Culture, History, Art, Reconciliation and Truth

FINAL REPORT



2022



SANTA FE

In August of 2021, Artful Life LLC was contracted by the City of Santa Feafter an RFP and selection process, approved by the Governing Body--to lead the CHART (Culture, History, Art, Reconciliation and Truth) project. The contract stipulates that CHART will:

"Create a Final Report on the CHART Initiative (convenings, surveys, interviews, art activations, cultural history series, etc) in a format for use and consideration by the Governing Body to inform its deliberation and evaluation for future process, action, and decisions and include but not limited to recommendations for continued city-wide engagement."

This document is the result of the contract directive.

For information about additional contract obligations, please see pages 12-13 of this document.

Learn more about the CHART process here, at the project <u>website</u>, on <u>YouTube</u>, and on <u>Facebook</u> and <u>Instagram</u>.



Art ("Culture," "History," "Art," "Reconciliation," "Truth") by Maureen Burdock evoking results of CHART Survey 2

The CHART Final Report was prepared by Valerie Martínez and Jenice Gharib, Co-Directors, with Alexis Kaminsky, Project Evaluator

Report design: Artful Life LLC

FINAL REPORT



Artful Life is a New Mexico-based arts and community development organization that is dedicated to transforming communities through the beauty and power of creative collaboration. Our large-scale community engagement projects involve a wide range of New Mexicans of all ages, races, ethnicities and economic realities, and result in collaborative works that express a powerful sense of history, people, and place.

The work of Artful Life is deeply influenced by its Founding Director, Valerie Martínez, who has 14 years of broad and deep expertise with community-centered practice; facilitation and co-facilitation with community-based teams; engagement with stakeholders of diverse backgrounds; complex administrative and multi-layered projects; effective communication and collaboration; and program evaluation.

In other ways, Artful Life is deeply rooted in New Mexico community life. Many of our artists, project teams, and administrative staff are Indigenous to this place and/or descended from many generations of families living here. Others are more recent immigrants and/or transplants who have lived in New Mexico for anywhere from 5 years to more than 30. Each place-based project team reflects the communities where the work happens, have abiding relationships with their fellow residents, and in other ways are part of the social fabric of community life.

Artful Life's approach to cross-cultural understanding as well as ending racism and inequity is integrated into the design and plan of each project. Our trained teams carefully and intentionally envision, design, and implement each encounter, convening, and art. These consistently promote access, inclusion, compassion, empathetic dialogue, and active listening in an atmosphere of safety and respect. This kind of engagement lays the groundwork for truth, healing, and reconciliation.

Each Artful Life project also involves consultation and collaboration with a wide range of partners (CBOs, municipal agencies, neighborhood associations, etc.); recruitment and training of project team members; community outreach (including one-on-one and family meetings, meetings with neighborhood-based organizations; dialogue and listening sessions; art activations, family interviews and surveys), community convenings (art-making, civic dialogue, collaborative mapping and planning); analysis of information gathered from outreach activities and convenings; and evaluation and reporting.

Artful Life believes that communities have a remarkable depth of expertiseancestral and contemporary-that emerges through a creative, collaborative process. This genius can chart the path forward, fueled by collective will and imagination.

Learn more: www.artful-life.org





In 2016, the City of Santa Fe issued a document—<u>Culture Connects Santa Fe</u> - <u>A Cultural Cartography</u>—presenting the results of a public engagement initiative led by Creative Strategies 360°. It begins with an eloquent description of the city which is still largely apt today:

Located at the intersection of the 35th parallel north and the 105th meridian west, at 7,199 feet above sea level, the City of Santa Fe covers an area of 52.502 square miles. More than 70,000 [1] people live here. It is a place set in the context of indigenous homelands. Beneath the modern city lay the remains of a village including gardens, middens, and wall footings delineating houses dating from between A.D. 600 and 1425. Contemporary Native American Tewa communities still recognize the site as Po'oge (White Shell Water Place) [2].

When Spain would officially occupy what were former indigenous homelands, beginning about 1607, this particular land would eventually come to be resettled and named La Villa Real de la Santa Fé. Since the 17th century, the city has reflected the significance of Hispanics in a rich variation of lineage (Indigenous, African, European). This hybridity, though unique in longevity of place, makes it a part, still, of the Mexican-American diaspora.

Over time, people from every state, continent and many ethnic and cultural backgrounds have settled in Santa Fe, a complexity that at times has contributed both synergy and tension. It is a dynamic rather than static social environment, made rich by people whose values, experiences, histories, traditions, languages, philosophies and creativity make Santa Fe unique among world cities.

...Santa Fe is an international destination set in a breathtaking landscape steeped in culture, and is home to some of the nation's most revered pioneering arts-based institutions. Paradox, however, boldly presents itself in the community: even with Santa Fe's significant concentration of writers and editors, it bears a high rate of illiteracy...it faces a crisis in the lack of affordable housing; and its high number of PhDs is mirrored by one of the nation's worst high school graduation rates...There is great and conspicuous wealth, yet the poverty rate is a shocking 16.7% [3] (compared to the national rate of 14.5% [4]). People have written eloquently about the power of place here, its climate, light and beauty, and yet the community-eroding effect of displacement and gentrification is apparent in every quarter of the city. These disparities are

OGA PO'GAY/SANTA

evident in the places where people live and work. Santa Fe regularly ranks among the nation's most desirable places to live — both in work and in retirement — though data also indicate that the number of families with children and people under age 30 has decreased, particularly in the affluent historic and cultural districts.

Santa Feans live in a place where joy and pain co-exist, and yet, here beauty and creativity hold transformative power for the entire community. Given this crossroad — a city of contradictions where cultural identity holds the power of transformation to turn it around — the question is how to proceed, tapping the experiences of everyone, and serving the interests of all."

[4] The national rate was 11.4% in 2021: <u>Income and Poverty in the United States: 2020 (census.gov)</u>

^[1] The population increased to 87,505 as of the 2020 Census.

^[2] White Shell Water Place: An Anthology of Native American Reflections on the 400th Anniversary of the Founding of Santa Fe. 2010 Edited by F. Richard Sanchez; with Stephen Wall and Ann Filemyr.
[3] According to U.S. Census Bureau Quick Facts, the rate was 14.3% in 2022: <u>U.S. Census Bureau QuickFacts: Santa Fe city, New Mexico</u>

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This final leport of the CHART (Culture, History, Art, Reconciliation and Truth) initiative presents a history of the project (from first mention to substitute resolution and finalized contract), a summary of project activities, a discussion of methods (iterative process, public engagement, data collection and analysis), a thorough discussion of results and recommendations, and a wealth of information in the form of appendices.

Organized into "Culture," "History," "Art," "Reconciliation," and "Truth" topic areas, we present 53 recommendations to the City of Santa Fe Governing Body that are based on 11 months of public engagement and data collection. These include: hosting more multicultural events that are free and take place in all neighborhoods of the city and county; undertaking a review of historical, cultural, and other events/programs currently hosted by the City to assess whether they reflect the community's current diversity; investigating the possibility of creating a "Santa Fe History Museum;" creating more public art (excluding monuments and memorials) and locating it more equitably among neighborhoods; establishing and implementing official processes for creating and assessing public monuments, memorials, and works of art; soliciting public input for all of these processes; immediately beginning a process to reach a resolution between two most favored options for the disposition of Soldiers Monument/"Obelisk;" establishing a "Diversity, Equity, and Inclusion" office/department dedicated to dismantling systemic barriers to racial, gender, health, socio-economic and other forms of equality; undertaking the creation of an updated General Plan that identifies racism and inequity as continuing challenges for the city and initiates action, establishing a new "Department of Community Engagement" that will (among other things) cultivate healthy relationships and two-way channels of communication with community-based organizations, implement a diverse public engagement strategy, and develop effective mechanisms for relaying public input to city entities and the Governing Body; and immediately implementing a continuing process of truth, healing, and reconciliation for its citizens.

If the City of Santa Fe and its residents are courageous enough to undertake these and other changes as well as a many years-long process of truth-telling and reconciliation, we can "act as stewards of something greater than ourselves," co-create a community of belonging for all who live in the city and county, and "choose the right path today, so that in the future they call us good ancestors."



CHART Art with Middle School Students at Camino Real Academy, with thanks to Art Teacher Carol Schrader and artist Maureen Burdock

INTRODUCTION

Oghá Po'oge, Yootó, Ts'u'yala, Santa Fe de Nuevo México, La Villa Real de la Santa Fe de San Francisco de Asís, Santa Fe [5,6,7]

This is a story about stories—passed down by our ancestors, in petroglyphs and orature, in maps and treaties (held and broken), historical documents, poetry, fiction, and nonfiction. There are stories we know, overhear, discover in the pages of books, flash across social media, witness in the language of water, land, sky, and sun. Some stories we cling to; some we hold tentatively; some fail us when we discover they are frail under the harsh light of facts.

Stories are at the heart of community life. They inform us, guide us, confront us, confound us. They are reflected in storefront signs, works of art, historical markers, monuments, book jackets, speeches, quiet and loud conversations, in the faces of those we know and love and in those who are strange to us. We absorb them consciously and unconsciously from the moment we wake until we close our eyes to sleep.

The Santa Fe River, from its headwaters in the Upper Watershed and its long, fitful course to confluence with the Rio Grande, is perhaps the oldest story of Santa Fe. Water is why Oga Po'gay and Santa Fe exist, feeding the flora and fauna long before humans arrived and then nurturing indigenous and subsequent communities from settlement forward. The river—where it flows, where there is only a memory of flowing—bears witness to the history of Santa Fe and its peoples.

We keep the endangered Santa Fe River in our mind's eye as we present this report from the CHART project to the Governing Body of the City of Santa Fe. It helps us embrace history in its broadest sense and signals a brighter or darker future for our community. We must be caretakers of water in order to secure a living future for ourselves and our descendants just as we must serve as caretakers of our community in order for it to thrive.

Santa Fe is at a crossroads. This is not the first time in our history, and it will not be the last. The toppling of Soldier's Monument/"Obelisk," and its aftermath, unearthed long-standing and new feelings, opinions, and perspectives about who we are, where we've been, what we've done, and what we've failed to do. These are passionate, often strident, and they have dominated a great deal of public discourse since October of 2020. The aftermath of what happened to Soldiers Monument/"Obelisk" also sparked a municipal process that created the Culture, History Art, Reconciliation and Truth (CHART) project.

This is our story, and it continues.

The controversy over Soldiers Monument/"Obelisk" did not happen in a vacuum. In the wake of the murder of George Floyd by City of Minneapolis police officer Derek Chauvin—who pressed his knee on Floyd's neck for 9 minutes and 29 seconds on May 25, 2020—thousands of protesters entered U.S. streets and cried out against historic and systemic racism and oppression. Some protests resulted in the toppling of statues and memorials to Confederate soldiers and generals. Statues of Christopher Columbus were also targeted as activists for Indigenous representation and rights called for action around Land Back and sovereignty movements, justice for Missing and Murdered Indigenous Women, and reparations after discoveries of mass graves of children buried at boarding schools. In the midst of this feverish period of social unrest Soldiers Monument/"Obelisk," on the Santa Fe Plaza, was damaged and toppled by protesters on October 20, 2020.

We mention this context because it explains, in part, why monuments and statues everywhere—no matter how similar or different their particular histories—became flashpoints and, in some cases, sites of violence. And we are still in the midst of this period in U.S., New Mexico, and Santa Fe history, when old and new questions about the past ask us to reckon once more, reckon anew, with who we were, who we are, what we stand for, and how we move forward.

This is the difficult and significant terrain—a thicket of questions, emotions, opinions, facts, demands, and stories—that was the focus of the CHART project. Our job was to engage as many Santa Feans as possible in order to listen and listen and listen and listen and listen as well as create safe spaces and processes for residents to share their stories and the stories that have rocked the community. We worked to promote a mutual understanding of values we hold dear and values we share. We did not presume that answers or solutions were guaranteed in the short, 12 months of the contract period, not with the challenge of such cultural, historical, and aesthetic complexity. Nevertheless, we believe the wisdom of the community shines through, in this report, enough to move us along in significant ways.

We believe that if the City of Santa Fe and its citizens are courageous enough to undertake change and a many years-long process of truth, healing and reconciliation, we can cocreate a community of belonging for all who live in the city and county. The information we gathered and present here is in service to this goal—the hope for a better future, a better story, for ourselves, our children, their children, and the generations to come.

"In the last days of the fourth world I wished to make a map for those who would climb through the hole in the sky. My only tools were the desires of humans as they emerged from the killing fields, from the bedrooms and the kitchens.

For the soul is a wanderer with many hands and feet.

The map must be of sand and can't be read by ordinary light. It must carry fire to the next tribal town, for renewal of spirit."

--Joy Harjo, U.S. Poet Laureate [8]

"Lo que nos llevamos al pozo cuando muremos es nada más que un puño de tierra. Pero lo que dejamos son recuerdos e historias de quien fuimos y come caminamos entre la gente. Por feos, bonitos, ricos, pobres, buenos o malos, inteligentes, medio zafa'os, generosos o cuscos, si no van a decir 'tan bueno que fue' or 'pobrecita, tan buen corazón que tenía,' pues tan siquiera que digan, 'tanto que peleó por su pueblo, aunque nada se llevó.'

(All we take to the grave when we die is a handful of dirt. But what we leave behind are memories and histories of who we were and how we walked among people. Whether we are ugly, pretty, rich, poor, nice or mean, intelligent, kind of slow, generous or greedy, if they are not going to say 'he was such a good person' or 'poor thing, she had such a big heart,' well, at least they should say, 'he fought so hard for his community, although he took nothing with him."

-Levi Romero, New Mexico Poet Laureate, 2020-2022 [9]

[5] Tewa

[6] Diné

[7] Zuni

[8]Harjo, Joy (U.S. Poet Laureate), from "A Map to the Next World" in the book by the same name, Norton, 2002. [9]*Querencia: Reflections on the New Mexico Homeland*, Eds. Vanessa Fonseca-Chávez, Levi Romero, and Spencer R. Herrera. University of New Mexico Press, 2020.

HISTORY OF CHART

The story of CHART, itself, is a complicated one. First mentioned in October, 2020, in the midst of the whirlwind after the toppling of the Soldiers Monument/"Obelisk," Mayor Alan Webber publicly announced:

"I've introduced the resolution to form a commission on culture, history, art, reconciliation and truth: CHART. Its job is to chart a path forward for all of us. It will create a place where everyone's voice can be heard and where everyone's views will count.

This is a critical step in our city coming together and developing solutions and a way forward—for the Plaza and beyond. The resolution will work its way through all three of our City Council committees and in the end it will be shaped by every member of the Governing Body. I invite you to give input, too. It's going to take all of us. Once it's adopted, we will put it to work with intention, inclusion and speed."

By December 16, 2020, members of the Governing Body had decided to alter the Mayor's original approach (a CHART commission to be "shaped by every member of the Governing Body") for a new one:

"A substitute resolution for the Culture, History, Arts, Reconciliation and Truth committee (CHART) is on the agenda for presentation at tomorrow evening's meeting of the Governing Body. The resolution is sponsored by Mayor Webber and Councilors Romero-Wirth, Rivera, and Abeyta.

The substitute resolution eliminates for now the idea of an appointed commission, and instead calls for a widespread, inclusive, and democratic process for community-based engagement. The focus is not on an oversight body, but on as much participation from the people of Santa Fe as possible. It takes a different approach to increase inclusivity and community participation, while understanding this is a call to action to discuss the City's cultural histories and current viewpoints to seek solutions for a future of peace, justice, healing, and reconciliation. This substitute resolution focuses on creating a process for community engagement to encourage all people to speak, to be heard, and to listen."[10]

At the January 13, 2021, City of Santa Fe Governing Body meeting the "Substitute CHART resolution" was unanimously approved.

"The evolution of this resolution from its inception to its final form exemplifies democracy in action. The original proposal was for the formation of a committee that would deliberate and make recommendations for the disposition of monuments and statues that became controversial flashpoints last summer. Upon further research and reflection, the sponsors—Mayor Alan Webber, Councilor Carol Romero-Wirth, Councilor Roman "Tiger" Abeyta, and Councilor Chris Rivera—decided that far better outcomes would be achieved through a grassroots process that invites and facilitates community-member-to-community-member dialogue. The substitute CHART resolution eliminates, for now, the original idea of an appointed commission, and instead calls for a democratic, grassroots process of community-based engagement. The focus is not on creating an official oversight body, but on fostering as much participation from the people of Santa Fe as possible...the process will require patience—there are no durable quick fixes to historic grievances—but the reward will be an outcome that's the result of grassroots democracy in action and reflective of the community as a whole." [11]

At this meeting, several City of Santa Fe city councilors commented on the revised approach this way:

"The focus of CHART needs to be our community members participating, being heard, and sharing their stories and experiences. Community healing and moving forward is our goal. It is about understanding each other, and this resolution allows for that opportunity,' said Councilor Abeyta.

'This resolution allows the focus to be on giving our residents the opportunity to be heard, to feel heard, and to heal,' said Councilor Romero-Wirth.

Councilor Rivera echoed the desires for community healing, while emphasizing, 'We need to start the process, we need to provide an opportunity and platform for all residents to participate, not just group leaders and organization representatives, but members of groups, grandmothers, cousins, and friends.' He continued, 'We need to listen to what people want and find a way forward. I also want to acknowledge and thank the many individuals that have reached out to this point, and shared comments, feedback, and feelings.'"[12]

In a public letter dated January 19, 2022, Mayor Webber commented on the progress of the CHART initiative:

"After months of committee hearings involving every member of the City Council, we unanimously adopted a resolution to begin the CHART process....Patterned after a community-led process used in Albuquerque, our Culture, History, Art, Reconciliation, and Truth process represents a grass-roots, open, transparent, and democratic way for

everyone in our community to have their voice heard—and to hear the voices of friends, neighbors, and all who want to participate. The process calls for courageous conversations, where we honestly and respectfully listen to and learn from each other. Importantly, the elected officials in City government—including me—will take a step back. These discussions will belong to you. Your voice, your values, your personal and family stories and your recommendations are what matter."[13]

Here, and during public meetings, there was mention of the Albuquerque process, specifically its "Race, History, & Healing Project (RHHP)," a three month initiative created by the City of Albuquerque after protests and a shooting at the site of a statue of Oñate resulted in the removal of this statue.

The RHHP focused on one question –whether the "Oñate statue"[14] should be reinstalled at the site. Here's a description of the project from the RHHP project summary:

"The Race, History & Healing Project launched in summer 2020 in response to community concerns about the Oñate statue that forms part of La Jornada public art installation on the grounds of the Albuquerque Museum. The project supported community-centered dialogue (community members talking with each other) which led to community-generated recommendations from the community to City leadership." [15]

The results of the Albuquerque project were as follows:

"The Race, History and Healing Project Community Solutions Table recommends the following regarding the Oñate statue and La Jornada:

- The Oñate statue will not be returned to the installation at 19th & Mountain.
- La Jornada will not remain, as is, on the land at 19th & Mountain. By this we mean that La Jornada may be re-envisioned and/or re-contextualized.

Where the Oñate statue will end up and how La Jornada might be re-envisioned has NOT been determined. Hence, we the facilitation team also make the following recommendations to the Arts Board and the City Council:

- Create more time and space for healing, recognizing needs are different for the represented groups.
- Create additional opportunities for participants to advise what happens with the statue and installation in response to the above recommendations."[16]

The recommendations, above, were made to the Albuquerque City Council in December of 2020. To date (August 3, 2022), per the RHHP organizers, the City Council has not acted on these recommendations, a source of considerable frustration on the part of those who took part in the process, and others.

We mention the RHHP because it shaped the Governing Body's idea for CHART but was significantly different in scope, breadth, and duration. This caused confusion on the part of many residents about what the CHART Santa Fe project was actually supposed to do. For example, the substitute CHART resolution includes two kinds of language around community dialogue sessions including, repeatedly, "community dialogue sessions" and, once, "all three dialogue sessions" (the latter in reference to the Community Solutions Table). There is also mention of Rounds One, Two, and Three which describes general topic areas for "community dialogue sessions" rather than specific numbers of sessions.

We understand the singular mention of "all three dialogue sessions" and Rounds One, Two, and Three to vaguely refer to the RHHP process in Albuquerque which lasted only three months.

Fortunately, the CHART contract clarifies, for the lead consultant, how the resolution should be carried out in regards to dialogue sessions: "The CHART consultant team will be the lead to fulfill the Resolutions framework through...Convene community dialogue sessions by organizations; Convene and facilitate, as appropriate, community dialogue sessions open generally to community members unaffiliated with a particular community organization... Facilitate Community Solutions Table."[16] Readers can view the complete list of contract obligations on pp. 12-13 of this report.

Because of confusion about the Albuquerque process in relationship to CHART, we spent many, many hours, in the first three months of the project, responding to confused and angry residents, many of whom were under the impression that CHART was solely focused on whether Soldiers Monument/"Obelisk" would be reinstalled (like the singular question at the center of the RHHP), that the CHART consultant and/or team would make this decision; that the decision was "already made" because of the final recommendation made by the RHHP about the Oñate statue in Albuquerque; that there would be only three dialogue sessions and that a select few who attended these, the Community Solutions Table, would decide the fate of Soldiers Monument/"Obelisk," and more.

All of the above impressions do not reflect the CHART process as undertaken and completed by Artful Life in fulfillment of the contract. Also, it's important to note that Artful Life applied for the contract based on its grassroots approach to arts and community development which emphasizes a robust process of public engagement in which communities—dozens and dozens of participants working together—make decisions for themselves.

For these reasons, it bears repeating that at the heart of the CHART process, administered by Artful Life, is the following:

"...a grassroots process that invites and facilitates community-member-to-community-member dialogue. The substitute CHART resolution eliminates, for now, the original idea of an appointed commission, and instead calls for a democratic, grassroots process of community-based engagement. The focus is not on creating an official oversight body, but on fostering as much participation from the people of Santa Fe as possible."

This grassroots process, as articulated in the substitute CHART resolution, focuses on local and larger historical, social, and cultural issues that affect where we are today:

"WHEREAS, the City of Santa Fe ("City") recognizes the political and cultural divisions in the United States at this time and has observed the destruction of the Soldier's Monument (the Obelisk) on the Plaza, the removal of the Don Diego de Vargas statue from Cathedral Park by Executive Order, and the boarding up of the Kit Carson memorial; and

WHEREAS, the City understands there is an urgent call to action by city residents, diverse stakeholders, and the Governing Body to discuss the City's cultural histories and current viewpoints to seek solutions for a future of peace, tolerance, racial equity, social justice, healing, and reconciliation; and

WHEREAS, the City's leadership recognizes the need to create a process for community engagement to encourage people to speak, to be heard, and to listen."[17]



- [10] <u>City Council Members and Mayor Webber Introduce Substitute Resolution to CHART Process</u> | <u>City of Santa Fe, New Mexico (santafenm.gov)</u>
- [11] CHART Process Approved 1/13 Sponsored by Entire Governing Body | City of Santa Fe, New Mexico (santafenm.gov)
- [12] <u>City Council Members and Mayor Webber Introduce Substitute Resolution to CHART Process</u> | <u>City of Santa Fe, New Mexico (santafenm.gov)</u>
- [13] Download a PDF of this letter here: Culture, History, Art, Reconciliation, and Truth (CHART) | City of Santa Fe, New Mexico (santafenm.gov)
- [14] City removes Oñate statue after Monday's violence Albuquerque Journal (abgjournal.com)
- [15] rhhp-combined-report-draft-v1.pdf (cabq.gov)
- [16] & [17] CITY OF SANTA FE, NEW MEXICO (santafenm.gov).

In service to the above purposes and process, Artful Life LLC designed and implemented a wide range of project activities that comprised the CHART initiative. Below is a table that summarizes the activities performed by the project team from August 12, 2021 to August 31, 2022 followed by the contract requirements fulfilled during the project period. Learn more about Artful Life's methods in the next section of this report.

Over the course of the project we engaged 1,372 unique participants in the CHART project and had over 10,000 engagements (attendance, including repeats, at events and activities; survey responses; interviews; arts activities, and more). The results serve as the collective voice of the community telling a complex and sometimes contentious story.

Project Activities	CHAF
	# of Events/ Sessions/Meetings*
Surveys	2
Dialogue Sessions	28
Art Activations	8
Cultural History Talks/Presentations	
Live	3
Online	4
Culture Blog Posts	37
Meetings with Organizations	44
One-on-One Interviews	13
Community Solutions Table	3
Emails, Phone Calls, Conversations	1020
Additional Activities/Events (School Visits, Pete's Place, Juneteenth,	
Indigenous Ways Festival, Restaurants, SF Place Mall, etc.)	9
Team Meetings/Trainings	46
Reports	1

EQUIRE

The following activities are outlined in Artful Life's contract with the City of Santa Fe. All have been completed and more were performed to maximize the impact of community engagement.

Administration

- 1. Identify and train a team of facilitators for community dialogue sessions, one-on-one interviews, online surveys, and Community Solutions Table;
- 2. Conduct regular check in sessions for facilitators;
- 3. Design project activities with an evaluator to ensure equity, inclusion and non-bias questions/framing;
- 4. Pair facilitators or co-facilitators with conveners of organizational and community dialogue sessions;
- 5. Ensure multilingual and accessibility access including, but not limited to, child care when in-person meetings are allowable by State Public Health Order:
- 6. Manage an engagement calendar and schedule of online and in-person convenings, interviews and other interaction as needed;
- 7. Coordinate and set meeting schedules with the City project liaison (Director of Arts and Culture);
- 8. Participate in weekly check-ins with the City project liaison (Director of Arts and Culture) regarding logistics and schedules;
- 9. Collaborate with the City project liaison (Director of Arts and Culture) on city-wide outreach including but not limited to organizations and individuals.
- 10. Design, coordinate, implement and manage communications including social media, press releases, website, written reports, etc;
- 11. Provide quarterly updates to the Governing Body on the status of the CHART process;
- 12. Utilize bilingual, Spanish and other languages including American Sign Language, as needed.

Facilitation/Training

- 1. Convene community dialogue sessions by organizations;
- Convene and facilitate, as appropriate, community dialogue sessions open generally to community members unaffiliated with a particular community organization;
- 3. Facilitate convenings primarily via online platforms, although some inperson sessions may be possible depending upon Public Health Order;

- 4. Provide implicit and anti-racism training sessions to but not limited to City elected officials, City Project Team, City Directors and/or others as identified by the City;
- 5. Facilitate one-on-one interviews;
- 6. Facilitate Community Solutions Table;
- 7. Utilize bilingual, Spanish and other languages including American Sign Language, as needed.

Art Activations

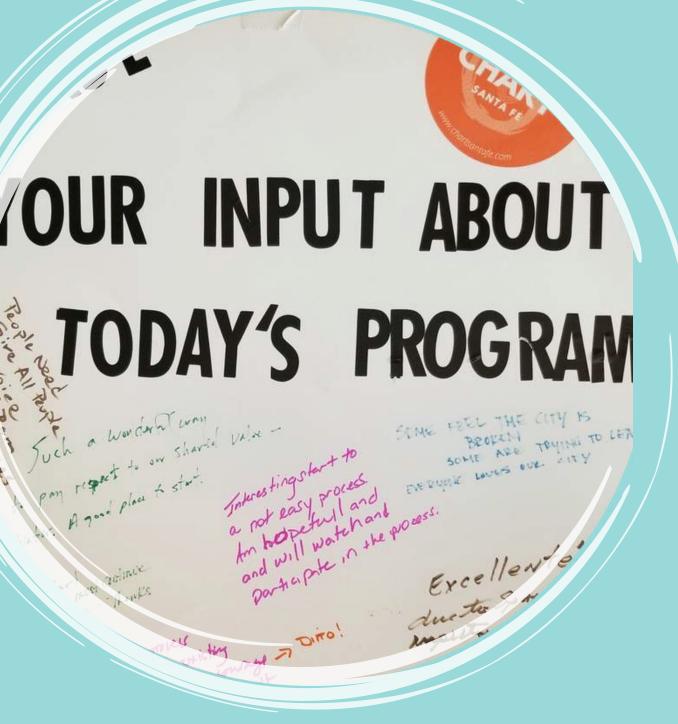
- 1. Engage Santa Fe's artistic and cultural community to produce 5-8 art activations modeled on, but not exclusive to, New Orleans' Paper Monuments project. Undertake artist outreach that includes all mediums, ages, and career levels particularly with focus on Black, Indigenous, People of Color, LGBTQ and non-binary and those from traditionally disenfranchised communities;
- 2. Provide artists to be paid as possible;
- 3. Identify locations for art activations included not limited to the downtown Plaza;
- 4. Utilize artist selection process that is call format and is to be as accessible as possible through simplified application;
- 5. Coordinate with the City Project Liaison for sites identification;
- 6. Utilize bilingual, Spanish and other languages including American Sign Language, as needed.

Cultural History Series

- 1. Create series focused on Santa Fe and Northern New Mexico's history, present and future for both online and in person (when feasible);
- 2. Engage with historians, artists, culture bearers, storytellers, scientists, makers, etc. in formats that will engage a wide range of ages and interests;
- 3. Record and document all sessions for access to the public via City website/YouTube or similar:
- 4. Evaluate each session for efficacy and impact.

Reporting and Evaluation

- Summarize and/or collect discussions notes from all engagements (convenings, interviews, survey) for the Community Solutions Table;
- 2. Create and implement an evaluation for both participants and trained team facilitators on the process and outcomes;
- 3. Use data visualization, infographics, dashboards etc. that expresses data in various representation to convey the stories and information behind the numbers;
- 4. Create a Final Report on the CHART Initiative.



At the heart of the CHART process was public engagement, and Artful Life dedicated itself to as broad and inclusive a process as possible. One of the challenges of a municipal engagement process is reaching as many residents as possible—many of whom do not attend town hall meetings and public dialogues, engage with their elected officials, or know about municipal initiatives that seek their knowledge and opinions.

For this reason, CHART reached out to Santa Feans in a wide variety of ways—facilitated by a large and diverse project team—in order to gather as many stories, feelings, beliefs, perspectives and opinions as possible. These included both online and in-person activities. We hosted Zoom and in-person dialogues with emphasis on small group interaction. We met with dozens of organizations for listening sessions and discussion. We conducted one-on-one interviews. We visited schools to engage with K-12 students. We presented talks with experts in the field. We conducted two public surveys, available online and in-person (paper). We presented short films followed by dialogue. We created social media campaigns and launched a Culture Blog. We made art with children, youth, and adults. We reached out in English, Spanish, ASL, and the universal language of games, poetry, fingerpaint, and song.

We invite readers to view a short video <u>here</u> to get a sense of how we engaged with Santa Feans during the project.



During the first half of the project, we faced challenges related to the Covid-19 pandemic which prevented us from indoor activities and meant limited access to businesses that were still shuttered or employing fewer workers on-site (as many employees were working remotely). Nevertheless, we worked hard to create and implement a wide range of mechanisms regardless of limitations.

For example, our first survey was distributed primarily online though we also gathered paper surveys at public venues while adhering to public health orders. Our first Cultural History Series talk was online (and then available on YouTube) followed by a limited capacity talk in February (also subsequently available online) with the audience in masks. Both were followed by a live event in March (also subsequently available online). Public dialogue sessions were held by Zoom until we could safely convene in person. We visited classrooms online until it was physically safe to visit schools. We launched a Culture Blog to facilitate online engagement for those who were still nervous about leaving home and those who favor engaging from the comfort of their desktop, laptop, or tablet. In other words, we worked hard to adhere to public health orders while continuing to move forward with CHART activities throughout the contract period.

Overall, the wide range of project activities were designed to gather valuable data (the basis for this report) whether in the form of notes from interviews, dialogues and listening sessions; responses to qualitative and quantitative surveys, data from evaluation forms, poetry, drawings, paintings, collage; content from phone calls and email messages; comments on blog and social media posts, and more.



Central to public engagement in the form of dialogues was the small group. Both online and in-person dialogue ushered participants into small groups of 4-6 persons with prompt questions. The questions were available on the CHART website ahead of the scheduled events as well as emailed to those who registered so that participants would have time to consider the questions beforehand.

We also employed a "talking circle" format for each small group, allowing equal time (usually 2 minutes per round) for each person to speak and share, moving around the circle in the same order each time. This format not only ensured that speakers were given equal time, but it allowed for a lot of listening. The necessity for listening came up repeatedly in responses to our first survey—respondents felt strongly that listening was desperately needed in public dialogue about difficult subjects.

"The CHART process can go a long way to building the culture we want. A culture in which we are both candid and caring in which it is natural to practice deep, reflective listening. A culture in which we are able to let the other in...into our psyche, our heart. Invite people to use their imagination to try to really feel what it's like to be someone very different from oneself." (Survey 1 respondent)

The emphasis on small group interaction is a best practice that Artful Life has used very effectively for many years and is used widely in the field of arts and community development.

"The small group is the unit of transformation. The small group is the structure that allows every voice to be heard. It is in groups of 3 to 12 that intimacy is created. This intimate conversation makes the process personal. It provides the structure where people overcome isolation and where the experience of belonging is created...The small group is the bridge between our own individual existence and the larger community...Something almost mystical, certainly mysterious, occurs when citizens sit in a small group, for they often become more authentic and personal with each other there than in other settings."[18]

During small group dialogue sessions, trained CHART facilitators kept time for each person and the entire activity as well as guided participants through the prompts and questions. CHART facilitators expressed no opinions, nor did they advocate for any position on an issue. Their job was to ensure equal time for participants and assist each small group in moving through the process while another team member took careful notes. When CHART met with organizations, at their request, we suggested this same format for the meetings.

Readers are invited to watch a short video of a CHART dialogue in March here.

Readers can view a detailed CHART event plan in Appendix E. Find our guidelines for civil dialogue, provided to participants during public dialogue sessions, in Appendix J.



[18] Block, Peter. Community: The Structure of Belonging. Berrett-Koehler, 2009, p. 95

COMMUNITY SOLUTIONS

One additional activity worth mentioning here is the Community Solutions Table (CST). The CHART contract includes the following instructions for implementing this part of the process: "Facilitate Community Solutions Table" and "Design the ...Community Solutions Table with an evaluator to ensure equity, inclusion, and non-bias questions/framing." In keeping with these requirements and the methodology of the project, Artful Life developed the following, more detailed description of the CST:

"The members of the Community Solutions Table will consist of individuals who have consistently engaged with the project and its range of activities and will be determined after the majority of the public engagement events have occurred. Membership on the Community Solutions Table shall be intentionally diverse and representative of the Santa Fe community in of age, gender identity, sexual orientation, race, and cultural background. It will include a balance of perspectives and opinions on the City's culture, histories, and stories, as well as a balance of perspectives on the obelisk and other monuments and statues of the community.

Table members will review the body of data collected over the course of public engagement activities (surveys, dialogue session notes, one-on-one interview notes, results of art activations, responses to Cultural History Series events, and more) and use this as a basis for proposing recommendations to be included in the final report. This process ensures that recommendations are based on the hundreds of responses by community members that reflect a robust and diverse public engagement process rather than the views of a few. This was the intention of the Governing Body when it rejected a process limited to a commission or board of a limited number of individuals."

Artful Life compiled results of public engagement (notes from dialogues and interviews, survey results, analysis of Survey 1, and additional data) for study and review by the members of the CST–two binders consisting of 330 pages of information. The members received the material three weeks prior to a weekend of meetings. At the meetings, CST members discussed the findings, deliberated, and decided which issues/topics they wanted to address in the form of recommendations to the City of Santa Fe Governing Body. The recommendations of the CST (a subset of all recommendations in the report) appear in this report.

Throughout the project we tracked attendance at every activity and event, as well as for meetings and phone calls. We analyzed the data to determine how many participants were "unique" as well as the total number of "engagements" which included repeat attendance/participation. We also tracked "outreach," that is, how many people were sent CHART emails, MailChimp updates and newsletters; City of Santa Fe CHART-related news blasts and updates, as well as approximate numbers of readers/viewers of newspaper articles about CHART (the latter with readership numbers provided by media outlets). These produced the following statistics:

1372 Unique Participants 10,014 Engagements 38,066 Outreach

We also tracked, as often as possible, who was participating in CHART activities in terms of the following demographics: age, zip code and/or ethnicity and race and/or other descriptors volunteered by participants. Sometimes this was easy—e.g., asking for such information with online pre-registration forms—but for other CHART activities (e.g., drop-in events at parks and malls and homeless shelters and libraries) collecting demographic information might have resulted in cumbersome registration processes or discouraged some residents from participating. We were cognizant, throughout the project, that we were consistently asking participants to be forthright about their opinions and that discussion about, for example, monuments and equity might bring up sensitive issues of racism and discrimination.

Many participants were also keenly aware of vitriolic dialogue around Soldiers Monument/"Obelisk" present in public forums and the media, and some expressed worry about being unsafe if they honestly shared their opinions. For example, one resident told us, "We have kids in the schools" while expressing a reluctance to speak honestly in the company of others about what it is like to be a Black person living in Santa Fe. Others distrust demographic data for other reasons.

"According to Kader et al. (2022), there are privacy concerns related to disaggregating results, especially for small populations. For example, there are fears that findings can be used to target specific populations and can lead to willful misinterpretation to support stereotyping and discrimination. Additional issues are posed when limiting response options, and some individuals may not respond because they feel excluded if the race/ethnicity they identify with is not listed or when none of the responses apply."[19]

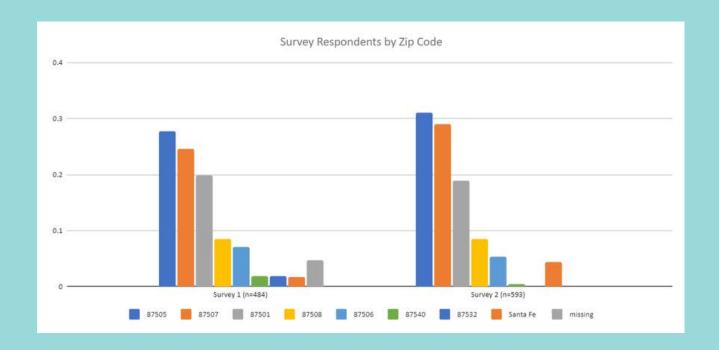
For this reason, we were sensitive about "gatekeeper" requirements at CHART events and also made the decision to anonymize any notes from dialogues, meetings, listening sessions, and discussions to protect our participants.

With the demographic information we were able to gather and through careful observation of who was engaging with the project, we tracked who was attending and who was not. Where we saw gaps, we redoubled our efforts to reach those whose voices needed to be heard. Reaching residents of color was a particular focus, as was the segment of the city and county populations aged 20-29.

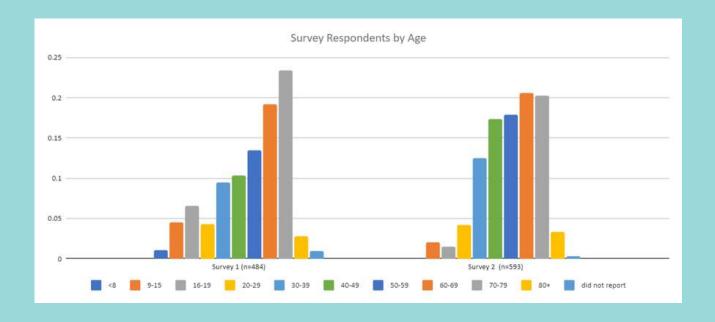
We reached out, in particular, to the four Pueblos located in Santa Fe County—Tesuque/Tet-Sugeh; San Ildefonso/Po-Woh-Geh-Owingeh; Pojoaque/P'o-suwae-geh, and Nambé/Nanbé Owingeh—as well as the Institute for American Indian Arts and organizations serving the Indigenous people of the city and county. We also held several events at Santa Fe Place Mall where we were able to engage with individuals whose first language is Spanish, more recent immigrants to Santa Fe, and teens and younger families. We held events with teens at Pojoaque and Capital High Schools, and the Santa Fe Public Schools were especially helpful in promoting surveys and events to students, teachers, and staff. CHART also attended special events like the Midtown Block Party, Indigenous Ways Festival, and Juneteenth. We also spent an afternoon at Pete's Place, making art and talking with homeless members of our community.

CHART also created and utilized a list of over 140 Santa Fe-based organizations (see Appendix A) to reach out via email and/or MailChimp newsletters inviting their members/clients and staff to participate in CHART activities. This list includes such organizations as the Caballeros, NAACP, EarthCare, Human Rights Alliance, Japanese American Citizens League (New Mexico Chapter), Fiesta Council, Old Santa Fe Association and the Exploring Whiteness and Understanding Privilege, among many others. In response to these invitations, we met with 44 of the organizations on this list.

In terms of age, zip code, and ethnicity and race, the most reliable picture of who participated in CHART is best reflected in the results of Surveys 1 and 2 (age and zip code) and Survey 2 (ethnicity and race). As mentioned previously, we did not require demographic information at every event, for the reasons stated above. Because of this, the following tables do not perfectly reflect, as a whole, everyone who participated in CHART, but they give us some indication.



The chart shows that the majority of CHART Survey 1 and 2 respondents—who provided this information—live in three zip codes: 87505, 87507, and 87501.



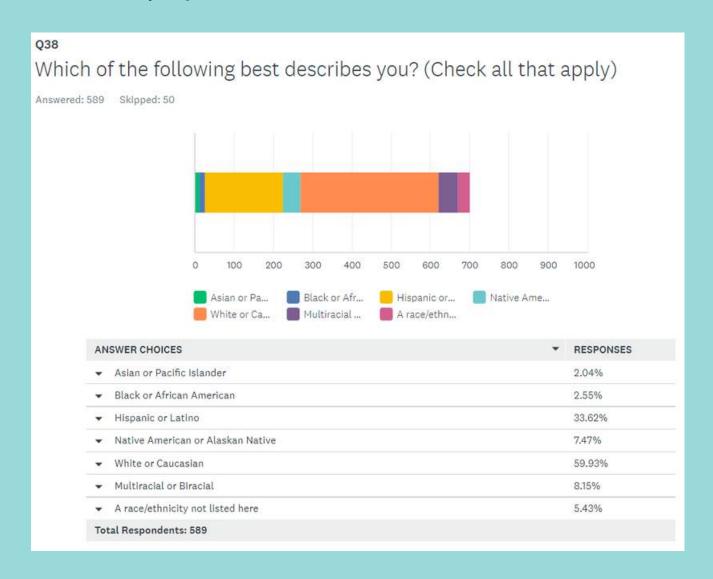
In terms of participation by age, those ages 60-69 and 70-79 accounted for 19.2% and 23.3% (respectively) of Survey 1 respondents and 20.2% and 20.6% (respectively) of Survey 2 respondents. Based on the 2019 American Community Survey (ACS), these percentages are consistent with Santa Fe's population, overall. [20]

In terms of ethnicity/race (as discussed above), we have only partial results—the data from Q38 of Survey 2. Though we collected information about race/ethnicity on public dialogue registration forms in the form of the following question:

"Please tell us a little about your background. Creating diverse discussion groups is important to CHART. Knowing more about your race, ethnicity, background, etc. will assist us with this"

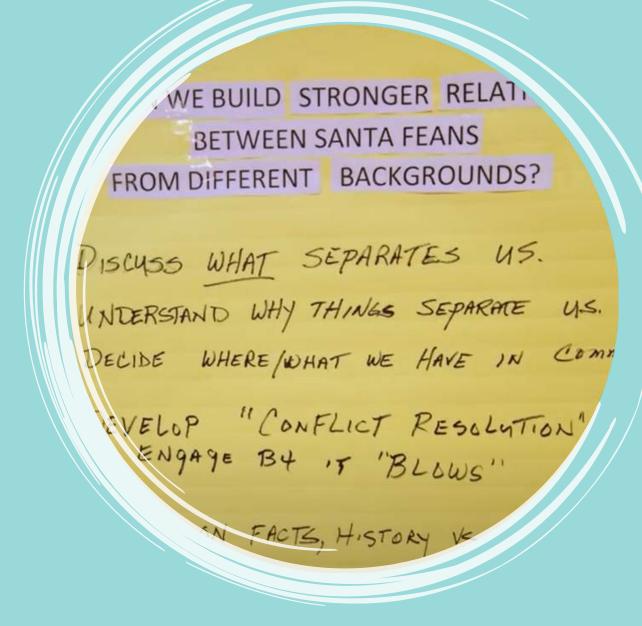
A response to this question was voluntary. Forty-eight percent (48%) did not provide an answer. Of the remainder, 21% self-identified as Hispanic; 25% self-identified as White, and 4% self-described in a variety of other ways.

Results of Survey 2, Q38 are below.



It is important to note that respondents could "Check all that apply," and filtered results show that 60% of those who self-identify as Black or African American checked more than one box; 57% of those who self-identify as Native American or Alaskan Native checked more than one box; 50% of those who self-identify as Asian or Pacific Islander checked more than one box; and 31% of respondents who self-describe as "Hispanic/Latino" checked more than one box.

In the "Culture" and "History" sections, below, we discuss the remarkably complex nature of the current Santa Fe community. It is why tracking demographics, using exclusive categories, is problematic.



[19] "Disaggregating Race/Ethnicity Data Categories: Criticisms, Dangers, and Opposing Viewpoints." Kader, F., Doan, LN, Lee, M., Chin, MK, Kwon, SC, and Yi, SS. March 25, 2022. In HealthAffairs.
[20] Source: ACS-2019

Also essential to a robust process of public engagement was our project team. Co-Directors Valerie Martínez and Jenice Gharib provided the expertise and experience to successfully undertake and complete the project. Alexis Kaminsky joined the team as the project evaluator as did Kearsley Higgins as Administrative Coordinator. In terms of the facilitation team, in September of 2021, Artful Life issued an open call for any Santa Fean to apply. CHART received 155 applications for a 14-member team (including 4 high school intern positions), selected applicants for interviews, and then hired the team on a part-time, contract basis.

In choosing team members, the Co-Directors focused on a) diversity (age, race, ethnicity, LGBTQAI+, residential zip code, years living in Santa Fe, etc.) and b) ability to serve as facilitators of a community process as opposed to advocates for a particular cause, position, or opinion. Because the CHART contract required art activations, it was also important to hire artists as well as cultural practitioners with experience in community engagement. All team members, except for Martínez (who was born and raised in Santa Fe but currently lives in Albuquerque) and Kaminsky, are residents of the city or county of Santa Fe.

Team members came to the project with considerable expertise in a wide range of areas and disciplines. Even so, they had not previously worked together and so underwent team building activities as well as training in community facilitation. During the project, we worked as a large ensemble and also in smaller groups on specific tasks.

We name our team members here to acknowledge their remarkable dedication, work and service to this large and complex project: Maureen Burdock, Hernan Gomez Chavez, Tintawi Kaigziabiher, Simesha McEachern, Peter Cuong Nguyen, M.O. (High School Intern), Kenneth Pin, Trace Rabern, A.R. (High School Intern), Tomás Romero (in memoriam), Santiago Sanchez y Lucero, R.T. (High School Intern), and Mark Westberg. Tomás Romero, a much-loved and admired member of the CHART team, passed away during the project. It broke our hearts and we are eternally grateful for his contributions to the project.

Read the CHART team bios in Appendix B and at the project website.

































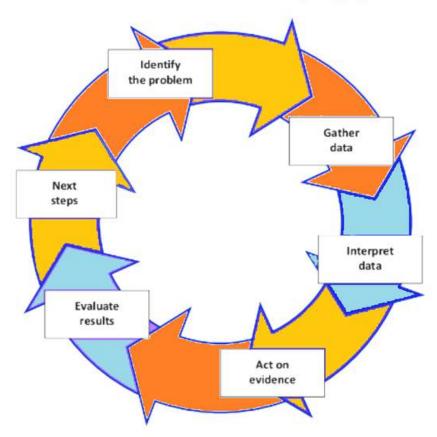




RATIVE

CHART relied on an iterative process for data collection, reflection, and action throughout the project, beginning with Survey 1. Such methodologies are well-established in participatory action research and have a long history in the fields of education, project management, and community-based research. [21] The figure below, "Iterative Research and Community Engagement" shows the stages of iterative methodologies. [22]

Iterative Research and Community Engagement



Initial steps focus on identifying a problem or issue. Data about the problem is gathered to better understand it from multiple perspectives and a variety of sources. Data is then analyzed to examine themes and trends as well as areas of convergence and divergence. The findings are then used to design interventions from which further data are gathered to evaluate the impact of the activities and define future action. The cycle continues in a helical manner with each iteration building on what was learned previously.

CHART's iterative process began with Survey 1. The survey was composed of three broad and open-ended questions designed to elicit a wide range of views and experiences from Santa Fe residents and was intended to help identify key concerns within the community. The survey questions were:

- 1. How can we come to a fuller understanding of the history of Santa Fe?
- 2. How can we build healthier relationships while acknowledging our differences?
- 3. How can we become good ancestors to our children, their children, and generations to come?

Survey responses were gathered from October through December of 2021, both online and in-person, at various physical locations while adhering to state public health guidelines for COVID 19.

By the survey deadline, December 31, 2021, CHART gathered 484 usable survey responses [23], 78,269 words, or close to 300 single-spaced pages of text. [24] Issues, claims, and concerns emerging from analysis of these responses were used to inform subsequent program activities and to focus further data collection.

CHART acted on what was learned from Survey 1 to select topics for public dialogue, the Cultural History Series, and Art Activations. Monuments (generally, and Soldiers Monument/"Obelisk" in particular) served as the focal topic for the January public dialogues and the "Monumental Dreams and Conversations" program. Equity and belonging were also important topics to residents based on responses to and analysis of Survey 1. These topics then became the focus of public dialogue sessions in February and March.

Evaluation data is also important to the iterative process and CHART employed different mechanisms for gathering feedback during the project. For example, a short evaluation form was sent to participants who pre-registered and attended public dialogue sessions as well as those who registered "on-site" (whether online or in person) and results of these refined subsequent activities. [25] At the exits from Frenchy's Field, for the November 14, 2021 CHART event, we provided large pieces of white paper and markers on tables so that participants could write responses to the event as they left. At Santa Fe Place Mall, for a drop-in event, large Post-it notes on the wall encouraged responses from those who attended.

The iterative process employed by CHART was also used to develop Survey 2, a 39-item questionnaire based on the data collected during the first seven months of the project and looking forward to forming recommendations to the Governing Body. Specific items were designed to gather quantitative information. For instance, Survey 2 included multiple questions about public art in Santa Fe based on the issues and concerns raised earlier in the CHART process. These items asked about city procedures for approving or objecting to public art, distribution of public art throughout the city, and the role of public input in public art decisions. The seven options listed under the question about what to do with Soldier's Monument (Survey Q18) were drawn from the recommendations made about the obelisk in the first survey. [26]

Finally, the iterative process also informed the work of the Community Solutions Table (CST). Recommendations from Survey 1, results of Survey 2; notes from dialogues, interviews and other CHART activities, and additional data comprised two binders of information (330 pages) that members of the CST were required to review, study, and use as the basis of their deliberations and recommendations.



- [21] Two good sources of information on interactive process: Cennamo, Katherine and Debby Kalk, *Real World Instructional Design: An Iterative Approach to Designing Learning Experiences*, Routledge, 2018 and Hasbrouck, Jay, Ethnographic Thinking: From Method to Mindset, Routledge, 2017.
- [22] Lovemore, T., Robertson, S., & Graven, M. (2021). "Enriching the teaching of fractions through integrating mathematics and music." *South African Journal of Childhood Education* 11. Licensed through Creative Commons Attribution 4.0 International.
- [23] 497 survey responses were submitted in total. Thirteen were excluded because they were from non-Santa Fe residents.
- [24] These analyses were presented to the Santa Fe Governing Body as part of the second quarter update.
- [25] Response rates reported under Data Collection.
- [26] Question 18 read: What should be done with Soldier's Monument ("Obelisk") on the Santa Fe Plaza? Response options: (a) Restore the monument with its original signage; (b) Restore the monument with its original signage and add language that encourages it to be fully understood and assessed; (c) Restore the monument with different signage; (d) Move the monument to a different location; (e) Replace what's left of the monument with something else; (f) Remove what's left of the monument and leave the space unoccupied; and (g) No opinion: what happens to the monument isn't important to me.

CHART collected data throughout the project's lifespan. Information was gathered at every dialogue session, each activity and event, every meeting, each interview, every email and phone call, through the website and social media, and through surveys. This resulted in a very large body of information that is the basis for this report.

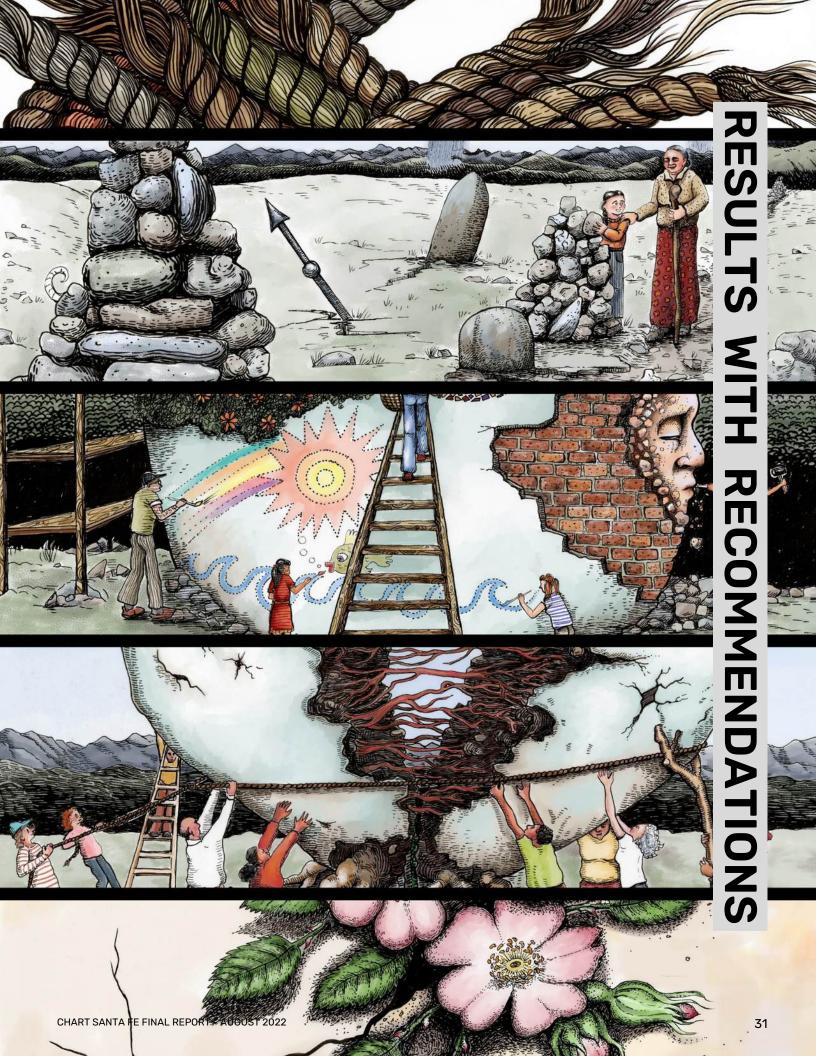
CHART analyzed data in several different ways depending on its type and how it was going to be used. Two primary types of data were collected: 1) openended, qualitative data and 2) close-ended quantitative data. Analysis was conducted for the purposes of project planning, project implementation, and reporting.

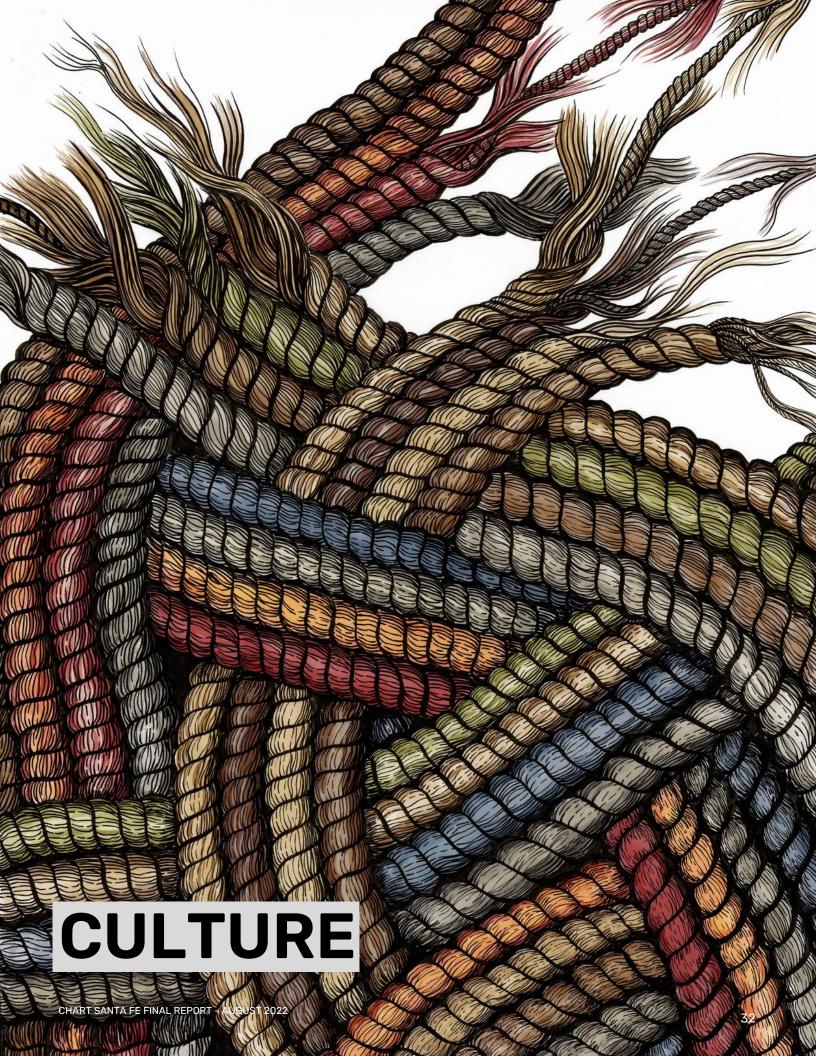
Quantitative data were collected through outreach and engagement logs, on evaluation forms, and through Survey 2. Simple frequencies were calculated using Excel 2016 for Mac and SurveyMonkey. Data were displayed using barcharts. Demographic data, where collected, was also analyzed to determine the ages, locations, and, in some cases, race/ethnicity of participants. This information was used to inform outreach and reporting.

Qualitative data from Survey 1 was analyzed using several strategies appropriate to qualitative methods. A small analysis group made up of experienced CHART team members was formed early on to identify recommendations as well as emergent themes, issues, claims, and concerns. Coding was conducted in Dedoose 9.0, a qualitative analysis platform (www.dedoose.com) and Excel 2016 for Mac.

Additional detail about data collection and analysis, including methodologies for Surveys 1 and 2, is available in Appendix D, F, and H.

Overall, in terms of methods, the CHART project was dedicated to robust public engagement, informed and refined by an iterative process, that encouraged broad and inclusive participation. The body of data collected and analyzed, as a result of this approach, is significant and revealing. It allows us to tell a complex story that unfolds in the findings and recommendations that appear in subsequent sections of this final report.





CULTURE

"Allow all local traditions to shine not just the ones that make \$\$\$...More free local events and entry to museums for families who cannot afford it. ...the Railyard is the new plaza but it does not welcome...locals as much as tourists and others, and it shows."

"Public art is intrinsic to public life, especially during controversial and challenging times and can also be reflective of and responsive to sociopolitical and historical issues, cultures, and human experiences."

"There are many ways for us all to more fully understand our unique history and culture. We do offer great museums, lectures, programs, events, art, poetry, music, historical sites and more and these should continue. More appreciation of our Pueblo values and history can and should be encouraged. A Southside 'Plaza del Sur' would be a great way to allow for more understanding and experience of more varied cultures living here."

As a young poet thinker Amanda Gorman states. 'Never underestimate the power of art as the language of the people. Poetry is the lens we use to interrogate the history we stand on and the future we stand for. It's no coincidence that at the base of the Statue of Liberty, there is a poem. Our instinct is to turn to poetry when we're looking to communicate a spirit that is larger than ourselves. Whenever I'm writing, I'm looking at the history of words. The specific history of words in the Inaugural poem was: 'We have seen the ways in which language has been violated and used to dehumanize. How can I reclaim English so we can see it as a source of hope, purification and consciousness?'"

"A live theatre experience or a video (either a documentary/interview style or motion graphics) that powerfully and artfully present different viewpoints and giving space to each with the fullest human divinity and empathy. Perspectives solicited should expand beyond the triad of cultures that typically is present as the face of New Mexico—Native American, Spanish, and Anglo. Human identity is beyond their race. Acknowledge the fullness of who lives here now, too, and why they chose to be here."

"Put out a call for people-making sure to include everyone (tribal representatives, educators, students, scientists, artists, retirees, historians, curators, everyday folks-everyone who may have relevant stories and information) to share their stories whether written or otherwise recorded and start a repository where anyone can access this information."

"Support outdoor public art and events throughout Santa Fe, the more public art that is accessible, the more diverse perspectives can be shared and discussed."

"...the art scene of Santa Fe is almost exclusively in the downtown area, therefore more economic activity in the area, and therefore more economic prosperity in the surrounding properties. This provides a trend of which has taken place largely in the last 50 years; less people of color...live in the now 'historic' district... Without that community, the district would not have the culture that made the area so desirable. In truth we cannot have a culture of mutual admiration and collaboration if different pieces of that mosaic are further disenfranchised from the growth of the culture at hand."

"Due to legislation, however, the greatest percentage of funds is allocated to large organizations often associated with the tourism industry, an important economic driver for Santa Fe. It should be noted that based on the data gathered during the Public Engagement phase, there is some community perception that a "tourism focus" does not directly support residents and that it leads to a distortion of the city's cultural identity." from Cultural Cartography, 2016

"Shared experiences through the arts is an excellent way to listen and process those stories with others."

CULTURE

"culture" (noun)

"The customary beliefs, social forms, and material traits of a racial, religious, or social group; also: the characteristic features of everyday existence (such as diversions or a way of life) shared by people in a place or time; e.g., popular culture, Southern culture*

Expressions of culture may include music, dance, art, designs, foods, clothing, names, signs and symbols, performances, ceremonies, architectural forms, handicrafts and narratives, or many other artistic or cultural expressions." [27]

*(Source: Merriam-Webster Dictionary Online)

"The representations of people of this place we now call New Mexico are often reduced to an early 20th century invention of three typologies — Anglo, Indian and Spanish — an enduring and yet deeply flawed mythology that continues to conflate distinctions between sovereign tribes and obscure the reality of centuries of mixture, born from acts of both love and violence. This myth also functions to erase entire groups of people from our history, including the presence and contributions of African origin people."[28]

That the city we now call Santa Fe reflects the sweat and creativity of many cultures, over time, is certainly not in question. That its population and the cultures represented here have expanded, over time, is also not in doubt. Santa Fe is both a melting pot and a city built from ingredients that are difficult to mix–oil and water. Its cultural story began long ago, with the Puebloan people, and was enriched by other area tribes--Apache, Navajos, Utes and others. Then came the Spanish colonizers—with cultures of their own–followed by White/Anglo settlers from a myriad of countries and cultures of origin, many spurred on by the ideology of U.S. Manifest Destiny.

This confluence of cultures perhaps once had the vague characteristics of a triad, but it wasn't until the 20th century that the "tricultural" myth became a tourism branding campaign for Santa Fe. Over the course of the CHART project, we heard a lot about the "tricultural myth" --especially in terms of how it misrepresents the current population of Santa Fe and how it marginalizes people from other cultures. We discuss this in more detail, below.

Most CHART participants agree that we now live in a multicultural Santa Fe, with all the richness and challenges of a diverse community.

"Whereas traditional societies can be characterized by a high consistency of cultural traits and customs, modern societies are often a conglomeration of different, often competing, cultures and subcultures. In such a situation of diversity, a dominant culture is one whose values, language, and ways of behaving are imposed on a subordinate culture or cultures through economic or political power. This may be achieved through legal or political suppression of other sets of values and patterns of behavior, or by monopolizing the media of communication." [29]

During Oga Po'gay's/Santa Fe's long history, dominant cultural groups have shifted and, to this day, remain in a state of flux as new residents arrive year after year. Traditionally, the "dominant culture" attempted to set values and norms and traditions (e.g., determining official languages spoken and public rituals and celebrations). It dominated public spaces and appointed the official keepers of history. Cultural shifts were sometimes sudden and traumatic and sometimes slow and incremental.

During public dialogues hosted by CHART, we heard and witnessed the individual, ancestral, and collective trauma that many Santa Feans feel from these cultural changes, whatever their cultural background. For example, a participant from Acoma, who grew up in Santa Fe, described the pain he felt every time he walked past the Soldier's Monument/"Obelisk" while a Hispanic participant spoke of the trauma of having the obelisk torn down.

In addition to cultural changes throughout the city's history, it's true that people beyond the tricultural myth have lived in Santa Fe for some time, even generations. Acknowledging their presence in the community urges us to view Santa Fe as multicultural and presents us with an opportunity to engage with the experience of difference in contemporary Santa Fe.

Intercultural Sensitivity

Milton Bennett's "Developmental Model of Intercultural Sensitivity" (DMIS) describes how engagement with cultures different from own can shift an individual/community from "ethnocentrism" to "ethnorelativism:"

The Developmental Model of Intercultural Sensitivity by Milton J. Bennett, Ph.D. (Revised 2014)



"The underlying assumption of the model is that as one's perceptual organization of cultural difference becomes more complex, one's experience of culture becomes more sophisticated and the potential for exercising competence in intercultural relations increases. By recognizing how cultural difference is being experienced, predictions about the effectiveness of intercultural communication can be made and educational interventions can be tailored to facilitate development along the continuum."[30]

Why are cultural dominance and intercultural sensitivity important? They influence decisions about, for example, the stories we tell each other and the truths we promote, how we speak and interact, our relationships with land and water, the use of public spaces and monuments, and what kinds of reconciliation we might be able to achieve.

All of these topics, and the issue of intercultural sensitivity, came up consistently over the course of the CHART project. Participants spoke about the challenges of cultural change, no matter where it came from. Some harken back to life before the 21st century, with nostalgia, as if it were "a simpler time;" others address 21st century changes as being rapid and jarring. Others replied that "the only constant is change" and feel grateful for new cultural perspectives on old ways of life. Many advised that Santa Feans need to be much more culturally sensitive, culturally tolerant, and culturally inclusive. Participants made dozens of additional recommendations available in Appendix G.

One way in which the CHART project responded to what we heard from Santa Feans as well as encouraged an increased understanding of Santa Fe, past and present, is with our Culture Blog. Below are just a few of the total 37 blog posts. The entire series can be viewed on the CHART website.[31]

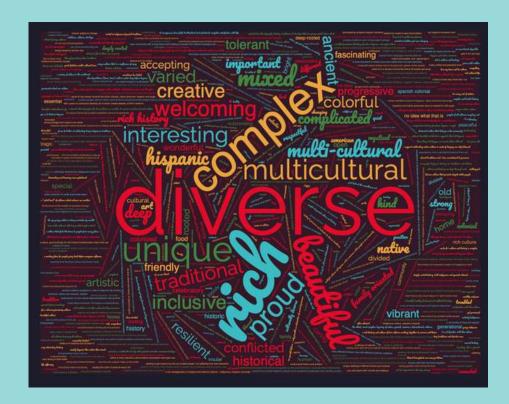
CHART Culture Blog Posts Exploring Culture

La Farge's Santa Fe & New Mexico
Roxanne Swentzell – Pojoaque
I got a story to tell
Lessons from my roots
Maria Benitez: A Life of Fire and Passion
Santa Fe Living Treasures
What's on your reading list? (1-3) Books about history and culture
Journeys and Pathways: Pueblo Women Leaders
Keeping Cultural Authenticity: A Santa Fe Story
Memories of Santa Fe
Talking About Santa Fe Indian School
Elder Kathy Wan Povi Sanchez
El Museo Cultural
Food!
Poeh Cultural Center: On the Path

Another valuable and informative resource for understanding culture in Santa Fe is the 2016 *Culture Connects* Santa Fe project and its report, "A Cultural Cartography." Culture Connects was "a community-wide effort to shape the cultural future of our city. Through a series of creative, hands-on input sessions, we explored notions of culture, shared our dreams for Santa Fe's future and created a 'roadmap' to realize our vision."[32] The Culture Connects process included residents, cultural organizations, creative professionals and community groups and provides the City of Santa Fe with wise advice and recommendations culled from a community process.

What is the Culture of Santa Fe?

In an effort to further understand how residents think and feel about culture, Question 1 in CHART's second survey asked residents to describe the culture of Santa Fe. This question was designed to generate a snapshot of the current cultural community as residents understand it today.



Q1: "In a few words, how would you describe the culture - people, history, traditions, heritage - of Oga Po'gay/ Santa Fe?"

As the word cloud shows, the answers were many and varied. Some spoke directly to culture while others described their city, the changes they've seen (both good and bad), and how they feel about it. There was no overriding description and many conflicted with each other. Even so, a few descriptions rose to the top: diverse, complex, multicultural, rich, beautiful, deep, proud, unique, traditional, Hispanic, inclusive, welcoming, creative, accepting, mixed, Native, tolerant, ancient, conflicted, progressive, colorful, complicated.

Other respondents described, in more detail, their view of Santa Fe's culture and cultural changes:

"Santa Fe has a rich cultural history of Native American, Hispanic/Spanish cultures and traditions. European white culture as well. That's what makes us the City Different."

"The OP/SF culture is comprised of many peoples who have inhabited this terrain for centuries or for only a few years. All have contributed in a variety of ways, both good and bad. There is a strong Latino/Mexicano heritage, Indigenous, Genizaro, European (especially Spanish) and a smaller percentage of people of African heritage."

"Three well-known ethnic groups and a few others, living mostly harmoniously in the same area but not having too much interaction"

"I love the culture! And thinking it is what brings people here. The traditions are rich and just the love for them will always keep in my heart"

"Fifty years ago, a relatively harmonious blend of Anglos and Hispanics, with a smattering of Native American. This all has gradually become more contentious, with each subgroup blaming the others of horrible, long-ago crimes that cannot be forgotten. Although Santa Fe is certainly not unique in becoming more divided by ethnicity, it is still a place where these various ethnic groups get along better than other places."

"The culture and history were once rich and diverse. Then outsiders who didn't understand this culture began to impose their values and try to change who and what we are."

"The culture is deep and rich, although slightly limited in spectrum when one thinks of all the cultures in this country"

"Originally populated by native peoples, then Spanish, Jews, and Mexicans, then Anglos. Now inhabited by all of their descendants and many other cultures as well."

"The culture of Santa Fe is varied, unique, and complicated but very attractive to many including our visitors"

"Our culture is steeped in traditions and history and, contrary to the prevailing thought, a peaceful and harmonious one."

"Hispanos are in clear danger of losing their history in a city that they struggled to survive in for centuries."

"Dominated by narratives of Spanish colonial, Native American and Anglo history with too little recognition of Asian and African American stories"

These quotes, of several hundred that we heard and read over the course of the project, demonstrate the complexity of culture and, especially, cultural relations as understood by Santa Feans.

CHART also received questions about our use of the name Oga Po'gay ("White Shell Water Place") [33], given to the Santa Fe area by its original Tewa inhabitants. We used it to indicate the time period before the Spanish colonizers arrived.

Oga Po'gay - What's in a Name?

"1st of all, what is Oga Pogay?"

"Never heard of Oga Po'gay"

"I don't know what Oga Po'gay means"

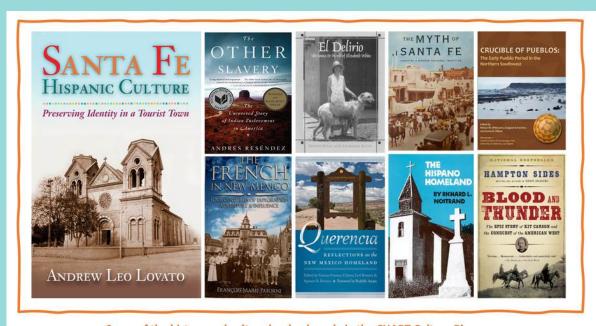
"I don't want to hear about "Oga Po'gay."

"Santa Fe is the name!!!!"

"Olga pick gay is a new term for me That's bad"

"Let's say I would not use the term Oga Po'gay"

"The name of the city is Santa Fe. Much of the history of the city as it exists today is due to Spanish that began settling in the area in the 1600s, although there has been Anglo/US influence in more recent times" [34]



Some of the history and culture books shared via the CHART Culture Blog

CHART also asked residents, in Survey 2, to describe their own culture ("Q3 I describe my culture this way"). They answered in different ways, including how they experienced their culture (joyful, fun), how their culture expressed itself (food, music, song), the length of their cultural history (ancient, multi-generation) or, in a few cases, by expressing that they didn't know about their culture or they felt it unimportant. Most, however, did have a sense of their own culture, and their descriptions were many and varied. Responses reveal the remarkable diversity "within" general terms for ethnicity, race, culture, continent as well as the vibrant elasticity (and descriptive power) of language.

I /my ancestors come from ...

Norway	Austria	Guyana
Finland	Scotland	South
Italy	Denmark	America
Germany	Scandinavia	Asia
Switzerland	Poland	Middle East
England	Belgium	Guatemala
Eastern Europe	Greece	Celtic
Northern Europe	Wales	countries
Spain	Philippines	(Scotland,
Mexico	China	Ireland,
Ireland	Africa	Wales)

Locally, I and/or my ancestors are/are from ...

Zuni, Pueblo, Ute, Navajo Tewa Pueblo, Santa Clara Pueblo, Apache, Tesuque Pueblo

How I describe my culture ...

Anglo, Anglo but Catholic, 20th century Anglo, Anglo-American, Fourth Generation Anglo, Anglo European, Caucasian, Anglo European/Danish/German, gringo

Asian American, Asian American Pacific Islander, Asian/Native American/Greek Orthodox, Asian/Middle Eastern, Japanese/Chinese/Okinawan American.

Black, Santa Fe Blackness, half Black, Black-American, Black diaspora, African

Chicana, Chicano, Latinx

European, English/European, European Descent, Eastern European, European by colonization, Northern European, European American, European Jewish, Anglo European, Euro-American, White European, European Ancestry, Descendent of European invaders, European immigrant

Gay, Gay/White, Gay/Anglo/Jewish, Genderqueer/Latinx/gay, lesbian/White/Jewish

Hispanic, Hispanic/White, Hispanic/Basque, Hispanic/Anglo, Hispanic/Native American, Hispanic New Mexican, Hispanic/Guatemalan, Hispanic/Mestizo/Mixed, Hispanic/Cajun/Native American, Hispanic/Irish/English/Austrian/Scottish, Hispanic/Indian Mixed, Hispanic/Native/Irish, Hispanic/Native American/European Ancestry, Hispanic Settler

Jewish, Judeo-Hispanic, **Crypto Jew**, European Jewish, Jew for Buddha, Jewish American, Buddhist Jewish, Ashkenazi Jew

Mexican, Mexican/Black, Mexican American, Mexican/American, Latin American (Mexican)

descent

Native American, Native/Spanish mixed blood, Native American traditional,
Native/Spanish/White, Native/Hispanic, Native
American/Spanish/Portuguese/Irish/Scottish, Native, Native descent, Native/Irish American,
Native/Anglo, Indigenous/Spanish, Indian, Indigenous, Indigenous European, Indigenous
American/Spanish, Indigenous/Invader/Immigrant, Tewa/Santa Clara Pueblo, Tesuque
Pueblo/White/Scottish/Irish/English

Spanish, Spanish/Mixed blood, Spanish/Mexican, Spanish/Basque,
Spanish/Ute/Navajo/Mexican/Irish/Italian/Jewish, Spanish ancestry, Spanish/Crypto
Jew/kidnapped Indigenous People, Spanish European, Spanish - Chicano, Spanish/Native
descent, Mestizo, Spanish/Anglo European, Spanish colonial, Spanish/Pueblo/Apache

White, White European, Really White, White Mostly, white anglo saxon, pretty darn white, White/Hispanic, White trash

In his introduction to the second talk in CHART's Cultural History Series, "Journey Down the Rio Santa Fe: Pueblo, Spanish, Mexican History of the Santa Fe River Communities," Hilario Romero, former New Mexico State Historian, said this about culture:

"I always start with an old saying my grandfather used to say in Spanish and translated in English for all of you and that is 'Blood is thicker than water.' I know we used to say, 'We have Spanish blood,' 'We have Indian blood,' 'We have Mexican blood.' We have all this blood in us. But it's only thicker than water, folks.

It is more important that you learn culture through your family, your extended family, through your friends, and then out to your county, your state, country and world. And eventually you find out that it exists in your first language, at home for the most part, unless you are bilingual, trilingual, then you belong to more than one culture then. With language that automatically gives you that ticket.

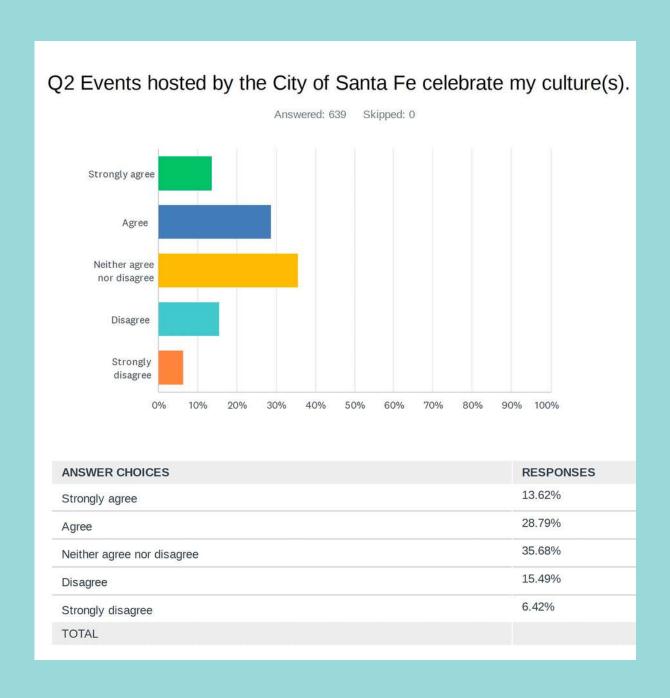
Then it's within your belief system. How you were raised and what you believe in. And then, of course, in your daily life.

So, culture as it relates to identity. Genealogy and DNA, they show your familial and genetic past, but it doesn't fully reflect on your cultural identity. The reason for that is because you didn't live with your ancestors. They passed something down to you, but you are not really them nor do you have the same way of life or the same economic status or social status. But I know now the new thing is DNA. Everybody's going with DNA. I did genealogies for about 12 years while I worked my way through college along with music and dance and other things.

Of course, genetics does reflect your skin color. It reflects your facial and body features and all of that. But it really doesn't totally represent you culturally – like language, your social environment, your world view, and all that you learned being raised the way you were raised." [35]

Celebrating Culture

Additional questions in Survey 2 were designed to tell us whether Santa Feans see the richness of their own and other cultures reflected in events hosted by the City of Santa Fe. The results are below.



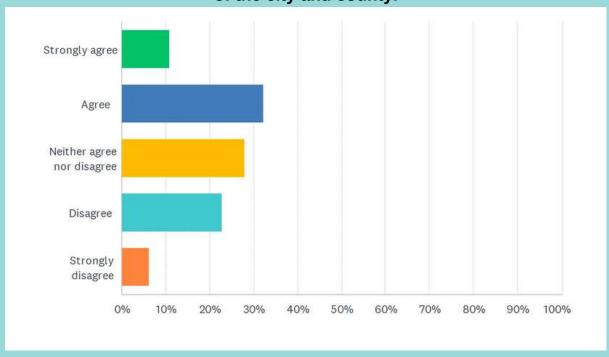
Overall, 42% of respondents agree or strongly agree with the statement while 36% can neither agree nor disagree and 22% disagree or strongly disagree.

The picture, however, is quite different when responses are filtered by race/ethnicity. As the table below shows, the only group of respondents who agree or strongly agree with the statement that "events hosted by the City of Santa Fe celebrate my culture" in the range of 50% or above are those who self-identify as "Hispanic or Latino."

	Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
Asian American or Pacific Islander	0%	8.33%	41.67%	25%	25%
Black or African American	13.33%	6.67%	26.67%	26.67%	26.67%
Hispano or Latino	25.76%	30.30%	22.73%	15.66%	5.56%
Native American or Alaska Native	15.91%	29.55%	22.73%	20.45%	11.36%
White or Caucasian	8.78%	31.16%	42.78%	11.90%	5.38%
Multiracial or Biracial	16.67%	16.67%	25%	29.17%	12.50%

We also asked whether residents believe the city celebrates the many cultures of Santa Fe:

Q4 Events hosted by the City of Santa Fe celebrate all the cultures of the city and county.



Results tell us that 43% agree or strongly agree, 28% can neither agree nor disagree, and 29% disagreed or strongly disagreed.

These results indicate, overall, that the city could do a much better job of celebrating the many and varied cultures of its residents, in particular those of Asian American and Pacific Islander, Black or African American descent, and those who are multiracial and biracial.

CHART recognizes that events that take place within the city are not all City of Santa Fe events (e.g., those produced by private organizations on city property) and that the whole of events in the city may do a better job of celebrating its multiple cultures. Even so, the city can be a powerful player in leading the way in this regard, utilizing its channels to attract and promote events that celebrate different cultures, and encouraging access to City space via permitting and other legal processes.

multicultural (adjective)
of, relating to, reflecting,
or adapted to diverse
culture; a multicultural
society, multicultural
education.

diverse (adjective)
differing from one another:
people with diverse interests;
composed of distinct or unlike
elements or qualities: a diverse
population

(Source: Merriam-Webster Dictionary Online)

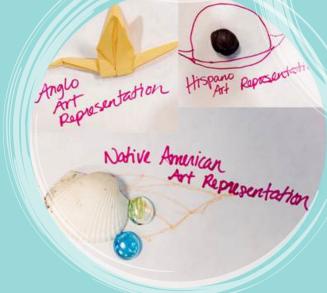
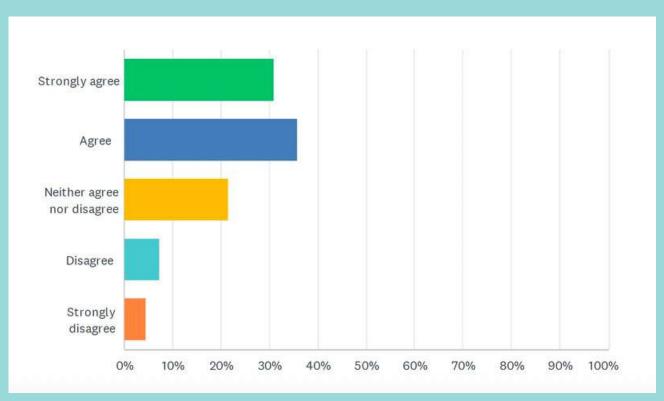


CHART also asked Santa Feans whether the City needed to host more multicultural events. The answer was an emphatic "yes"--67% of respondents agreed or strongly agreed.

Q5 The City of Santa Fe needs to host more multicultural events.



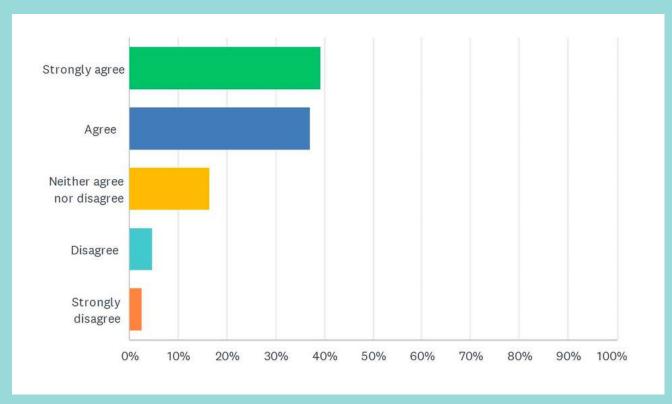
ANSWER CHOICES	RESPONSES
Strongly agree	30.83%
Agree	35.84%
Neither agree nor disagree	21.60%
Disagree	7.36%
Strongly disagree	4.38%
TOTAL	

This result was also reflected in CHART events and activities (Survey 1, public dialogue, etc.) during the eight months before we launched the survey. And, rather than hosting separate events by culture (say, Spanish Market or Indian Market), residents emphasized that multicultural events would do a much better job of both celebrating and showcasing the kind of complex diversity reflected in Survey 2 responses, above. An example, though not directly related to New Mexico, is the International Folk Art Market which brings together peoples from different countries and cultures around the world and reflects the richness and complexity of global culture.

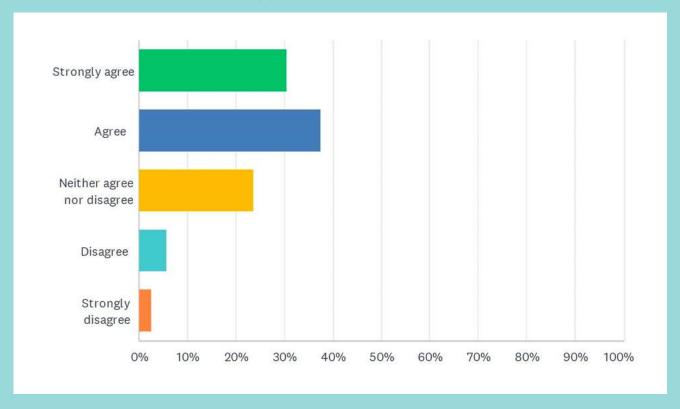
Over the course of the CHART project, we also heard a lot about engaging younger residents in cultural activities and events. Santa Fe, like much of the rest of the country, has seen its average age increase. In addition, according to the New Mexico Tourism Office website [36], the average age of New Mexico visitors remains high—at the mid-40s—while the 2015 Visitor Information Survey [37] for Santa Fe reports the average visitor age even higher—at 59. This has resulted in events geared towards older adults, whether visitors or locals.

Many CHART participants expressed that this emphasis is a disservice to younger members of the community, leaving them fewer opportunities to both experience and learn about culture. Responses to questions in Survey 2 confirm what residents want, in this regard.

Q6 The City of Santa Fe needs to host more cultural events that appeal to CHILDREN AND YOUTH.



Q7 The City of Santa Fe needs to host more cultural events that appeal to AGES 20-29.



Santa Feans agree (Strongly Agree and Agree) there is a great need for more City events that are geared towards youth (76%) and those aged 20-29 (68%).

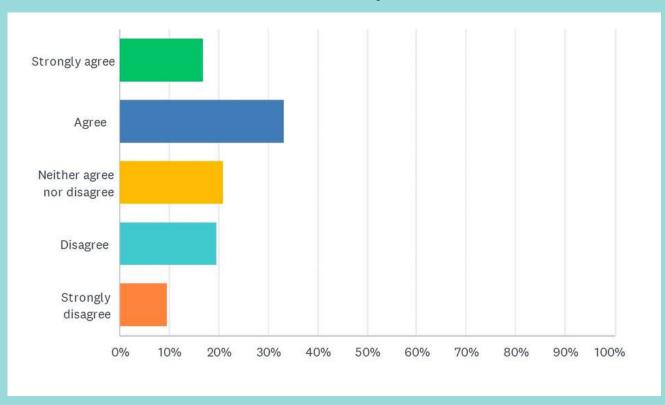
Once again, CHART recognizes that events that take place within the city are not all city-sponsored and that events hosted by other organizations place emphasis on young people. Even so, the City should be a leader in this regard, hosting more cultural events for younger Santa Feans, and using its promotional and permitting capabilities to support private/other organizations doing this important and necessary work.



Promoting Multicultural Understanding

Because we heard much about the tricultural myth (a tourism branding campaign) versus the reality of our multicultural community we included a question in Survey 2 that was designed to assess whether the City is doing a good job of promoting an understanding of our complex community to visitors.

Q8 The City of Santa Fe encourages visitors to understand the multicultural community of Santa Fe



Approximately 50% of Survey 2 respondents generally agree (Strongly Agree or Agree) that the City encourages visitors to understand the multicultural community of Santa Fe. Twenty one percent (21%) neither agree nor disagree with 29% disagreeing (Disagree or Strongly Disagree). This mixed response asks us to take a closer look at how visitors are encouraged to understand our city, in terms of culture, and whether their understanding reflects what we know about contemporary Santa Fe.

As a result of the above findings, we make the following recommendations:

RECOMMENDATIONS: CULTURE

- 1. In terms of challenges related to cultural and artistic expression in Santa Fe, we believe the findings and recommendations of the 2017 <u>Culture Connects Cultural Cartography</u> [38] (funded by the city) address these issues and should continue to be implemented, specifically:
 - "Inspire the cultural transformation and revitalization of neighborhoods" (p.55)
 - "Catalyze the transformation of the city by elevating open and empty spaces, corridors and commercial cultural hubs" (p.56)
 - "Advance equity and inspire connection and community transformation" (p. 57)
 - "Strengthen the cultural sector's capacity, sustainability, and impact" (p. 58)
 - "Optimize the impact of City of Santa Fe funding" (p. 60)
 - "Optimize City of Santa Fe operational structure and strategies" (p. 61)

In order to represent the complex cultural community of contemporary Santa Fe:

- 2. The City of Santa Fe should undertake a review of events it hosts to determine whether these celebrate the city and county's many cultures;
- 3. The City should fund, design, and host more: multicultural events; cultural events that appeal to CHILDREN AND YOUTH; cultural events that appeal to AGES 20-29;
- 4. In designing these events, the City of Santa Fe should consult with community-based organizations, especially those that serve youth and ages 20-29, for their expertise and experience;
- 5. The City of Santa Fe should review its advertising, marketing, and communications with tourists and visitors to cultivate a better understanding of Santa Fe's multicultural community and to celebrate contemporary Santa Fe.

The Community Solutions Table of the CHART project identified multicultural events in Santa Fe as a significant need and recommends the following:

- 6. Multicultural events presented by the City of Santa Fe must be absolutely free for all;
- 7. Multicultural events presented by the City of Santa Fe must be located in different neighborhoods;
- 8. The cultures represented in City of Santa Fe multicultural events must reflect the diversity of the current population of Santa Fe; and
- 9. The City of Santa Fe should establish a "Diversity, Equity, and Inclusion" office/department (by this or some other name) to create and/or promote and/or implement multicultural events.

Please see the "Truth" section of this report for additional information about the above recommendation for a "Diversity, Equity, and Inclusion" office/department.

CHART recognizes that various city initiatives currently acknowledge the need for multicultural events (e.g., Department of Arts and Culture). Nevertheless, CHART participants are asking for more.

- [27] Based, in part, upon the definition provided by the World Intellectual Property Organization or WIPO
- [28] https://manitos.net (Manitos Digital Resolana)
- [29] "Dominant culture" Oxford Reference
- [30] To learn more and see summaries of each of the stages along this continuum go to https://www.idrinstitute.org/dmis/
- [31] www.chartsantafe.com
- [32] Learn more and read the report at https://www.santafenm.gov/cultural roadmap
- [33] Oga Po'gay (which can be spelled in different ways) is the name given to this place by the early Tewa inhabitants. It translates as "White Shell Water Place".
- [34] Additional quotes from answers to Survey 2.
- [35] View Romero's talk presented on March 21, 2022 at Teatro Paraguas on the <u>CHART Santa Fe</u> <u>YouTube Channel.</u>
- [36] Tourism Santa Fe: https://www.santafe.org
- [37] Santa Fe 2015 Visitor Information Survey can be found here:
- https://www.santafenm.gov/convention and visitors bureau
- [38] Culture Connects: Santa Fe | City of Santa Fe, New Mexico (www.santafenm.gov)



HISTORY

"One aspect of this process is to help people WANT to gain a fuller understanding of Santa Fe history. Look for ways to engage with stories. These can come through different formats ... memoir, poetry/expressive writing, film, biography ... Images will be key ... documentary photographs, paintings that reveal cultural and natural history."

"There are many ways for us all to more fully understand our unique history and culture. We do offer great museums, lectures, programs, events, art, poetry, music, historical sites and more and these should continue. More appreciation of our Pueblo values and history can and should be encouraged. A Southside 'Plaza del Sur' would be a great way to allow for more understanding and experience of more varied cultures living here."

"Teaching history is critical and being honest on who's land this was at any given time is paramount. It's important to teach that lands, peoples, cultures, and nations are fluid and have always changed throughout time. However, in the context of three cultures in Santa Fe, it must be acknowledged that this was Tewa land first, and Santa Fe was a Tewa Pueblo. Yes, Hispanics have been here for hundreds of years and this is now their home, but they were colonizers, as was America unto them. Hispanics are now feeling the trauma of colonialism; something the Pueblo people have felt for centuries. Colonialism was the "way" historically, and there isn't a place on earth that hasn't been impacted by colonialism. We, as Santa Feans, and as citizens of the earth, need to decide if colonialism is something we wish to continue or let go. Colonialism is the alpha and omega of this issue, and it's where the conversations and decisions of CHART must lie. If we agree to continue colonialism, then all past cultures will eventually be erased. If we say "no more" to colonialism, then we need to give voice and justice to the original inhabitants. We need to stop colonizing all aspects of life: no more patenting of seeds, no more "ownership" of waters, no more "rights" to own what was always here."

"Santa Feans need to develop a deep sense of place and history regardless if they have been here for ten generations or a year."

"I think it's important that we expand the history of Santa Fe beyond the history of the conquistadors to highlight the stories of the indigenous populations and lesser-known communities such as the stories of African Americans, Jewish and Middle Eastern populations."

"Education, education, education. What I remember being taught in school (oh those many, many years ago) about history was all what we all now realize was so incomplete and inaccurate."

"We need a Museum of Santa Fe that specifically focuses on the history of the land we live on and how it has changed culturally and environmentally...The mission of the museum needs to be both historic and current and include a relationship with the Public Schools that is educational, everything from archaeology to ecology to the visual and performing arts."

"I think that things have gone from looking for a better understanding of history to our way or no way. Our history is a living history, and we need to find a way to move forward."

"In order to keep relevancy throughout future generations, we have to keep current in how younger generations learn or engage. Have youth groups comprised of the different cultures planning for the future and how to take pride in their history."

"Support diverse perspectives of history education in the schools, even for the youngest students, presented in the form of storytelling, music, dance and other arts." "The letter "H" comes second in the acronym "CHART." Even so it winds its way through all the sections of this report and above, below, and beside its neighbors—culture, art, reconciliation, and truth. All are related; all influence each other; all contribute to a view of our story that is undeniably labyrinthine, tangled, and contentious.

CHART participants spent twelve months talking about the history of Santa Fe and their views are as varied and diverse as our multicultural community itself. What is clear from the results of the CHART project that there is a great desire for a fuller understanding of Oga Po'gay's/Santa Fe's history. While we use the term as if there were one true story, it is clear from participants that the history of this place is manifold. There are multiple, parallel, and contradictory histories. We differ in our views as to the importance of historical events, even methods of collecting and legitimizing history. We heard some refer to the "real history" of Santa Fe as beginning with Spanish conquest, confirmed in books and papers. Most emphatically disagree and embrace a history thousands of years before conquest, told by sun, sky, wind, water, land, earth and its creatures and carried down in both orature and literature.

Most CHART participants consistently expressed their desire to go deep into the past, to include the history of Oga Po'gay before colonization and to embrace histories beyond the tricultural myth. They also urge the rest of us to do the same. History should, most said, include all "histories"-- Indigenous, captives, slaves, women, colonizers, immigrants, refugees, and so many more—with a particular emphasis on stories that have been forgotten, ignored, or purposefully marginalized. In other words, history is and should be inclusive and expansive.

That said, CHART surveys and dialogue revealed that this expanding view of history makes some feel their own is being displaced, shifted from prominence, willfully denied. What looks to many like raising up the stories of those who have been historically marginalized seems to others as diminishing theirs, by contrast. The toppling of the Soldier's Monument/"Obelisk" brought these and other issues to the surface during the CHART project.

Of course, this tension is not new-students of history, especially in the post-Modern age-have been discussing the idea of multiple stories, marginalization, dominant narratives, and the accuracy of "truth" for decades. Even so, events in our recent history are demanding that we engage with these issues, reckon with them again, as we are forced to reexamine historical events in terms of what we knew, what we thought we knew, and what we might know differently as the present informs the past.

What we know now is that the most populous groups of Santa Feans–Indigenous, Hispanic, Anglo/White—are far from monoliths. Indigenous/Native Americans are composed of tribes with different languages, histories, traditions and governing structures. Those identifying as Hispanic/Latino descend from different lineages, some generations-long in Santa Fe and others from Mexico and Latin America more recently. "Anglos," who may be described as White or Euro-Americans, descend from multiple countries, cultures, and languages. To speak of any of the cultures or their history as heterogeneous is misleading. At the same time, there was/is intermarriage in New Mexico (as is true elsewhere) which furthers complicates and/or enriches who we are as Santa Feans.

What we also know is that the Santa Fe community is much richer, historically, than the peoples above. African history in New Mexico started in 1539 when Esteban, an African Moor, explorer and original member of the Pánfilo de Narváez expedition from Cuba, visited Zuni. After the Civil War, almost 4000 African American soldiers served in the New Mexico Territory as "Buffalo Soldiers." Chinese immigrants looking for jobs in railroads and mining first came to New Mexico in large numbers in the 1800s. Japanese Americans came under different and difficult circumstances during World War II, with two Japanese internment camps located in the state.

And there are others with rich histories who live in our community. This "history of histories" was reflected in much of the dialogue during the CHART project and, as discussed in the "Culture" section above, Santa Feans understand their city and county to be multicultural and want to celebrate its complexities.

Because of this complexity, the CHART project hosted a series of free in-person and online Cultural History events that enlisted experts in their fields to encourage a complex engagement with Santa Fe's stories and histories

State Historian Rob Martinez & City Historian Valerie Rangel Cultural HIstory Series #1

Cultural History Series Events

Video recordings of these events are available via the <u>CHART Santa Fe YouTube channel</u>

State Historian Rob Martinez and City Historian

Valerie Rangel took as their jumping off point the first question in CHART's first survey: "How do we come to a fuller understanding of the history of Oga Po'gay/Santa Fe?" This conversation took place via Zoom on November 18, 2021.

Former State Historian Hilario Romero presented "Journey Down the Rio Santa Fe: Pueblo Spanish, Mexican History of the Santa Fe River Communities" on March 21, 2022, at Teatro Paraguas.

Dr. Setha Low, Ph.D., CUNY Distinguished Professor, presented "Public Spaces and Social Justice" on April 21 at the Santa Fe Community Convention Center. This presentation was followed by an art activation:

Create a Plaza.

Stepping Out of Our History Comfort Zone

The first CHART Cultural History presentation, on November 18, 2021, featured New Mexico State Historian Rob Martinez and City Historian Valerie Rangel in conversation. In the following excerpt, they urge us to accept the challenges of understanding a complex history of Santa Fe:

CHART:

The first survey question that CHART posed was: How do we come to a fuller understanding of the history of Santa Fe? We spent a lot of time on that word – fuller - because it seemed to us that a lot of us have a certain view of the history of the city, but maybe not the whole picture. What's your perspective on that, do we need to step outside our history comfort zone?

ROB MARTINEZ:

Yes, we do need to step out of our comfort zone. A fuller understanding of history to me also means a broader understanding and a deeper understanding. And to gain that we all must have open eyes, open minds, open hearts. And we need to get out of our comfort zone because it's our comfort zone, I think, that can create problems because it keeps us from having empathy. We need to have empathy for people who aren't in our comfort zone. A comfort zone is a great place to be if it's just you. But history here in Santa Fe, and here in the state of New Mexico, is about all of us. It's about everybody. So, I think we need to do just that, which is get out of those things that make us happy and feel good about history because that's not what history is for. It's not supposed to make us happy or feel good. It's supposed to teach us. History is a teacher and we're the students, so that deeper way of looking at it is something we all need to work on. I mean, we were talking earlier about how there was a Native American name for this area before Santa Fe was named La Villa Real de la Santa Fe de San Francisco de Asís. Well, that's a matter of having a fuller understanding of our history here, and going deeper, that we're not just one kind of people with one kind of history and that history goes back before 1610, it goes back before 1608 here in this area. There's centuries of history and culture, and people, our fellow New Mexicans who still live with us.

VALERIE RANGEL:

When I think of a fuller understanding, I must bring into some other dynamics and bring in other realms that shouldn't be forgotten and that's starting with something like cultural migration and origin stories. It's tremendously important. There's a lot of history that's contained in traditional ecological knowledge. It took hundreds of thousands of years for people to learn how to communicate with nature, how to use the plants, how to live within the means of the day to day living so that ethnobotany, geology, artifacts, those can tell a story about how people once lived and what the environment was like in those days. We tend to forget that humans were scientists, they were observers for a long, long time and they recorded special historic significant events, have recordings of the cosmos and pictographs and petroglyphs and that's yet another element that we should not forget in our history.

When I also think of a fuller perspective, there are perspectives that are missing. And it's not just women who are missing from that fuller perspective it's slaves, it's folks that were coming into Nuevo Mexico hundreds of thousands of years ago to trade. And can you imagine all those people when they're speaking different languages, and they're coming together and they weren't just communicating oral history, they were telling stories they were telling legends, lived experiences they were sharing fashion. They were talking about their latest invention and how to make a recipe for chocolate better or whatnot. Right? And they weren't using one language. They were using theater and dance and music. They were drawing pictures. They were communicating in other ways that we forget. And it's not just the oral history that's been passed down with all these nuances and cultural knowledge but all of that should be brought to a fuller understanding.

ROB MARTINEZ:

I like what Valerie was saying about looking at history from different perspectives. I mean, yes, women, slaves, the marginalized and also looking at different disciplines. Even as a historian, looking at anthropology, archaeology, sociology, ethno- ethnic studies, these are all part of a bigger picture that helps us to get a fuller understanding of history and of ourselves. If we don't do that, we're really limiting ourselves. We're limiting our perspective and our views, and we need to remember when we look at a book that we don't agree with that helps us broaden our perspective. We need to realize that there are voices in historical documents. We just need to look deeper. Women are there, they're suing men who are abusing them. They're buying and selling land and animals. There are wills, where we learn the kinds of lives that they lived. But we must search for this stuff because it's not always going to jump out at us, but they're there.

ROB MARTINEZ (contd.):

The other point I want to make is, if we decide to go beyond our comfort zone, we're not erasing our history, we're not getting rid of our culture, we're just adding to it, adding what's already there, things that we need to just acknowledge and embrace. It's our heritage. It's our history here in New Mexico. New Mexico is a multiracial multicultural place. We don't lose anything by saying, oh, you know, there's this Spanish past here but there's a Mexican past too. In fact, our Spanish past comes from Mexico, and that doesn't erase our Spanish past it just helps us to understand it a little better that, wow, this is a journey these people took from Spain and North Africa to Mexico up the Camino Real following trails that were already blazed by Native Americans before the Spanish came. Or the Americans on the Santa Fe Trail, there are already Native Americans crisscrossing the North American continent for centuries, so we need to understand that and that just helps us get a deeper understanding. It doesn't erase the Santa Fe Trail, or the Camino Real. It just helps us understand that a lot of people contributed to making us who we are today.

View the entire conversation on the CHART Santa Fe YouTube channel [39].

As mentioned in the "Culture" section, above, CHART responded to what we heard from Santa Feans as well as encouraged an increased understanding of Santa Fe, past and present, through our Culture Blog. Below are just a few of the total 37 blog posts that appear on the CHART website. [40]

Culture Blog Posts That Explore History

Sufragista y más: Honoring Adelina "Nina" Otero-Warren
Santa Fe's Japanese Internment Camp
Fray Angélico Chávez History Library
El Zaguán & Historic Santa Fe Foundation
What's on your reading list? (1-3) Books about history and culture
The Palace of the Governors
Become a Neighborhood Historian
Talking About Santa Fe Indian School
Where do we stand?
Memories of La Fonda
City Historian Project Debuts
Juneteenth and New Mexico Black History
Buffalo Soldiers in New Mexico

Centering Truths, Not So Evident

Where We Learn About History

CHART was also interested in where Santa Feans go to learn about history in order to get a sense of the kinds of resources they favor, and the breadth. Q9 in Survey Two helped us quantify the results, below

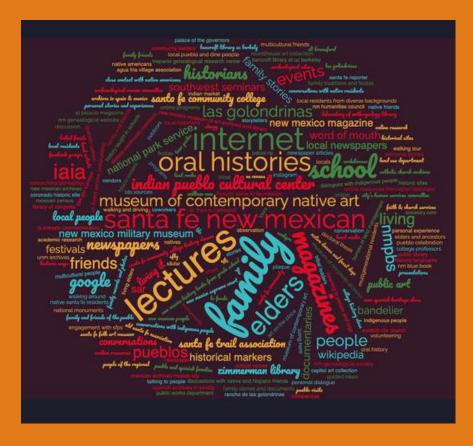
Q9 Which of the following resources have you used to learn more about the history of Oga Po'gay/Santa Fe? (Check all that apply)

ANSWER CHOICES	RESPONSES
Books	79.93%
City of Santa Fe Historian	22.84%
Museum of Indian Arts and Culture	61.83%
Museum of Spanish Colonial Art	44.37%
New Mexico History Museum	72.59%
New Mexico Jewish Historical Society/Oral Family Stories	10.28%
New Mexico State Archives (in person)	17.46%
New Mexico State Archives (online)	15.17%
New Mexico State Library (in person)	22.19%
New Mexico State Library (online)	12.56%
Office of the New Mexico State Historian	12.07%
Palace of the Governors (National Park Service)	51.88%
Poeh Cultural Center	23.82%
Santa Fe Public Libraries	53.83%
Wheelwright Museum of the American Indian	39.48%
Website of the City of Santa Fe: www.santafe.org	24.96%

Respondents favored books (80%), the New Mexico History Museum (73%), the Museum of Indian Arts and Culture (62%), Santa Fe Public Libraries (54%) and the Palace of the Governors (52%). The next tier named the Museum of Spanish Colonial Art (44%) and the Wheelwright Museum of the American Indian (39%).

In addition to the resources identified in the question, CHART participants mentioned family, schools, New Mexico PBS, tribal elders, Institute of American Indian Arts, Indian Pueblo Cultural Center, newspapers, Historic Santa Fe Foundation, and Old Santa Fe Association as important sources of historical information. These and other responses are reflected in the word cloud, below.

Q9 CHART Survey Two "Other" Responses



Below are a few more resources. We also recognize that there are others, not named here, that serve the community well:

UNM's Institute for American Indian Research
School for Advanced Research
Center for the Southwest
Southwest Hispanic Research Institute
Women's International Study Center
African American History in New Mexico

Additionally, readers may want to consult the CHART Culture Blog for a list of books about Santa Fe History, New Mexican History, Spanish History, and other historical topics.[41]

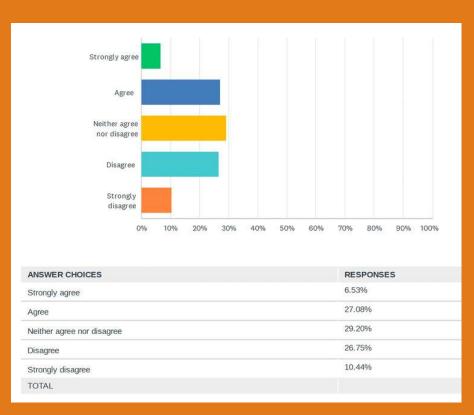
Understanding the City's Complex History

The second CHART survey also asked important questions about city-sponsored events and whether they encourage residents and visitors to engage with the complex history of the area. The results are mixed and, thus, interesting:

Q10 Events hosted by the City of Santa Fe encourage RESIDENTS to understand the complex history of Oga Po'gay/Santa Fe



Q11 Events hosted by the City of Santa Fe encourage VISITORS to understand the complex history of Oga Po'gay/Santa Fe



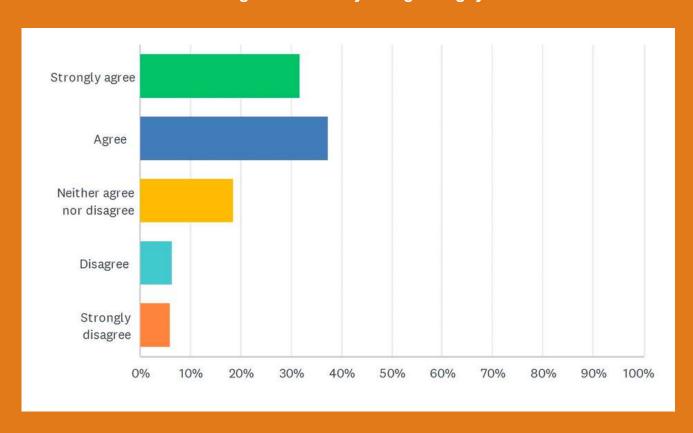
In the case of residents, 38% of respondents disagree or strongly disagree with the statement while 37% disagree or strongly disagree that city events encourage visitors to understand our complex history. In both cases, 30% of respondents can neither agree nor disagree. In terms of agreeing, 32% of respondents agree that residents are encouraged while 34% agree when it comes to visitors. Clearly, Santa Feans have mixed feelings about what the city is currently doing.

When these results are considered in relation to Q14 in the survey, "Understanding the complex history of Oga Po'gay/Santa Fe will improve relationships between residents who are from different races, ethnicities, cultures, and backgrounds" (see below), we believe that roughly 30 percent results (Q10 & Q11) are not good enough. Doing better provides us with an opportunity to improve relationships in our multicultural community.

A Santa Fe History Museum

Over the course of the project, many CHART participants recommended the idea of a history museum devoted specifically to the history of Santa Fe (what one participant called a "Santa Fe History Museum") so we put this question to residents in Survey 2.

Q12 I like the idea of a "Santa Fe History Museum" that would promote a fuller understanding of the history of Oga Po'gay/Santa Fe.



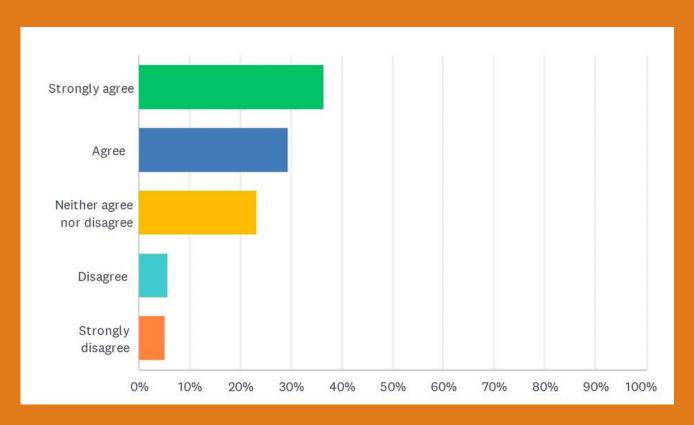


The responses are overwhelmingly in favor of this idea.

History and Education

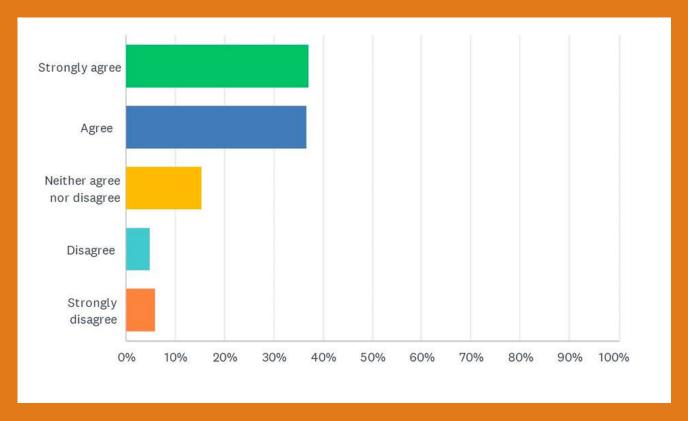
Additionally, CHART participants repeatedly spoke to the need for the K-12 educational curriculum to do a better job of teaching the complex history of Oga Po'gay/Santa Fe. Results of Q13 reveal that 66% of respondents agreed or strongly agree with this idea.

Q13 The K-12 educational curriculum needs to do a better job of teaching the complex history of Oga Po'gay/Santa Fe.



In order to clarify the relationship between education about history (accessed by adults via community resources and taught to K-12 children in the schools), we added another questions in Survey 2 asking whether there is a link between knowing our complex history and the quality of our relationships with those who are different from us. See the results, below.

Q14 Understanding the complex history of Oga Po'gay/Santa Fe will improve relationships between residents who are from different races, ethnicities, cultures, and backgrounds.



A majority of survey respondents (74%) agree or strongly agree that understanding our complex history—all of us, young and old--will better our relationships with each other in a diverse and multicultural community. This makes it very clear that the past plays a significant role in our present-day relationships and that historical knowledge—deep, broad, inclusive—can make a difference for the present and future.

For the reasons and results discussed above, we make the following recommendations to the City of Santa Fe.

Dr. Setha Low Cultural History Series #3

RECOMMENDATIONS: HISTORY

The City of Santa Fe should:

- 1. Undertake a review of historical, cultural, and other events/programs hosted by the City to assess whether they encourage both residents and visitors to understand the complex history of the city as discussed in this report;
- 2. The review, above, should enlist a skilled, diverse, inclusive group of advisors;
- 3. Use the results of reviews to improve current events/programs;
- 4. Fund, create, and present additional events that promote the understanding of the complex history of Santa Fe, and
- 5. Investigate the possibility of creating a museum devoted specifically to the complex history of Santa Fe that will draw and benefit both residents and visitors.

The Community Solutions Table of the CHART project identified K-12 education and education, in general, about the history of Santa Fe as an important issue and recommends the following:

6. The history of Oga Po'gay/Santa Fe, as taught in the Santa Fe Public Schools via state standards and reflected in in museum exhibits and public art, should be reviewed by the City of Santa Fe for inclusion and for accuracy, acknowledging that there are often differing accounts of the same event(s). This is especially important because Santa Fe is the capital city of New Mexico. The City should perform such reviews via a skilled, diverse working group, committee, or commission, including representatives from Indigenous communities, and make recommendations to the Santa Fe Public Schools and museums and other institutions that educate students.

The Community Solutions Table acknowledges the recent update to the State of New Mexico Social Studies Standards by the New Mexico Public Education Department and its work on diversity and inclusion of peoples and perspectives. https://webnew.ped.state.nm.us/wp-content/uploads/2022/02/NM-Standards-508.pdf

CHART recognizes that the city's past Education Advisor, Carmen Gonzales (appointed in 2018 by Mayor Alan Webber), and Dr. Veronica Garcia co-chaired a "Supporting Education" Working Group that developed action items[42] (June 11, 2018) for collaboration between the city and the Santa Fe Public Schools. Though the teaching of Santa Fe's history was not addressed in this document, a similar process might be used for recommendation 6, above, with special attention to including Indigenous members of the working group.

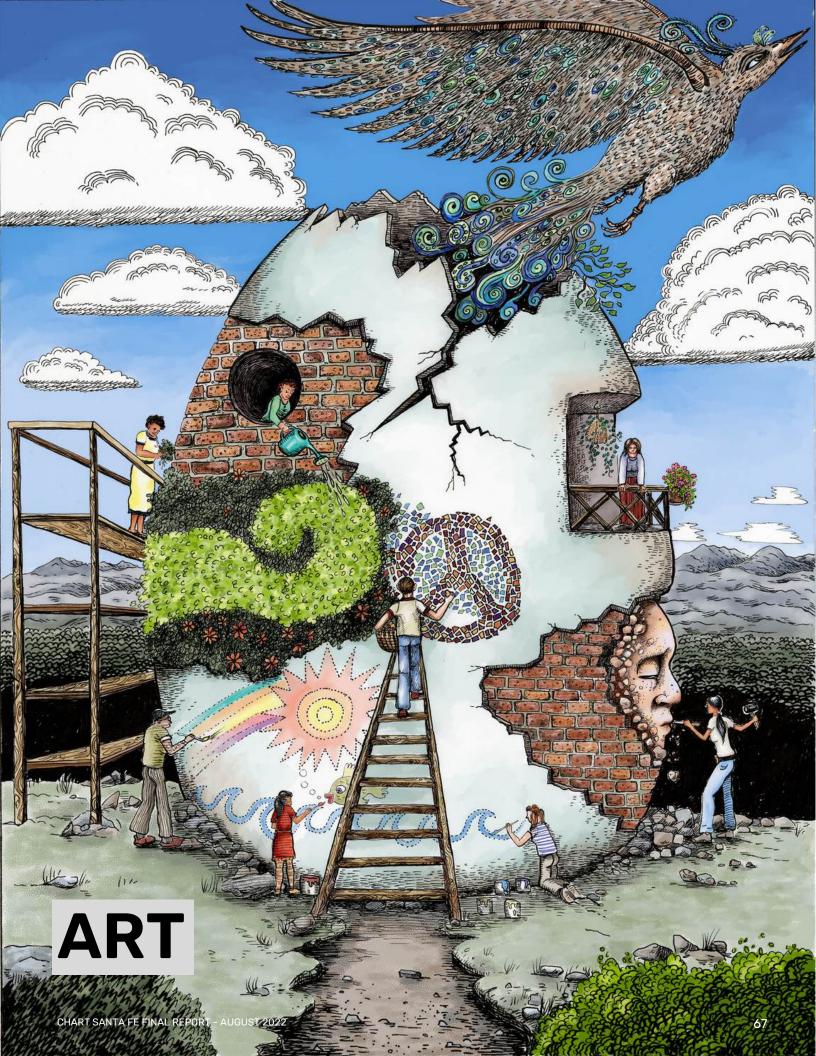
Readers may also want to consult Appendix G for recommendations made by participants in response to Survey 1.

[39] CHART Santa Fe - YouTube

[40 www.chartsantafe.com

[41] CHART Blog Santa Fe

[42] Search The City of Santa Fe Website | Supporting Education Working Group



ART

"Public art is intrinsic to public life, especially during controversial and challenging times and can also be reflective of and responsive to sociopolitical and historical issues, cultures, and human experiences."

"There are many ways for us all to more fully understand our unique history and culture. We do offer great museums, lectures, programs, events, art, poetry, music, historical sites and more and these should continue. More appreciation of our Pueblo values and history can and should be encouraged. A Southside 'Plaza del Sur' would be a great way to allow for more understanding and

experience of more varied cultures living here."

"A live theatre experience or a video (either a documentary/interview style or motion graphics) that powerfully and artfully present different viewpoints and giving space to each with the fullest human divinity and empathy. Perspectives solicited should expand beyond the triad of cultures that typically is present as the face of New Mexico—Native American, Spanish, and Anglo. Human identity is beyond their race. Acknowledge the fullness of who lives here now, too, and why they chose to be here."

"...the art scene of Santa Fe is almost exclusively in the downtown area, therefore more economic activity in the area, and therefore more economic prosperity in the surrounding properties. This provides a trend of which has taken place largely in the last 50 years; less people of color...live in the now 'historic' district... Without that community, the district would not have the culture that made the area so desirable. In truth we cannot have a culture of mutual admiration and collaboration if different pieces of that mosaic are further disenfranchised from the growth of the culture at hand."

"Allow all local traditions to shine not just the ones that make \$\$...More free local events and entry to museums for families who cannot afford it. ...the Railyard is the new plaza but it does not welcome...locals as much as tourists and others, and it shows."

As a young poet thinker Amanda Gorman states. 'Never underestimate the power of art as the language of the people. Poetry is the lens we use to interrogate the history we stand on and the future we stand for. It's no coincidence that at the base of the Statue of Liberty, there is a poem. Our instinct is to turn to poetry when we're looking to communicate a spirit that is larger than ourselves. Whenever I'm writing, I'm looking at the history of words. The specific history of words in the Inaugural poem was: 'We have seen the ways in which language has been violated and used to dehumanize. How can I reclaim English so we can see it as a source of hope, purification and consciousness?'"

"Put out a call for people-making sure to include everyone (tribal representatives, educators, students, scientists, artists, retirees, historians, curators, everyday folks-everyone who may have relevant stories and information) to share their stories whether written or otherwise recorded and start a repository where anyone can access this information."

"Support outdoor public art and events throughout Santa Fe, the more public art that is accessible, the more diverse perspectives can be shared and discussed."

"Due to legislation, however, the greatest percentage of funds is allocated to large organizations often associated with the tourism industry, an important economic driver for Santa Fe. It should be noted that based on the data gathered during the Public Engagement phase, there is some community perception that a "tourism focus" does not directly support residents and that it leads to a distortion of the city's cultural identity." from Cultural Cartography, 2016

"Shared experiences through the arts is an excellent way to listen and process those stories with others."

ART

At the heart of CHART's acronym is the letter "A" for Art. So it is with the Santa Fe community—whether reflected in the lines and curves of mesa, mountain, riverbed, the gentle corners of adobe and shimmer of metal roofs, the jewelry, santos, rugs, pottery, fashion, murals, sculpture, poetry, opera, theater, dance, monuments, museums, immersive art experiences, sunsets skimmed by rainbow, and more. Art, too, is ritual—secular and spiritual—Zozobra, Pet Parade, Hoop Dance, Deer Dance, Las Posadas, Shabbat, the Lighting of Candles, Ritual Prayer.

In Santa Fe, art is heavily marketed for tourists but "art," in its largest sense, is an integral part of daily life for residents and has the potential to do much more than draw visitors and generate revenue. It can reflect Santa Fe's multicultural community and, in doing so, nurture relationships between residents and promote understanding of people, history, place, and heritage.

Over the course of the CHART project, we heard a lot about art, including monuments, memorials, and works of public art. It is clear that:

- Santa Feans value the arts and their place at the heart of community life;
- Residents believe that the arts have a unique ability to express diverse identities, cultures, traditions, and perspectives;
- Citizens see inequal, geographical distribution of public art (and the funding/revenue associated with it) in the city and county;
- Residents believe that the "tricultural myth" is not reflective of the current population of Santa Fe, marginalizes certain residents, and misrepresents the community;
- Some art, particularly in the form of monuments, requires new and considered attention and assessment that includes an inclusive public process;
- Controversies about monuments (particularly Soldiers
 Monument/"Obelisk") have deeply wounded the Santa Fe community
 while also encouraging us to address deeply-rooted problems; and
- The arts have a unique ability to promote truth, healing, and reconciliation.

During the project, conversations about art commonly focused on whether public works do a good job of reflecting the diversity of the current

population and on process (what went wrong with Soldiers Monument, what should be done with monuments). In this section, we will start with what CHART participants had to say about public art and about process, address the "Monumental Dreams and Conversations" program of CHART, and then direct our attention to Soldiers Monument/"Obelisk."

As with the other sections of this report, it is important to mention that results and recommendations are based on the large body of data collected over 11 months of public engagement activities.

"Simply put public art is art in public spaces. The term 'public art' may conjure images of historic bronze statues of a soldier on horseback in a park. Today, public art can take a wide range of forms, sizes, and scales—and can be temporary or permanent. It often interprets the history of the place, its people, and perhaps addresses a social or environmental issue. Public art can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and even performances and festivals!" [43]

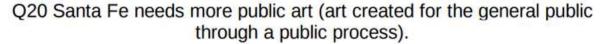
PUBLIC ART

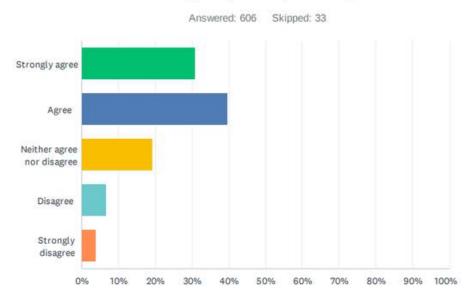
For the purposes of this report, CHART uses "art" as an overarching term that includes public art, monuments, and memorials. Sometimes, during the CHART process, participants discussed all three under the same umbrella and other times (especially in terms of current controversies) they tended to separate public art from the other two.

We are aware that the lines between works of public art, monuments, and memorials are tentative, at best. Historically, works of public art have generated controversies as heated as any around monuments and memorials, including the "Multicultural Mural," by Gilberto Guzman, at the site of the new New Mexico Museum of Art (NMMOA) Vladem Contemporary. Here, we do our best to honor the distinctions that CHART participants made as well as the commonalities.

CHART's second survey included a section on art with questions based on responses received from participants gathered over the first 8 months of the project. Survey questions were designed to confirm (or deny) what we heard over the course of public engagement as well as tease out some of the distinctions we heard.

Responses to Q20 tell us whether Santa Feans want to see more public art defined as "art created for the general public through a public process:"

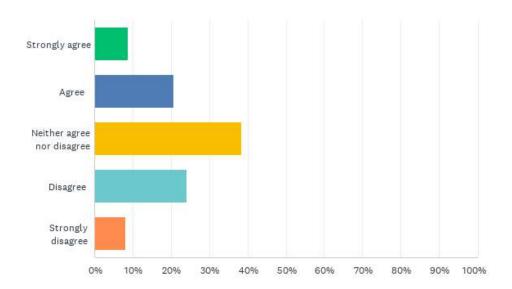




Over 70% of Santa Feans agree or strongly agree that Santa Fe needs more public art. This result reflects what we heard over many months of engagement with an emphasis less on more art for tourists and more on art for residents.

Results for Q20 are in stark contrast with responses to Q19 ("Santa Fe needs more memorials and monuments"):

Q19 Santa Fe needs more memorials and monuments.



Here, only 29.4% agree or strongly agree with the statement. Because of this contrast, we interpret the data to indicate that residents believe that Santa Fe needs more public art that is not a monument nor a memorial.

Diversity and Distribution

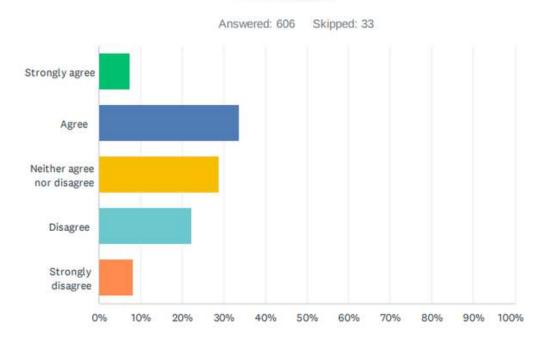
During the project, CHART also heard a lot about the "tricultural myth"--a branding campaign with tenacious persistence—and the different ways in which it misrepresents the community, perpetuates cultural stereotypes, and marginalizes arts from cultural traditions other than the "tri."

"Santa Fe is made up of a wide range of cultures and ethnicities that extend beyond the tri-cultural myth that is perpetuated here." --Survey 1 Respondent

"...we are not just TRI-CULTURAL. By listening to each other's personal histories without blame or shame or judgment. We need to own each of our cultures Shadow sides as well as the Light, otherwise the Shadow aspect defeats us in our unity and diversity." --Survey 1 Respondent

For this reason, CHART included the following question in the second survey to learn how these views pertain to current works of public art in Santa Fe. The results are interesting:

Q21 Current works of public art in Santa Fe reflect the diversity of its residents.



Under half (41%) of respondents agree or strongly agree that "current works of public art in Santa Fe reflect the diversity of its residents;" 29% neither agree or disagree, and 30% disagree or strongly disagree with this statement. Because the results are mixed—roughly half and half—CHART examined the results based on respondents self-identified race and ethnicity:

Agree or Strongly Agree: "Current works of public art in Santa Fe reflect the diversity of its residents"

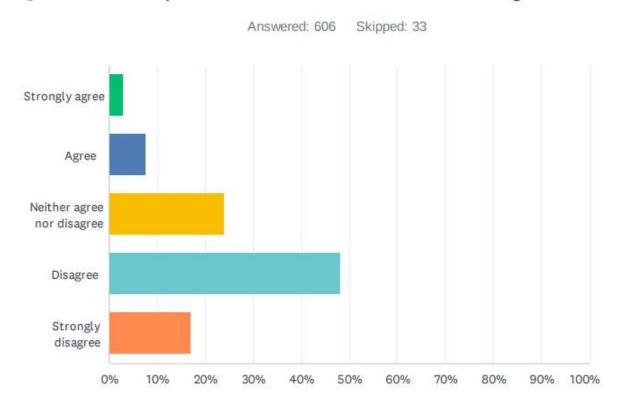
CHART

	%
Asian American or Pacific Islander	25
Black or African American	20
Hispanic or Latino	43
Native American or Alaskan Native	34
White or Caucasian	41
Multiracial or Biracial	46
A race/ethnicity not listed here	34

Only 20% of survey respondents who identify as Black or African American believe that current works of art reflect the community's diversity, with 25% of those who identify as Asian American or Pacific Islander following close behind. All the percentages, above, are under or well under 50% and indicate that a majority of survey respondents do not see the diversity of the community reflected in public art.

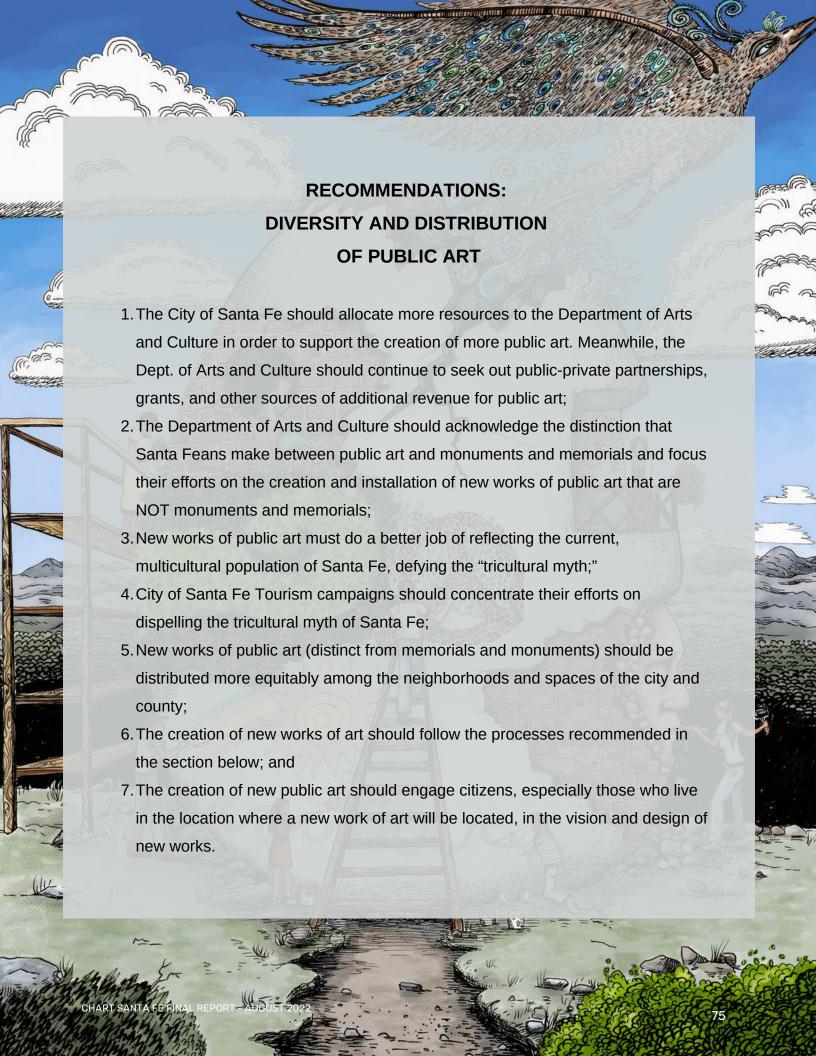
CHART asked a related question (Q22) in Survey 2 based on what we heard during the public input phase of the project: "There is public art in all of Santa Fe's neighborhoods:"

Q22 There is public art in all of Santa Fe's neighborhoods.



Over 65% of respondents disagree or strongly disagree with this statement, with 24% neither agreeing or disagreeing. Just under 11% agree or strongly agree. There is a strong consensus, here, that public art—one very important way to reflect and celebrate people, place, and culture—is not equitably situated throughout the city and county.

In response to the results above, we make the following recommendations related to the Diversity and Distribution of Public Art in Santa Fe.



As a corollary to dialogue and survey results regarding public art, a special program of the CHART project revealed additional information about the kinds of works envisioned by Santa Feans for their community. CHART's contract with the City of Santa Fe required an art activation that would "engage Santa Fe's artistic and cultural community to produce 5-8 art activations modeled on but not exclusive to Paper Monuments."

The Paper Monuments project of New Orleans:

"is a public art and public history project designed to elevate the voices of the people of New Orleans, as a critical process towards creating new narratives and symbols of our city that represent our collective visions, and to honor the erased histories of the people, events, movements, and places that have made up the past 300 years as we look to the future." [44]

CHART's version of the project, "Monumental Dreams and Conversations" (see full description, Appendix I) asked Santa Feans, "What deserves a monument, memorial, or work of art in Santa Fe?" We invited any resident of the city or county to submit a simple proposal. The goal was to create a pool of prospective monuments, memorials, and works of public art that communicate what is important to residents as well as generate conversations about the movements, events, things, places, and people that matter to Santa Feans.

CHART encouraged artists and non-artists, alike, to submit proposals and emphasized that no specialized (i.e. artistic skills) were required. Simple text responses were as acceptable as more complex images and drawings. The response was robust and diverse. We received 85 proposals of the widest variety, including submissions from children, teens, and adults as well as organizations. All can be viewed on the CHART website under "Proposals."

In order to fulfill the "conversations" aspect of the program, CHART posted the proposals for public view, comment, and dialogue at two events, on June 11 and July 17, and also provided means for anyone to view the proposals and submit public comments online. There were dozens of "conversations" generated by the proposals, whether in person at the "gallery" events or in the form of online commentary. In all, CHART received 760 comments (from 144 individuals) about the entries. Below is additional information about the submissions.

MONUMENTAL

MONUMENTAL DREAMS PROPOSALS

CHART

Types of	Monuments	s Proposed*
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Types of Monuments Proposed	
Events	9
Movements	14
Places	23
Things	19
Persons	14
Other	32
*Several proposals indicated more than one type	
Locations**	
Plaza, replace Soldiers Monument	15
Restore Soldier's Monument	10
Elsewhere on Plaza	6
Elsewhere in city/county (not Plaza	50
No location provided/No Answer	8
*Several proposals listed more than one location	
Zip Codes/Proposals	
87501	19
87502	2
87505	28
87506	7
87507	7
87508	5
87530	1
87532	1
87537	1
87110	1
87594****	9
No Zip Provided	4

Types of Art		
Sculpture	33	
Structure	18	
Statue(s)	10	
Other***	14	
Mural	3	
Stories	2	
Retablo	1	
Dance	1	
Garden	1	
Solar Charging Station	1	
Quilt	1	
*** including Flower Swing, Displays, Trees, and more		
Years Living in Santa Fe****		
0-5	10	
6-10	7	
11-20	15	
21+	26	
No answer	4	
****62 Submitters (see below)		
Total # of Proposals	85	
Total # Submitters	62	

In terms of what Santa Feans value (as reflected in the proposals), the range was broad. However, a few common themes emerged. Twenty-four of the 85 proposals honored the natural world--water, sun, earth, trees, sunsets, seeds, even bees, as well as habitat restoration. Several proposals feature water fountains as well as symbolic water features acknowledging that "el agua es vida por todos." Fourteen of the 85 proposals honor the diverse community of Santa Fe, honoring "diverse cultures," "blended cultures," and the idea

^{****}Nine entries were received from one person living in 87594

of "many journeys, one world." Another 14 are dedicated to heroes—especially veterans ("Nuevo Mexicanos on the Union side of the Civil War") and women (Claudette Covin, Virgin de Guadalupe, New Mexico Women). Six of the proposals honor ancestors, elders and families and five are dedicated to teenagers—their dreams, their desires to leave, even their bad behaviors. Four emphasize Indigenous history before colonization, Indigenous identity and culture, and the "often silenced story of Native enslavement." Other proposals honor memory, artists, music, civil rights, liberty and justice, peace/nonviolence, whimsical bunnies, and hugs.

We encourage readers of this report to spend some time viewing the proposals on the *CHART website*.

The Monumental Dreams and Conversations proposals serve as a vital resource for consideration and conversation—a snapshot of what residents might see as they move through public spaces in the neighborhoods of their community.

Because of the enthusiastic response to the CHART "Monumental Dreams and Conversations" project we make the following recommendation:

RECOMMENDATION: "MONUMENTAL DREAMS AND CONVERSATIONS"

1. The City of Santa Fe Department of Arts and Culture should consider the proposals submitted for the "Monumental Dreams and Conversations" program of CHART in their deliberations about what kind of new monuments, memorials, and works of art might be created for the community of Santa Fe.

"As monuments and statues fall across the United States, activists and towns are left wondering what to do with empty spaces that once honored historic figures tied to Confederate generals and Spanish conquistadors. They also are debating how to remember civil rights figures and events in areas where they have been forgotten. The opportunity to reimagine spaces has created a debate: whose history should the U.S. now honor and why?"[45]

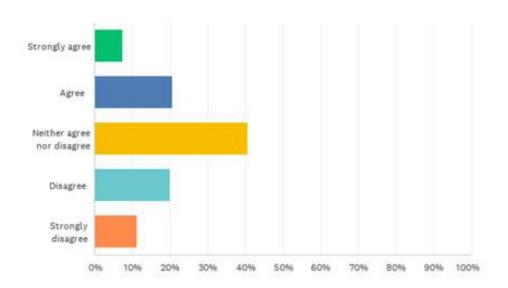
"What to do" about memorials and monuments leads us to the idea of process—how are decisions made to create, assess, and (if necessary) dispose of public art? Who is part of the process? What kinds of limitations exist?

Many who responded to Survey 1 addressed process, especially what happened and did not happen with Soldiers Monument/"Obelisk." We heard the same during the public dialogue phase of CHART. This led to related conversations (with many questions) about processes related to public art, in general. Because of this, CHART included several questions in Survey 2 that were meant to give us a clearer idea of what residents know and don't know about such processes.

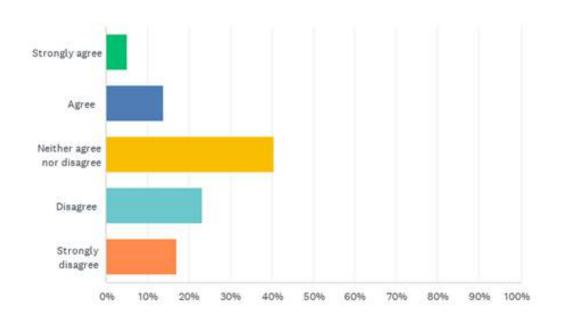
The graphs, below, provide results:

PUBLIC

Q15 Currently, the City of Santa Fe has a process for creating new public monuments, memorials, and works of public art (art created for the general public through a public process).



Q16 Currently, the City of Santa Fe has a process for objecting to existing public monuments, memorials, and works of public art.



Responses to questions Q15 and Q16 were similar when it comes to respondents NEITHER agreeing nor disagreeing that there are existing processes for both creating and objecting to monuments, memorials, and works of art (40.56% and 40.79% respectively).

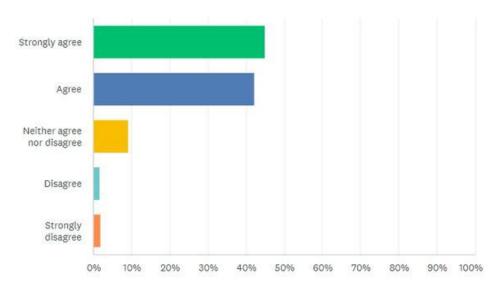
In terms of creating works (Q15), 28% strongly agree or agree that the city has a process while 19% (Q15) strongly agree or agree that there is a process for objecting. On the other hand, 31% of respondents disagree or strongly disagree that there is a process for creating works while 40% disagree or strongly disagree there is a process for objecting.

In regards to public input during these processes, the results of Q17 provide a clear directive to the City of Santa Fe in terms of the role of public input in decisions about public monuments, memorials, and works of art.

Q17

Public input should be part of the City of Santa Fe's decisions about public monuments, memorials, and works of art.





ANSWER CHOICES	▼ RESPONSES
▼ Strongly agree	45.05%
▼ Agree	42.24%
▼ Neither agree nor disagree	9.08%
▼ Disagree	1.65%
▼ Strongly disagree	1.98%
TOTAL	

Over 87% of survey respondents agree or strongly agree that public input should be part of the decision-making processes around public art.

These survey results confirm what we heard over the course of the CHART project. Whether processes are currently in place or not, many residents aren't certain that they exist or doubt their existence. Also, support for public input regarding these processes is overwhelming. Because of this, CHART makes the following recommendations:.

RECOMMENDATIONS: PROCESSES PUBLIC MONUMENTS, MEMORIALS, WORKS OF ART

The Community Solutions Table of the CHART project identified the processes around establishing, assessing, and objecting to monuments/memorials/works of public arts as a major issue and recommends the following:

- 1. The City of Santa Fe should establish, and implement, in a timely manner, official policy, processes and/or ordinances for creating/erecting public monuments, memorials, and works of art;
- 2. The City of Santa Fe should establish, and implement, in a timely manner, official policy, processes and/or ordinances for objecting to public monuments, memorials, and works of art;
- 3. If such policy, processes and/or ordinances already exist, the information should be easily accessible on the city website with information about which city department/division is responsible for them, how each policy and process was established, whether each policy and process undergoes periodic review; and how these incorporate public input;
- 4. Public input should be part of any process for establishing/erecting new public monuments, memorials and works of art;
- 5. Public input should be part of any policy and process for objecting to existing public monuments, memorials and works of art;
- Public input as part of the above processes should engage the diverse citizenry of the city and county of Santa Fe;

continued, next page

- 8. The City of Santa Fe should make every effort, in the creation and installation of new public monuments, memorials, and works of art, to distribute these more equitably in the city and county of Santa Fe; and
- 9. Decisions about public monuments, memorials, and works of art raise moral and ethical questions about memorializing acts of colonialization, conquest, genocide and the perpetuation of offensive/derogatory/racist terms as well as persons who participated in such actions or used such terms. For this reason, the city should address these issues during any process of creating new works as well as review its current inventory of public works with these in mind.

Regarding recommendations #1 and #2, above, there are models for establishing ordinances around monuments that are instructive and should be considered by the City of Santa Fe as options for action:

- Public Monuments/Removal (New Orleans): § 146-611. Removal from public property., <u>Article VII. PUBLIC MONUMENTS, Chapter 146. STREETS,</u> <u>SIDEWALKS AND OTHER PUBLIC PLACES, Code of Ordinances, New Orleans (elaws.us)</u>
- Richmond, VA: <u>City of Richmond File #: RES. 2022-R002 (legistar.com)</u>
- North Carolina General Statute (G.S.) § 100-2.1: GS 100-2.1.pdf (ncleg.net)
- Georgia State Code: <u>Section 50-3-1 Description of state flag; militia to carry flag;</u> <u>defacing public monuments; obstruction and relocation of monuments, Ga. Code</u> § 50-3-1 | <u>Casetext Search + Citator</u>

"...monuments and memorials are dynamic sites of meaning disposed to elicit multiple interpretations and various emotional responses."

Though CHART's mission and purpose (discussed in detail in the "Introduction" section) was much wider in scope—thus the breadth of this report—it is true that CHART was sparked by the controversy over Soldiers Monument/"Obelisk." And though CHART participants discussed a wide range of topics (also reflected in this report) the most passionate public dialogue was largely about what happened to the "Obelisk" and what it represents to members of the Santa Fe community.

For a concise history of Soldier's Monument prior to its toppling on October 20, 2020, CHART can recommend an essay by former New Mexico State Historian, Estevan Rael-Gálvez, entitled "Centering Truths, Not So Evident." [46] This article is available on the CHART Culture Blog.

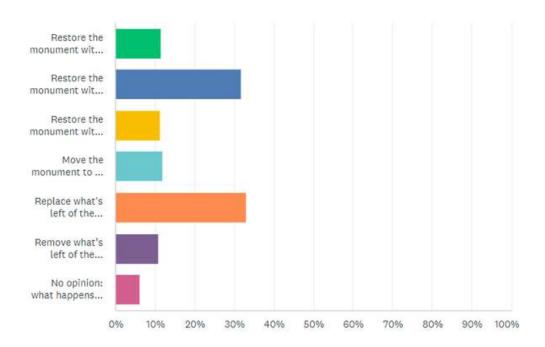
Data collected over 11 months of public engagement (including dialogues, meetings, conversations, interviews, phone calls and email communications) and the results of two surveys indicate that the Santa Fe community is still divided about what to do about Soldier's Monument.

Responses to Q18 in Survey 2 reflect what we heard over many months of community input:

SOLDIERS MONUMENT

What should be done with Soldier's Monument ("Obelisk") on the Santa Fe Plaza?

Answered: 606 Skipped: 33



ANSWER CHOICES	RESPONSES
Restore the monument with its original signage.	11.55%
Restore the monument with its original signage and add language that encourages it to be fully understood and assessed.	31.68%
Restore the monument with different signage.	11.39%
Move the monument to a different location.	12.05%
Replace what's left of the monument with something else.	33.00%
Remove what's left of the monument and leave the space unoccupied.	10.89%
No opinion: what happens to the monument isn't important to me.	6.27%
Total Respondents: 606	

It is important to note that the seven options provided in the questions came from community input over the months prior to the survey; the CHART team was faithful to the iterative practice that public engagement would determine both questions and response options.

Integral to all discussions about Soldiers Monument/"Obelisk" was history. Participants repeatedly stressed the importance of people knowing or educating themselves about the "accurate" history of the monument and the history of Santa Fe. In other words, those who DISAGREED about what should happen with the monument nevertheless AGREED that knowing the accurate history of the monument, or history in general, was crucial.

In terms of the two most favored options: 33% of respondents recommend "replace what's left of the monument with something else." This opinion is reflected in the data collected before the second survey. Reasons for taking this stand coalesced around the following:

- Soldier's Monument was created and erected during the time of the Indians Wars and its accompanying language reflects the racist attitudes and actions that led to the enslavement and genocide of Indigenous peoples.
- The phrase "savage Indians"--regardless of being scratched out--is so offensive that even its "echo" or memory should have no place in this or any other public place in the city or county of Santa Fe. As one CHART participant articulated this: "Any word or any part of history that hurts someone or their race should not be flaunted in any way—be it a piece of art or plaque."
- Soldier's Monument has been controversial for decades and continues to spark divisions in the Santa Fe community.
- Removing the monument and replacing it with something else will promote truth, healing and reconciliation.

Another 31.68% of respondents recommend "restore the monument with its original signage and add language that encourages it to be fully understood and assessed." Original signage includes the language of the four 1867 marble tablets (with "To the heroes who have fallen in the various battles with the savage Indians of the Territory of New Mexico"). During public dialogue, most participants who recommended this option were aware that the original language is problematic and/or offensive and/or racist. Even so, they cited the following reasons for choosing this option:

- Soldier's Monument honors Hispanic and Pueblo veterans who sacrificed their lives in the war to end Black slavery.
- The monument represents relationships (a "brotherhood"--as several CHART participants articulated it) between Hispanic and Pueblo peoples.
- History should reflect "the good, the bad, and the ugly" (as one CHART participant wrote). Including the original 1867 signage with new, contextual language allows residents and visitors to simultaneously engage with the complexity of the monument and acknowledge why many find it offensive.
- Restoring the monument with contextual signage will promote truth, healing and reconciliation.

It is also important to note that, for most, Soldier's Monument is a reflection of historical "truths" that are complex, nuanced, and contradictory. Hundreds of recommendations from CHART participants (see Appendix G) suggest sources of historical information—including written records and oral stories—that we are urged to consult as we move forward with any process around Soldier's Monument/"Obelisk."

At the same time, Soldier's Monument has become a less complex and more singular symbol for some CHART participants who associate the monument, alternately, with "Hispanic Culture," "White Supremacy," "Colonization," and "Manifest Destiny." This has fueled heated discussions at the crossroads where "literal" and "symbolic" meet.

Federico Bellentani and Mario Panico, in their article, "The Meanings of Monuments and Memorials: Toward a Semiotic Approach" address this conundrum this way:

"...monuments considered sacred by their owners may become the object of scorn and ridicule. Atkinson & Cosgrove (1998) show how the Vittoriano, a huge monument commemorating the first king of united Italy in Rome, has been derided throughout its history. These cases show that the meanings of monuments are never fixed once and for all and that designers cannot fully control monument interpretations. Moreover, they show that unexpected and alternative uses continuously reinterpret the original meanings of monuments in ways the designers would never have thought of. Therefore, monuments and memorials are "dynamic sites of meaning" (Osborne 1998: 453) disposed to elicit multiple interpretations and various emotional responses. The semiotic approach can be useful to analyze the multiple interpretations of monuments drawing attention to both the officially sanctioned meanings of monuments and the various ways they are interpreted or resisted at the social level." [47]

There were two additional views, related to Soldier's Monument, that were shared consistently during the CHART process. Both were expressed by a majority of CHART participants. Santa Feans believe that the City of Santa Fe severely mismanaged what happened with Soldier's Monument, for reasons including the following:

- Without a public process Mayor Webber announced, on June 17, 2020, that Soldier's Monument and two others would be removed;
- Police action/inaction during the illegal destruction of the monument on October 20, 2020, was mismanaged and inadequate;
- The City of Santa Fe has failed to present to the public any local, state, and federal laws or legal limitations that will limit what can happen with Soldier's Monument/"Obelisk."

At the same time, most CHART participants agreed that the toppling of Soldiers Monument/"Obelisk," by a small group of protesters, was not only illegal but took place without the consideration of a potential public process that could address objections to the monument.

Overall, even those who wish that Soldiers Monument/"Obelisk" will NOT be returned to the plaza agreed that illegal destruction was wrong and has done damage to a community that, through the CHART process, expresses its willingness to undertake a truth, healing, and reconciliation process, no matter how difficult (see the "Reconciliation" section of this report).

As a result of the findings of the CHART project regarding Soldiers Monument/"Obelisk" we make the following recommendations:



RECOMMENDATIONS: SOLDIERS MONUMENT/"OBELISK"

The Community Solutions Table of the CHART project identified Soldier's Monument as a major issue and recommends the following:

- 1. The City of Santa Fe should leave in place the/a place-holder box around what remains of Soldier's Monument/"Obelisk";
- 2. The City of Santa Fe should add signage on the plaza or on the place-holder box about the process to-date and process to-come for deciding the future of the monument;
- 3. The City of Santa Fe should immediately begin the process of allocating resources (staff, funds) and implementing a process to:
- Reach a resolution of the two most favored options revealed by the second survey:
 - -- "Replace what's left of the monument with something else;" and
 - -- "Restore the monument with its original signage and add language that encourages it to be fully understood and assessed";
- Promote reconciliation as a significant part of the deliberation and decision-making process.
- 4. The process should engage the diverse citizenry of the city and county of Santa Fe and the four Pueblo nations located in Santa Fe County as well as the Navajo and Mescalero Apache tribes, and other Indigenous communities;

In terms of the City's failure to present to the public any local, state, and federal laws or legal limitations that will limit what can happen with Soldier's Monument, this creates a potential risk that CHART recommendations might be nullified from implementation. For this reason, the Community Solutions Table makes the following, additional recommendation:

5. The City of Santa Fe should be absolutely transparent with the general public about any local, state or federal laws and limitations, or any funding limitations, that affect the disposition of Soldier's Monument/"Obelisk."

Finally, the process and disposition of Soldier's Monument should be informed by all the sections and recommendations in this report. For example, the controversy around Soldier's Monument is inextricably bound to issues of racism/discrimination and whether residents feel a sense of belonging in the Santa Fe community (see the "Truth" section, below).

PUBLIC MATTERS

"Civic life in a just city is based on diversity, equity, and inclusion, and the recognition of all people's right to the city" --Setha Low

Art in Santa Fe-whether monuments, memorials, or works of art-encourages us to think about public space. Setha Low, who was CHART's featured speaker for our third Cultural History Series, is a Distinguished Professor of Earth and Environmental Sciences, Anthropology, and Women's and Gender Studies at the City University of New York. Her research is focused on the anthropology of space and place. During her talk on March 20, 2022, at the Santa Fe Convention Center, she talked about plazas (including the Santa Fe Plaza) and addressed the reasons why public space matters.

We encourage readers to watch the Cultural History Series talk by Setha Low on the CHART *You Tube channel* [48]

Below are two slides from Low's presentation which underscore the importance of public space. When we consider these in light of the fact that residents want more public art (art in public places) and that they desire more art in all of Santa Fe's neighborhoods ("expansion of the public sphere"), the potential effects are significant—an increase in civic life with all the attendant benefits of promotion of democratic practices, including diversity, equity, and inclusion; the recognition of cultural and racial diversity, diversity, equity, and the recognition of people's "right to the city."

Why Public Space Matters

Societal and Global Level

- Symbolic center of civic life
- Forum for discussion and democratic practices
- Recognition of cultural and racial diversity
- Circulation of information
- Recognition of publics and counter-publics
- Expansion of the public sphere





Public Space & Civic Life

- Public space provides the potential for civic life by offering physical and virtual sites for people to come together in a safe forum for discussion, cooperation and at times, conflict.
- Civic life in a "just city" is based on diversity, equity and inclusion and the recognition of people's right to the city.
- Based on 30 years of public space research the PSRG has found that there are social processes, power dynamics and design and planning decisions that influence whether this happens or not.



[43] Public Art | Americans for the Arts

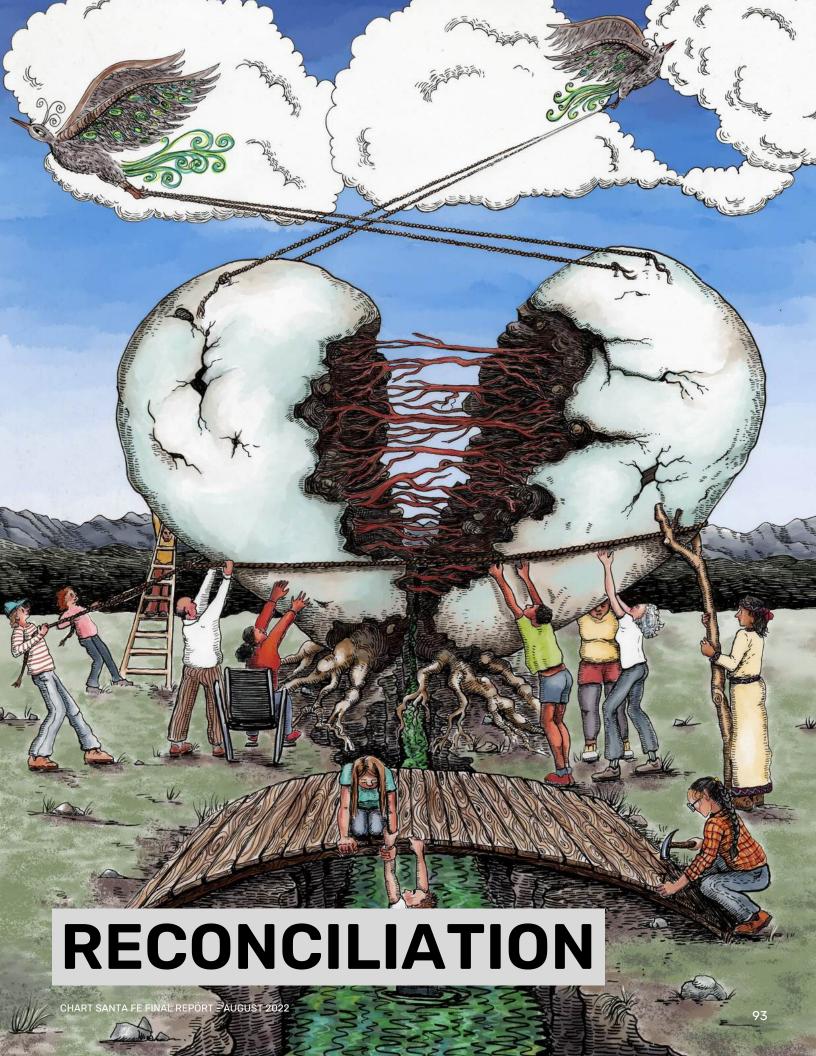
[44] Paper Monuments

[45] July 8, 2020, Washington Post, Russell Contreras, "Monuments and statues are falling. But what comes next?"

[46] Centering Truths, Not So Evident. In the current reckoning with truths... | by Estevan Rael-Gálvez | Medium

[47] Punctum, 2(1): 28-46, 2016

[48] CHART Cultural History Series #3



RECONCILIATION

"How can we become good ancestors?
By cultivating peace rather than lies. By teaching them the truth. It is only by not whitewashing what happened here, by making the tragedy of what happened here known, acknowledged, and reconciled, as in truth and reconciliation, that change will happen."

"We can do a better job of sharing the Rights and wrongs in society and engage our following generations to be and become a better and more inclusive society. If we don't learn from our past and share with our children we are sure to repeat many mistakes and therefore our Children will suffer for it. We must change our course and sail toward betterment."

"To break the vicious cycle in which we have trapped ourselves, we must define and agree on new rules of engagement for the commons, online and off. First, we must make new, open space: places where people of good will, operating in good faith, can speak and listen, with authenticity and vulnerability, without fear that they're using the wrong word or phrase, without self-censorship. Perhaps this is how we begin to reject the zero-sum thinking that says, 'If the other side wins on anything, my side loses on everything." —Darren Walker, These Truths We Hold—and Share

"We will be good ancestors if we create and implement a truth and reconciliation process that genuinely reveals truths and guides us through reconciling so we can move forward together peacefully."

"It has to start with a deep examination of one's own attitudes, prejudices, and a desire to change oneself first."

"'As we bear witness to the harsh reality of race and racism and begin to heal habits of harm, we will initially be more sensitive and less confident, even uncomfortable. We are learning how to be present and more honest with ourselves, learning how to talk to others without turning away. We will feel appropriately unskilled, as though we are learning a new language. And we will discover that often being present, open to learning, and kindhearted is not only the best we can do but also all that is required in the moment."—Ruth King from Mindful of Race: Transforming Racism from the Inside Out, Sounds True—(shared by Survey 1 Respondent)

"...make amends; move toward reconciliation; honor diverse cultures and experiences, and be a holistic Santa Fe that values and pours resources into Airport Rd. as much as we value and pour resources into Canyon Rd."

"More effort needs to be made to develop neighborhood associations and use them to host cross neighborhood events. Our parks and our schools need to become places to meet our neighbors with members of City Council, Wayor and staff encouraging/hosting such events. I also think our public servants like police, firefighters, parks and recreation staff need to be better ambassadors of Santa Fe."

"The word reconciliation is being used as a shield, like a protective armor of good intentions, when the work that is being done isn't always different from other ugly things that came before." –Andrea V. Breen, from Research & Reconciliation: Unsettling Ways of Knowing Through Indigenous Relationships

Reconciliation is a tricky business. From the beginning of the CHART project through to the end, we heard a lot from Santa Feans about different ways to approach reconciliation. In general, those who participated in CHART expressed their love for Santa Fe and, consequently, their deep desire for reconciliation especially after a couple of years of controversy and confrontation, and particularly in regards to Soldier's Monument/"Obelisk."

At the same time, residents see reconciliation very differently—many emphasize that we are still very much in the "truth phase" which they consider distinct from and a critical prerequisite for reconciliation. Others believe "reconciliation" inherently involves truth-telling (there is no end to examining truths) and both are constantly and necessarily in a circular process. And some believe that "reconciliation" is a pacifying term used by those who want to avoid processes of reckoning with colonization, accountability, and reparations.

For several of the reasons above, readers may want to skip forward to the "TRUTH" section. Though it comes last as the fifth letter in the acronym of "CHART"--the organizing principle of this report—its complex relationship with reconciliation asks us to consider the two subjects simultaneously.

What is Reconciliation?

Daniel Bar-Tal and Gemma H. Bennink, in "The Nature of Reconciliation as an Outcome and as a Process" examine reconciliation as both process and outcome. Their definitions are helpful as concepts for clarification and action. Even though Bar-Tal and Bennink are examining relationships between countries in a state of conflict, the concepts are also illuminating when considering communities experiencing internal conflict and with more than two parties:

"Instead, we should distinguish between reconciliation and peace building. In its most fundamental sense, reconciliation concerns how two countries deal with their unhappy past; it is a process in which two former foes reach agreement on perceiving and treating their inimical history. Peace building denotes the actions to upgrade the state of peace; it is the process of reducing the probability of war between two countries significantly. Reconciliation is one of the mechanisms that lead to changes in the state of peace, yet it is not peace building itself." [49]





We are also aware of the fraught nature of the use of the term "reconciliation" when, as articulated by Andrea V. Breen in the introduction to *Research and Reconciliation: Unsettling Ways of Knowing Through Indigenous Relationships*:

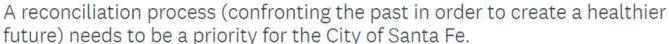
"...some say reconciliation is about following specific recommendations of Canada's Truth and Reconciliation Commission, while for others it's about giving back land or creating entirely new institutions and practices, and some people's answers are still along the lines of 'saving Indigenous people.'"[50]

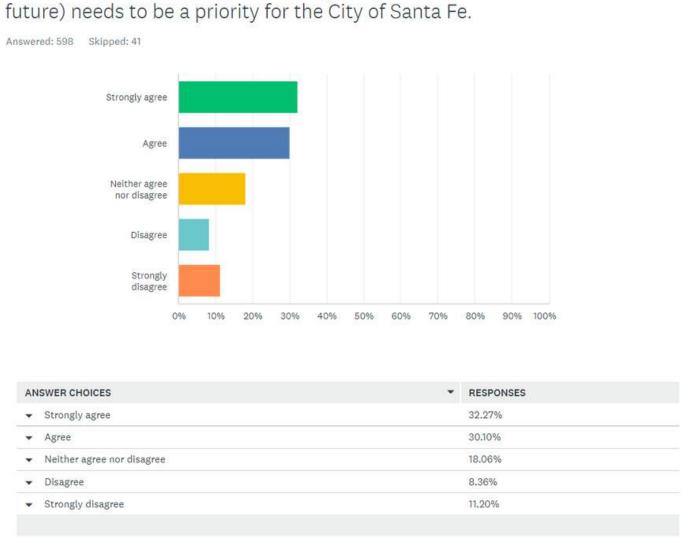
Breen warns that the word "reconciliation" should not be "used as a shield, like a protective armour of good intentions" while her colleague, Shawn Wilson cautions us not to "tick the box of reconciliation in a bullshit way." We are reminded to undertake any process of reconciliation with extreme accountability for how we understand and use the term.

Over the course of the CHART project, Santa Feans had a lot to say about how we should deal with our "unhappy past"--including the last two years of controversy over monuments. In this, we have learned a lot about how Santa Feans think about reconciliation.

Addressing and Promoting Reconciliation

Let's begin with whether residents believe that reconciliation is important. Q30 of Survey 2 asked residents to agree or disagree with the following statement: "A reconciliation process (confronting the past in order to create a healthier future) needs to be a priority for the City of Santa Fe:

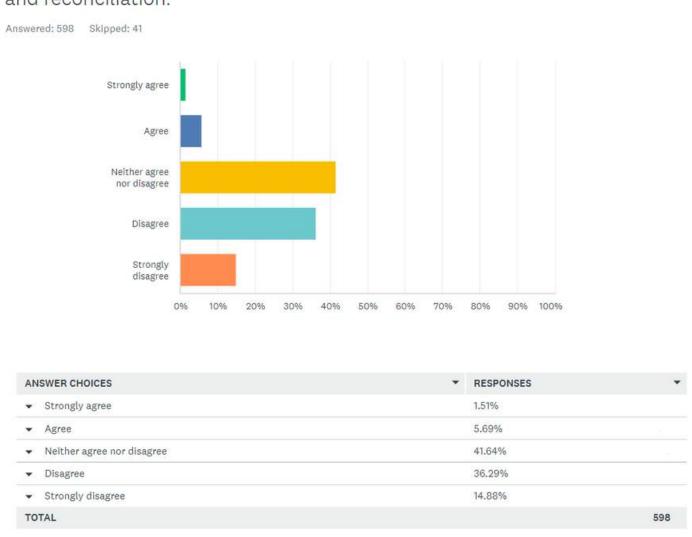




Results show that "62.37% of respondents strongly agree or agree with the statement, a clear majority.

When we asked residents whether they agree that "Currently, there are many programs in Santa Fe that address truth, healing and reconciliation," over 50% disagree or strongly disagree and almost 42% can neither agree nor disagree.

Currently, there are many programs in Santa Fe that address truth, healing and reconciliation:



Altogether, 92% of respondents either disagree or cannot agree nor disagree that there are many ways to engage with a truth, healing, and reconciliation process in Santa Fe.

Because we are aware that truth, healing, and reconciliation efforts *do* exist in Santa Fe (whether survey respondents are aware of them or not), we added a follow-up question asking for information that might be valuable in terms of next steps. Q33 of Survey 2 asked: "Which programs addressing truth, healing, and reconciliation are you familiar with?" Responses (below) enable us to compile a list of existing efforts and potential resources and sources of information that might be helpful to both the City of Santa Fe and the community.

We are also aware that programs and initiatives currently in-progress may be unknown to survey respondents and so do not appear in the list below.

Responses to Q33 (by mentions):

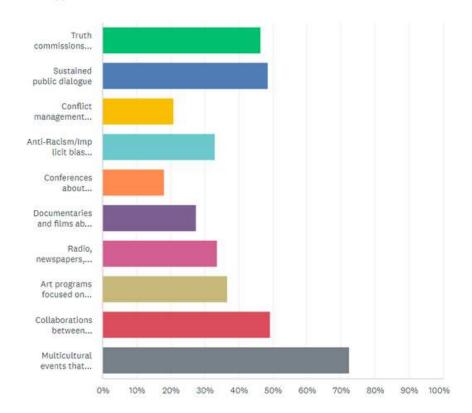
None: 223
CHART: 121
No response, N/A, don't know: 94
Church, Religious Congregation: 10
Fiesta de Santa Fe: 6
Chainbreaker Collective: 3
Museums (general): 3
Santa Fe Art Institute: 3
Indian Market: 2
Littleglobe: 2
SITE Santa Fe: 2
Spanish Market: 2

Singular mentions: Alas de Agua; All Pueblo Council of Governors; Alliance of Santa Fe; "All traditional Santa Fe celebrations;" "Archdiocese of Santa Fe with the Pueblos;" City of Santa Fe Public Art, Colleges/Universities; "Daily Indian Market under the PORTAL;" Government agencies events and programs; Internet; Institute for American Indian Arts (IAIA); Littleglobe; Midtown Project; NAACP; NM History Museum Offerings; NM League of Women Voters; "Programs of Santa Fe Indigenous Peoples Center;" Restorative Justice programs "run by the DA;" ReUnity Resources Farm; Santa Fe Indian Center workshops; Santa Fe Rodeo; Somos Un Pueblo Unido; "St. John's thing about 25 years ago;" Teatro Paraguas; Tewa Women United; Three Sisters Collective; Tulsa; United World College Programs; "Yearly Markets on the Plaza;" Youthworks.

CHART also learned a lot, over the course of the project, about how reconciliation should or could happen, according to participants. Many of these responses can be found in Appendix F. Based on this data and public dialogue we created Q31 in the second survey, in order to quantify a range of options:

Which of the following activities would promote reconciliation (confronting the past in order to create a healthier future) in Santa Fe? (Check all that apply):





ANSWER CHOICES	•	RESPONSES	
 Truth commissions (acknowledging the truths of the past) 		46.49%	278
Sustained public dialogue		48.66%	291
Conflict management workshops		20.90%	125
Anti-Racism/Implicit bias trainings		33.11%	198
Conferences about reconciliation		18.06%	108
 Documentaries and films about reconciliation 		27.59%	165
Radio, newspapers, television and other media about reconciliation		33,61%	201
 Art programs focused on reconciliation 		36.62%	219
 Collaborations between government and tribal agencies 		49.33%	295
 Multicultural events that encourage mutual understanding 		72.41%	433
Total Respondents: 598			

It's clear that survey respondents favor a range of initiatives that they believe will aid the community in undertaking the complex process of reconciliation. By far, the most popular option is (72.41%) "multicultural events that encourage mutual understanding" which

is also discussed, above, in the "Culture" section of this report. Again and again, CHART heard about the necessity of multicultural celebrations, festivals, activities and events that defy the tricultural myth and promote interaction, education, and understanding.

Other popular and important options favored by survey respondents are collaborations between government and tribal agencies (49.33%); sustained public dialogue (48.66%), and truth commissions (46.49%). Taken together, the responses to this question provide a roadmap for a robust reconciliation process.

Though all the options in Q31 could be considered forms of education, the results of Survey 1 and input by residents during the dialogue phase emphatically emphasize education in the form of learning and understanding the complex and unvarnished history of Oga Po'gay/Santa Fe. Participants stressed that this education is crucial not only for K-12 students but for every adult living in the city and county. Many also emphasized that this complex and unvarnished history should also permeate information provided to tourists and visitors so that they, too, can learn and understand.

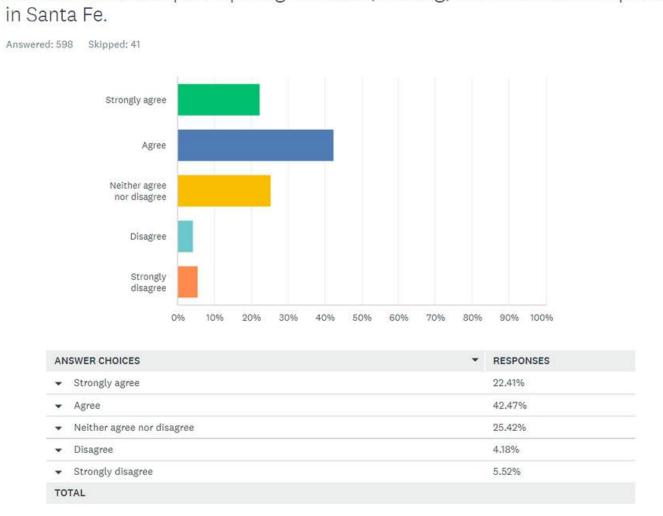
Read more about what CHART participants had to say about the past in the "History" section.

The good news is that Santa Feans have a deep desire for a process of truth, healing and reconciliation and for their participation in it (see results of Q35, below). Most of those who participated in the CHART process expressed this desire with a commitment to addressing the controversies and conflicts sparked by what happened to Soldiers Monument/"Obelisk." Most are deeply troubled by the fissures (old and new) that have come to the forefront and the angry public rhetoric while acknowledging that the difficult truths that must be confronted. And though a few participants expressed that reconciliation is "hogwash" or "a waste of time," this was not the view held by a clear majority of those who took part. Sixty-five percent (65%) of respondents are committed to the process.



Q35

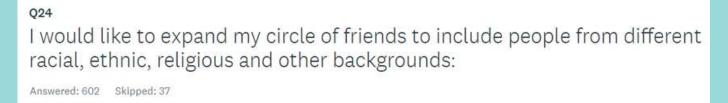
I am committed to participating in a truth, healing, and reconciliation process

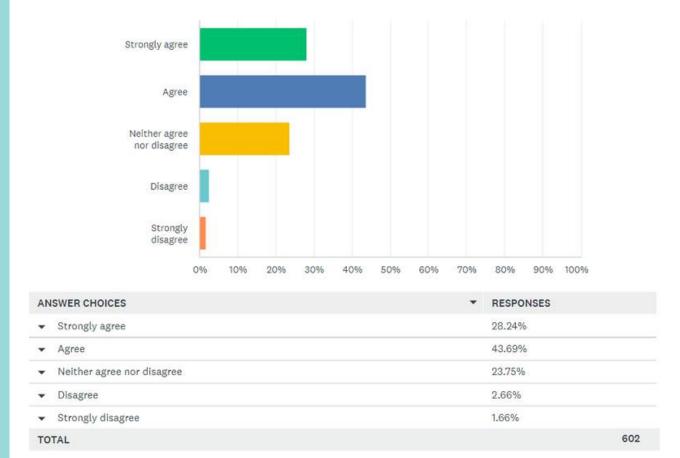


Based on these results, we can safely state that Santa Fe is a community that is ready and willing to undertake this kind of work.

When we correlate the responses to Q35 with those from Q24 ("I would like to expand my circle of friends to include people from different racial, ethnic, religious and other backgrounds") the results are enlightening.

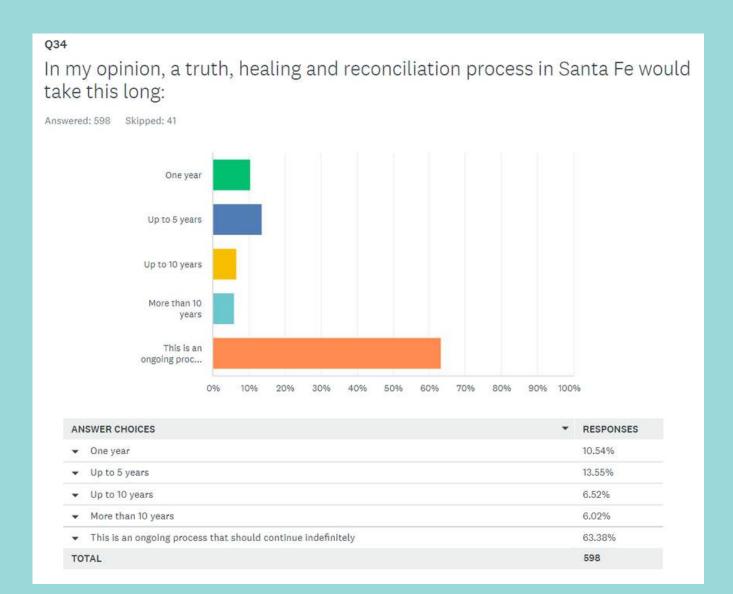
If we agree that cultivating relationships (whether through public dialogue, collaborations, and multicultural events) is part of a truth, healing, and reconciliation process, survey results tell us that CHART participants want to know their multicultural community on a deeper level:





Seventy-two percent (72%) of survey respondents agree or strongly agree with this statement. Most want to be friend fellow residents who are different from themselves.

Santa Feans are also keenly aware that the process of truth, healing, and reconciliation is not a simple or short-lived undertaking. What we heard over months of public engagement is reflected in the results of Q34:



A full 63.38% of those answering this question agree that the process should continue indefinitely.

Respect

Finally, we'd like to emphasize one aspect of a truth, healing and reconciliation process that was mentioned over and over again during the CHART project: respect. In responses to Survey 1, for example, respect came up continually as something much needed and often missing in public dialogue: respect in how we communicate with each other, respect for other cultures and cultural differences, respect for Santa Fe's history – good and bad–respect as a form of equity, respect for the old and the new, respect for the established Santa Fean and the newcomer.

Survey 1 respondents suggested: "Talk to each other with respect;" "We need to have respect for the culture and the individual;" "There must be ground rules for communication based on mutual respect and the incorporation of cultural humility practices when more advantaged groups are in power;" "Read the history of Santa Fe, respect the history of

Santa Fe;" "We do not need to change history...only understand and respect the history...all of it;" "Put more \$ and respect into other areas and roads in town. Not just Gonzalez Road. And the East Side;" "Respect the communities that have existed for over 400 years;" and "Newcomers need to show respect for traditions and some old school folks need to appreciate the investment that generations of migrants bring."

Respect, for some, starts with respecting the earth and letting this be a model for how we behave with each other, with all our individual and cultural differences. Others emphasize that without respect reconciliation is simply not possible.

From the results discussed above it's clear that Santa Feans are not only committed to the process of truth, healing, and reconciliation and aware that it is an indefinite undertaking, but want the City of Santa Fe to make it a priority. For this reason, we make the following recommendations.



[49] Bar-Tal, Daniel, and Gemma H. Bennink. 2004, from "The nature of reconciliation as an outcome and as a process," in *From conflict resolution to reconciliation*, ed. Yaakov Bar-Siman-Tov, pp. 11–38. Oxford: Oxford University Press.

[50] Wilson, Shawn, Andrea V. Breen and Lindsay Du Pré, *Research and Reconciliation: Unsettling Ways of Knowing Through Indigenous Relationships*, Canadian Scholars, 2019.

RECOMMENDATIONS: RECONCILIATION

The City of Santa Fe should immediately begin the process of funding, creating, and implementing a continuing process of truth, healing, and reconciliation by taking the following actions:

- 1. Research and identify innovative and effective approaches to truth, healing, and reconciliation around the U.S. and internationally, especially approaches taken by governments/municipalities in the area of reparations (mentioned by Survey 1 respondents) and laws/ordinances (discussed by the Community Solutions Table. For example, U.S. Senate Bill 2400 [51] regarding derogatory place names);
- 2. Because of the particular history of Oga Po'gay and our Indigenous communities, the City should pay particular attention to the Truth and Reconciliation Commission of Canada (TRC) [52] which emphasized deepening Canadians' understanding of the history of Indigenous Peoples, historical trauma, and awareness of Indigenous cultures and knowledge systems. Its findings include the following:

"Reconciliation is a process of healing of relationships that requires public truth sharing, apology, and commemoration that acknowledge and redress past harms...

Reconciliation requires constructive action on addressing the ongoing legacies of colonialism that have had destructive impacts on Aboriginal peoples' education, cultures and languages, health, child welfare, the administration of justice, and economic opportunities and prosperity." [54]

- 3. Identify innovative and effective *local and regional* truth, healing, and reconciliation initiatives and their processes;
- 4. Consult and collaborate with other municipalities and local organizations and initiatives doing the work of truth, healing and reconciliation as well as Santa Febased organizations willing to participate in a city initiative;
- 5. Consult and collaborate with the four Pueblo nations located in Santa Fe county and other indigenous people and organizations about how to undertake the process of truth, healing, and reconciliation;
- 6. Design and implement a truth, healing, and reconciliation process based on best practices gleaned from 1-5 above; and
- 7. Include in the above process the most favored means of addressing truth, healing, and reconciliation identified in the results of Q31 in Survey 2.

[51] S.2400 - <u>117th Congress (2021-2022)</u>: Reconciliation in Place Names Act | Congress.gov |
 Library of Congress
 [52] TRC Website - <u>NCTR</u>

CHART CANTAGE FINAL PERIODE AUGUST 2022

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It is fitting that "Truth" serves as the concluding section of this final report.

Though it may appear last in the acronym of CHART and last in this document, we understand the entire as a cycle—truth, culture, history, art, reconciliation all-at-once circular, sequential, spiral. All are important, dynamic, mutually interdependent, and all came up in relation to each other throughout the duration of the project.

As discussed above (in "Reconciliation"), CHART participants are largely committed to a process of truth, healing, and reconciliation while recognizing that it is difficult and must be ongoing and indefinite. They favor a range of approaches to this process with a particular emphasis on respect, educating ourselves about history, multicultural events promoting mutual understanding, collaboration between tribal and governmental agencies, sustained public dialogues, and truth commissions. They acknowledge that "historical truth" (addressed in the History section) is complicated and that children, youth, adults and elders must grapple with complexity and nuance, with multiple perspectives on the truth, no matter how difficult. They affirm that doing this requires the tenacity to stay with difficult conversations about the past, the humility to confront the actions of our ancestors, the courage to accept responsibility for our actions in the present, and the resilience to keep going for the betterment of our community.

At the same time, CHART participants caution that the community is still deeply embedded in the "truth-telling" part of this process and that we need to face the realities that are preventing all Santa Feans from thriving. Some of these truths are harsh–painful to acknowledge and urgent to address.

Racism

For the most part, CHART public dialogue sessions, interviews, conversations, and meetings drew residents who care about Santa Fe and are deeply concerned about the community. They were intent on engaging in civil and meaningful dialogue—despite different opinions and passionate views. And, overall, the dialogue was civil. Even so, over the course of the project, the CHART team documented, witnessed, and/or experienced racist language and attitudes that were deeply disturbing and made participants as well as members of the CHART team feel unsafe. They also reveal an ugly truth about Santa Fe.

"What is your music? It has the word 'black' in it. Turn it off. It's Black aggression."

"I was pregnant with my youngest, in the hospital, and my husband turned the TV to a Spanish station. The other woman in my room was furious and yelled at us to turn it off--'F*%&\$# Mexicans!"

"All of you, White people, have ruined this town. Go back to where you came from."

"You think it's okay to replace the obelisk? Then you're a traitor to your Hispanic culture."

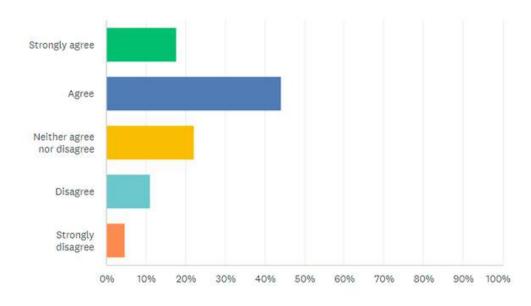
"Oga Po'gay is bullshit. No one cares. The place, history, and culture is called The Royal City of Saint Francis of Assisi. Everything else is from the devil."

Notably, most of those who made comments like these did so with the "anonymity" of sharing them in response to surveys or as protesters (rather than participants) at CHART events. Most did not show up to participate in the process of engaging with their fellow residents whether for reasons of truth-telling or encouraging understanding. But if we want to dismiss these comments as merely anecdotal or extreme, results from Survey 2 tell us otherwise.

Q26 in the second CHART survey asked respondents to agree or disagree with the following statement: "We have a problem with racism/discrimination in Santa Fe." These are the results:

We have a problem with racism/discrimination in Santa Fe.

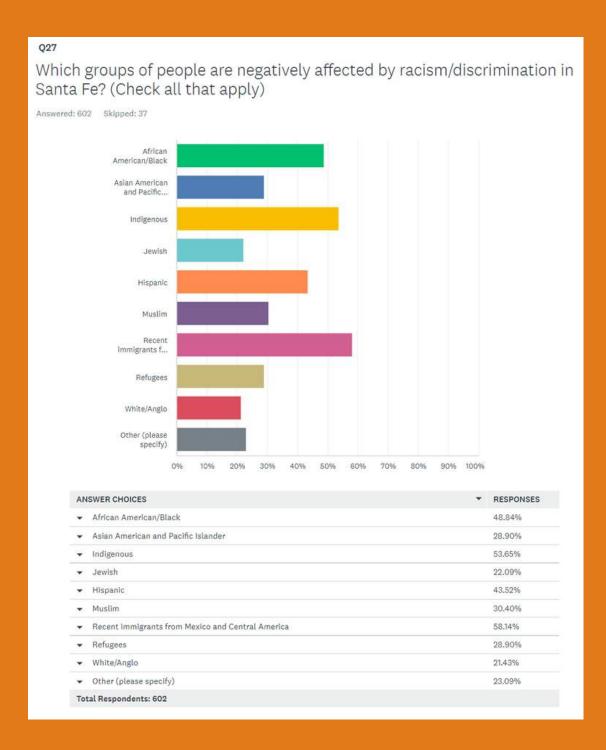
Answered: 602 Skipped: 37



ANSWER CHOICES	▼ RESPONSES
Strongly agree	17.77%
▼ Agree	44.19%
Neither agree nor disagree	22.26%
▼ Disagree	11.13%
Strongly disagree	4.65%
TOTAL	

Sixty-two percent (62%) of respondents—a clear majority—agreed or strongly agreed with the statement with only 16% disagreeing.

A follow-up question (Q27), "Which groups of people are negatively affected by racism/discrimination in Santa Fe?") produced the following results:



Question 27 allowed for multiple answers and embraced whether the respondent feels that she/he/they is affected as well as whether she/he/they believes others are affected. It thus provides a snapshot of whether the community, in general, feels and/or sees racism/discrimination.

One important note: CHART acknowledges that answer options for Q29 do not include all the populations in Santa Fe that might experience racism/discrimination (e.g. LGBTQIA+, religions in addition to Judaism and Islam). We included those that were mentioned most frequently during public dialogues and other CHART activities.

The same question, when filtered by respondents' self-identified ethnicity/race, confirms that a majority of respondents (except the 8% who identify as "a race/ethnicity not listed here) agree that Santa Fe has a problem:



At the same time Q27, when filtered by ethnicity/race, reveals how residents perceive the effects of racism/discrimination on themselves and those who self-identify as they do.

Agree or Strongly Agree: "Which groups of people are negatively affected by racism/discrimination in Santa Fe."	CHART
	%
Asian American or Pacific Islander choosing "Asian American and Pacific Islander" as being negatively affected	75
Black or African American choosing "Black or African American" as being negatively affected	67
Hispanic or Latino choosing "Hispanic or Latino" as being negatively affected	62
Native American or Alaskan Native choosing "Native American or Alaskan Native" as being negatively affected	75
White or Caucasian choosing "White or Caucasian" as being negatively affected	26

The "Other" response in Q27 (which groups are negatively affected by racism/discrimination) allowed survey respondents to submit up to 50 words of text. It yielded words and phrases reflected in the following word cloud:



Those who submitted text for this response largely believe that **everyone** in Santa Fe is negatively affected by racism/discrimination.

The CHART team, both at the beginning of the project (cognizant of racist epithets in the news media, at public meetings, and online as a result of the controversy over Soldiers Monument/"Obelisk") and along the way, put in place various practices and mechanisms to encourage safe spaces and safety for CHART participants—security guards at events, guidelines for dialogue (see Appendix J), opportunities for residents to share their opinions and perspectives outside of public dialogues, etc. Participants were also promised that any notes from dialogues that might be shared publicly would not include their names. The identities of the members of the Community Solutions Table—a diverse subgroup of CHART participants who studied and reviewed hundreds of pages of data collected by the project in order to form recommendations for this report—are also being protected by Artful Life from public scrutiny and potential harassment.

The need for these safeguards is another indication that Santa Feans feel unsafe–even during a process that encourages truth, healing, and reconciliation.

Over the course of the project, residents not only acknowledged the existence of racism in Santa Fe, but many also expressed a desire to address it. CHART provided implicit bias training (a requirement of our contract) to city department and division directors and to the Governing Body [53] in the spring of 2022. Twenty division/department directors attended two sessions led by the University of New Mexico's Dr. Finnie Coleman (Co-Founder of the Dellsly Group). Evaluation forms, returned after the sessions, revealed that 85% would like to attend additional trainings, 69% believe that these kinds of trainings would benefit their employees, and 92% believe the trainings expanded their understanding of implicit bias.

One director commented: "There seems to never be a good time (during working hours) to go deep on a subject that affects us all, but [this was] a good presentation/format of terms to know, obstacles to watch out for and exercises that kept us engaged. The Moderator stated our takeaways are perishable, so I am wondering if we should revisit this in the new year."

Thus, there is a willingness on the part of city staff leadership to address implicit bias/racism. This willingness was also expressed by many CHART participants who not only identified racism as a real problem but stated a desire to reckon with it.

Data collected during the project makes it clear that Santa Fe, like so many other cities, counties, and communities not only in the U.S. but elsewhere in the world, has critical work to do when it comes to racism.

"The United States is in a profound moment of public reckoning with its history of racial injustice. In the time since George Floyd's murder, national and local initiatives seeking truth, redress, and reform (TRR) for historical racial injustices have multiplied across the country. These efforts include national proposals for a truth, racial healing, and transformation commission and a reparations commission, as well as dozens of subnational initiatives on reparations, truth, and reform. Diverse in form, these efforts are united in their goal of seeking remedies for state-sanctioned racial violence and discrimination." [54]

Because of the above results, we make the following recommendation:

[53] Offered to all Governing Body members, 4 of 9 attended the training specifically designed for elected officials (offered by UNM's Sonia Gipson Rankin, Associate Professor of Law) and 1 of 4 returned an evaluation form

[54] <u>Carnegie Endowment for International Peace</u>

RECOMMENDATION: RACISM

The Community Solutions Table of the CHART project identified racism in Santa Fe as a critical issue and recommends the following:

1. The City of Santa Fe should fund, create, and staff an office/department specifically dedicated to dismantling systemic barriers to racial, gender, health, socio-economic and other forms of equality.

In other municipalities, such offices/departments have different names—" Department of Equity and Inclusion" (Albuquerque), "Office of Diversity and Equity" (Sacramento), "Social Equity and Innovation" (Denver), "Equal Opportunity" (Tucson). Interestingly, in the mission statements of these departments, the word "racism" seldom appears and there is a preference for the euphemisms, above. Consequently:

2. The City of Santa Fe should honestly address racism/discrimination in the mission/purpose statement of this new office/department to courageously acknowledge that Santa Fe has a problem.

CHART recognizes that various City of Santa Fe departments, divisions, and initiatives acknowledge issues of inequity and discrimination. These do not, however, negate the need for an updated General Plan in which the city makes a dedicated commitment to addressing racism/discrimination as one of the cornerstones of its approach to municipal governance. Consequently:

3. In addition to current city initiatives that highlight racism/discrimination as a challenge to address and resolve, the City of Santa Fe should fund, create, and implement an updated General Plan (last completed in 1999) that identifies racism/discrimination as a continuing challenge for the city and outlines steps to mitigate its effects.

A resolution to prepare an updated General Plan was proposed by Councilor Lindell on August 25, 2015, with the following wording:

- "City Staff is hereby directed to prepare an updated General Plan, that
 focuses on land use and urban design issues while also addressing
 transportation, affordable housing and other pertinent issues, consistent with
 the community's goals in moving toward the future while respecting Santa
 Fe's great history; and
- Staff shall obtain public input via meetings tor the purpose of reviewing and soliciting input on the updated General Plan, especially goals for the future, in a geographically balanced way, which could include input mechanisms that would be representative of the city as a whole through a statistically significant sample, rather than relying only those who attend meetings; and
- An updated General Plan that reflects community-wide goals and sentiment and desire for Santa Fe's future then be brought forth for recommendation by the Planning Commission and adoption by the Governing Body."

CHART wrote to Councilor Lindell on July 14 and 29, 2022 about the status of this proposed resolution as we could not locate any discussion or action in the minutes of any subsequent city meeting. Councilor Lindell responded that "it was clear to all we did not have the resources or personnel to complete a new general plan."[55]

In addition to the above recommendations from the Community Solutions Table, CHART recommends:

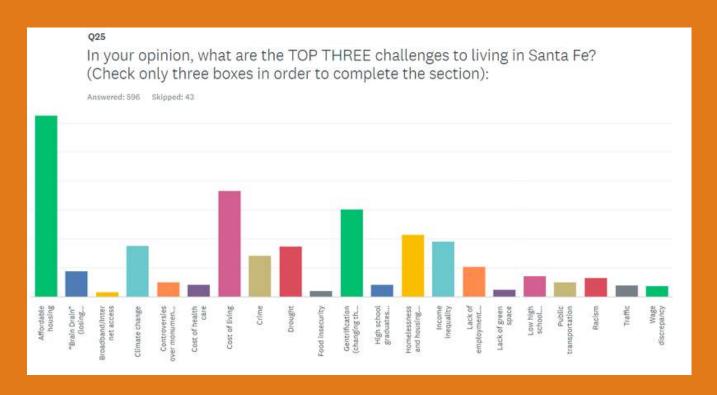
4. In response to feedback data from implicit bias trainings provided to City of Santa Fe Division/Department directors by CHART, these kinds of in-person trainings (i.e., implicit bias, anti-racism, etc.) should be standard practice and provided on a periodic and sustained basis for city leadership and staff, including the Governing Body. Every encouragement should be made for attendance at these trainings based on the results presented in this report.

[55] Email July 29, 2022

Equity and Quality of Life

Over the course of the project, The CHART team also consistently heard about serious challenges that the community of Santa Fe is facing in terms of equity/inequity and quality of life issues. Because of this, equity/inequity was the focus of public dialogue sessions held in February. Those who participated repeatedly addressed discrepancies between the "haves" and the "have nots" and identified these as a serious problem. Many participants also linked inequity to race and ethnicity and believe that addressing quality of life issues will enable the community of Santa Fe to work toward racial healing.

As a result of what we read and heard, we included a question in Survey 2 in order to quantify which issues are most important for residents of Santa Fe. Q25 asked: "What are the TOP THREE challenges to living in Santa Fe?" The results are consistent with what we heard over many months of public engagement.



A breakdown with percentages is as follows:

114	SWER CHOICES	RESPONSES *
*	Affordable housing	62.75%
•	"Brain Drain" (losing valuable residents to out-of-state jobs)	9.06%
*	Broadband/Internet access	1.68%
•	Climate change	17.62%
•	Controversies over monuments and statues	5.03%
*	Cost of health care	4.36%
•	Cost of living	36.74%
•	Crime	14.26%
•	Drought	17.45%
•	Food insecurity	2.18%
•	Gentrification (changing the character of a neighborhood through the influx of wealthier residents and businesses)	30.37%
*	High school graduates leaving the city/state	4.19%
•	Homelessness and housing instability	21.48%
•	Income inequality	19.30%
•	Lack of employment opportunities	10.40%
•	Lack of green space	2.52%
•	Low high school graduation rates	7.21%
*	Public transportation	5.20%
•	Racism	6.71%
•	Traffic	4.03%
	Wage discrepancy	3.86%
Tot	al Respondents: 596	

A majority of respondents (62.75%) checked "Affordable Housing" as a top challenge followed by "Cost of Living" (36.74%) and "Gentrification" (30.37%). And all three were discussed, during the public engagement phase of the project, in the context of inequity. Participants agreed, overall, that Santa Fe cannot be an equitable community, a thriving community, until we make significant progress on these issues.

"Be sensitive to economic and market forces that are pushing out the presence of older, traditional communities and structures and counter them with incentives and policies that allow them to survive and thrive." --Survey 1 Respondent

"It may not be our fault for the injustices of the past racial discrimination in housing, medical care, or economic opportunity, but we must face the fact that those policies have left a scar upon us, and many of us enjoy privileges due in part to the happenings of the past. If we are to be brave, we must have the courage to encounter these realities and tackle them before we can even talk about growth." --Survey 1 Respondent

"We want to be so focused on pointing out the differences among one another that we forgo creating unity. WE overlook the HUGE socio-economic divide in our city so that we can figure out who has the correct color of brown skin."

--Survey 1 Respondent

CHART acknowledges that the City of Santa Fe is aware of the top challenges raised in CHART's second survey and there are several, current city initiatives that are designed to address them, including:

- Office of Affordable Housing: <u>Affordable Housing | City of Santa Fe, New Mexico (santafenm.gov)</u>
- September 11, 2019 City of Santa Fe Climate Resolution : <u>A9R1j23lfi 109nkb6 5es.tmp.pdf (santafenm.gov)</u>
- Gentrification: All-In Cities Anti-Displacement Network: <u>allincities.org</u>
- Living Wage Information: <u>Living wage information | City of Santa Fe, New Mexico</u> (<u>santafenm.gov</u>)

list continues, next page

- Homelessness and Housing Instability Built for Zero Coalition: \$100 Million to City
 Partner Housing Organization | City of Santa Fe, New Mexico (santafenm.gov)
- City of Santa Fe Resolution 2015-65/July 29, 2015: "Directing staff to seek solution to Santa Fe's housing affordability crisis specifically as it relates to gentrification, inequity, and the widening gap between rich and poor in Santa Fe; providing a framework for housing and urban planning policy:" <u>2015 Resolutions | City of Santa Fe, New Mexico</u> (<u>santafenm.gov</u>)

Still, it's clear from what we heard from residents that progress on the above issues seems slow or stalled and the consequent damage to our sense of community, belonging, and racial justice continues to be felt on a daily basis.

"Equitable communities are places of opportunity where all children and families can develop, grow and contribute—where people realize that community well-being depends on the participation of every person.

Making communities more equitable requires all of us to confront how racism and bias affects our history and present-day experiences, to heal from the resulting fractures to our relationships, and to begin reshaping the systems that hold back so many among us."[56]



As a result of these findings, we recommend the following:

RECOMMENDATION: INEQUITY

The Community Solutions Table of the CHART project identified inequity in Santa Fe as a major issue and recommends the following:

1. In addition to current city initiatives that highlight equity/inequity as a challenge to address and resolve (e.g. Sustainable Santa Fe 25 Year Plan, Land Use and Urban Design Study, Culture Connects, Resolution 2015-65), the City of Santa Fe should fund, create, and implement an updated General Plan (last completed in 1999) that identifies inequity as a continuing challenge for the city, addresses issues of inequity in all city departments and divisions, and outlines steps to mitigate its effects.

A resolution to prepare an updated General Plan was proposed by Councilor Lindell on August 25, 2015 with the following wording:

- "City Staff is hereby directed to prepare an updated General Plan, that focuses on land use and urban design issues while also addressing transportation, affordable housing and other pertinent issues, consistent with the community's goals in moving toward the future while respecting Santa Fe's great history; and
- Staff shall obtain public input via meetings tor the purpose of reviewing and soliciting input on the updated General Plan, especially goals for the future, in a geographically balanced way, which could include input mechanisms that would be representative of the city as a whole through a statistically significant sample, rather than relying only those who attend meetings; and
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[57] Email dated July 29, 2022

Belonging

Issues of belonging are inherently related to the realities of racism, discrimination, and inequity in any community. Belonging, or the lack of it, came up frequently in responses to Survey 1, so much so that public dialogue sessions in March were devoted to discussion of it

During the CHART project, some participants referred to belonging by using words and phrases that evoke its opposite: "excluded," "marginalized," "us" and "them." By far, the word "outsiders" was the most frequent and used the most passionately, or it was referred to as significant in stoking divisions between residents. Here are some examples of what we read and heard:

"...do not listen to outsiders who have no idea of local history."

"Unfortunately you are going to have outsiders who are chosen to moderate and facilitate during CHART and these people will not have any understanding of the History of Santa Fe."

"...many of the events that have occurred within the city have been brought forward by 'outsiders'- Anglo and Native American populations from outside of the state."

"Bring local businesses Back to plaza, cap rents so outsiders with \$ who don't care about our city and history make the rent so high"

"Seems as though once outsiders move in they want to change this culture and make it one of guilt and reconciliation."

"It seems that outsiders move here because they love it. Then once here proceed to make changes here to try and make our city like the one they left???"

"There needs to be a reckoning in the so-called 'from here' Hispanos, who see all people whose ancestors haven't been here for hundreds of years as outsiders who should leave. It's really a disgusting and backwards form of discrimination that is widely acceptable in this city and it's gross"

"It would probably be best to bring long-time locals to these sessions, because they understand the city's attitudes and history. That will be pretty hard when outsiders come in and think and act like they are privileged and better than locals."

"...there are certain outsiders, extremists groups, and people who don't understand or 'get it' and who want to change things for their personal agenda, and that has created division, are the ones who come in like bulls in a china shop who have created this divisiveness."

"Our Pueblo Brothers and Sisters do not have any ill will towards the Spanish as the Spanish have no ill will towards the Pueblos. It's a few radical outsiders who have the ear of the Mayor and councilors that have created this unfortunate time in our city."

What is troubling about this kind of language, according to CHART participants, is that it often communicates that certain residents "own" the community and others do not, that certain residents belong to the community and others do not, that certain residents deserve to make decisions for the community and others do not.

During the project, we also heard some participants refer to "other" groups of people as a monolithic "they." "They do this...;" "They think this," "All of them are..." suggesting that all people of a particular group, race, or ethnicity (e.g., transplants,"Anglos," Native Americans," "Hispanos," "locals," Pueblo Brothers and Sisters" and even "radicals") are the same—think and act and live in the same way and come from the same history and background.

Some Indigenous participants emphasized differences in the histories, cultures, languages, traditions and perspectives of different sovereign tribes; some Hispanic participants noted the diversity of "Hispano" backgrounds and perspectives; some White/Anglo participants described many generations of their families in Santa Fe. In the "Culture" and "History" sections of this report, we discuss the complexity of the Santa Fe community in more depth.

At the same time, CHART participants recognized that there ARE disparities that are generally distinguishable by race and ethnicity (wealth, health, housing, etc.) and that the legacies of slavery, colonization, and other forms of oppression affect ethnic and racial populations differently.

Because these truths—as well as a range of others—exist simultaneously, CHART participants continually expressed the need for residents to hold multiple truths at once, to embrace complexity, and to avoid referring to people of a particular ethnicity and/or race as having the same opinions, perspectives, and histories. Many also stressed that everyone

who lives in a community is part of the community; no one has more rights, or fewer, than another.

As a result of what we heard about inclusion and exclusion, CHART wanted to get a qualitative sense of how Santa Feans feel about belonging and so included a question about it in Survey 2. Q23 asked residents to respond to the following statement: "Overall, I feel a strong sense of BELONGING in Santa Fe – I am accepted for who I am and the community cares about my well-being." The results are below:



While 49.84% of survey respondents agreed or strongly agreed with the statement, 21.93% could neither agree nor disagree and 28.24% of our fellow residents do not feel a sense of belonging. Thus, a total of 50% or HALF of the community represented in the survey disagree or cannot agree or disagree that the community cares about them or their well-

being—a statistic that demands the focused attention of both the City of Santa Fe and its community.

Why is belonging important?

In his groundbreaking book *Bowling Alone* [58] Robert Putnam demonstrates that Americans have become increasingly disconnected from family, friends, neighbors, and our democratic structures. Putnam warns that our stock of social capital – the very fabric of our connections with each other–has plummeted, impoverishing our lives and communities. Putnam found (based on a large body of data [59]) that health and safety, educational achievement, local economic strength, and other measures of well-being were dependent on the levels of social capital in a community.

Since 2000, the year *Bowling Alone* was published, the U.S. has undergone additional social, political, economic, medical and other upheavals (particularly in the past two years) that have only served to increase our sense of disconnectedness and isolation from each other. [60]

A sense of belonging is important as a measure of Santa Fe's social capital. Whether residents feel acceptance, safety, and care depends on the quality of our relationships not only with family, friends, and loved ones, but strangers. Cultivating a sense of belonging for all residents must be a priority for the City of Santa Fe (as well as all Santa Feans) not only to promote safety, educational achievement, a strong economy and other measures of well-being, but also because it encourages interconnectedness and the resilience necessary for residents to acknowledge and confront difficult issues that we face now and others we will confront in the future.

"What is needed is an exploration of the exact way authentic community occurs. How is it transformed? What fundamental shifts are involved?....the essence is to take a step forward in our thinking and design about the way that people in communities come together to produce something new for themselves. By thinking in terms of the structure of belonging, we begin to build the capacity to transform our communities into ones that work for all?" [61]

Because all Santa Feans need and deserve to enjoy a sense of belonging, we recommend the following:

RECOMMENDATION: BELONGING

In addition to implementing the recommendations for multicultural events ("Culture" section), truth healing and reconciliation ("Reconciliation" section) and the recommendations addressing racism/discrimination and inequity (this section, above), we recommend the following:

1. The City of Santa Fe should immediately fund, create, and implement regular and sustained opportunities for Santa Feans to engage in activities that nurture a social fabric and transform feelings of isolation within our communities into a sense of connectedness and caring for the whole. These activities should emphasize small group dialogue, facilitated by skilled practitioners, that promotes listening, sharing, and understanding.

Such opportunities and activities could be undertaken by the Department of Civic Engagement recommended in the section below.

At the same time, we recognize that cultivating a sense of belonging is a responsibility not only for city government but for the community as a whole, and most CHART participants acknowledged this as a shared duty.

- [58] Putnam, Robert D, Bowling Alone, Simon & Schuster, 2000.
- [59] Research included nearly 500,000 interviews over a quarter century.
- [60] The AARP Foundation and the United Health Foundation conducted a survey in 2020, which found that all U.S. adults are experiencing social isolation. "Two-thirds of U.S. adults report experiencing social isolation, and more than half (66%) agree that the COVID-19 pandemic has caused their anxiety level to increase."
- [61] Block, Peter. Community: The Structure of Belonging. Berrett-Koehler, 2009, p.4

An Engaged Citizenry

"Democracy – and in our case, a federal republic – depends on citizens' participation. When citizens are engaged, they can exchange ideas, invest in finding solutions, and employ civilized discourse to address the issues facing their communities. This strengthens our democracy, and it also breeds personal empowerment on an individual level by helping people feel like they have a say in what goes on in their communities. By uniting under a shared purpose, we build trust, empathy, human connections, and a strong support base for finding and implementing solutions in our communities."[62]

CHART's emphasis, over the course of the 12-month project, was promoting "civilized discourse" with a belief that "exchange of ideas" and investment in "finding solutions" would move us along the path toward truth, healing, and reconciliation. Those who participated (especially consistently) in the project demonstrated a commitment to civic engagement that CHART is both grateful for, and admires.

Simultaneously, we heard a lot, during the project, about "what people don't know" and "what the city doesn't tell us," and how "city leaders are out of touch" or "don't represent our views."

With these sentiments in mind, we included two questions in Survey 2 that would tell us more about information-sharing and democracy-in-action. The results are mixed:

Q29 I know where to go (either online or in-person) to get information about important City of Santa Fe initiatives.

Answered: 602 Skipped: 37

ANSWER CHOICES	RESPONSES
Strongly agree	8.97%
Agree	38.21%
Neither agree nor disagree	19.27%
Disagree	24.42%
Strongly disagree	9.14%
TOTAL	

Just under half of respondents know where to go to educate themselves about City of Santa Fe municipal initiatives while more than half neither agree or disagree or disagree with the statement.

In terms of contact with city councilors, the results were disappointing. Almost 60% of respondents "Rarely" or "Never" contact their city councilors. Only 11.46% "Usually" or "Always" contact their councilors to share perspectives and views.

Q28 I contact my city councilor to share my perspectives and views.

ANSWER CHOICES	RESPONSES
Always	3.65%
Usually	7.81%
Sometimes	30.73%
Rarely	24.75%
Never	33.06%
TOTAL	

These results raise some important questions: what are the best mechanisms for informing the public about important city initiatives and how can the city promote them? Why do so few residents contact their councilors? If city councilors are hearing from a small percentage of constituents, how are they "polling" the larger community's views on important issues in order to make informed decisions and actions?

Of course, there are many other ways that the City, including the Governing Body, hear the perspectives and views of constituents—there are dozens of public feedback forms and requests for public comment on a wide range of issues on the city website. Even so, we heard consistently over the course of the project that "the City" or "the Mayor" or "the Councilors" aren't listening to residents, are listening only to a "minority of people," are making decisions based only on "the loudest voices," and aren't in touch with "the people." Based on public input, we believe there is a critical need for an updated approach to community and civic engagement that will encourage a sense of "being heard" on the part of more city residents and "I have a broad sense of where the community stands on this issue" on the part of city government (including elected officials).

A Comprehensive Approach to Community Engagement

A problem typical to municipal agencies is a piecemeal approach to community engagement. Different municipal departments reach out in different ways; public meetings (sometimes contentious) are attended by a small percentage of the population; engagement depends on limited mechanisms for soliciting public comment; engagement is confused with outreach (news blasts, newsletters); short-term contracts (like CHART) start and stop what might be a sustained process of engagement. Often, offices of community engagement are understaffed or conflated with "communications" or "constituent services" which are largely different from engagement. Sometimes, short-term contracts initiate changes and programs that are eliminated by a subsequent administration (often of a different political party). The result, most often, is a patchwork of engagement activities that are intermittent and disconnected.

Instead, a more sustained, robust, coherent and cohesive approach to community engagement is needed to build, over time, a network of community relationships as well as address a range of problems and issues. We believe that, in doing so, the city will likely spend less money on a piecemeal and contract-based approach to community engagement with far better results.

Because of this we recommend the following:

RECOMMENDATION: COMMUNITY ENGAGEMENT

The City of Santa Fe should:

- 1. Eliminate the "Office of Community Engagement" and establish a "Department of Community Engagement." The designation of "Department" is important, here, for reporting, and peer- collaboration purposes. Per the City of Santa Fe organizational chart, the department would report to the City Manager (rather than to a department director) who also oversees other departments with which the new department would collaborate (see 3.G. below);
- 2. Distinguish the "Department of Community Engagement" from "Communications," "Constituent services" and "Council Services" by placing the latter three in their own office or in other appropriate departments/divisions;
- 3. Dedicate the new "Department of Community Engagement" to the following activities:
 - A. Initiate, nurture, and establish (over time) healthy relationships with community-based organizations that serve the diverse populations of Santa Fe in order to learn from these organizations and their members/clients;
 - B. In collaboration with the above organizations, create channels of two-way communications that inform Department staff of residents views and opinions on issues that matter to them and communicate to organizations, and the residents they serve, that the city is listening:
 - C. Create and implement a diverse engagement strategy that is **non-partisan**, comprehensive and sustained, over many years, and enables department staff to receive valuable information from constituents (whether connected to the above organizations or not) on a range of issues of urgency and concern. This engagement strategy should mirror and improve upon the one implemented by CHART and discussed in the "Methods" section of this report;

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- D. Develop a large contact list of citizens (whether associated with the above organizations or not) who want to be part of the Department's robust engagement strategy, and remain in contact with them with invitations to engage and information;
- E. Promote department activities to all city residents, including new arrivals who may want to become part of the social fabric nurtured by the Department of Community Engagement;
- F. Develop effective mechanisms for taking information gathered through engagement as well as analyzing the information for presentation to the appropriate bodies, committees, departments and divisions:
- G. Develop and nurture, over time, healthy relationships with other city departments/divisions and staff as well as mechanisms for providing these departments/divisions with public feedback that will assist them in understanding where many residents stand on issues under their purview;
- H. Develop and implement evaluation/feedback practices and mechanisms that measure success;
- 4. Fund and fully staff the Department of Community Engagement with full-time skilled experts and practitioners in the disciplines of community engagement who are able to implement the activities above with the tools they need to accomplish department objectives; and
- 5. Demonstrate an understanding of the complexity of the Department of Community Engagement's work by providing sustained funding and time for it to accomplish its objectives.



We know that many wanted the CHART project to come to conclusions. We have provided many in the form of recommendations based on participation and input from hundreds of Santa Feans. We know that many wanted the CHART process to definitively decide the fate of Soldiers Monument/ "Obelisk." We recommend a "fate" that asks us to do more work. We are still divided on the issue; we are not there yet.

Residents remind us, over and over again, that the process of truth, healing, and reconciliation is a long-term undertaking and that addressing Soldiers Monument/"Obelisk" is still at the heart of this effort. It requires us to be patient, to be tenacious, to be resilient as we keep going. We are still in the midst of this particular story and, evidently, it cannot be rushed—even in the form of one busy year of community member-to-community member dialogue.

We hope that many of the recommendations of this report will be implemented quickly. Many CHART participants will demand that this is so. We urge the City of Santa Fe to defy what we heard from many participants, that "the city won't do anything with your recommendations; this is just a waste of money," as one participant put it.

Santa Fe: we have listened; we hear you; we honor you.

We would like to conclude this report by invoking the words of the September 2018 City of Santa Fe Proclamation which marked the end of the Entrada pageant of the Santa Fe Fiesta. The proclamation resulted from one year of conversations between the All Pueblo Council of Governors, the Archdiocese of Santa Fe, the City of Santa Fe, the Caballeros De Vargas, and the Santa Fe Fiesta Council.

The deliberations over this very, very divisive issue, were long and difficult. They were characterized by truth-telling, by contentious and compassionate dialogue and, finally, by agreement. The words of the resulting proclamation have guided and inspired the CHART team over the course of the project as an example of how to approach truth, healing and reconciliation. We are grateful for the example provided by those who undertook this process in order to come to a collective understanding.

""On this 7th day of September, 2018, we come together to proclaim our love for our city of 'Ogap'ogeh, La Villa Real de la Santa Fe de San Francisco de Asis, Santa Fe: our people, our languages, our way of life, and this sacred land and its blessings, which we gratefully receive.

We acknowledge the past and its trauma, tragedy, and sorrow; we understand its legacy in the present. We acknowledge wounds older and deeper than any on this continent. On behalf of those from the past who cannot ask for forgiveness, we do so now.

We also acknowledge the remarkable depth of wisdom and resiliency that comes from struggle. We share in our grief; we share in our strength.

We acknowledge the ties that bind us together in an unbreakable bond of solidarity with each other, our Creator, and the land we all love.

We recognize that there is much healing to do. We understand that genuine reconciliation is a generations-long process that is challenging and complex—it will test our resilience. For that reason, we commit ourselves to honest and compassionate engagement no matter how hard, no matter how long. We believe in our capacity to change and be changed.

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We rededicate ourselves to our core values: Love, Respect, Compassion, Faith, Understanding, Empathy, and Gratitude.

We ask that our children experience peace and know its spirit; that our families nurture peace in their homes, that our communities practice love; and the world echo this peace.

We stand together today for our children, guided by our sacred duty to know and learn from the past, to acknowledge the present, and to envision a future in which all will thrive.

We join together to make a new offering of peace and resolve to move forward together. We come clothed in gratitude for the gifts of our Creator.

Let us begin our walk, here, as stewards of something greater than ourselves. Let us cultivate a new era for Santa Fe-having listened to and learned from each other, having acknowledged difficult truths, having seen the possibility of a future based on harmony and love.

Let us release our burdens. Let us unlearn and relearn. Let us walk together, one step and then another, that we may speak truth, that we may be transformed, that we may heal, that we may be kin.

We offer these as promises and commit to children to choose the right path today, so that in the future they call us good ancestors."



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See Appendices in a separate PDF

Access the Appendices <u>here</u>