

Claudia Diaz Fuentes,  
Ph.D.

Team Lead

Cayley Marshall  
M.P.P. Candidate, Lab Fellow

Laura Wzorek  
Pressley  
M.P.A. Candidate, Senior Fellow

# Annual Evaluation Report 2023

June 11, 2023

## Harwood Museum OF ART'S DIVERSITY, EQUITY, ACCESSIBILITY & INCLUSION PRE-ASSESSMENT

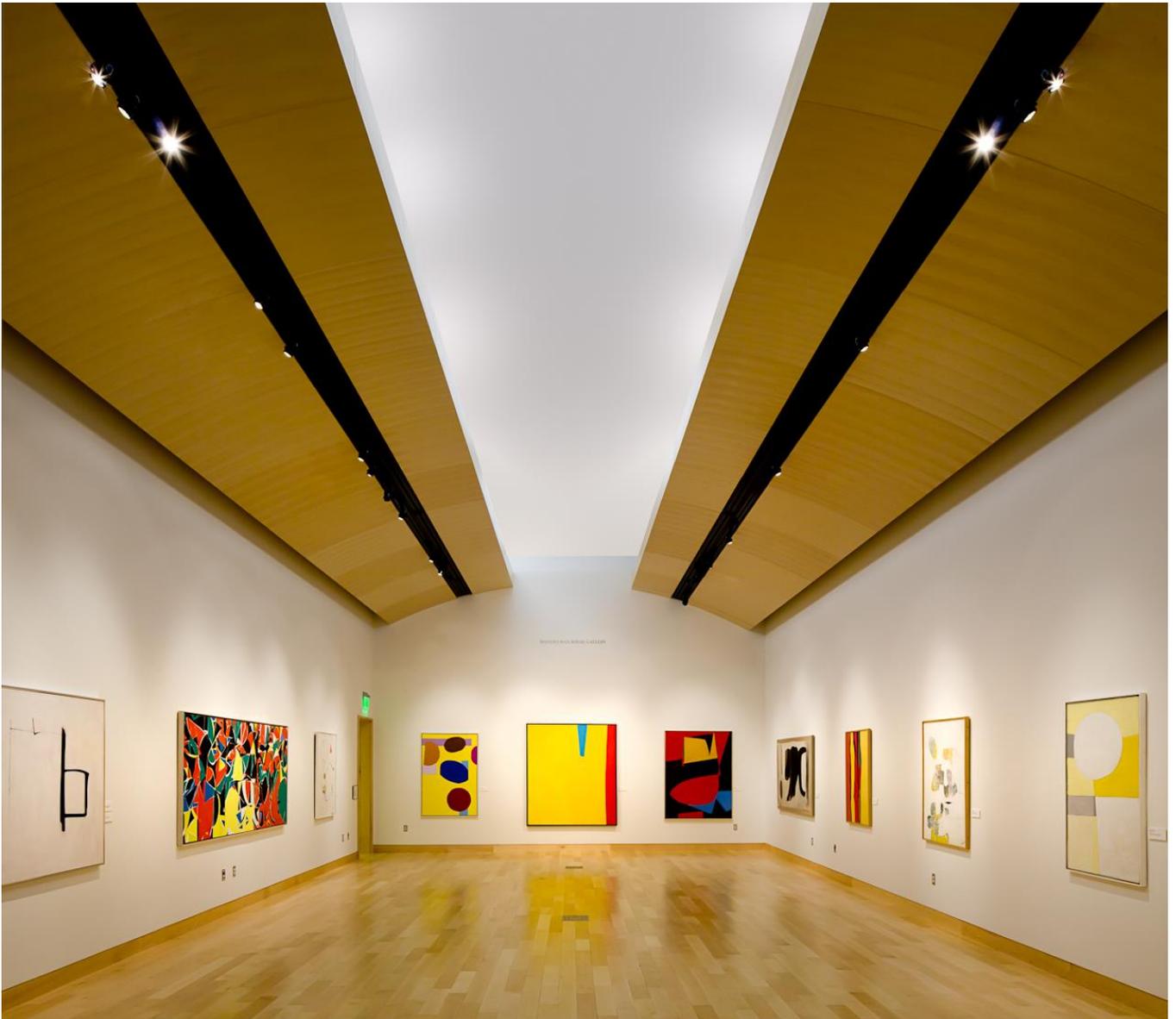


Image courtesy of NM Department of Tourism



# Executive Summary

The UNM Evaluation Lab worked with Harwood Museum’s staff to determine the Diversity, Equity, Accessibility, and Inclusion (DEAI) initiative evaluation aims. Through a participatory approach, the Evaluation Team identified two evaluation goals, the first of which is the focus of this report:

- First, to assess the DEAI training effectiveness in creating a shared DEAI language. The Harwood Museum of Art (Harwood Museum) decided to prioritize five DEAI related concepts: Decolonization, Microaggressions, Implicit Bias, Power & Privilege, and Inclusiveness.
- Second, to identify Harwood Museum’s areas of relevancy within the community.

The evaluation began in August of 2022 and was scheduled to take place over two periods; the first ends in May 2023 and focuses on the DEAI goal. The second is expected to take place from August 2023 to May 2024 and will address Harwood’s relevancy evaluation goal.

The data for this evaluation come from two sources. One is a pre-training questionnaire, an eight-question survey with open-ended and close-ended questions addressing the five concepts of interest – Decolonization, Microaggressions, Implicit Bias, Power & Privilege, and Inclusiveness. The survey was administered to all staff and the board of directors as well as invited guests to the trainings. The other data source was created in response to the change in the trainer, which occurred after the second of five DEAI training sessions; Harwood Museum created a “Next Steps” survey with open-ended questions. The Evaluation Lab provided a synopsis of the responses.

Results from the pre-training survey showed evidence that the board of directors and staff did have shared language, with 84-88% agreeing on all of the concepts of interest. A thematic analysis using an “in vivo” coding style highlighted the understanding of the five concepts of interest.

The Evaluation Lab recommends articulating the Harwood Museum of Art’s preferred definitions of Diversity, Equity, and Inclusion. These definitions can serve as a foundational shared language to inform future vision discussions and the action plan. To help build evaluation capacity, include post-training DEAI confidence and skills survey, and utilize an assessment tool to determine if the staff has incorporated DEAI in their day-to-day work, helping to measure change over time. Additionally, include post-training assessments six months to one year later to analyze barriers, determine what has been useful, and identify future trainings.

Regarding the relevancy goal, recommendations are for each museum department to complete the Relevancy Rubric, already underway. Also, to identify accountability for each unit and determine what DEAI looks like in the day-to-day jobs. A final recommendation is to identify accountability from an institutional perspective and articulate what success looks like for the museum. The next steps include focus groups with the board of directors and the

Harwood staff, planned for May 2023.



## Introduction

The Harwood Museum of Art (Harwood Museum) will honor its 100th anniversary in 2023. The Harwood Museum mission is to celebrate Taos' artistic legacy, cultivate current connections through art, and inspire a creative future. In efforts to create a more resilient and relevant institution, the Museum launched a multiyear Diversity, Equity, Accessibility, and Inclusion (DEAI) initiative intending to create an internal culture that embraces diversity and to foster an external dialogue with Taos' multicultural communities.

The Harwood Museum of Art (Harwood Museum) 's Equity and Engagement Initiative describes utilizing a dedicated Equity Team to work to systematically transform the Museum in three phases. Guided by an internal cross-departmental team and external consultants, the work begins with the Museum's staff, board, and volunteers in Phase I, who receive training on Diversity, Equity, Accessibility, and Inclusion (DEAI) principles. Phase II continues the education to include training around societal inequities perpetuated by museums and a DEAI Audit to assess the collection, exhibition, operational policies, and practices. Phase III focuses on the externally facing aspects of the programs to empower staff members to work with the community in co-creating multicultural audience-centric programming.

The work is supported by a grant from the Institute of Museum and Library Services, Museums Empowered – Diversity, Equity, and Inclusion is scheduled to take place over two and a half years, proposed to begin in Fall 2021 and culminating in Summer 2024. It supports the organization's strategic plan pillars of Relevance & Diversity, Sustainability, and Legacy while advancing the University of New Mexico's 2040 Strategic Plan and Antiracism Action Plan. The Harwood Museum is planning a multi-faceted approach to DEAI integration, including internal and external activities.

Two goals initially drove the evaluation:

First, to assess the effectiveness of the DEAI training programs that the staff and board of directors will receive over four months. In order to meet the first goal, the evaluation addresses the following questions:

- i. Does the Harwood Museum staff and board have shared DEAI language?
- ii. How does the training help Harwood staff identify personal and institutional changes that promote DEAI-centered decision-making? What additional resources are needed to support these actions?

The second goal is to assess Harwood Museum's relevancy within the community, and the target areas of Harwood Museum's relevancy goal are to be determined.

The trainings began in January 2023 and are scheduled to continue into May 2023. The pre-training survey was distributed in January prior to the first training. Work on the relevancy goal began in August 2022 and ended in May 2023. This report shows results addressing the first evaluation question and preliminary work on the second evaluation goal of relevancy.

The evaluation team members include:

- Claudia Díaz Fuentes, Ph.D., UNM Evaluation Lab, Team Lead
- Cayley Marshall, UNM Evaluation Lab, Fellow
- Laura Wzorek Pressley, UNM Evaluation Lab, Senior Fellow
- Nicole Dial-Kay, Harwood Museum, Curator of Exhibitions & Collections
- Gwendolyn Fernandez, Curator of Education and Public Programs, Harwood Museum
- Juniper Leherissey, Executive Director, Harwood Museum
- Shemai Rodriguez, Harwood Museum, Marketing & Engagement Manager
- Emily Santhanam, Harwood Museum, Curatorial Assistant



# Evaluation Approach

In the Fall of 2022 and Spring of 2023, the UNM Evaluation Lab team collaborated with Harwood Museum's team to implement and collect information for a pre-training survey with questions to assess shared language. Two DEAI trainings occurred with trainer and group facilitator Daniel Escalante on Friday, January 13, and Friday, February 3, 9 am-4:30 pm. The facilitator distributed self-authored post-training surveys the same day. Summarized responses by the trainer were shared with the Harwood staff and board of directors. After the second training, the Harwood executive team identified the need for a new session approach. The Harwood DEAI team created and distributed a Next Steps questionnaire to evaluate the staff's perspectives. Based on the feedback, Harwood decided to continue with the DEAI sessions, and new trainers were identified moving forward.

## *Pre-Training Survey*

The Evaluation team developed a survey that addresses the DEAI concepts that the Harwood Museum Evaluation Team members have identified as priorities: decolonization, inclusiveness, power and privilege, implicit bias, and microaggressions. The goal of the instrument is to assess the understanding and language the staff identifies with the five priorities (Appendix A). The Harwood Museum leadership distributed the survey before the training sessions and includes two sections: the first has five open-ended questions to start the survey, and the second includes close-ended statements. The close-ended statements are drawn from cultural organizations' definitions of the concepts, and respondents are asked to choose how closely they agree with a statement. Responses were available only available to the UNM Evaluation Team.

A post-training evaluation was scheduled to take place in May 2023. However, the initial trainer left the project creating the need to send a survey and pivot the approach.

## *Next Steps Questionnaire*

The Harwood Museum leadership developed a survey asking staff their thoughts on the previous DEAI training sessions. The goal was to understand better the benefits that participants felt were gained from the trainings, as well as to identify the challenges. Respondents were also asked for their thoughts about the next steps.

## *Relevancy Rubric*

In August 2023, the DEAI team members met and began defining relevance as an organization. The following month in response to the relevancy goals, the Evaluation Lab provided a template for the relevancy rubric for the Harwood staff to complete. A Harwood DEAI team member introduced the Relevancy Rubric in January 2023 in a staff meeting and provided facilitation across multiple departments to work on completing the rubric. As of April 2023, the rubric has been shared with input from multiple departments. A more detailed report on relevancy is available in Appendix F.



# Data Analysis

## PRE-TRAINING SURVEY (n=32)

An online survey of eight questions was distributed to Harwood Museum of Art's Board of Directors, staff, and guests invited to attend the DEAI training sessions. A total of 58 people were sent the link to the questionnaire by the Evaluation Lab and 32 people responded (59% response rate). The survey included five open-ended questions addressing the five themes to assess shared language – decolonization, microaggressions, implicit bias, power and privilege, and inclusiveness. At the end of the survey, it asks the respondent to indicate their role with four options: Harwood Manager, Harwood Staff, Harwood Board/Committee Member, and Invited Guests. In addition to the Harwood board and staff, several invited guests primarily from the University of New Mexico Taos campus were invited to attend. Out of the 32 respondents, thirteen were board members, eleven were managers/staff and eight were guests. Survey questions are available in Appendix A.

## I. SECTION 1: OPEN-ENDED QUESTIONS

The first part of the survey invited respondents to share one or two sentences regarding the first things that come to mind when thinking of the word or idea presented. The below themes were identified for the open-ended question prompts.

### A. DECOLONIZATION

Three individuals indicated they were unfamiliar with the term.

Theme 1: Reclamation after conquest and the undoing of colonization including the emancipation after a historical takeover of native populations. This includes the restructuring of systems and redistribution of wealth.

*“Redistribution of wealth and power to the people from which it was stolen”*

Theme 2: Domination and enslavement of people that broke apart communities. Stealing from the colony, furthering white supremacy, and historical power imbalances.

Theme 3: Representation included descriptions of object re-appropriation and re-interpretation, as well as revisiting historical narratives to include more cultural representations, and the inclusion of plural perspectives of the past and present.

*“(A)cknowledging past harms and taking action to change the structures and systems that have caused harm...This might look like deaccessioning collections objects and returning to original owners, reinterpreting objects, specific programming, land acknowledgements”*

Theme 4: Indigenous people, community and culture was another theme described as native people, traditions and cultural norms and the freedom to practice their religion and culture. The Indigenous theme appeared mostly with the Managers at (n=5) versus Board/Committee (n=1).



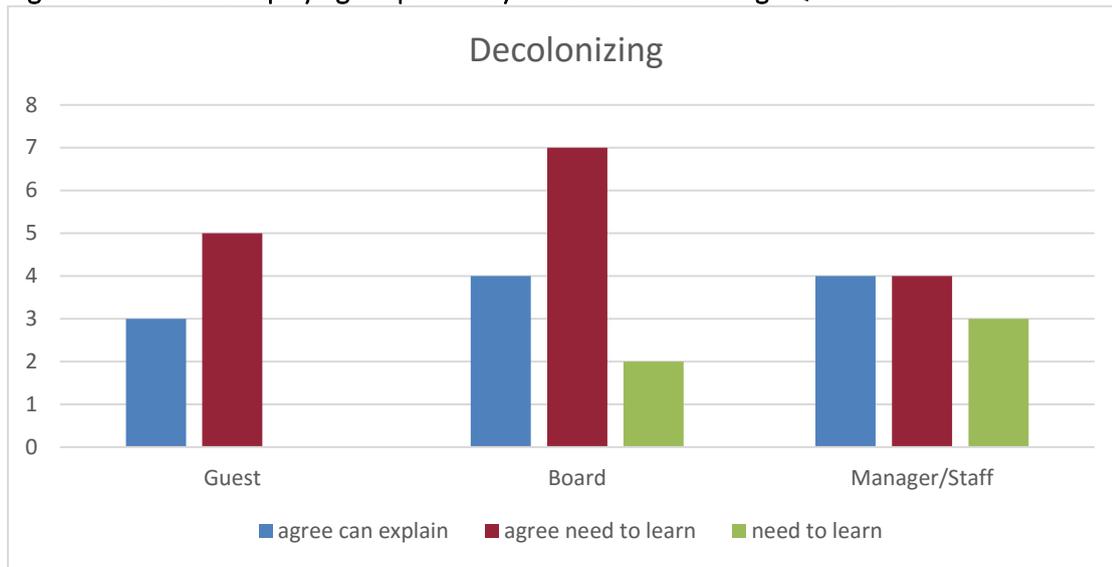








Figure 6: Bar Chart Displaying Responses by Role to “Decolonizing” Question

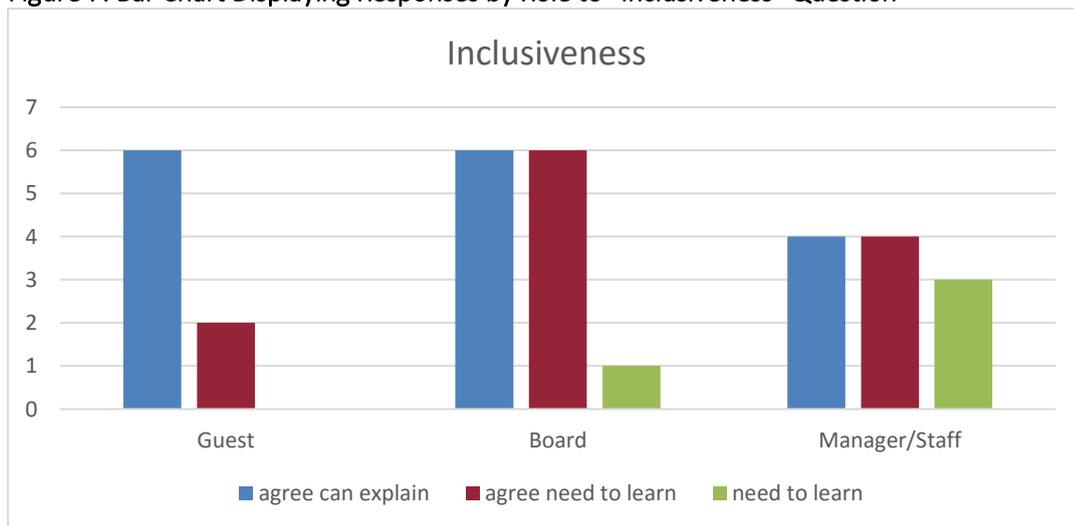


SOURCE: Close-ended responses to the Pre-Training Survey.

Respondents were asked about the statement: “Decolonizing museums means sharing authority on how to include and interpret Native art” (Shoenberger, E. What does it mean to decolonize a museum? [Museum Next](https://www.museumnext.com/article/what-does-it-mean-to-decolonize-a-museum/). Published February 23, 2022. Accessed January 5, 2023. <https://www.museumnext.com/article/what-does-it-mean-to-decolonize-a-museum/>).

The figure 6 shows the distribution of responses by role. No respondents disagreed with this statement. Nearly one-third (n=3) of the managers and staff answered that they needed to learn more before deciding. There is overall similarity between groups with a high rate of needing to learn more, and most people agreeing with the statement across groups.

Figure 7: Bar Chart Displaying Responses by Role to “Inclusiveness” Question

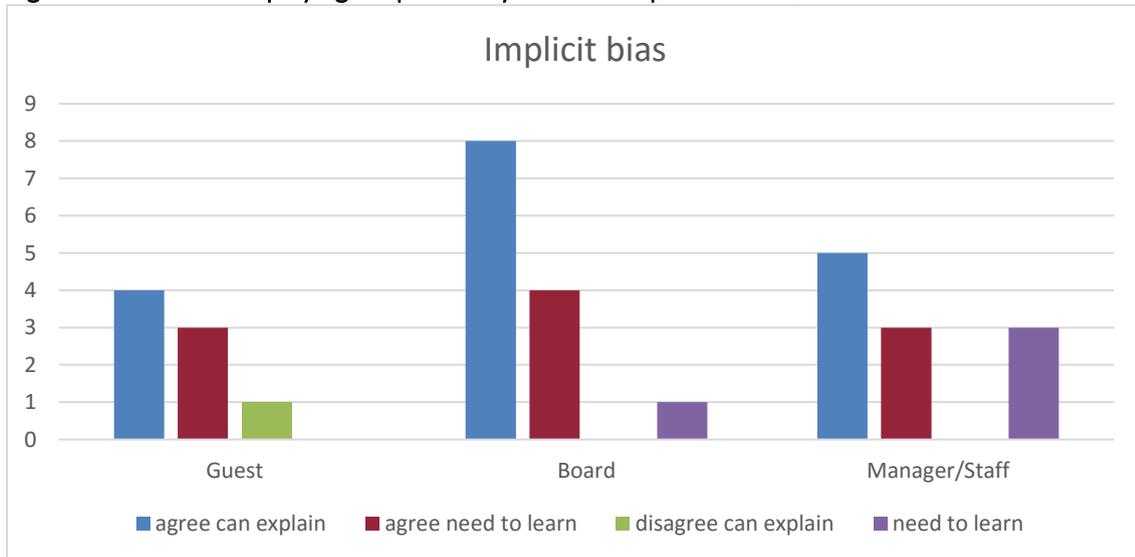


SOURCE: Close-ended responses to the Pre-Training Survey.

Respondents were asked about the statement “Inclusiveness is when there’s a planned effort so diverse persons fully participate in all aspects of work, including decision making” (Diversity, Equity, Accessibility, and Inclusion Definitions. [aam-us.org](https://www.aam-us.org/wp-content/uploads/2018/04/AAM-DEAI-Definitions-Infographic.pdf). Accessed January 5, 2023. <https://www.aam-us.org/wp-content/uploads/2018/04/AAM-DEAI-Definitions-Infographic.pdf>). This statement had wide agreement with half of the respondents (n=16) feeling able to explain their ideas to others. Nearly one-

third (n=3) of the managers and staff answered that they needed to learn more before deciding.

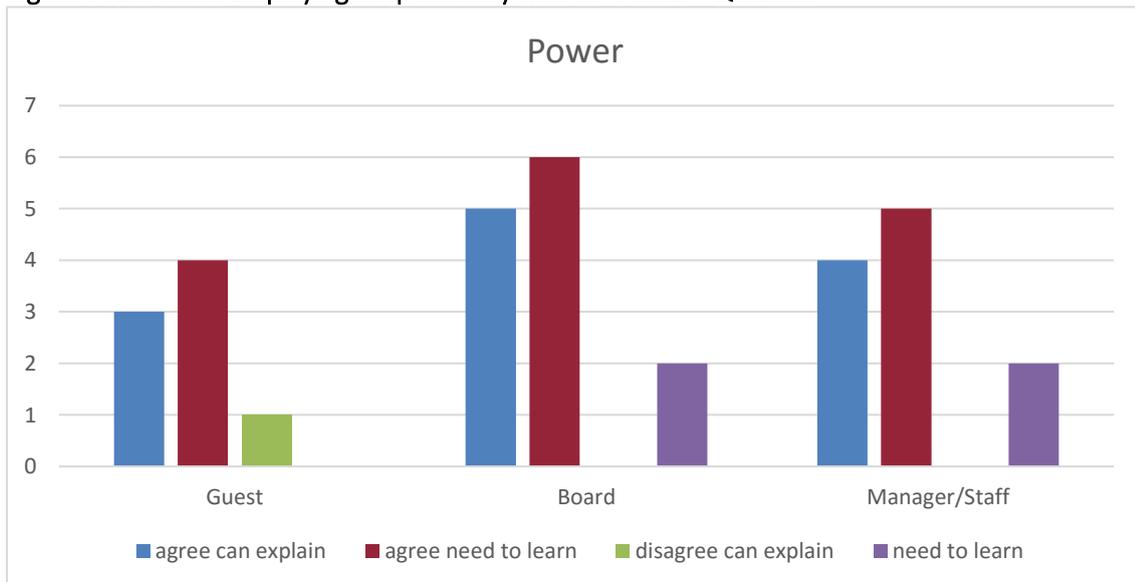
Figure 8: Bar Chart Displaying Responses by Role to “Implicit Bias” Question



SOURCE: Close-ended responses to the Pre-Training Survey.

Respondents were asked about the statement: “Implicit bias can happen when we act based on prejudice and stereotypes without meaning to do so” (Implicit Bias. Stanford Encyclopedia of Philosophy. Published February 26, 2015. Updated July 31, 2019. Accessed January 5, 2023. <https://plato.stanford.edu/entries/implicit-bias/>). There was wide agreement with this statement, with only 5 people indicating that they disagree or need to learn more before deciding. One guest did disagree and indicated that they could share another way to think about it.

Figure 9: Bar Chart Displaying Responses by Role to “Power” Question

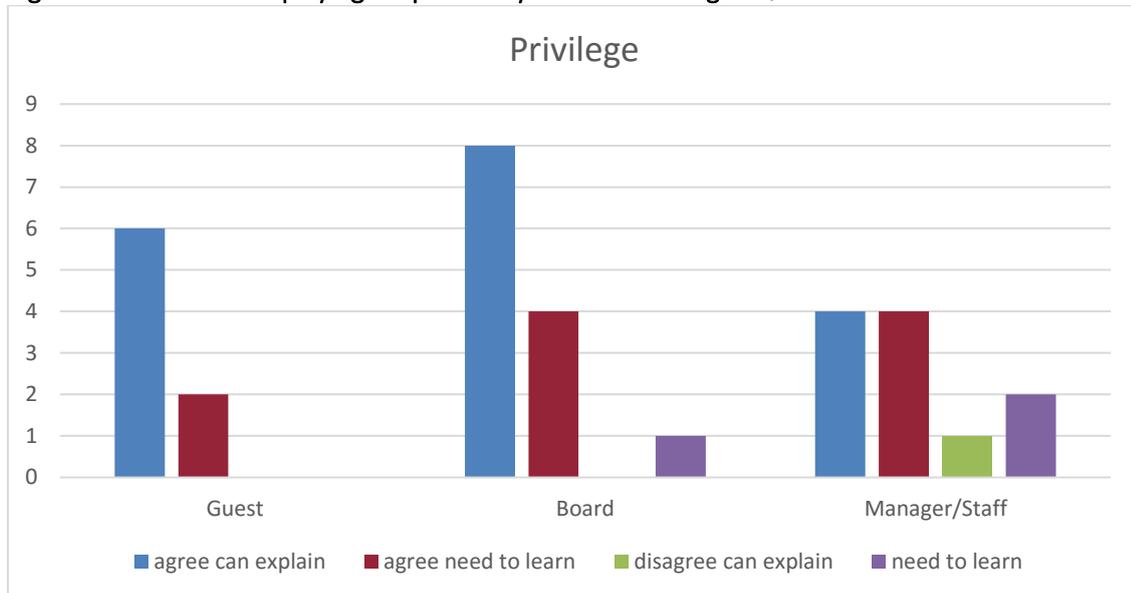


SOURCE: Close-ended responses to the Pre-Training Survey.

Respondents were asked about the statement from the DEAI trainer Daniel Escalente “Power means being able to change circumstances around us.” The most common response was that respondents

agreed, but needed to learn or think more about it. This was shared across all three roles. One guest disagreed and indicated that they could share another way to think about it.

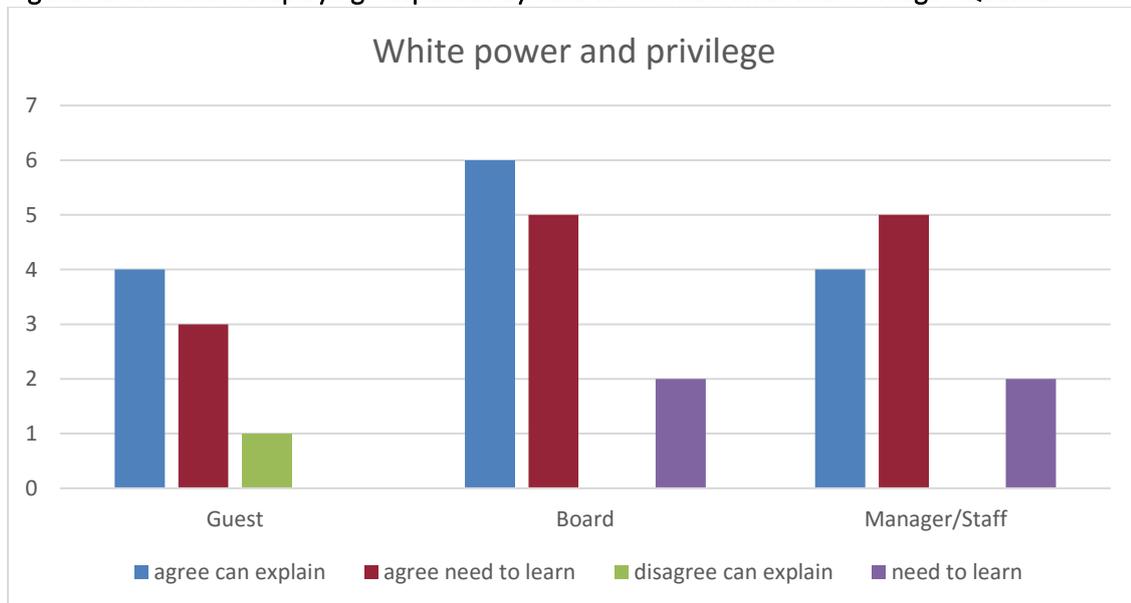
Figure 10: Bar Chart Displaying Responses by Role to “Privilege” Question



SOURCE: Close-ended responses to the Pre-Training Survey.

Respondents were asked about the statement: “Privilege is an advantage given to one person or group and withheld from another.” Guests and board members widely agreed with this statement and most could explain their ideas. However, managers were more split with nearly one-third either disagreeing (n=1) or needing to learn more before deciding (n=2).

Figure 11: Bar Chart Displaying Responses by Role to “White Power and Privilege” Question

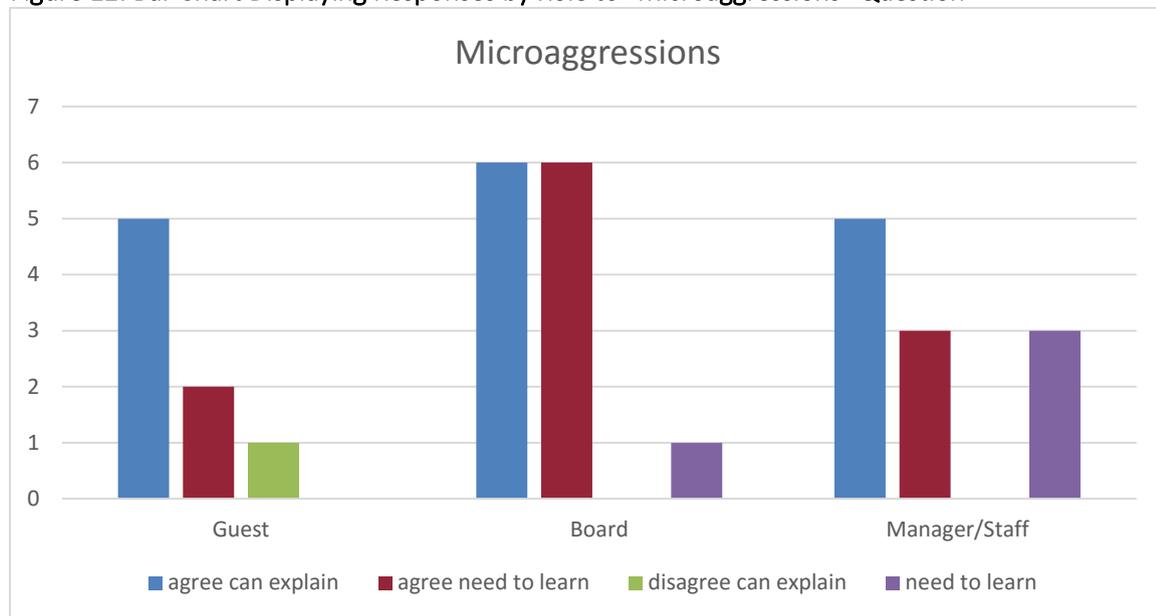


SOURCE: Close-ended responses to the Pre-Training Survey.

Respondents were asked about the statement: “White power and privilege mean using traditionally white norms to make important decisions.” This statement had wide agreement, with a large number indicating they needed to learn more (n=13). One guest disagreed and indicated that they could share

another way to think about it. Guests and board members had more respondents who indicated they agreed and could explain their ideas than agreed but needed to learn more. Managers and staff, conversely, had more respondents who agreed but wanted to learn more, than the agreed and could explain option.

Figure 12: Bar Chart Displaying Responses by Role to “Microaggressions” Question



SOURCE: Close-ended responses to the Pre-Training Survey.

Respondents were asked about the statement: “Microaggressions communicate hostile, demeaning, or harmful messages, even when not done on purpose” (Whiteness. National Museum of African American History & Culture. Accessed January 5, 2023. <https://nmaahc.si.edu/learn/talking-about-race/topics/whiteness>). This statement had wide agreement overall. Board members were nearly evenly split between agreeing and being able to explain, and agreeing and needing to learn more. Guests, managers, and staff had more who agreed and could explain than who agreed and needed to learn more. One guest disagreed and indicated that they could share another way to think about it.

### III. SECTION 3: NEXT STEPS SURVEY

In February 2023, following the second training session, the Harwood Museum DEAI leadership wrote and distributed a four-question survey to the Harwood staff. The questions were: “What has been valuable about the process so far? What barriers have you felt in being able to participate?, What recommendations do you have for next steps?, and What questions do you have?” there were 13 respondents. Overall, the respondents’ tone and content provided was constructive. The suggested next steps included a need to continue with trainings with a new trainer, to transition towards a museum-centered focus, and to adjust the scheduling to make the sessions more accessible.

In response to the first question - what has been valuable so far about the process, the staff responses were categorized in three ways: 1. connecting with peers and building relationships (n=5), 2. learning about each other’s experiences/perspectives (n=6), and 3. other’s willingness to participate and share (n=6).

The second question had four main categories of response addressing what barriers have

they felt in being able to participate in the trainings. They were: scheduling a whole day session (n=4), the trainer's approach (n=3), participants not open to learning (n=2) and 3 people indicated they did not have any barriers (n=3).

Question three inquired about recommendations for next steps. Answers fell into five main categories. The majority, 11 out of 13 respondents, referred to ways to keep going with the training and implications were to continue. The other responses centered around the training schedule and format desiring shorter or hybrid sessions (n=6), the focus of the museum being central rather than personal (n=4), Trainer skillset and approach (n=4), and Closure, needing more information or discussion after first trainer's departure (n=3).

Question 4, asked "what questions do you have?" showed no discernable pattern. The full report provided to the Harwood for the Next Steps Survey is available in Appendix B.



## Discussion

The pre-training survey showed evidence of an overall shared understanding of the five priority concepts – Decolonization, Microaggressions, Implicit Bias, Power & Privilege, and Inclusiveness. However, the language used to describe the concepts varied across and within groups with multiple themes identified for each of the five concepts.

The highest variance was seen between the staff/managers and the board with 'Decolonization' and 'Inclusiveness.' The Board did not incorporate words or phrases from one of the four Decolonization themes (n=1), "Indigenous people, community and culture," whereas the Staff/Managers did utilize the theme (n=4). The close-ended question for 'Decolonization' from the board's most frequent response for the definition provided "agree and need to learn more"(n=7).

The priority concept 'Inclusiveness' had four themes. Two of which had the most differences between the board and staff/manager. The audience centric perspective of 'Community Involvement' was seen most in managers' responses (n=4), the board did not include this type of language in their descriptions of inclusiveness. The board described more of a collecting perspective (n=7) describing the collection had diverse forms of art shown and collected. In the close-ended question addressing 'Inclusiveness' there were six board members that indicated they "agree but need to learn more."

The groups provided multiple perspectives and together provide a more comprehensive understanding of the terms for the Harwood Museum of Art.



# Recommendations

- Articulate co-created definitions of Diversity, Equity, and Inclusion. Definitions serve as foundational shared language to inform vision discussions and the action plan.
- Complete the Relevancy Rubric to articulate what various levels of success look like. Each unit can identify measures of success to create internal accountability systems.
- Should Harwood decide to continue with DEAI skills training, we recommend:
  - Prepare to include as many members of both board and staff in the evaluation.
  - Assess board and staff confidence in implementing the skills acquired in training to identify areas of support<sup>1</sup>.
  - Utilizing an assessment tool to answer the question - *Are all Harwood stakeholders making DEAI decisions in their day-to-day work?* This tool could help measure change over time and areas of improvement<sup>2</sup>.
  - Adopt a short scale on the role of DEAI in creating positive workplace<sup>3</sup>.
  - Conduct a retrospective assessment six months or one year after trainings to analyze barriers, determine what has been useful, and identify any additional DEAI related trainings the staff would like in the future.<sup>4</sup>

A challenge from the evaluation perspective is trying to collect data too soon after the implementation of a new program: "There seems to be a chronic temptation to begin collecting program outcome data for evaluation as soon as the initial attempt at implementation begins. For many new programs, however, the shakedown period may last many months." -From the Handbook of Practical Program Evaluation (Newcomer et al, 2015). It is possible that Harwood Museum will see changes come gradually, so it might serve the museum well to time evaluation to allow for these changes to take place.

Overall, the trainings served as an introductory session for the organization learning about one approach for contemplating DEAI. The process uncovered a lot of valuable information on the Harwood team's preferences and needs because the content and delivery were new for many individuals. With this new information on team preferences provided in the. Next Steps survey, recommendations for the future would be to:

- Get daily agendas from trainers to prepare staff.

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<sup>1</sup> Provide a Likert scale for other close-ended questions measuring confidence ranging from "I could do this myself" to "I would need help."

<sup>2</sup> If the staff is trained in specific strategies, the assessment tools directly ask "under what circumstances would/have you you implement these strategies?". If no training, then asking questions about which strategies staff implement to encourage diversity, equity, inclusion, and accessibility (i.e., one question per component).

<sup>3</sup> This [Website](#) has options Harwood Museum can adapt.

<sup>4</sup> This can be as simple as a 3-question Mentimeter during staff meeting.

- Trainers/consultants engaging in activities with staff should provide a list of specific activities and their learning goal ahead of time.
- Review survey content and distribution from the trainers and ensure alignment with the organization goals and processes. Ideally, evaluation of outcomes of any intervention (training or any other type) occurs independently of the intervention itself.



# Appendix A – Client Survey

DEAI Questionnaire hosted on SurveyMonkey, available here:  
<https://www.surveymonkey.com/r/2RY6ZF6>

## INTRODUCTION

This survey is to learn what diversity, equity, accessibility and inclusion (DEAI) mean for the Harwood staff. It will help Harwood learn how the staff's understanding changes over time. That means there are no right or wrong answers. Your answers will help the museum guide its discussions about building a shared DEAI culture.

This survey is confidential. To ensure this is the case, all responses will only be seen by the UNM Evaluation Lab staff, who will provide a summary report. Thank you!

1. Please provide your email address (it will remain confidential)

Below you will find several ideas related to DEAI. Please share in one or two sentences or phrases what first comes to mind when you think about them. There are no right or wrong answers! If an idea is new to you, feel free to share that as well!

2. What first comes to mind when you think of decolonization?
3. What first comes to mind when you think of microaggressions.
4. What first comes to mind when you think of inclusiveness in museums?
5. What first comes to mind when you think of implicit bias?
6. What first comes to mind when you think of power and privilege in museums?

## 7. INSTRUCTIONS

The statements below are things cultural organizations have said about issues related to DEAI in museums. Please choose the answer that applies closest to you. Remember there are no right or wrong answers! If none of the answers apply directly to you, please pick the next best option.

Please take a minute to read the answer options before you get started.

(continues on next page)

|  | Agree and could explain my ideas to others. | Agree, but would need to learn or think more about it. | Disagree and could share another way to think about it. | Disagree, but would need to learn or think more about it. | I need to learn more to decide. |
|--|---|--|---|---|---------------------------------|
| Decolonizing museums means sharing authority on how to include and interpret Native art.   | <input type="radio"/>                       | <input type="radio"/>                                  | <input type="radio"/>                                   | <input type="radio"/>                                     | <input type="radio"/>           |
| Inclusiveness is when there's a planned effort so diverse persons fully participate in all aspects of work, including decision making. | <input type="radio"/>                       | <input type="radio"/>                                  | <input type="radio"/>                                   | <input type="radio"/>                                     | <input type="radio"/>           |
| Implicit bias can happen when we act based on prejudice and stereotypes without meaning to do so.                                      | <input type="radio"/>                       | <input type="radio"/>                                  | <input type="radio"/>                                   | <input type="radio"/>                                     | <input type="radio"/>           |
| Power means being able to change circumstances around us.  | <input type="radio"/>                       | <input type="radio"/>                                  | <input type="radio"/>                                   | <input type="radio"/>                                     | <input type="radio"/>           |
| Privilege is an advantage given to one person or group and withheld from another.  | <input type="radio"/>                       | <input type="radio"/>                                  | <input type="radio"/>                                   | <input type="radio"/>                                     | <input type="radio"/>           |
| White power and privilege mean using traditionally white norms to make important decisions.  | <input type="radio"/>                       | <input type="radio"/>                                  | <input type="radio"/>                                   | <input type="radio"/>                                     | <input type="radio"/>           |
| Microaggressions communicate hostile, demeaning, or harmful messages, even when not done on purpose.                                   | <input type="radio"/>                       | <input type="radio"/>                                  | <input type="radio"/>                                   | <input type="radio"/>                                     | <input type="radio"/>           |

8. Please select the option that closest applies to your role at the Harwood Museum

Harwood Manager

Harwood Staff

Harwood Board/Committee Member

Invited Guest

*Thank you!*



# Appendix B – Next Steps Survey

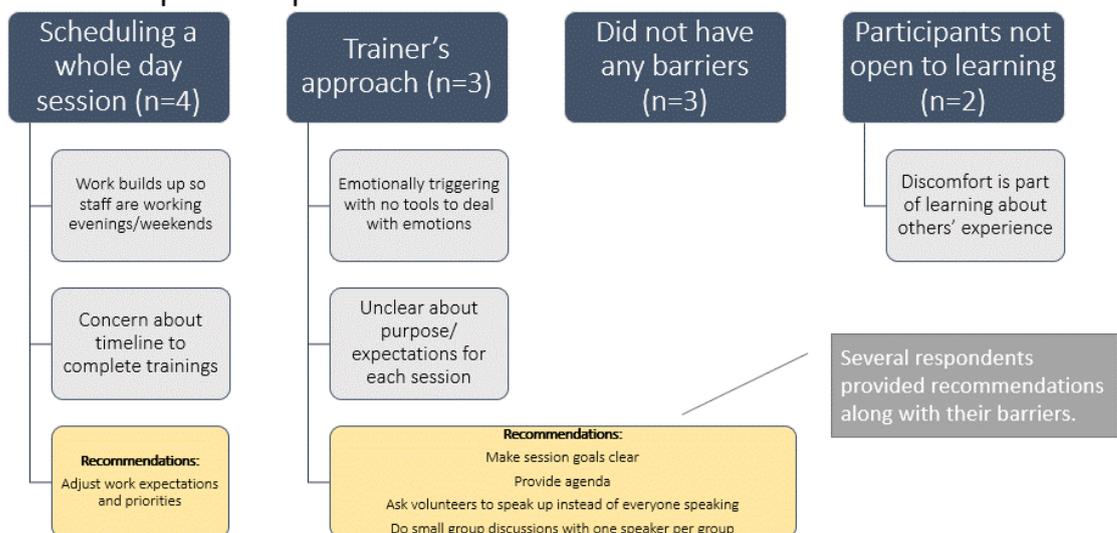
The below report for the Next Steps Survey provided by the Evaluation Lab was in a Powerpoint format.

## Question 1. What has been valuable to you about this process so far?

| Connecting with peers, building relationships (n=5)  | Learning about other's experience/perspectives (n=6)  | Other's willingness to participate and share (n=6)  |
|--|---|---|
| <ul style="list-style-type: none"><li>• Respondents appreciated the opportunity to connect with their colleagues, and to build relationships with other participants</li></ul> | <ul style="list-style-type: none"><li>• Respondents expressed this in two different ways:<ul style="list-style-type: none"><li>• Appreciated learning/ understanding diverse experiences.</li><li>• Had a space for self-reflection of their own experiences.</li></ul></li></ul> | <ul style="list-style-type: none"><li>• Respondents acknowledged others' willingness to commit to the trainings, either by recognizing their time or their willingness to engage in activities.</li></ul> |

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## Question 2. What barriers have you felt in being able to participate?



### Question 3. What recommendations do you have for next steps?

#### Continue! (n=11)

Though only two participants explicitly said Harwood had to find a way forward, 11 of the 13 answers referred to ways to keep going with the training. A very encouraging number!

#### Training scheduling and logistics (n=6)

Shorter sessions, morning sessions (not necessarily short and morning), or hybrid sessions for those not able to be present in person all day.

#### Transition to museum-centered work (n=4)

Participants shared the need to move to museum centered work, instead of working on personal issues. (see notes for clarification)

#### Trainer's skillset and approach (n=4)

Few coincided about skills and approaches a new trainer should have. Still, recommendations about skills and approach were clearly informed by staff's experience in the previous sessions.  
Recommendations included in the notes.

#### Closure (n=3)

Only one respondent explicitly addressed the need for closure from Daniel's departure. However, two more respondents' answers suggest regret at not knowing about it, and about how other participants reacted to the training. This might suggest some staff do need to closure. See note.

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### Question 4. What questions do you have?

- There were several questions with no discernible pattern. Here is an edited list:
  1. How to address emotional element the DEAI training brings up?
  2. How will Daniel leaving affect the community? How do we talk to the community about it?
  3. How do we create a space in which all feel comfortable?
  4. What is the timeframe for new policies or initiatives?
  5. How do we process and learn from this?
  6. Why did Daniel leave?
  7. Will we have more trainings?
  8. Will there be a moderator/therapist on standby?

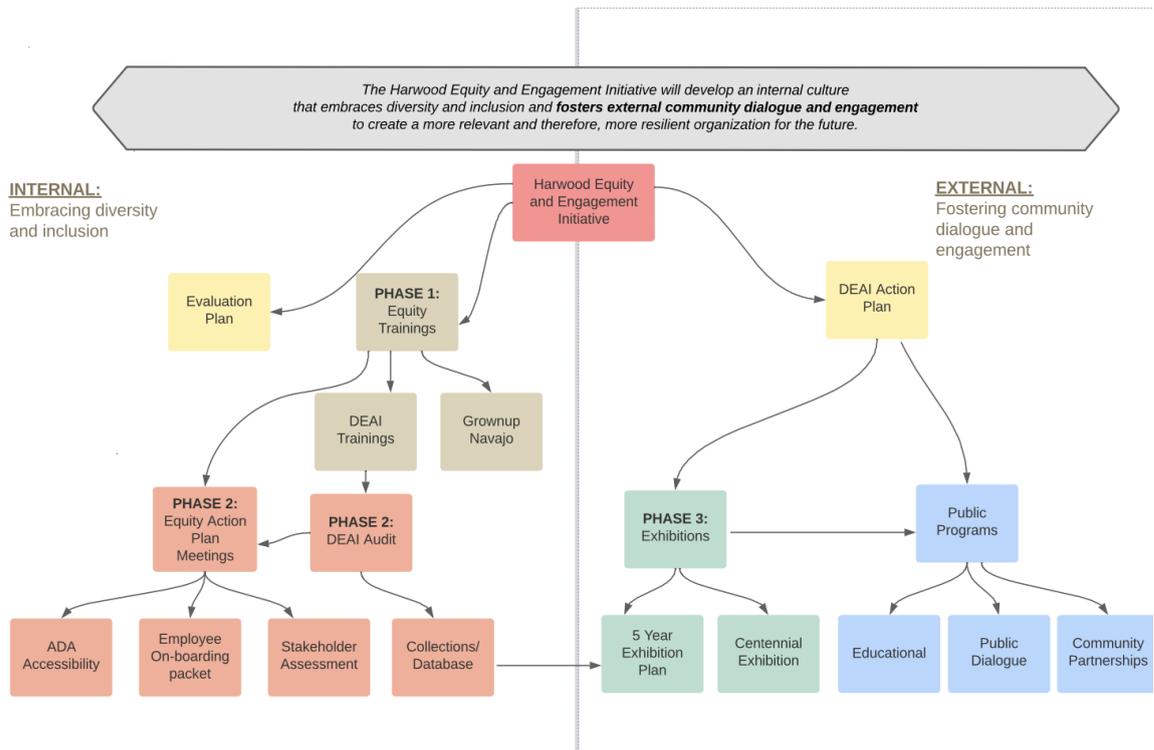


# Appendix C – Logic Model

| Resources   | Activities   | Outputs  | Outcomes (Short-Term)  | Outcomes (Long-Term)   |
|---|--|--|--|--|
| <b>Financial Resources</b><br>- IMLS grant<br>- Other funding streams<br><br><b>Human Resources</b><br>- Staff<br>- Volunteers<br>- Board<br>- Community partners<br>- Visitors<br>- Time<br>- Trainers and consultants<br>- UNM Evaluation Lab<br>- Internship program<br>- UNM Division of Equity and Inclusion<br><br><b>Expertise</b><br>- Lived experiences, skills, and talents of our staff and stakeholders<br><br><b>Physical Resources</b><br>- Building, land, art, collections<br>- TMS collection database | <b>Programs</b><br>- Education programs, public programs, exhibitions<br>- Centennial exhibition + celebration<br><br>- Art Collection assessment<br>- Curation<br><br><b>DEAI Initiatives</b><br>- Create DEAI Action Plan<br>- UNM ADA Accessibility Assessment<br>- Create logic model<br>- Create new employee on-boarding practice (handbook, mission, DEAI, etc.)<br>- Stakeholder cultural competency assessment<br>- DEAI Organizational audit<br>- Create land acknowledgment practice<br><br><b>DEAI Trainings and Meetings</b><br>- Consultancy groundwork with Grownup Navajo<br>- Harwood Equity Action Team meetings<br>- Harwood Equity trainings (staff, Board, Collections Committee) | <b>Programs</b><br>- # of staff, Board Members, and community partners engaged in Harwood Equity Action Team; # of meetings<br>- Revised exhibition and collection policies<br>- 5-year exhibition plan with balanced DEAI goals<br>- Attendance at programs, exhibitions, events, etc.<br>- Engagement during Centennial exhibition, programs, events, etc.<br><br><b>DEAI Initiatives</b><br>- DEAI Action Plan<br>- ADA Accessibility Plan<br>- Evaluation plan<br>- DEAI Organizational Statement of Commitment<br>- Museum attendance demographic data (local specifically)<br>- Board, staff, volunteer composition<br>- ADA accessibility plan<br>- % of objects measured in TMS for demographic analysis<br>- Stakeholder Cultural Competence analysis<br><br><b>DEAI Trainings and Meetings</b><br>- # of DEAI trainings<br>- # of staff completing Harwood on-boarding packet or checklist (trainings, etc.) | <b>DEAI Initiatives</b><br>- Stakeholders are engaged, excited, and the opportunity of joy is revived for the work<br>- Harwood becomes a learning institution that integrates evaluation techniques across all aspects of the museum<br>- Stakeholders share an understanding of equity and relevance<br>- DEAI tools are central in decision-making and daily operations<br>- Increase cultural competency of Harwood staff, Board, and volunteers to become a desirable and sustainable place to work | <b>Programs</b><br>- Harwood is more relevant to the Taos community<br>- Taos communities feel welcome and included in exhibitions, programming, and stewardship of museum<br>- Attendance more closely aligns with Taos demographics<br>- Broadening the scope of exhibitions and collections to ensure a more nuanced presentation of the Southwest's past and future art narratives<br>- Collection more closely mirrors the demographics of the region<br><br><b>DEAI Initiatives</b><br>- Emerge as a community leader in DEAI work for cultural institutions<br>- Actively use DEAI framework to inform decision-making<br>- Establishing sustainable funding streams for financial support for DEAI initiatives, i.e. programming, collections acquisition, trainings |
| <b>Assumptions:</b><br>- People want what we have to offer<br>- Organizational change is hard<br>- This work requires trust<br>- It takes courage to question status quo of Taos and Harwood history  |  |  | <b>External Factors:</b><br>- Existing/historical community dynamics<br>- UNM Bureaucracy  |  |



# Appendix D – DEAI Initiative Diagram





# Appendix F – Relevancy Report

## HARWOOD RELEVANCY REPORT

Museum relevancy is one of the two goals of the Harwood Museum of Art evaluation. Discussions about defining this goal began in August 2022, describing the need to define relevance as an organization. Relevancy is an outward concept, whereby the museum represents, creates, and shapes the content and activities, and has internal component with collections and stakeholders. Individual definitions of relevancy were articulated by each team member (see Appendix A). The consensus among the DEAI team was that the internal work results in external relevancy.

In September 2022, the staff assessed relevancy definitions and their correspondence to the grant. The staff shared with the Evaluation Lab that they had observed from recent meetings that most individuals within the museum were thinking of relevancy externally and tended to focus on the wider outside community, rather than internally focusing. Reflecting back aspects of relevancy thus far the following had been discussed:

- the relevancy in the curation process,
- exhibitions content,
- visitor experience
- community service programs,
- community collaborations,
- integrated with other cultural organizations.

One deliverable of the grant is a rubric, which could be defined and used as a framework for the relevancy discussions moving forward. A rubric can also provide some measure, to give indicators on progression. To inform the rubric, the Evaluation Lab internally assessed relevancy definitions and how they corresponded to the grant. The Evaluation Lab provided the outcomes column as a place to start the relevancy rubric (Appendix B).

At a Harwood September 2022 staff meeting, relevancy goals of interest included: attendees survey update and review (include the audience demographics); to assess “how do Harwood and community partners perceive relevancy;” assess the community which includes the school district, local people, people that haven’t been to Harwood Museum for years; and determine how to reach the community. Questions related to relevancy center around if attendance is improving in the local population and if there is diversity in attendees.

In an earlier meeting, it was suggested by the Evaluation Lab team lead to work on a two-year plan rather than one academic year and the Harwood team concurred. It was determined to design relevancy evaluation through the lens of community and staff engagement in the Spring 2023.

In January 2023, the Harwood team began working on the relevancy rubric. Upon completing the rubric, the Evaluation Lab can write the corresponding evaluation questions, and decide where to focus moving forward. Once specific evaluation questions are defined, data collection can begin. Early considerations for data include interviews with key staff on whether Harwood Museum is meeting their rubric goal, determining what is working, and what can be done to improve. The Harwood Executive Director shared that the strategic planning consultant will hold conversations with community groups and these conversations can be a space for the Lab to also potentially collect data. The consultant could begin work in May and work through July. In the upcoming Strategic Planning process several community groups can be gathered to ascertain community perceptions. In addition to the community groups, the attendance survey is another tool for data collection.

In February 2023, Harwood Curator of Education and Public Programs, reviewed that her team gave input on the rubric “what I found last week was we had to take a step back defining what a rubric is, rather than building out the tool we had to get buy in for the tool.” If they were to move in the direction where it was going, the rubric could be interpreted as a top-down approach, not in service to the larger goals of the project. Further, there was some resistance to the rubric from departments working 2-4 years from now. Clarification was provided that this was not a performance evaluation (which was currently happening at the museum), but that the rubric could be applied in the future.

The Harwood Curator of Education and Public Programs facilitated the team filling in the relevancy rubric, using individual categories per team, and describing how the rubric applies to their work and department specifically, enforcing the idea that the rubric is a map to what success looks like in the future. The rubric as of March 27, 2023, is seen in Appendix C.

Following the trainer departure and change, the Curator of Education and Public Programs questioned the possibility of the Evaluation Lab working towards a formative assessment. She describes there is potentially a space for smaller groups to process what has occurred in the trainings thus far. Can those groups be a generative place for information gathering, simultaneously providing a place to touch back to the museum, and give the work context. In terms of the evaluation, as a piece that will help inform what Harwood is building. The Lab clarified it can shift approach, regarding pre or post survey and that can provide what is important and most helpful to the Harwood. The question was posed: should we turn the Evaluation Lab efforts to identifying *what is the Harwood vision for the Staff, board, committees?*

In the most recent March 21 meeting, the Harwood team shared that it needs information to help to determine the pathway forward. They questioned *How do we create systems of accountability to measure and track progress, institutionally across areas?* Again, discussed the idea of focus groups usefulness to collect data on the shared vision, and action-oriented conversations around defining relevancy and thriving for the Harwood. Focus groups are planned for April 2023.

## APPENDIX Aa

8/30/22 Harwood Museum of Art Meeting Minutes (partial)

Present: Juniper Leherissey, Gwendolyn Fernandez, Shemai Rodriguez, Nicole Dial-Kay

Eval Lab: Claudia Diaz Fuentes, Laura Wzorek Pressley

### Relevancy Definition

- Attendance should reflect the community
- Collections should reflect the community
- “The Getty” - a center and museum that was referenced by Nicole as the leader in the museum DEI work.

#### I. Individual definitions of relevancy

Nicole: Big topic. Our purposes that we are trying to achieve, people in our community are represented in their values, in their communities, close connection to Harwood and what is happening in their own lives. More than just being modernist art, the relevancy we are looking for is related to familial and cultural values

Emily: Agree with Nicole, continued and sustained positive interactions with the different communities we serve here. Education and public programs can take on that work, the linchpin of it is that the Harwood needs to take on all departments and not just one with regards to relevancy.

Shemai: Relevancy would be me seeing things in the Harwood that are already in my life, art that already representing in my life, or art that I aspire to include thing would expand or improve my state of being

Gwen: Folks have nailed a lot of it, relevant doesn't necessarily mean but has an element of reciprocity, museums can get it wrong, unilateral in that we are going to change us to fit you, so I think of relevancy of being reflective of the different values and cultures and histories of our area and being center to connectivity, a point of connection, content level but we aspire for it to be a more holistic connection

Juniper: Can you elaborate on holistic?

Gwen: Museums can get a wrong, put up an exhibition of the culture but the practice we really want to, coming out of a cultural group, that we are involving folks from that community, that are stewards and stakeholders in that process.

Juniper: I echo a lot of what has been said, what I might add is “do people feel welcome in our walls? Do people want to be there? Is there something for them?” In all of their decisions in our how to use their resources, are they going to choose the Harwood? Speaks to the utility that they find within our doors. Baked in our relevancy is diversity. By being relevant to our community we are diverse, being more equitable and inclusive stance. Co-collaborative development of our programming. Assumption of a more inclusive environment. That is all very internal.

Question posed: is there something about relevancy that we want to add to the internal culture?

Nicole - the answer is yes.

Gwen – the internal work results in the external relevancy. I think there is a piece of that, when I think about becoming a relevant organization, how does what we do internationally – policies, thriving work culture –how we pivot to make our work more outward, more reflective of how we want to be in our community.

Juniper: They interact, but to be concrete about it, our collection isn't reflective our community (right now it's not it's not inclusive of Hispanic artists and indigenous artists, it was donated and about 80% white male); and the same thing, the board is predominantly one perspective in those structural ways. Relevant to creating an inclusive environment.

Claudia: Brings an economist perspective but summarizes the relevancy discussion: Relevancy is an outward concept, the museum represents, creates, and shapes the content. There is a two-way street in that it translates into specific outputs - into people having a positive experience, and it helps the community. This is reflected in the art and the public activities.

Juniper: The one piece that if you think about being a relevant institution, the experience of relevancy, if you think about the Harwood that doesn't capture the full picture, we have to have the interconnection – we have to be interesting and engaging to the audience – but then we have to have an impact in the dialogue, in that we are a force and have an impact as an institution.

From the Harwood Museum/Eval Lab conversations relevancy is:

|  | Isolated | Peripheral | Collaborative | Interwoven   |
|--|----------|------------|---------------|--|
| Curation process                                 |          |            |               | Immersive, community participatory process, including cross departmental collaborations  |
| Collections and exhibitions                      |          |            |               | Balance historic and contemporary artists for a nuanced presentation of Taos past, present, and future art narratives.<br><br>Collections, exhibitions reflect the unique multicultural character of Taos  |
| Visitor experience                               |          |            |               | Harwood Museum attendance represents the Taos community.<br><br>Community see in Harwood Museum exhibits and activities their values and communities represented, evoking a sense of the familiar and belonging.<br><br><i>(Do you want to add something here about tourist experience?)</i>         |
| Community perceptions                            |          |            |               | Harwood Museum seen as inclusive and a place where the community belongs.  |
| Community service programs                       |          |            |               | Relevant educational and public programs aligned with k-12 school and community needs<br><br>Service programs co-created with community partners, responsive to feedback and evaluation  |
| Collaboration with other community organizations |          |            |               | Harwood leads community conversations around becoming less divided, examining cultural tensions.   |
| Constituency of Harwood team/staff/volunteers.   |          |            |               | Empowered staff and board acting in accordance with DEAI and representative of the diverse community, reflecting the demographics of the region.<br><br>Dialogue with growth and asset-based mindset, agency at all levels, welcoming, caring, strong communicators<br><br>Ambassadors for inclusion |

- Centered around equity and engagement, experience collections, exhibitions, and programming as more accessible and inclusive, reflective of our multicultural world.
- Embraces the OF/BY/FOR All, “the most powerful way to become relevant FOR diverse communities is to become representative OF them and co-created BY them.”

Evaluation Lab relevancy outline from the grant informing the rubric.

### **I. INTERNAL**

- A) Board and staff reflect the demographics of the region
- B) Staff and board become representatives of the diverse communities and co-create with the communities
- C) Embody the characteristics of an inclusive museum

### **II. EXTERNAL (Community Centered framework)**

- D) Harwood develops as an influential leader that hosts conversations around racism, exclusion and power >> further defined >> Harwood becomes an art inspired forum for Taos to enlarge community conversations around becoming less divided and examining cultural tensions
- E) EXHIBITIONS – balancing historic and contemporary artists while ensuring a more nuanced presentation of Taos past and future art narratives
- F) Revising collection and exhibition policies
- G) PUBLIC PROGRAMS – relevant educational and public programs aligned with k-12 school and community needs with high participation levels co-created with community partners, responsive to feedback and evaluation

### **III. THE 'HOW' OF RELEVANCE**

- A) End past inequities (cultural tensions)
- B) Immersive, participatory process
- C) Collections, exhibitions, public programs and constituents reflect the unique multicultural character of Taos
- D) Equity Team will systematically transform the organization through a dual approach of increasing cultural capacity of DEAI practice  
Empower staff and board to act in accordance with DEAI
  - i) Diversify staff and board
  - ii) Train staff, board, committees as trainers and grow awareness in advancing the museums inclusivity message
  - iii) Cross-departmental collaborations
  - iv) Simultaneously focus on community engagement to co-create programming reflective of diverse community
  - v) Community centered change plan

## APPENDIX Cc

Relevancy Rubric V2 [Harwood relevancy rubric V2.docx](#)

From the Harwood Museum/Eval Lab conversations relevancy is:

- Centered around equity and engagement, experience collections, exhibitions, and programming as more accessible and inclusive, reflective of our multicultural world.
- Embraces the OF/BY/FOR All, “the most powerful way to become relevant FOR diverse communities is to become representative OF them and co-created BY them.”

(table on the following pages)

|                    | Isolated  | Peripheral  | Collaborative   | Interwoven  |
|--------------------|---|---|---|---|
| <b>Exhibitions</b> | <p>Island of a department that doesn't work collaboratively</p> <p>Exhibitions only represent singular dominant cultural group</p> <p>Exhibitions only take place inside the museum walls and don't prioritize outreach or engagement</p> <p>Didactics are illegible and very academic</p> <p>Curatorial planning process is obfuscated and protected from public access</p> <p>Information only flows top down in exhibitions</p> <p>Exhibitions only represents historic or contemporary</p> <p>Exhibitions are tone-deaf, have blind spots, are alienating to visitors</p> |   |   | <p>Includes cross departmental collaborations in multiple departments work in tandem to relevancy through Exhibitions</p> <p>Exhibitions balance diverse interests from different cultural groups. Balance historic and contemporary artists for a nuanced presentation of Taos past, present, and future art narratives.</p> <p>Exhibitions reflect the unique multicultural character of Taos</p> <p>Exhibitions feature successful outreach to targeted communities with opportunities for feedback, participation, and ownership</p> <p>Didactics are accessible for different learning styles and ability needs. Spanish speaking options are available.</p> <p>Transparency of planning and implementation of exhibitions</p> <p>Opportunities for two-way dialogue inspired by exhibitions</p> |
| <b>Education</b>   | Education curriculum created in isolation with little to no connection to Exhibitions,  | Education curriculum attempts to connect to Exhibitions and Programs, | Beginnings of cross departmental collaborations in which multiple departments work in tandem to | Includes cross departmental collaborations in which   |

|  | Isolated  | Peripheral  | Collaborative  | Interwoven  |
|--|---|---|--|---|
|  | <p>Programs and doesn't work collaboratively</p> <p>Curriculum only represents singular dominant cultural group</p> <p>Education and Programs only take place inside the museum walls and don't prioritize outreach or engagement</p> <p>Programming is very academic, only in English, and little no use of multiple learning styles</p> <p>Curriculum planning process is created by Education team and protected from public access</p> <p>Information only flows top down in facilitation, no room for feedback, evaluation, voice, or choice</p> <p>Education and Programs only explore mainstream points of view with no room for personal connection or interpretation</p> | <p>minimal collaboration and communication</p> <p>Curriculum attempts to take on a multicultural lens</p> <p>Education and Programs mostly take place inside the museum walls and with some prioritization of outreach or engagement</p> <p>Programming is somewhat academic, only in English, with some integration of multiple learning styles</p> <p>Curriculum planning process is created by Education team with some input from Exhibitions and Programs and mostly protected from public access</p> <p>Information flows mostly top down in facilitation, some room for feedback, evaluation, voice, or choice</p> | <p>achieve relevancy through Exhibitions, Education, and Programs.</p> <p>Exhibitions, Education, and Programs begin to balance diverse interests from different cultural groups. Balance historic and contemporary artists for a nuanced presentation of Taos past, present, and future art narratives</p> <p>Education, Programs, and Exhibitions begin outreach to targeted communities with opportunities for feedback, participation, and ownership.</p> <p>Education and Programs begin to align with Exhibitions to reflect the unique multicultural character of Taos.</p> <p>Education and Programs work on accessibility for different learning styles and ability needs. Spanish speaking options are sometimes available.</p> <p>Beginning of transparency of planning and implementation of</p> | <p>multiple departments work in tandem to achieve relevancy through Exhibitions, Education, and Programs.</p> <ul style="list-style-type: none"> <li>- Educational and Public Programs aligned with K-12 school and community needs.</li> </ul> <p>Exhibitions, Education, and Programs balance diverse interests from different cultural groups. Balance historic and contemporary artists for a nuanced presentation of Taos past, present, and future art narratives.</p> <p>Education, Programs, and Exhibitions feature successful outreach to targeted communities with opportunities for feedback, participation, and ownership.</p> <ul style="list-style-type: none"> <li>- Programming co-created with community partners that utilize community feedback and evaluation to meet community needs.</li> <li>- Consistent collaboration with community educators and organizations creating a clear framework for facilitation, focus, and skill building to support quality programming across all platforms.</li> </ul> <p>Education and Programs align with Exhibitions to reflect the unique multicultural character of Taos.</p> |

|  | Isolated  | Peripheral  | Collaborative   | Interwoven  |
|--|---|---|---|---|
|  | <p>Education curriculum and Programs illuminate only a single story with blind spots and alienates participants</p> | <p>Education and Programs explore mainstream points of view with some room for personal connection or interpretation</p> <p>Education and Programs illuminate contrasting stories with some blind spots and possible alienation of participants</p> | <p>exhibitions that aims to support development of quality Education and Programs.</p> <p>Education and Programs begin to develop opportunities for dialogue inspired by exhibitions with the aim of eliminating blind spots and preventing alienation of participants.</p> | <p>Education and Programs are accessible for different learning styles and ability needs. Spanish speaking options are available.</p> <p>Transparency of planning and implementation of exhibitions that supports development of quality Education and Programs.</p> <p>Education and Programs curate opportunities for two-way dialogue inspired by exhibitions</p> <p>Relevant educational and public programs aligned with K-12 school and community needs.</p> <p><b>(Who defines what is relevant?)</b></p> <p>Service programs co-created with community partners, responsive to feedback and evaluation</p> <p><b>(What does “service programs” mean? )</b></p> <p>What about “Programming co-created with community partners that utilize community feedback and evaluation to meet community needs.</p> <p>Consistent collaboration with community educators and organizations creating a clear framework for facilitation, focus, and skill building to support quality programming across all platforms.</p> |

|                    | Isolated  | Peripheral | Collaborative | Interwoven   |
|--------------------|---|------------|---------------|--|
| <b>Collections</b> | <p>Collection only reflects dominant cultural group</p> <p>New accessions are only historic or contemporary</p> <p>Collections policy is limited to a singular art historical perspective</p> <p>Obfuscation and secrecy around who is making decisions and why</p> <p>Collection is inaccessible to the public</p> <p>Singular cultural group representation on Collections Committee</p> <p>Public has no opportunity to join the Collections Committee</p> <p>Collection is inaccessible to researchers, scholars, and educators</p> <p>Obfuscation around makeup of collection</p> <p>Collections committee</p> |            |               | <p>Collections reflect the unique multicultural character of Taos.</p> <p>New accessions balance historic and contemporary artists for a nuanced presentation of past, present, and future art narratives.</p> <p>Collections policy supports a diverse representation of art history and contemporary artists relevant to Taos and New Mexico.</p> <p>Transparency around who is making decisions and why around accessioning</p> <p>Make collection accessible to the public through interdepartmental sharing strategies</p> <p>Diverse (cultural, age, abilities, ...) representation on Collections Committee</p> <p>Open and equitable opportunities for the public to join the Collections Committee. Collections committee rotates routinely, making space for new community voices.</p> <p>Collections are accessible to researchers, scholars, and educators</p> <p>Collection policy is committed to collecting working Taos artists</p> <p>Transparency of collecting, storage, and conservation</p> |

|   | Isolated  | Peripheral  | Collaborative   | Interwoven   |
|---|---|---|---|--|
|   | <p>representation is stagnant</p> <p>Collection is not cared for adequately. Perception is museum does not have staff or resources for proper care.</p> |   |   | <p>needs to public</p> <p>Permanent collection is regarded as well-cared for and safe</p> <p>Collections Committee works collaboratively with staff</p>  |
| <p><b>Visitor Experience</b></p> <p><b>Accessibility</b></p> <p><b>Facility</b></p> <p><b>Maintenance</b></p> <p><b>FoH</b></p> <p><b>Experience</b></p> <p><b>Gallery Shop</b></p> | <p>Membership is a social club</p> <p>Rich people only able to be there and do not feel</p>   | <p>FOH &amp; Store &amp; Facility – Basic ADA fulfillments</p> <p>Facility – Basic entrance signage, limited landscaping in the backyard,</p> | <p>Membership is easy to acquire and move forward into engagement</p> <p>FOH- Offering free admission to locals on Sundays, Greeting guests with providing basic direction</p> <p>Store – More offerings with an expanded store, represent ethnic local commissioners, seasonal &amp; exhibition related merch, diversity in items sold (style &amp; cost)</p> <p>Facility – Making the facility more accessible (volunteer lounge, backyard)</p> | <p>Harwood Museum attendance represents the Taos community.</p> <p>Community see in Harwood Museum exhibits and activities their values and communities represented, evoking a sense of the familiar and belonging.</p> <p>All visitors feel welcomed.</p> <p>Visitors understand a more complex and nuanced story of regional art history.</p> <p>Visitors see Harwood as contributing to larger national and international issues.</p> <p>Accessible language with audiences (not large academic words)</p> <p>Website and Social media are accessible</p> <p>Membership – next level of engagement is accessible and easy (maybe more free memberships)</p> |

|  | Isolated   | Peripheral | Collaborative | Interwoven  |
|--|--|------------|---------------|---|
| <p><b>Community Perception &amp; Engagement</b></p> <p><b>Marketing Community Engagement</b></p> | <p>PERCEPTION</p> <p>“That place is for gringos”</p> <p>Language is too academic making people feel dumb</p> <p>Marketing content is solely based on internal preferences.</p> <p>Imagery features only one demographic.</p> <p>Marketing voice is overly academic.</p> <p>Marketing content is only distributed among one demographic regardless of exhibition focus.</p> <p>Our brand is only associated with one kind of content.</p> |            |               | <p>Harwood Museum seen as inclusive and a place where the community belongs.</p> <p>Social Media and Marketing authentically shares images of inclusive and BIPOC representation at the Harwood.</p> <p>Marketing clearly conveys that we offer a wide range of creative, performance and arts-based content that us constantly changing.</p> <p>Our leverage criteria changes depending on the target audience.</p> <p>Our voice and imagery constantly adapt to both the diverse expectations of our varied audience and the varied topics of the content we offer.</p> <p>Our marketing materials maintain a level of excellence that is appropriate for an academic institution.</p> <p>We are adept at targeting.</p> <p>We have a large and diverse media contact list.</p> <p>We consistently convey that we operate in a trustworthy and respectful manner.</p> |
| <p><b>Collaboration with other community organizations</b></p>                                   |  |            |               | <p>Harwood leads community conversations around becoming less divided, examining cultural tensions.</p>   |

|  | Isolated | Peripheral | Collaborative | Interwoven   |
|--|----------|------------|---------------|--|
| <p>Constituency of Harwood</p> <p>team/staff/volunteer audience donor</p> <p>-</p> |          |            |               | <p>Empowered staff and board act in accordance with DEAI and representative of the diverse community, reflecting the demographics of the region.</p> <p>Dialogue with growth and asset-based mindset, agency at all levels, welcoming, caring, strong communicators</p> <p>Ambassadors for inclusion</p> <p>Staff and Board mirrors community diversity and hold positions in all levels of the organization.</p> <p>Audience demographics show that members of Hispanic, Taos Pueblo as well as African American, LGBTQIA+, Mexican/Latinx immigrant, and other non-traditional museum goers feel positive in visiting the Harwood Museum. They want to come back, comment on that fact that the Harwood is doing something differently</p> <p>Docents come from various background and are well versed in a culturally complex narrative of Taos</p> |

