



MUSEUM OF INTERNATIONAL FOLK ART

SHAPING A HUMANE WORLD



THE ART OF THE CRAFTSMAN IS A BOND
BETWEEN THE PEOPLES OF THE WORLD
Museum of International Folk Art

STRATEGIC PLAN

2020 – 2025





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ONE OF THE FEW MUSEUMS IN THE UNITED STATES DEDICATED TO FOLK ART FROM AROUND THE WORLD

As one of the few museums in the United States dedicated to folk art from around the world, the Museum of International Folk Art shapes a humane world by connecting people through creative expression and artistic traditions. This mission remains largely unchanged since 1953, when Florence Dibbell Bartlett founded our museum. Bartlett was a world traveler from a prominent Chicago family, who collected global folk art in the first decades of the twentieth century. She even acquired an eighteenth-century Swedish house and all of its contents, which were exhibited in 1933 at the Art Institute of Chicago.

Drawing on the diverse perspectives of stakeholders, community leaders and members, and staff, we have developed a five-year strategic plan to help us realize this mission. We facilitated honest discussions, and conducted a rigorous assessment of the Museum's strengths, weaknesses, challenges, and opportunities. The result is an inspiring, ambitious plan grounded in practical, strategic ideas.

At every level, our vision, mission, mandate, core values, strategic goals and objectives have been honed to carry us forward through the next five years and beyond.

2 INTRODUCTION

The Museum of International Folk Art expands the understanding of folk art and encourages dialogue about traditions, cultural identity, community, and aesthetics. The museum is a dynamic, multidimensional learning environment that is an integral part of community life. Our collection and programming provide important connections between past, present, and future folk art and related traditions.

The goal of this strategic plan is to provide a robust, actionable, and visionary framework that leads the Museum from 2020 to 2025 and guides the way toward the Museum's 75th anniversary in 2028.

This five-year plan will guide and empower staff as they champion the job of developing the Museum. It will also garner support among the Museum's partners, including the New Mexico Department of Cultural Affairs; the Museum of New Mexico Board of Regents; the International Folk Art Foundation; the Museum of New Mexico Foundation and its Board of Trustees; the City of Santa Fe; and other partners to be identified.



DIRECTOR'S VISION

MOBILIZING THE TALENTS OF OUR MUSEUM'S STAFF AND SUPPORTERS TO ADVANCE OUR MISSION OF SHAPING A HUMANE WORLD BY CONNECTING PEOPLE THROUGH CREATIVE EXPRESSION AND ARTISTIC TRADITIONS.

When we began the process to develop a new strategic plan for the Museum of International Folk Art we could not have envisioned that the Covid-19 global pandemic would lead to our museum being closed to the public for more than six months, reopening, and then closing again after just a short time. While much of the work on our strategic plan was completed before the pandemic struck, museum closure has afforded us an opportunity to reflect and refine the ways we will respond in the next five years to both short-term (e.g., Covid-19) and long-term issues impacting our institution, the national and international family of folk and traditional arts, and the wider museum world. During the years since the museum's last strategic plan was completed in 2015, we have seen many landmarks, including new staff, excellent changing exhibitions, publications, and significant positive changes to our digital footprint, renovation of the museum auditorium, and improvements in the Alexander Girard Wing.

Exhibition highlights include the blockbuster show *The Red that Colored the World* (2014), curated by Carmella Padilla, Barbara Anderson, and Nicolasa Chávez, which examined the global reach of the red dye produced from cochineal beetles. Chávez also curated exhibitions on *Flamenco* (2015) and on the traditional Hispanic music of New Mexico (2019). Laura Addison curated *No Idle Hands: The Myths and Meanings of Tramp Art* (2017), only the

second-ever museum exhibition of this variety of wood sculpture. She also curated a showing of the Morris Miniature Circus (2015), and A Gathering of Voices: Folk Art from the Judith Espinar and Tom Dillenberg Collection (2018). She also served as our in-house coordinator for Alexander Girard: A Designer's Universe, organized by the Vitra Design Museum in 2018, and on view at MOIFA in 2019. Felicia Katz-Harris curated the exhibition Sacred Realm, which presented religious works from Asia (2015), Artistic Heritage: Syrian Folk Art (2017), and Yokai: Ghosts and Demons of Japan (2019). The most recent additions to MOIFA's curatorial team, Carrie Hertz and Amy Groleau, have also contributed to the museum's rich offerings of exhibitions over the past five years. Hertz was the in-house curator for the traveling exhibition, Quilts of Southwest China (2017), which emerged from collaboration and joint research by a group of US and Chinese museums. She also assisted former MOIFA director Marsha Bol with the exhibition Beadwork Adorns the World (2018). Amy Groleau curated Crafting Memory: The Art of Community in Peru (2017), which displayed contemporary folk arts of Peru created from the 1980s to the present alongside historic examples from the museum's collections. During the past five years, museum staff have written and published catalogs for the Red exhibition, as well as for Flamenco, Tramp Art, and Yokai. Publications in preparation include a new book on Alexander Girard, plus works on Scandinavian dress and identity, and Alaskan Native parkas. We also realized three well-received exhibitions in the Mark Naylor and Dale Gunn Gallery of Conscience, on immigration, market forces and folk art, and collaborations between Native artists from Peru and New Mexico with local Latinx artists. While, every exhibition at our museum displays work by living artists, the Gallery of Conscience has been a venue where



we have been able to forge long-standing ties with underrepresented audiences and increase our impact among local stakeholders. In 2016, we also undertook a strategic planning process for the Gallery of Conscience that resulted in changes to the management and process for developing exhibitions and programming.

Behind the scenes of exhibitions, the Collections team, led by Polina Smutko, realized a reorganization of the museum's storage vaults that resulted in more space for additional acquisitions. They also oversaw the launch of a new e-museum feature that now has over 4,000 collections objects online. They also completed photography of works housed at off-site storage, planned to move works to a new facility in Albuquerque, and assisted with the annual acquisition and cataloging of hundreds of objects and a large number of incoming and outgoing object loans.

Education and outreach have always been strengths of our museum. Over the past few years MOIFA educators Leslie Fagre, Patricia Sigala, , Kemely Gómez, and Dawn Kaufmann have overseen the visits of thousands of Santa Fe school children. They also piloted an Early Childhood program (2016), and a new program of Family Mornings at the museum, held beginning in 2019 on the first Sunday of each month, when MOIFA is free to New Mexico residents. The education team also oversaw the sunset of the Folk Art to Go program, which after a quarter century no longer served the purpose for which it was organized. Bilingual educator Kemely Gómez conducted Spanish language workshops at the public libraries as well as at Gerard's House, a facility that assists grieving adults and youth. Education staff also continued to assist the curators with interactive elements in exhibitions, presented teacher in-service trainings, organized hands-on activities at exhibition openings, and led the museum's



two largest annual public events, the Día de los Muertos and Asian New Year celebrations, each attended by over a thousand visitors. And we cannot forget that the museum's security staff, led by Richard Lujan and Cruz Lujan, assist with all public events, as well as being the face of MOIFA for pour visitors.

In the Administrative area, MOIFA saw the retirement of Director Marsha Bol (2015), the appointment of interim Director Charlene Cerny and the arrival of Director Khristaan Villela in 2016. Director of Education Aurelia Gomez assumed the position of MOIFA's Deputy Director. In the financial area, we were joined by Ellen Castellano, who oversees State of New Mexico funds, and manages those from the International Folk Art Foundation. Xochitl Ehrl has been hired as our Executive Secretary. The Bartlett Library saw significant changes under the leadership of Caroline Dechert and Brian Graney, including the digitization of a large number of audiovisual assets, the launching of a new collective access database, and a popular new series of library open houses.

The International Folk Art Foundation and the Museum of New Mexico Foundation have continued to support our museum, with direct fundraising, endowment payouts, programs, shops, and the membership program.

Another notable change is that beginning in 2016, MOIFA has had its own Director of Leadership Giving at the Museum of New Mexico Foundation. And the foundation's Friends of Folk Art continue to organize member programs and make significant contributions to our exhibition and education programs.

MOIFA's 2020-2025 Strategic Plan launches against the backdrop of both a global pandemic that has shuttered our facility as well as turbulent social and issues that challenge us to respond. With most of our staff working from home, we have shown both great strength and flexibility. Every member of our team has been engaged in creating content for our virtual audiences. We have filmed concerts by New Mexican musicians that were streamed on the museum's Facebook page. We have debuted a new YouTube channel with more than sixty videos of artist interviews, musical performances, and exhibition video. There are new virtual exhibitions for Alexander Girard: A Designer's Universe, Yokai: Ghosts and Demons of Japan, Música Buena, and Community through Making. There is also a new content-rich online version of the Yokai exhibition. MOIFA educators have released new bilingual lesson plans and recorded children's books in Spanish, also posted online. And we have distributed more than 4,000 take-away folk art kits to Santa Fe families. These efforts have already increased our impact, which is a goal outlined below.



The 2020-2025 Strategic Plan focuses on four goals: Developing and Communicating Philosophies of exhibitions, collections, and education; Increasing Audience Diversity and Statewide Presence; Expanding MOIFA's Global Presence, including co-programming with the International Folk Art Market; and Enhancing Facilities and Resources. We arrived at these goals after a process of interviews and workshops with museum staff, volunteers, supporters, representatives of the New Mexico Department of Cultural Affairs (DCA), as well as external advisers familiar with the museum's mission and history. The museum's goals align with the most recent Strategic Plan for the New Mexico DCA, which include Strengthening Education Partnerships; Reimagining Public Engagement; Advancing Diversity, Equity, Inclusion, and Accessibility, both integrally and externally; and Coordinating Division efforts to promote the vision of the Cabinet Secretary of Cultural Affairs, Debra Garcia y Griego, and as a State of New Mexico entity, the priorities of the Hon. Governor Michelle Lujan Grisham.

In 2028, just eight years from now, the Museum of International Folk Art will celebrate its 75th anniversary. With this strategic plan, we expect to mobilize the talents of our museum's staff and supporters to advance our mission of shaping a humane world by connecting people through creative expression and artistic traditions.

A handwritten signature in black ink, consisting of several overlapping, sweeping lines that form the name Khristaan D. Villela.

Khristaan D. Villela, PhD
Executive Director
Museum of International Folk Art



INSTITUTIONAL MISSION & GUIDING PRINCIPLES

Our Mission

Shape a humane world.

The Museum of International Folk Art shapes a humane world by connecting people through creative expression and artistic traditions.

Our Guiding Principles

MOIFA's Guiding Principles inform every aspect of the Museum's work.

They inspire our commitment to be good stewards of the collection and share these cultural resources with the local community, the people of New Mexico, and a worldwide audience.

01 Folk art has the power to change lives and change the world. We will:

- Honor the vision of our founder, Florence Dibell Bartlett, who said, “The art of the craftsman [person] is a bond among the peoples of the world.”
- Present folk art in a context that can overcome ignorance and promote understanding.

02 Folk artists create and share their beliefs, visions, and cultural values. We will:

- Partner with the diverse artists and cultures whose works we preserve, protect, and represent
- Create a platform for folk artists to present their work and their perspectives.

03 People understand themselves and each other better through seeing, creating, and interacting with folk arts. We will:

- Offer dynamic exhibitions, programs, and publications that appeal to diverse learning styles and audiences, touch the heart, engage the mind, and inspire action
- Create accessible exhibitions that serve the global community, including multiple perspectives that encourage further exploration of wide-ranging subjects.

04 The Museum is a dynamic, multi-dimensional, learning environment that can be an integral part of community life. We will:

- Build community through sharing what we discover with artists, visitors, children, colleagues, and scholars and learning from them in turn
- Collaborate with diverse community groups to develop the Museum as a respectful forum for civic discourse where people discuss relevant social issues.

05 The museum’s collection is an important connection between past, present, and future folk art and related traditions. We will:

- Integrate current and emerging technologies that enhance the visitor experience and create improved local and global access to our exhibitions, collections, and interactive programs
- Preserve and develop collections of the world’s cultural treasures for present and future generations by honoring past generations and treating objects with the utmost care, including repatriation when appropriate

06 The Museum and staff are accountable for professional ethical behavior in all aspects of our operations. We will:

- Act with respect, honesty, and transparency to consistently demonstrate courtesy, professionalism, and excellence.
- Practice environmental stewardship with methods that preserve and sustain our limited resources.

5

OUR PLANNING PROCESS

THE MUSEUM OF INTERNATIONAL FOLK ART AND THE MUSEUM OF NEW MEXICO FOUNDATION ENGAGED LORD CULTURAL RESOURCES TO FACILITATE THE DEVELOPMENT OF A NEW FIVE-YEAR STRATEGIC PLAN.

With the support of the Museum of New Mexico Foundation, the Museum spent over a year conducting a wide-ranging and thoughtful process of research, discovery, and planning.

To facilitate this work, the Museum engaged the services of the leading museum planning firm Lord Cultural Resources in the fall of 2017. Following the decision not to go ahead with a separate MOIFA Textile Center, the Museum was considering the need for an overall facility

upgrade. Having worked closely with MOIFA in the development of the Facility and Operations Master Plan for the proposed Textile Center, the Lord team had a fundamental understanding of the work done to date.

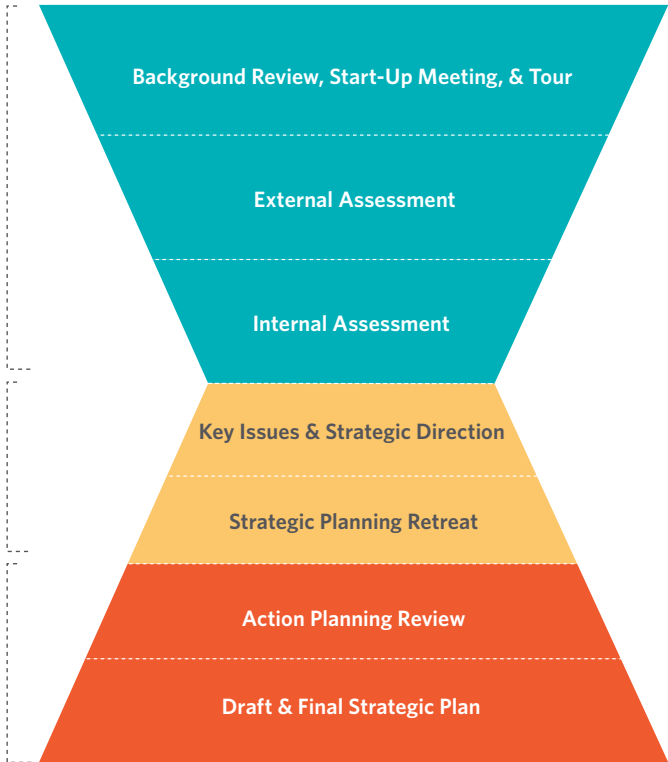
From the start, the Museum committed to an inclusive, community-focused process that would truly transform the institution. We actively sought out diverse expertise, insight, and ideas from internal and external collaborators.

- Consultant-Led
- Board-Led
- Staff-Led

Phase 1:
Start-up & Assessment

Phase 2:
Strategic Direction

Phase 3:
Action Planning



1. Strategic Assessment

Working with our partners, we prepared three major tasks to inform this strategic plan:

A detailed **Background Review** fully briefed us on the current situation and currently planned projects.

To better understand the Museum’s public perception, position and potential, Lord Cultural Resources conducted an **External Assessment**, involving one-on-one interviews with key external stakeholders and community leaders.

The **Internal Assessment** provided comprehensive understanding of the Museum’s strengths, weaknesses and key opportunities from the perspective of those closest to it. Lord conducted one-on-one interviews with International Folk Art Foundation Board Members, Museum of New Mexico Foundation Board Members, members of the Board of Regents, staff from the Department of Cultural Affairs and the Museum itself, policy makers, local and international artists, scholars, national museum authorities and volunteers and friends of the museum. Lord also facilitated several staff workshops and online surveys for staff and volunteers.



2. Strategic Goals and Direction

Following the Strategic Assessment, Lord Cultural Resources presented key findings to the Museum’s senior leaders. A Strategic Planning Workshop included many of those leaders, as well as others from the Museum of New Mexico Foundation, the New Mexico Department of Cultural Affairs, and external communities. The results provide the foundation upon which this Strategic Plan rests.

3. Strategic Action Plan

The Museum’s senior leadership and staff worked with Lord Cultural Resources to create a Strategic Action Plan, which maps out a high-level timeline and outline of roles and responsibilities to guide the Museum through the next five years.





THE PLAN

STRATEGIC GOALS AND OBJECTIVES

At a very high level, the following four objectives and accompanying goals set the stage for MOIFA's future. They offer a framework for the development of yearly operational plans with measurable outcomes. These plans (not included as part of this document) will ensure that the strategy lives within the organization over the next five years.

1 ENVISION, DEVELOP, AND COMMUNICATE
INNOVATIVE OPERATIONAL PRACTICES

2 INCREASE AUDIENCE DIVERSITY AND STATEWIDE IMPACT

3 EXPAND GLOBAL PRESENCE

4 ENHANCE FACILITIES AND RESOURCES





Envision, Develop, and Communicate Innovative Operational Practices

GOAL 1

Envision, Develop, and Communicate Innovative Operational Practices for Exhibitions, Collections, and Education

Over the next five years, we will:

- Assess current exhibition development policies and procedures, and align with forward-thinking best-practices.
- Assess current collections policies and procedures, and align with forward-thinking best-practices.
- Assess current education and outreach policies and procedures, and align with forward-thinking best-practices.



Increase Attendance, Audience Diversity, and Statewide Impact

GOAL 2

MOIFA will increase audience diversity and statewide impact to get the message out and the insight in.

Over the next five years, we will:

- Develop exhibits that engage multigenerational, ethnically and socioeconomically diverse audiences, as well as multi-abled populations.
- Develop educational programming and outreach to engage new multigenerational audiences that reflect the diversity of New Mexico.
- Innovative exhibits and audience engagement will increase overall attendance, repeat visitors, and the museum's impact.
- Increase impact by strengthening collaborations with community partners, including both local audiences and source communities.



Expand Global Presence

GOAL 3

MOIFA will expand its global presence by growing and strengthening international networks and improving its online presence.

Over the next five years, we will:

- Leverage our relationships with institutional partners and source communities.
- Develop a cohesive brand identity for the Museum and PR strategy that is communicated through publications, press, and online presence.

GUERRERO



Enhance Facilities and Resources

GOAL 4

To reach its full potential MOIFA will enhance its facilities and resources, including the physical plant, human and technological resources.

Over the next five years, we will:

- Create a plan for facility enhancement, including improvements and adjustments necessitated by the COVID-19 pandemic.
- Enhance MOIFA technology to communicate more effectively internally and externally.
- Develop Human Resources to meet MOIFA's unique needs and to support its growth.
- Working with foundation partners, enhance financial resources to increase museum impact.





ACKNOWLEDGEMENTS

The Museum of International Folk Art sincerely thanks all of its staff, volunteers, docents and everyone listed below for their support, dedication, time and contributions to the development of the Museum's strategic direction and vision. The Museum also thanks the Lord Cultural Resources consultants for their expertise, and for facilitating a collaborative and dynamic planning process.

New Mexico Department of Cultural Affairs
International Folk Art Foundation
Museum of New Mexico Foundation

Corinne Kratz, Professor Emerita
Luis Tapia, Artist
Debra Garcia y Griego, Secretary, NM Department of Cultural Affairs
Charlene Cerny, Former MOIFA Director
Michael Atwood Mason, Director, Center for Folklife & Cultural Heritage
Edric Ong, Artist
Judy Espinar, Founder, International Folk Art Alliance
Senator Peter Wirth
Suzi Jones, Retired Museum Professional
Lilli Tichinin, NM State Folklorist
Jeff Snell, Former Director, International Folk Art Market
Veronica Gonzales, Former Secretary, NM Department of Cultural Affairs
Laurie Vander Velde, Friend of Folk Art
Mary Littrell, Friend of Folk Art
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Jamie Clements, President/CEO, Museum of New Mexico Foundation
Thelma Dominici, President of NM Board of Regents
Gail Dexter Lord, President, Lord Cultural Resources
Christina Sjoberg, Senior Consultant, Lord Cultural Resources

All photos courtesy MOIFA

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“Pacha-Tikray – It is the crumbling of the world. The cataclysmic change of the world of our elders” Stephanie Riggs, Santa Fe, NM, 2020. Photo by Bryan Johnson French.

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“Vodou Ceremony Painting” Croix de Bouquets, Haiti, 1990’s. Gift of William T. Waters. Photo by Carrie Haley.

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Alexander Girard: A Designer’s Universe installation shot. Photo by Blair Clark.

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“Connecting with the Spirit of Mother Earth” Rafael Cilau Valadez, Benito Candelario & Israel Reza Hernandez, Santiago Ixcuintla, Nayarit, Mexico, 2017. Photo by Carrie Haley.

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Votive ceramic images in Girard storage room. International Folk Art Foundation Collection. Photo by Jamie Hart.

“Nuestra Señora” NM, Gift of Florence Dibell Bartlett. Photo by Carrie Haley.

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Amulets, c. 1980. Gift of the Alexander Girard Foundation Collection. Photo by Polina Smutko.

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Kemely Gomez, Bilingual Educator with Folk Art to Go students from El Camino Real Academy. Photo by Amber Paz-Csibi.

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Folk Art to Go students. Photo by Patricia Sigala.

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Fernando Castro & Carol Fernandez of Amapolay Manufacturas Autónomas, Street Art & Activism program. Photo by Chloe Accardi.

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Los Niños de Santa Fe performance. Photo by Roni Rohr.

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Latin American Masks in Girard Storage. Photo by Polina Smutko.

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“Prickly Pear Cactus Bloom Quilt” Wyoma Simmons, Carlsbad, NM c. 1980. International Folk Art Foundation Collection. Photo by Polina Smutko & Carrie Haley.

