of the usual three, and an intensive work period for the Team was necessary to prepare a public presentation in a shorter time frame.

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

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

The Resource Team site visit yields several substantial benefits for the community and the A&C Compound, including the site visit itself and the opportunity for interaction between residents and stakeholders and the team professionals. A public presentation held at the Mora Valley Spinning Mill on May 29, 2014, and the powerpoint presentation of the Resource Team findings may be used by the Mora A&C Compound Steering Committee for public relations and educational purposes. Finally, this report itself may be distributed freely in the community.

While many of these recommendations are intended for consideration by the Mora A&C Compound Steering Committee within the two year start-up period, some strategies will have longer term relevance as the global creative economy evolves and Mora further diversifies its local economy and cultural opportunities.



MORA ARTS &
CULTURAL COMPOUND
RESOURCE TEAM
(PHOTO BY ROGER
GONZALES)

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Chapter 6

Community Overview

Mora was settled about 1835 by families primarily from Las Trampas, Picuris and Embudo, older hispanic villages north of the lush valley that had been occasional grazing and hunting lands for the Comanches.

The settlement's early history was stormy and violent. Texan "freebooters" under the command of Colonel Charles A. Warfield raided Mora in 1843 killing five men and taking 18 women and children captives. A Mora posse later overtook the Texans and sent them back to the Lone Star country on foot. Later in 1847, the Taos Revolt spread to Mora where a battle with American forces resulted in cannon fire and the destruction of the village.

Settlers regrouped, rebuilt the community, and a period of prosperity was ushered in after nearby Ft. Union was established in 1851. Mora became "the breadbasket" of New Mexico as its microclimate proved ideal for cold weather wheat that was harvested and processed in five local grist mills that were built in the latter half of the 19th Century.

MORA, NM. (VICINITY),
A FLOUR MILL DRIVEN
BY WATER AND STEAM
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PHOTOGRAPHS
DIVISION

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French Canadian trader Ceran St. Vrain built the first mill in the Mora Valley in 1853. The St. Vrain mill still stands as one of the landmarks of the newly designated Mora Arts & Cultural Compound. Later the La Cueva mill (now on the grounds of the famed Salman Ranch, known for its raspberry harvests), the Sanchez mill, the Cleveland mill, and the Pendaries mill all flourished supplying flour and grain to the U.S. Army and mercantile companies throughout the Territory.

Mora County was established in 1860 incorporating over 800,000 acres of the Mora land grant awarded to 25 families by Mexican Governor Albino Perez in 1835. In 1916, the common lands of the Mora land grant were sold to "The State Investment Company" on the courthouse steps, causing many residents and farmers to seek work elsewhere.

Thus many historical themes which have impacted the Mora valley from its founding days continue to have significant impact, including the rich agricultural heritage, loss of common lands, and a proud tradition of authentic local culture.

More recently, after World War II, the Mora valley began a long, slow transition from a mostly agrarian economy to a more diversified local economy bolstered by commuting for work in nearby Las Vegas and Taos, Santa Fe, Albuquerque and the San Luis Valley of Colorado. Through it all, the church and grounds of St. Gertrude's parish provided the essential glue of family and religion that kept the community unified. St. Gertrude's church, the parish hall and rectory, and former Sisters of Loretto school and nunnery form the heart of the Mora Arts & Cultural Compound.

Directly across the state Highway from the St. Gertrude's plaza and property, after 1935, businessman John Hanosh built a substantial two-story commercial complex, including a mercantile store, Chief movie theater and modest hotel upstairs. The Hanosh complex now houses the Mora Valley Spinning Mill and gift store with coffee shop.



In 1998, an innovative vocational program called Tapetes de Lana ("wool tapestries") took root in the Mora Valley supported by major federal grants from the US Department of Agriculture (USDA) and the Economic Development Administration (EDA). Over the next decade, the program transformed the Hanosh property to a storefront business and built a wool processing facility behind. The Mora Valley Spinning Mill is operated by a non-profit organization with the intention of fully developing the mill property and rehabilitating the Chief movie theater and hotel rooms.

A welcome recent development has been the success of the Victory Ranch, the largest alpaca ranch in the Southwest with more than 200 head on 1100 acres. The fine alpaca wool is conveniently processed just down the road at the Spinning Mill.

The Mora Valley's well deserved reputation as one of the most beautiful landscapes in New Mexico has attracted leisure home owners, big game enthusiasts and fishermen, campers, and outdoor recreation seekers. The local concern for natural resources has also compelled the Mora County Commission to adopt the nation's first "Anti-fracking" ordinance.

New residents and retirees have adopted a local lifestyle that embraces creative agricultural strategies but also seeks new and diverse creative expressions such as community theater. Mora is transitioning to a creative economy which builds upon a proud history preserving much authenticity.

SPANISH-AMERICAN
RESIDENTS OF MORA, NM

LIBRARY OF CONGRESS
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DIVISION



Chapter 7

Cultural Economic Development Planning

A Valley Rich in Tradition

Assets

While visiting the Mora valley, several members from the community shared and discussed with us the variety of cultural assets and creative resources that form part of their community. Local leaders and residents representing different organizations and interests, but with common goals and objectives, took time to share with the ACD resource team what makes Mora strong and unique. Although our stay in the community was brief, the resource team gained a broader understanding of the creative people, organizations, community spaces, and other resources that shape Mora.

At the heart of the A&C Compound is the Spinning Mill, which represents more than 70 local artists from Mora County who sell a variety of locally made fiber arts, crafts, and other goods. It's a place where locals gather to meet over a cup of coffee and pastries as well. In addition to this, the factory wool mill is located behind the Spinning Mill Coffee Barn and employs a significant number of people to clean, separate and process the wool that is produced from neighboring farms and elsewhere. It offers a variety of custom spinning options for those in the market. In addition, the local growers' cooperative, which consists of thirty-five families, secures larger market opportunities as they sell and provide to a variety of markets throughout New Mexico. The community has a strong spirit of entrepreneurship as these and other groups come together to maximize available resources and construct a creative economy.

Established annual events ranging from local traditions to major holiday celebrations bring the community together. These celebrations reflect Mora's willingness to undertake voluntary social and community work

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SPINNING MILL
EXECUTIVE
DIRECTOR JOSEPH
WEATHERS
EXPLAINING WOOL
PROCESSING
MACHINERY.



to make these community events happen. As we learned from our conversations, volunteers are a priceless asset in the community. Most residents wear multiple hats or carry out a variety of tasks volunteering their time and efforts to serve as ambassadors for their community, providing many services, and maximizing resources. With the community's strong volunteer force, future projects such as having a community kitchen at the Butler House for local growers, youth, and other targeted groups will allow for projects to grow and serve the community in a variety of ways.

Las Fiestas de Santiago and Santa Ana, the posadas, and other seasonal events take place at the heart of the compound at St. Gertrude's Parish. While the parish serves as an anchor in the community, other cultural centers outside the compound are active and serve the community in different ways. These include the senior center and public library. A consideration would be to expand the compound to include these venues, especially the public library since it serves a variety of local needs.

The David F. Cargo Public Library can also share in the vitality and growth of the Mora A&C Compound. A quick site assessment revealed that it was thriving with residents of all ages taking advantage of the resources provided. The library can be one of the community attractions by creating program opportunities for not only locals to attend, but also visitors from neighboring communities. It can be one of the many stops along the way as people visit and stay in Mora.

In other conversations, community members expressed that today's youth are not as connected to the land; that interest in agriculture and farming has been declining; and the concern is that this trend will continue. The Grower's Coop can integrate the arts and humanities in their approach to younger individuals by connecting them to the community's knowledge of traditional agricultural and land use practices. Through education the Grower's Coop can share with young adults the traditional ways their ancestors farmed the land by integrating them actively through engaging programming, teaching the preservation of farmland and stewardship of water.

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SPINNING MILL
EXECUTIVE DIRECTOR
JOSEPH WEATHERS
EXPLAINING WOOL
SAMPLES TO
NM ARTS & CULTURAL
COMPOUND RESOURCE
TEAM MEMBERS PILAR
CANIZZARO AND
CHARLIE DEANS



Challenges/Opportunities

One of the consistent things mentioned by community members as a challenge was the lack of opportunity for the youth of the valley to participate in dance, drama, music, or visual art activities. One focus group member noted that “the kids have to go to Las Vegas to learn traditional dance.” Several participants felt this lack was one of the reasons area youth travelled outside of Mora for entertainment – such as to Las Vegas, Santa Fe, or Taos – and contributed to them leaving the area permanently.

Other community members stated the need for additional venues to experience the visual and performing arts. While the Mora Valley Spinning Mill provided an excellent outlet for the sale of local fiber art and visual art, there was still a need for other gallery space, perhaps even an artist co-op where local and other artists could display their work. Performance space was also felt to be lacking with the former Chief Theater currently unable to be used. That left only the school gymnasium, which was not ideal for all types of performances.

The artists of the Mora Valley are very proud of their “Made in Mora” work. They wished for others both in the community and outside to know more about it. They cited the need for more marketing and sales opportunities for their work. Suggestions included training for artists in marketing, skill development for identifying and entering new markets, and the creation of a local artists market.

The community members recognized the value of the former Chief Theater in the Mora Valley Spinning Mill compound. They felt this was a wonderful asset for the community that could serve as a space for mini-conventions, performances, movies, and even weddings. The local amateur theatre company would like to stage their performances there and to see it as “their home.” Many community members expressed the desire to assist with the cleanup and restoration of the space, to lend their expertise to program development and planning, and to support its ongoing survival. Despite their expressed willingness to assist with the development of this important community asset there was a perceived lack of community inclusion and transparency in the theater planning and redevelopment.

Recommendations

Over time the Mora A&CC will increase its capacity in both venues and programming. Until then, we recommend that the A&CC identify a potential sponsoring organization from among its members to coordinate enhanced cultural programming in the community through partnering with state agencies and presenters. (In many communities this is a role a local arts council would fill.)

The Department of Cultural Affairs, often in partnership with national organizations, offers many programs – especially for youth – that are available for free or low cost including the Van of Enchantment, Poetry Out Loud, Letters About Literature, and Picturing America. Museums within the Department of Cultural Affairs, such as the New Mexico Museum of Art and the New Mexico Museum of Natural History and Science, offer outreach online, at the museum, and in communities. The New Mexico Humanities Council Chautauqua program brings history to life with a performance by a scholar/performer posing as a historical figure or an expert speaker on an intriguing topic. New Mexico Arts and the Humanities Council can help connect the A&C to these resources.

Surrounding Mora are some communities of varying sizes with active arts councils, arts trails, and cultural

organizations. Many of these communities receive regular visitor traffic that Mora can take advantage of. It is apparent that some initial business contacts have been made with selected surrounding communities, and we recommend that Mora A&C expand its regional arts collaborations with Angel Fire, Española, Peñasco, Las Vegas, and Taos. In particular, the Moreno Valley Arts Council in Angel Fire offers successful programming in its small community and also manages the Artistic Trails and Treasures Arts Trail. Other potential partnering organizations include the Northern New Mexico Regional Arts Center, Las Vegas Arts Council, Taos Center for the Arts, and Taos Arts. New Mexico Arts can help the A&CC make connections with these organizations.

The history of the Mora Valley is rich and of interest to many travelers. A key part of its history is its former status as the "breadbasket of New Mexico." The mills left behind from this time have the potential to attract cultural and heritage tourists to the area. We recommend that the A&CC explore the potential of a Mora Valley Mill tour and other special events related to this rich history. The trail might include both existing and former mill sites and museums such as the Cleveland Roller Mill Museum, the St. Vrain Mill and the La Cueva Mill at the Salman Ranch. Events could build on the annual Mill Fest to include other events such as poetry performances, music concerts, and lectures all connected to the existing mills or the area's mill history.

Though it is outside the A&CC boundary, we recommend that the A&CC include the David F. Cargo Library as a participant and a cultural resource. We understand that in the past there was an active Friends of the Library group which was instrumental in providing activities for area residents, especially youth. This, or something like it, could be revived in order to increase cultural programming downtown. Any public library also has resources, access to programming, and special knowledge of the literary arts. The library can also be an additional programming venue for the community.

Preliminary Assessment – Chief Theater

The historic Chief theater is contained within a mercantile business "block" developed by John Hanosh in the 1930s and occupying a prominent location at the northeastern intersection of state highways 518 and 434. Hanosh was a prominent Mora business man of Lebanese descent, and his mercantile store, Chief Theater and Hanosh Hotel provided the major business anchors for downtown Mora for decades.

It is uncertain (to the Resource Team) when the Chief Theater ceased operations, but it is likely that the cinema closed before 1970. A center of community life in Mora, the Chief Theater and proposed rehabilitation has been a long held dream for many in the community. Planning for the revitalization began in earnest after Tapetes de Lana weaving center was established after 1998, and a grant was received in 2002 (funding source undetermined from limited research) for rehabilitation of the Hanosh complex and Chief Theater. Subsequent records from the Historic Preservation Division (HPD) reveal some consultation about the Chief theater project in 2005, with no substantial construction completed.

During the Resource Team visit, a brief tour of the Hanosh complex enabled an inspection of the facility and work progress to date. The project is unusual and challenging because of the mixed uses and occupancies of the building, including commercial storefront, hotel (upstairs), and assembly space (theater). It appears that a few rooms of the historic hotel are located above the theater auditorium, which will require careful planning for safety and code compliance.

The interior auditorium of the theater, which appeared to seat about 250 patrons, is in poor to fair condition. The theater retains its concrete raked floors with a minimal stage area. Seats have been unfastened from the floor and their disposition is uncertain. Obsolete 35 mm film projectors have also been removed, and the concession stand walls and projection room have been demolished. The theater has been largely "gutted" and will require substantial architectural development, furnishings and equipment to re-open as a public gathering space.

The project is currently managed by the Mora Valley Spinning Mill, a non-profit organization. Some minimal work has been done recently to install new entry doors from the street to the auditorium. Preliminary conceptual architectural design has been developed, although the Resource Team did not have access to the plans.

Among the bright spots for the theater rehabilitation is the recent presence of a few individuals (retirees from Kansas) who have great enthusiasm for performing arts and are interested in sponsoring local theater productions. These dedicated volunteers have expressed interest in assisting with the theater rehabilitation.

Recommendations – Chief Theater

- Organize a community clean-up campaign for the theater. Much of the stored seating and projection equipment is obsolete and should be removed. Strip the theater to its "bones" and reassess the functional planning.
- Request technical assistance for theater redevelopment from New Mexico MainStreet. MainStreet and the Economic Development Department sponsor the New Mexico Historic Theater Initiative with the goal of rehabilitating historic movie theaters. MainStreet can provide architectural and development expertise to the Mora A&CC at no cost.
- Consider alternative uses of the theater space for community uses while the planning and financing of the theater project is underway. There might be opportunities to equip and use the Chief's auditorium space for "black box" theater productions or digital film screenings (Blu-Ray) in the short term while more permanent plans are developed.
- Invite community input and discussion about the project. Hold occasional and regular meetings to build interest and volunteer support.

FACADE OF HISTORIC
HANOSH HOTEL AND CHIEF
THEATER (TWO STORY
BUILDING ON RIGHT)



Chapter 8

Marketing and Promotion

Developing A Unique Brand

The Marketing and Promotion Team met with members of the community to learn more about their thoughts and ideas for the Mora Arts & Cultural Compound (A&CC). Throughout the sessions there were common themes in our conversations that helped the team to identify arts and cultural strengths, challenges, and recommendations. A summary of these findings was presented at a community meeting beginning with the strengths.

STRENGTHS

- Authentic
- Strong community identity
- Stewards of the land
- Beautiful valley
- Fiber Arts
- Agriculture
- History

Mora has a rich sense of history that is authentic. We heard that it is important to the community to retain this authenticity and still be welcoming to tourists and visitors.

Residents of Mora have a strong identity both individually and collectively. They are proud of their history and can-do spirit that is evident in the culture and businesses in Mora. This is evident in the tradition of fiber arts and agriculture throughout the valley.

The Mora Valley Spinning Mill is the anchor of the Mora Arts & Cultural Compound and it also is a site along the New Mexico Fiber Arts Trails developed by New Mexico Arts, which gives it some added value and marketing potential.

The rich history of farming in the community suggests unique Participatory Tourism potential that could be a major strategy for the new A&CC. The highest potential for this type of tourism is in agritourism as many baby boomers and millennials are looking for places to learn more about self-sustainable living and farming. Local farms have an opportunity to create outdoor classrooms to teach about beekeeping, gardening, hoop houses, and more.

Another asset is the location of the Mora A&CC within the beautiful Mora Valley, creating a place where residents, visitors and tourists can experience the history and culture of Mora and enjoying all that the area has to offer.



INTERIOR DISPLAY,
VICTORY RANCH
STORE, MORA.



CHALLENGES

Lack of amenities – food & lodging

No lodgers tax

Image development

Signage

Communication coordination

One of the key challenges with developing the Mora A&CC is the lack of lodging within and surrounding the compound. Communities around the state are able to use Lodgers Tax funds to market and promote their events and communities. Without this funding stream, the Mora A&CC will have to find creative ways to promote the compound. Related to this is the lack of places to eat. While there are several restaurants outside of the compound, there is not one within the proposed A&CC. There is an excellent coffee shop in the Spinning Mill, but the overall lack of food venues in the A&CC presents a challenge in marketing the compound itself.

The Mora A&CC is ripe for development. It is ready for physical improvements and cultural events that will create a unique environment to then build a brand. A prime directive in branding is to build from an authentic place and that already exists in Mora. The challenge is to build on that authenticity and protect it at the same time. This can be done through the creation and implementation of a comprehensive marketing strategy.

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Participants in the sessions said that current communications regarding events and activities are through the new local newspaper, word-of-mouth, and some social networking. The Chamber of Commerce is also working to provide information about their members' activities and the new Mora County Community & Economic Development Committee is working on a website and community calendar. While these communications are reaching some of the population, there is a need for a more discussion within the community to have a comprehensive, centralized calendar and web presence to assist in sharing events and activities with residents and visitors.

Related to this is the need for creating a sense of place and way finding that will be outlined by the physical planning team in a later chapter of this report, and will impact the marketing and promotions efforts.

RECOMMENDATIONS

Short Term

- Focus on story telling

"Selling the story of the product, not just the selling the product"

Create a short-term marketing strategy for telling selling stories

Explore product labels that are unique to Mora's story

Include stories of the producers on the labels

Use engaging imagery



Example: Victory Ranch Alpacas (another site on the New Mexico Fiber Arts Trails) has done with its yarn labels – where they name the alpaca that the yarn is from on the label; another example would be naming the goats who produced the dairy product used to make the soap sold in the gift shop at the Mora Valley Spinning Mill. These local products stories have lots of possibilities and fun potential for Mora.

- Work with the Chamber of Commerce and Community& Economic Development Committee on:
 - Website development for visitors and tourists
 - Community calendar
 - Consider featuring a local artist, artisan or farm on the website each month
 - Create a walking tour brochure of the featured properties in the compound
 - Include a historical picture and brief history of the property
 - Include a brief summary of the proposed plan for the property and use images provided by the physical planning team
 - Include a timeline or short narrative on the history of the valley
- Visitors – capture “day-trippers” and “those passing through”
 - Maximize the Spinning Mill
 - This is the current anchor for the A&CC
 - Create professional temporary signage advertising the tour and coffee shop
 - Create a rack card with great pictures and brief descriptions of the Spinning Mill and Coffee Shop for distribution in regional communities
- Partner with other NM Arts & Cultural Districts in statewide marketing efforts

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Long Term Strategies

- Focus on story telling
 - “Selling the story of the product, not just the selling the product”
 - Create a full marketing strategy for telling selling stories
 - Work with community partners to tell Mora’s story
 - Explore product labels that are unique to Mora’s story
 - Create labels that identify the partnership with the Mora A&CC
 - Use engaging imagery
- Create a comprehensive A&CC marketing strategy
 - Continue the story telling emphasis
 - Create a Mora A&CC logo
 - Create a Mora A&CC General Information Rack Card
 - Update the Mora A&CC Walking Tour Brochure

- Identify new A&CC products
- Identify target markets
- Identify paths to reach target markets
- Identify products for marketing the compound
- Create a timeline and budget
- Implement the A&CC marketing strategy – because implementation is key to the plan!
- Build regional partnerships to market Mora A&CC
- Tourism
- Cultural Organizations

SUMMARY

WALLS OF HISTORIC AND
ORIGINAL MORA COUNTY
COURTHOUSE AND JAIL
(VACANT) IN MORA ARTS
& CULTURAL COMPOUND

Marketing and promoting the new Mora A&CC is challenging because of the need to develop existing assets, but rich with potential. Remember that this is just the beginning and the state Arts and Cultural Districts Council is available to assist Mora in these recommendations.



Chapter 9

Capacity Building and Sustainability

Building Strong Organizations and Partnerships

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

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

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

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

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

Partnerships: What partnerships need to be developed or utilized to achieve greater success in implementation of a Cultural Economic Development Plan for the community?

Messaging: What communications and public relations efforts are needed?

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

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

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I. Challenges

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

A high proportion of stakeholders in the community do not yet understand the purpose of the Arts & Cultural Compound designation, the benefits thereof, nor the intended goals and outcomes. Participation by individuals and potential organizational partners will be limited until they fully understand the goals and projects of the Arts & Cultural Compound.

There remains a lack of clarity and coordination among organizations and institutions that must partner to create a successful Arts & Cultural District/Compound. There is no consensus regarding whom, or what entity, is "leading" the efforts to revitalize the community. Furthermore, local stakeholders remain uncertain about the roles of County government, the Economic Development Corporation, the Chamber of Commerce and other stakeholders.



NM MAINSTREET
DIRECTOR RICH
WILLIAMS PRESENTS
AN OFFICIAL ARTS &
CULTURAL
COMPOUND SIGN TO
ROGER GONZALES,
ELLA ARRELLANO
AND ANITA LARAN

A comprehensive vision (including goals and plans) that serves as a "roadmap" for economic development in the community of Mora has not yet been established. County-led economic revitalization plans are in development, but not completely formalized yet.



County government does not currently maintain an economic development office or a community development officer. Without key staff to coordinate public sector engagement and resources, economic development initiatives cannot be adequately managed.

A high proportion of community stakeholders have yet to connect to the Arts & Cultural Compound and the A&CC Coordinating Council in general. They represent a key component of the human capital in a successful A&CC initiative that should be involved in planning and capacity-building activities. Engaging youth, community artists and entrepreneurs is critical to success of revitalization efforts in Mora. The current leadership team is manned by a small core group of individuals who are passionate and dedicated to advancing revitalization priorities, but there is still not enough human capital to comprise a robust Coordinating Council.

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The strong cultural values of community residents are more often identified as an asset rather than a challenge. Nonetheless, the strong community fabric creates a sense of ownership over community priorities that feed into a creative tension around revitalization priorities (and whether to revitalize at all). There appears to be some difference of opinion among locals regarding what are appropriate development projects and strategies.

Mora is a rural community with less than 5,000 residents in the entire county. Furthermore, county residents are dispersed across a wide geographic area of nearly 2,000 square miles. A limited number of these residents live near the heart of the village and thus there are a limited number of volunteers available to support revitalization projects (volunteerism is a critical building block of MainStreet/Arts & Cultural District revitalization process).

II. Assets

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

The most important asset that will support a successful Arts & Cultural Compound is the presence of key revitalization structures and organizations. These include the Mora Valley Chamber of Commerce, the Mora County Economic Development Corporation, the Mora Valley Spinning Mill and Gallery, the Los de



Mora Local Growers Cooperative, the St. Vrain Preservation and Historic Foundation, Collaborative Visions, Inc. and the Mora County government. These partners have already established operating agreements committing themselves to partnering in the economic revitalization process.

There is already a history of community leadership development that will help establish the Mora Arts & Cultural Compound. Collaborative Visions, Inc. has implemented a number of leadership institutes within the community that provide a foundation for community engagement and activism. Furthermore, a number of town halls were convened in advance of the community's application for the Arts & Cultural District/Compound designation. The town halls established a positive history of community engagement that will be critical in ensuring the success of Mora's revitalization projects.

The revitalization efforts have already established strong support from local and state government. The Mora County Commission has been supportive of the revitalization efforts and is willing to commit funds and other resources to projects. The County has already adopted a Local Economic Development Act (LEDA) ordinance, a critical financing tool that can leverage public resources to stimulate private economic development projects. The State, through New Mexico Arts, the Department of Cultural Affairs, the Economic Development Department, and the New Mexico MainStreet program recognized the potential for building a thriving creative economy and designated the community as New Mexico's first ever Arts & Cultural Compound. The designation from the State will leverage technical assistance in support of revitalization projects and create mechanisms for financing tools (historic tax credits, LEDA funds) that will support the development of Mora's creative economy.

III. Human Capital and Organizational Structure

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The Start-Up Arts & Cultural District is led by a Coordinating Council comprised of local arts, cultural and economic development organizations, agencies and institutions that will take formal responsibility for the administration, operations and development of the ACD district. Most New Mexico ACDs are established as a standing committee of a local MainStreet Program or arts organization and have a Letter of Agreement with their fiscal agent on the administration and oversight of funding dedicated to the ACD. The ACD Coordinating Council is responsible for overseeing the establishment and growth of the local Arts & Cultural District and ensures that the appropriate stakeholders are represented. The Coordinating Council is also responsible for establishing reasonable goals that can be used as performance measures to track internal success and report to external funders and the authorizing body, the New Mexico Arts Commission. The ACD Coordinating Council is to be minimally and formally composed of a community development corporation (i.e. local MainStreet organization), an Arts Council, and the municipality (or county or political subdivision). The Coordinating Council is required to have official representatives from:

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

Expectations of the Coordinating Council:

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

Recommendations

The ACD Resource Team recommends the following actions to ensure appropriate human capital and organizational structure for the Mora Arts & Cultural Compound:

- A **There is a need to build capacity of the Mora A&CC Coordinating Council.** It is important to identify who will lead the revitalization efforts and which organization will serve as the legal/fiscal structure for the Coordinating Council. It is recommended that the Coordinating Council engage technical assistance provided by New Mexico Arts or New Mexico MainStreet to facilitate organizational development sessions that will further establish local capacity of the Coordinating Council.
- B **Fortify the ACD Coordinating Council by adding members from under-represented sectors, in particular artists, arts and cultural institutions, youth, and municipal government.** The Coordinating Council should include, at minimum, representatives from Mora County, the Mora library, the Economic Development Corporation, the school district, the Mora Valley Spinning Mill and Gallery, Los De Mora Local Growers Cooperative, the Chamber of Commerce and local artists and entrepreneurs.
- C **The Coordinating Council should seek resources to staff the Mora Arts & Cultural Compound revitalization efforts and hire at least a part time coordinator (minimum of 20 hrs/week).** The local government partner (Mora County) is expected to provide financial resources in support of the project; local revitalization leaders must begin advocacy and engagement with the County Commission to ensure the allocation of financial resources for operations.

IV. Planning

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

Participants in the Resource Team focus groups identified the desire to keep potential tourists in the community to partake in arts and cultural offerings and contribute to the diversification of the local economy. The realization of this goal will be a critical element of place-making initiatives that will make Mora a tourism destination.

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

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

Recommendations

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

V. Partnerships

Establishing robust partnerships is critical to building a successful Arts & Cultural Compound. Strong partnerships have already been established between Mora Valley Chamber of Commerce, the Mora County Economic Development Corporation, the Mora Valley Spinning Mill and Gallery, the Los de Mora Local Growers Cooperative, the St. Vrain Preservation and Historic Foundation, Collaborative Visions, Inc. and the Mora County government

Recommendations

- **Continue to develop partnerships with local organizations to leverage resources for establishing an Arts & Cultural Compound that is financially sustainable (administration, operations and projects).** Continue to cultivate private sector corporations for supports with human and financial resources.
- **Expand the partnerships with the Mora Public School District to engage and involve youth in planning, programming and arts and cultural education.** These partnerships also have the potential to enhance the base of volunteers or performers for specific activities.
- **Enhance partnerships with community residents. Include people at the start of the work so they don't feel threatened by change/improvements planned by the district.** The inclusion and engagement process needs to be well organized, systematic and sustained. There is a need for directed (targeted) community organizing to include marginalized, disaffected or disengaged populations.
- **Engage local artists, downtown businesses and restaurant owners.** Involve them in the developing efforts. As the A&CC focuses on implementation of cultural programming, coordinate with dining establishments to extend operating hours that support the growing tourism development.
- **Develop relationships with potential vendors, artists and performers for artistic programming in the district.**

VI. Communications and Public Relations

Coordinating Council members are responsible for public relations by maintaining a positive image of the A&CC to the public, stakeholders, funders and governmental representatives. The Resource Team observed a lack of knowledge by focus group participants regarding the purposes, benefits, and goals of the Arts & Cultural Compound, a common trait among developing ACD programs. Regardless, an effective communications and public relations effort is important to building capacity and sustaining the Mora Arts & Cultural Compound. Coordinating Council members should strive to become knowledgeable and articulate advocates for their local ACD. Take the opportunity to communicate how arts and culture and the creative economy benefits the community at public meetings and in social settings.

Recommendations

- **Establish a comprehensive community education process around what the Mora Arts & Cultural**

Compound is, what it does, what it should do, and the impact it has on local economic health.

- **Access financial or technical assistance from New Mexico MainStreet in developing a website for the Mora A&CC.** New Mexico MainStreet, through its partners (McCune Charitable Foundation, New Mexico Resiliency Alliance) have allocated up to \$2,500 in funding to support online marketing (website) for the Mora Arts & Cultural Compound.
- **Solicit branding and marketing technical assistance from local/regional expertise and state agencies in the greater tourism development efforts.** Promote existing assets and cultural programming as part of a comprehensive messaging campaign.
- **Keep the public informed about accomplishments, events and opportunities.** Never miss an opportunity to celebrate successes, and be sure to include the public at media events.
- **Initiate advocacy efforts with local legislators for capitalization of the state ACD fund.** The addition of state resources will be critical in the health of the program infrastructure that serves as the foundation for local ACD success.

VII. Financial Resources and Tools

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

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Recommendations

- **Combine public and private sector resources to cover the costs of staffing and operations for the A&CC program.** Funding from the Mora County government should be combined with resources from local partners and philanthropic organizations to establish a foundation for financial sustainability. The A&CC Coordinating Council must establish mechanisms to solicit and acquire matching funds for projects and programming.
- **Create a fund development plan for operations that identifies existing resource pools, unmet budget needs, and funding strategies.** Determine who will be responsible for raising funds. Upon completion of the Cultural Economic Development Plan, update the fund development plan to incorporate strategies for funding of projects and cultural programming.
- **Consider how creative economy initiatives would be integrated with the county economic development initiatives and with other economic development partners in the area.** Work with County leadership on reserving a portion of funds from LEDA or other sources for arts and cultural facilities or programming.
- **Mora County adopted a Local Economic Development Act (LEDA) ordinance but it currently does not include measures for Arts and Cultural projects.** The LEDA ordinance must be amended to

include provisions in support of cultural facilities and retail business development and to accommodate clawback of unspent resources.

- Utilize the incentives provided by state statute in the New Mexico Arts & Cultural District Act (2007), and those local incentives encouraging the development and enhancement of arts and cultural enterprises, institutions and agencies, and the programs, projects and activities within the ACD.
- Research funding efforts in other New Mexico ACD communities, and in particular how the local government engages the resource development efforts.
- Local government must be willing to dedicate financial resources each year during the Start-Up period to pay for administration and operations of the A&CC Coordinating Council and to support initial activities, planning, projects and programs. This minimum funding will be necessary for the duration of the State-Authorized A&CC district. Commitments of matching funds and in-kind resources developed by the Coordinating Council are strongly encouraged. Funds should be used to hire the A&CC Coordinator at a minimum of 20 paid hours per week.

VIII. Benchmarks and Evaluation

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

Recommendations

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

Chapter 10

Physical Planning and Design

Enhancing the Heart of Mora

Physical Planning and Design is the art and science of assessing the socio-cultural, built and natural environment that in turn lays the foundation for creating a sense of place that is authentic and achieves the community's highest aspirations of



RELIGIOUS PROCESSION
AT ST. GERTRUDE'S
CHURCH, CA. 1900.
COURTESY CLEVELAND
ROLLER MILL MUSEUM.

their vision. This involves learning from the community's history as one piece of an evolving rich story of place that informs and inspires the creation of vibrant and resilient communities. Physical planning and design incorporates the best practices of urban design, creative placemaking, wayfinding, walkability, architecture, landscape design and historic preservation to achieve these outcomes.

Mora seeks an alliance between public and private partners committed to the responsible revitalization of the existing Mora Historic District and its A&C Compound as a robust zone for local commerce, economic and tourism activities, centered on the arts and culture of the area. It recognizes the historic significance of the many structures within the compound and their contribution to the development and history of Mora County. The emphasis is to reestablish the significance of the first historic plaza, known as Santa Gertrudis, as the heart of Mora's A&C Compound.

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ASSETS WITHIN THE MORA A&C COMPOUND

The boundaries of the Mora A&C Compound encompass a portion of the existing Mora Historic District (SR # 1524), listed on both the State Register of Cultural Properties and the National Register of Historic Places. The A&CC sits in the heart of the historic district and includes its most significant properties, such as the St. Vrain's Mill at the north, the St. Gertrude Church and associated properties at the south, and the Spinning Mill complex of buildings, including its historic theater and Butler House, at its center.



HISTORIC ST. VRAIN
MILL AND WATER
WHEEL, MORA

The A&C Compound is also traversed by the Mora River, with its perennial flow of water and rich riparian environment. There is also a diverse mix of land uses within the compound boundaries including retail, residential, civic, church and open spaces, which help to create the compound as a vibrant activity center.



CHALLENGES WITH THE A&C COMPOUND

The location of the Mora A&C Compound presents some physical challenges, such as being at the intersection of two state highways, 518 and 434. While providing excellent vehicle access to the compound, the intersection also creates traffic and pedestrian safety concerns. Since these highways are managed by the NM Department of Transportation (NMDOT), and not locally by Mora County, NMDOT policies can cause difficulties on the scale of design, with an emphasis on vehicle movement and capacity, and a lack of pedestrian emphasis. Another challenge to consider is the precarious structural condition of the historic St. Vrain's Mill which could prove too expensive to stabilize before it can be fully accessible to the public. Additionally, the Mill is owned by a tax-exempt non-profit foundation and therefore, is not eligible to benefit from the Historic Tax Credits incentives offered through the state Historic Preservation Division (HPD), which for contributing structures within the A&C compound boundary is double the state tax credits available. Finally, there are many structures within or adjacent to the compound's boundary that are in an advanced state of disrepair, which detracts visually and economically from the overall compound's perception and vitality. In addition, these properties are privately owned by local residents not willing to participate in or be included in the A&C Compound program, which can present an ongoing challenge with future development and improvements.

OPPORTUNITIES FOR THE A&C COMPOUND

Mora has very rich agricultural, flour-milling and fiber arts histories, all of which are well represented within the compound boundaries. That local history is important not only to Mora residents but also speaks to the history of many American communities. There are opportunities to present that history in unique and creative ways within the A&C Compound.

The original Mora County Courthouse site and ruins, now privately owned, is west of the Butler House and should be included within the A&C Compound boundaries. It could have its façade improved and with interpretive signage help tell the story of the Mora Valley history. Another opportunity is the St. Vrain's Mill, if restored as a museum, could highlight the long flour-milling history of the Mora Valley and partner with the Cleveland Roller Mill and other historic mills in the valley, to offer a driving tour of them, to better inform the public about that important cultural legacy. The original St Vrain homestead, to the west of the Mill, should also be included as part of the Mill story. Likewise, the Spinning Mill complex could sponsor a public tour to showcase the wool spinning process from beginning to end, showing the many machines used, their various functions, and ending at the Gallery space, where finished products are exhibited and sold. Lastly, a collective effort from community members to rehabilitate the historic Chief Theater will provide a much needed multi-use cultural performance space to anchor the compound and serve both visitors and locals with a variety of programs.

RECOMMENDATIONS FOR THE A&C COMPOUND

One of the first steps in planning a vibrant A&C Compound begins with identifying features, either natural or built, which define the "edges" as a sense of entry, as well as the "center" as a sense of arrival, to the Compound. A sense of entry/edge identification along Highway 518 at the Compound is presently not distinguishable from the rest of the highway corridor, so there are design elements that should be introduced appropriate to Mora to capture the visitor's attention. The center or heart of the compound is



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MAP ILLUSTRATION
BY LISA FLYNN,
MILAGRO DESIGN



ILLUSTRATION BY
LISA FLYNN,
MILAGRO DESIGN.

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the Santa Gertrudis plaza, which is not readily visible behind the Parish Hall, so design and signage features are also needed to direct the visitor to this important asset. One technique for accomplishing this is to define and direct visitors to a public parking area that serves as “park-once” location, from which the visitor is guided to the main attractions and features as a walking tour. The Mora A&C Compound is a very walkable area from one end to the other, so it will be important to identify and enhance this walking experience and connect all the features and activities within the Compound.

It is also important that the physical planning and design of the Mora A&C Compound be done comprehensively, as the whole is greater than the sum of the parts. The synergy of the collection of the individual elements in a cohesive system will create a vibrant and resilient arts and cultural destination for locals and visitors alike. There are several recommendations that can be initiated to achieve this outcome, not necessarily in this order.

- **Prepare a Structural Assessment of St. Vrain Mill.** A formal Structural Assessment and Report of the current conditions at the St. Vrain’s Mill is strongly recommended as the first step in addressing the future re-use of that historic structure and its viability as part of the Compound.
- **Update and resurvey the cultural resources within the Mora Historic District.** An update and resurvey of the many cultural resources within the existing Mora Historic District is also recommended to better understand the current conditions of those structures, their retention (or loss) of sufficient historic character, integrity and fabric, and the possible inclusion of new structures within the District, left out in the initial district’s nomination completed more than 25 years ago.
- **Exterior makeover of Parish Hall to blend with the existing historic styles.** The NM HPD suggests that an exterior “makeover” of the existing Parish Hall takes place to better blend with surrounding historic properties and Northern New Mexico vernacular styles found within the Mora Historic District.

- **Create a cohesive visual identity through color palette and materials.** We recommend the creation of a visual, cohesive identity throughout the Compound, by using a chosen color palette, traditional materials and styles that blend well with the existing historic structures found there already.
- **Develop a stabilized-earth pedestrian pathway from St. Vrain Mill to Mora Plaza.** A stabilized-earth pedestrian path along the entire length of the Compound will connect all its historic structures and open spaces cohesively, from St. Vrain's Mill on one end to the Mora Plaza on the other. There are several polymer products available on the market that when mixed with the native soils create an ADA-compliant pathway that serves as a wayfinding tool for the visitor and is more in character with the compound than a concrete sidewalk, curb and gutter.
- **Develop a Story of Mora Valley Cultural Interpretive Park by the Mora River.** There is an excellent opportunity to develop a Cultural Interpretive Park highlighting the history and story of the Mora Valley along the bank of the Mora River, where it crosses the Compound near St. Vrain's Mill. This can also serve as a future trailhead for the envisioned trail along the river.
- **Create a wide and extended pedestrian crossing on Highway 518.** The installation of a wide and extended pedestrian crossing on Highway 518 in front of the Spinning Mill will serve several purposes of creating a dramatic entry into the compound to attract the visitor's attention, provide traffic calming and safer pedestrian movement, and provide that sense of connection between the two sides of the



ILLUSTRATION BY
LISA FLYNN,
MILAGRO DESIGN.

ABANDONED HOUSES,
MORA

compound. It is suggested that it also be an earth-colored patterned concrete instead of the typical brick color and pattern, since this material is not in character with the district. This design would need to be achieved in partnership with the NMDOT.



- **Complete the Chief Theater rehabilitation and develop a B&B or artists incubator spaces on second floor.** The completion of the Chief Theater rehabilitation should be a priority as this is a strong catalytic project for the community. The upstairs should also be redeveloped into a B&B and/or artist studio spaces to further create facilities to support a vibrant A&C Compound.
- **Create a Mora A&C Compound wayfinding and signage system.** The creation of a Mora A&C Compound way-finding and identity signage throughout the Compound is an effective way to establish a visual identity for the public and interpret the assets of the Compound.
- **Redevelop the Mora Santa Gertrudis Plaza for community events.** The Compound can be anchored by redeveloping the existing historic plaza in front of St. Gertrude church for a variety of community events, by removing the existing fence in place, defining the common area with a new ground material, landscape elements, pathways to-and-from the church's entrance, etc. A visitor parking area should be established on the area west of the Parish Hall as the "park-once" area with signage that informs visitors to the destinations within the Compound.

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HISTORIC SANCHEZ MILL,
MORA VALLEY.



Chapter 11

Summary

On behalf of our team, I want to say what an honor it is to spend time with you in your community these past few days – and we want to assure you this is just the beginning.

We are in this for the long haul and we will be working with you – and it will require a lot of hard work to bring your Mora Arts & Cultural Compound to life – but we believe you are up to the challenge.

The point of an Arts & Cultural Compound is to use your arts and culture as another tool to revitalize your community -- to make sure you have opportunities for your youth, and, yes, to bring more dollars here, and to develop new ways to tell your stories – and you have wonderful stories to tell in Mora.... Your history as the "bread basket" of New Mexico – the revival and celebration of your mills, such as this one, the Mora Valley Spinning Mill, in the heart of your Compound.

As Ella (Arellano) told me at lunch yesterday, you are stewards of the land here in Mora – and you are truly blessed to live in such an amazing tapestry of natural beauty.

You're a land of do-ers with strong agricultural roots – and entrepreneurship comes naturally to those who live off the land.

So we are excited to be working with you as partners on this journey -- so that many will say – Here Today, Gone To Mora – and I love my T-shirt – thank you JD (Weathers).

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Cheers,

Loie Fecteau

Director

New Mexico Arts

May 29, 2014

Chapter 12

Acknowledgments

HISTORIC ST. VRAIN MILL,
MORA



The New Mexico Arts and Cultural Districts Resource Team would like to thank:

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Dan Cassidy, Cleveland Roller Mill

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Los De Mora Local Growers Cooperative, Inc

Mora County Commission

Collaborative Visions, Inc

Mora Valley Chamber of Commerce

Mora Valley Spinning Mill and Gallery

Mora County Economic Development Corporation

Plaza Hotel, Las Vegas, NM

Victory Ranch

Chapter 13

Appendices

LIST OF REGISTERED HISTORIC RESOURCES IN MORA

SR # 1529: Daniel Cassidy House

5/18/1990 (STATE REGISTER)

7/27/1990

SR # 730: John Doherty House

8/24/1979 (STATE REGISTER)

N/A (NATIONAL REGISTER)

SR # 1525: Garcia House (Mora Vicinity)

5/18/1990 (STATE REGISTER)

12/24/1990 (NATIONAL REGISTER)

SR # 1528: Gordon – Sanchez Mill

5/18/1990 (STATE REGISTER)

7/27/1990 (NATIONAL REGISTER)

SR # 1524: Mora Historic District

5/18/1990 (STATE REGISTER)

12/24/1990 (NATIONAL REGISTER)

SR # 1521: Resources of the Upland Valleys of Mora County

5/18/1990 (STATE REGISTER)

N/A (NATIONAL REGISTER)

SR # 147: Saint Vrain's Mill

1/9/1970 (STATE REGISTER)

8/28/1973 (NATIONAL REGISTER)

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(TOP) - ST. GERTRUDE'S PASTORAL CENTER, MORA.

(BOTTOM) - HISTORIC ST. VRAIN HOUSE, MORA.

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