



NEW MEXICO DEPARTMENT OF  
CULTURAL AFFAIRS



*Buffalo dance at Jemez Historic Site.  
Photo courtesy of New Mexico Historic Sites, DCA.*

STATE TRIBAL COLLABORATION ACT  
FISCAL YEAR 2014

## SECTION I. EXECUTIVE SUMMARY

The New Mexico Department of Cultural Affairs (DCA) is dedicated to integrating tribal consultation in the development and delivery of services on behalf of the State of New Mexico. The department strives to develop tribal relations and further enhance tribal networks. By nature of DCA's mission to preserve, showcase and provide educational programs about our state's rich cultural resources, practically every program throughout the department touches on Native American communities and interests. In alignment with Senate Bill 196, the State Tribal Collaboration Act, DCA is continually seeking to enhance services and programs geared toward serving the state's tribal communities.

DCA is comprised of the State's Museums, Historic Sites, Archaeology, Historic Preservation, State Library, and Arts divisions. These services and facilities are located in communities across the state. It is imperative that DCA establish and maintain positive, respectful and collaborative relationships with Native American communities and that DCA's policies include requirements for tribal consultation. The department's goal is for every division to regularly interact with tribal and pueblo communities in carrying out its services.

The department does not hesitate to enter into collaborative relationships and partnerships with Native American governments and the Indian Affairs Department when those governmental resources bring an expertise to enhance or improve upon the successful implementation of DCA programs and services, or when DCA has the expertise to enhance or improve the services being provided by the Native American community. Native American tribal and pueblo communities have on-going relationships with the department's divisions in the areas of arts, preservation, archaeology, museums, historic sites, and libraries.

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

In FY14, the department completed *Building on the Past, Facing the Future: Renewing the Creative Economy of New Mexico*, a study of the arts and cultural industries in New Mexico – the first statewide economic impact study on arts and cultural industries in 19 years. The report was commissioned by DCA and conducted by the University of New Mexico's Bureau of Business and Economic Research (BBER) in order to better understand the current impact, deficits, and needs of arts and cultural industries in the state, and to develop policy recommendations to effectively leverage New Mexico's arts and cultural assets in support of the state's economic and social development. This study offers key data, reveals important trends at the city, county, state and tribal levels, and offers research-based recommendations for arts and cultural workers, business investors, educators, leaders, and policy. The department plans to use this report as an instrument to lead the discussion and engage various sectors of the state's arts and cultural industry to participate actively and strategically in future directions for New Mexico's creative economy. Aside from other key data, the study revealed that the state's arts and culture industries employ more individuals than the state's construction and manufacturing industries combined.

The report findings will be shared with the public in August 2014. The department had cabinet-level meetings with various state agencies to discuss key outcomes of the report prior to the release of the study. This included a meeting between Secretary Veronica N. Gonzales (DCA) and Secretary Arthur Allison (New Mexico Indian Affairs Department).

Specific to the tribal community, the study recommends protection of Native American arts and crafts against the effects of misrepresentation of Indian arts and crafts, and the development of the capacity of Native American communities and professionals to exercise greater influence in the marketplace for their work. DCA hopes to be able to collaborate with Native arts communities in partnership with other state, private and government entities in

the state to encourage state and federal government officials to give higher priority to the enforcement of existing laws intended to protect Native American arts and crafts from false representation. The existing “truth in advertising” laws include the federal Indian Arts & Crafts Act of 1935 (with amendments 1990, 2000, 2007, and 2010) and New Mexico’s Indian Arts and Crafts Sales Act of 1978. This protection is particularly important because art and craft production is an invaluable source of income for many Native American households in the state and represents a primary avenue for economic development in tribal communities.

## SECTION II. AGENCY OVERVIEW/BACKGROUND

### **Mission**

The mission of the Department of Cultural Affairs (DCA) is to preserve, foster, and interpret New Mexico’s diverse cultural, scientific, and artistic heritage and expression for present and future generations, enhancing the quality of life and economic well-being of the state.

### **Organizational Structure**

The Department of Cultural Affairs (DCA) is divided into five programs and consists of 15 divisions and additional non-division entities. DCA owns facilities and provides services in communities throughout New Mexico, reaching every county of the state.

### **Museums and Historic Sites Program**

- National Hispanic Cultural Center
- New Mexico Museum of Natural History and Science
- New Mexico Farm and Ranch Heritage Museum
- New Mexico Museum of Space History
- Museum of International Folk Art
- Museum of Indian Arts & Culture
- New Mexico Museum of Art
- New Mexico History Museum/Palace of the Governors
- Museum Resources Division
- New Mexico Historic Sites:
  - Bosque Redondo Memorial and Fort Sumner
  - Coronado
  - El Camino Real
  - Fort Selden
  - Fort Stanton
  - Jemez
  - Lincoln
  - Los Luceros
  - Taylor-Reynolds-Barela-Mesilla

### **Preservation Program**

- Historic Preservation Division
- Office of Archaeological Studies

### Library Services Program

- New Mexico State Library

### Arts Services Program

- New Mexico Arts
- New Mexico Music Commission

### Program Support

- Administrative Services Division
- Office of the Cabinet Secretary
- Information Technology

Cabinet Secretary Veronica N. Gonzales was appointed in 2011 by Governor Susana Martinez to direct the department. The agency has approximately 500 employees spread throughout its 15 divisions, with another 1,000 or so volunteers putting in more than 70,000 hours annually. The annual budget is approximately \$43.9 million, including \$30 million in General Funds, \$4.2 million in Federal Funds, \$9.2 million in Other State funds (\$4.0 in earned revenue), and \$108 thousand in Internal Transfers.

Each year, over \$1 million goes directly to New Mexico's cultural activities — individuals and organizations — to assist with funding arts and cultural programs. The department's museums welcome nearly 800,000 visitors each year. DCA programs and services serve more than one million New Mexico residents and their out-of-state guests yearly.

## SECTION III. AGENCY EFFORTS TO IMPLEMENT POLICY



Diné photographer Will Wilson and his *Critical Indigenous Photographic Exchange* project over Indian Market weekend. Photo courtesy of the New Mexico Museum of Art, DCA.

### Museum of Indian Arts & Culture/Laboratory of Anthropology

The Museum of Indian Arts & Culture/Laboratory of Anthropology (MIAC/LOA) is dedicated to its mission to inspire appreciation for and knowledge of the diverse Native arts, histories, languages, and cultures of the greater southwest. It does this through its ongoing research, interpretation and presentation of exhibitions that incorporate the Native American perspective.

The museum works with an Indian Advisory Panel comprised of Native community members and religious leaders who advise the museum on the best practices for preserving and caring for the collection in the most appropriate and sensitive manner. The mission of the Museum of Indian Arts and Culture/Laboratory of Anthropology is to

inspire appreciation for and knowledge of the diverse native arts, histories, languages, and cultures of the Greater Southwest.

Since its inception, the Museum of Indian Arts and Culture/Laboratory of Anthropology (MIAC/Lab) has played an important role in the interpretation of Native American cultures. In December 1927, the Laboratory of Anthropology (Lab) was organized as a private corporation dedicated to anthropological research and public education. The institution served as a research and training center where graduate students received advanced training in anthropology and archaeology, and scholars conducted research on Southwestern material culture. The Lab was a private organization until 1947, at which time the State of New Mexico accepted as a gift the grounds, building, furnishings, and equipment. At that point, two venerable institutions—Museum of New Mexico and Laboratory of Anthropology—merged.

Construction of the museum, the exhibit venue for the Lab's collections, began in 1984 and was completed in 1987. The 20,000 square foot Amy Rose Bloch Wing, built to house a core exhibition space, was added in 1996. Featuring permanent and changing exhibitions relating to the arts and cultures of the Native American Southwest, MIAC attracts an average of almost 60,000 visitors annually. The Museum's core exhibition, *Here, Now and Always* (conceived in collaboration with Native peoples) and the *Buchsbaum Gallery of Southwestern Pueblo Pottery* (which features over 1,500 objects from the collections) serve as space for the Museum's two permanent exhibitions. Of the three changing exhibition galleries dedicated to North American Indian art and culture, two feature interpretive exhibits on Native American cultures, the other contemporary fine art. The additional 1,500 square foot Masterpieces Gallery completed in 2003 is used to exhibit the finest works of Native American artisans, primarily from the collections of the MIAC/Lab.

A new building, the Center for New Mexico Archaeology, was completed in 2012, and serves as a research and curation facility for the 10 million artifacts in the Archaeological Research Collections. Development of this new facility involved members of the Museum's Indian Advisory Panel from the earliest stages in order to incorporate the concerns of our Native citizens into planning for collections care, and to provide appropriate and respectful care for the individual human remains, associated funerary objects, and sacred materials that remain under the Museum's stewardship. Following suggestions made by members of the Museum's Indian Advisory Panel, the plan for the new Center also incorporates a ceremonial space for Native consultants to prepare themselves to enter the Center in order to view and consult on the collections.

MIAC/LOA continues to be involved in ongoing consultations with pueblos and tribes in New Mexico, Arizona and Colorado in compliance with the Native American Graves Protection and Repatriation Act (NAGPRA) of 1990, 25 U.S.C. 3003 and the Code of Federal Regulations (CFR 43 CFR 10).

The museum complies with other applicable/relevant state and federal statutes or mandates including: the New Mexico Administrative Code; Cultural Properties Act (§§ 18-6-1 to 18-1-17, NMSA 1978); Executive Order No. 2005-003; Department of Cultural Affairs' Sensitive Materials Policy; DCA's State- Tribal Consultation, Collaboration, Communications Policy (adopted 12-18-09), and any subsequent federal and state laws, executive orders, regulations and rules pertaining to culturally sensitive materials and archaeological collections.

### **New Mexico History Museum/Palace of the Governors**

The Palace of the Governors' Native American Artisans Program (Portal Program) is an educational program as well as a sales venue exclusively for Native Americans. Over the last 50 years, the Portal Program has served as a showcase of genuine Native American handmade arts and crafts. Positioned under the portal of the Palace of the

Governors on the plaza in downtown Santa Fe, more than 20 different Native American tribes and pueblos have been represented among the artists. Over 600 Native American artisans are actively involved in this program on a regular basis. The artisans work with the Portal Program management, and help to develop and guide its policies.

### **State Historic Sites**

There are currently eight State Historic Sites located throughout the state, with seven of them open to the public on a daily basis. These seven are Jemez Historic Site in Jemez Springs, Coronado Historic Site in Bernalillo, El Camino Real Historic Site south of Socorro, Fort Selden Historic Site in Radium Springs north of Las Cruces, Fort Stanton Historic Site north of Ruidoso, Lincoln Historic Site in the village of Lincoln, and Bosque Redondo Memorial/Fort Sumner Historic Site just east of Fort Sumner. The eighth site, Taylor-Reynolds-Barela-Mesilla Historic Site on the historic plaza of Mesilla, is currently occupied privately as a life estate. A ninth property, Los Luceros north of Espanola, is open for scheduled visits only.

The Historic Sites Division works formally with Jemez Pueblo, and in many ways with members from other tribes and pueblos. The American Indian heritage and history relating to the eight historic sites and one management site includes the Navajo, Mescalero Apache, Ohkay Owingeh, Jemez, Santa Ana, Isleta, Zia, Sandia, and Piro-Manso cultures. During any one year, the extent of liaison with each of these Native groups will vary.

### **Historic Preservation Division**

The Historic Preservation Division (HPD) is responsible for coordinating historic preservation efforts statewide. At the federal level, the major piece of protective legislation directing the work of HPD is the National Historic Preservation Act (NHPA) of 1966, as amended. State Historic Preservation Offices are at the center of Section 106 consultation efforts, in working with federal agencies, Indian tribes, cultural resource consultants, local governments and other interested parties and individuals.

At the state level, HPD works under the New Mexico Cultural Properties Act N.M. Stat. §§ 18-6-1 through 18-6-17, NMSA 1978 as amended through 2005. This law establishes the HPD, State Historic Preservation Officer (SHPO) and the Cultural Properties Review Committee (CPRC). It provides for the protection of archaeological sites through the creation of a permitting process for the survey and excavation of archaeological sites and unmarked human burials by qualified institutions, and establishes civil and criminal penalties for the looting of archaeological sites and disturbance of unmarked burials. HPD notifies the Indian Affairs Department and Indian tribes when a permit to excavate unmarked human burials is received, and requests their input on the final disposition of the remains. Tribal consultation is government-to-government between the federal or state agency, the Indian tribe in New Mexico, and Indian tribes in other states who have ancestral ties to New Mexico. HPD staff may work with federal and state agencies to advise and assist the agency in carrying out their responsibilities and ensure that tribal consultation occurs. HPD maintains a list of tribes and contacts for all Indian tribes and pueblos in New Mexico as well as tribes in other states. This list is organized by county and is used to determine which Indian tribes want to be consulted in various geographic parts of the state.

The Cultural Properties Act further requires that state agencies provide SHPO with an opportunity to participate in planning for activities that will affect properties that are listed on the State Register of Cultural Properties or the National Register of Historic Places. HPD works with the public to ensure the protection of Cultural Properties, of which many are lands important to tribal communities. HPD consults with tribes on State and National Register Nominations, and the membership of the CPRC includes a tribal representative.

**Office of Archaeological Studies**

The Office of Archaeological Studies (OAS) conducts archaeological surveys and excavations prior to economic development projects, such as roads, buildings, pipelines, and other utilities. OAS activities are non-profit and client-supported (enterprise funds), with some grant-supported activities including an award-winning educational outreach program. Client projects are carried out within the narrowly defined frameworks of federal, tribal, state, or municipal regulations concerning the protection of cultural resources. Federal frameworks include the National Historic Preservation Act, the Antiquities Act, the Native American Graves Protection and Repatriation Act (NAGPRA), and the National Environmental Policy Act. Tribal statutes and regulations cover all activities that are carried out within the sovereign boundaries of individual reservations. The provisions of the New Mexico Cultural Properties Act and the Unmarked Burial Statute cover OAS activities on non-federal and non-tribal lands. Tribal consultations about OAS archaeological projects are conducted as part of the appropriate federal, tribal, or state regulatory or permitting process. The OAS staff of 32 includes four enrolled Native American archaeologists.

**State Library**

The New Mexico State Library (NMSL) continues to provide ongoing support for tribal libraries to strengthen services to their communities. NMSL also provides other services including talking books for visually impaired readers, rural bookmobile, and books by mail.

NMSL is responsible for oversight and administration of the Tribal Libraries General Obligation (GO) Bonds. The 2010 and 2012 GO Bond language allows tribal libraries to use the funds for construction as well as library materials. DCA is managing the construction projects on tribal lands through its facilities office while NMSL is managing the acquisition of library materials.

NMSL is responsible for oversight and administration of the Tribal Libraries Program grants as well as the State Grants-in-Aid that support tribal and other public libraries in the state. The Tribal Library Program recently added a new program coordinator, bringing its staff to two full-time employees.

The State Library also provides tribal libraries with consulting, training, and staff certification and maintains active communication to include tribal perspectives in the state library's strategic planning, and the Library Services and Technology Act (LSTA) planning.

**New Mexico Arts**

New Mexico Arts and its partner, the Economic Development Department's MainStreet Program, would like to continue to work with tribal entities so that they can be designated Arts and Cultural Districts under the legislatively mandated program. However, the original law passed by the Legislature in 2007 appeared to need to be amended so that tribal entities may be included in the Arts and Cultural Districts program.

The Indian Affairs Department has supported these changes as does the Economic Development Department (EDD) and DCA. House Bill 199 sponsored by Representative Sandra Jeff of Crownpoint, was passed by the House during the 2013 regular legislative session, and approved by two Senate committees before dying on the Senate floor when it got caught up in the last-day-of-the-session crunch. Because the cleanup bill has now failed to pass its final chamber during the last three 60-day sessions on the last day of the session, EDD and DCA are now looking at making policy changes that would be approved by the state council and New Mexico Arts' advisory, governor-appointed New Mexico Arts Commission, which is the authorizing authority for the Arts and

Cultural Districts, as a way to include tribes and pueblos in this multiagency program that uses arts and culture to revitalize and develop communities, especially in rural New Mexico.

#### SECTION IV. CURRENT AND PLANNED PROGRAMS AND SERVICES FOR AMERICAN INDIANS / ALASKA NATIVES

##### **New Mexico Museum of Natural History and Science**

Museum Adult Programs Educator/Geologist Jayne Aubele organized a series of "Lunch with a Scientist" presentations for students from Lybrook on the Navajo Reservation and Native American students attending Cuba Middle School. It was part of the project University of New Mexico – New Mexico Science Education Partnership Award (UNM- NM SEPA) to get middle school students at three partner schools enthusiastic about science and STEM careers. Each group made a field trip to the museum and while they ate lunch a museum staff person spoke to them. Jayne did two of the dates and spoke about volcano research and answered questions about her education and job. Mike Sanchez and Ayesha Burdett, who both talked about biology research in New Mexico and their respective backgrounds, covered the April 9 and April 23 sessions. All students were Navajo.

The dates and student totals were:

4/2/14	54
4/3/14	39
4/9/14	54
4/23/14	39

Museum outreach to Indian Hills Elementary on May 14<sup>th</sup>, 2014 had about 100 attendees (half adults, half children) with approximately 85% Native American attendees.



Shield dance performance at Jemez Historic Site. Photo courtesy of New Mexico Historic Sites, DCA.

##### **Museum of International Folk Art**

The Museum of International Folk Art (MOIFA) provided the following services during fiscal year 2014:

“Folk Art To Go” school program served Native American students (39 participants) from Larragoite, KIVA Program, Los Alamos High School, The New Mexico School for the Deaf, Pojoaque Valley Sixth Grade Academy from October 2013 through January 2014. Native American students from

Algodones Elementary School, Jemez Valley Middle School & Santo Domingo Elementary School attended from February through May 2014 (89 participants).

Native American Ministry Coordinator for the Office of Religious Education, Archdiocese of Santa Fe attended our Annual Teacher In-Service featuring, "Brasil & Arte Popular," exhibition.

Futures For Children (35 attending) an Albuquerque based mentoring and training program for Native American youth outreach visit during Annual Open House in September 2013.

Annual Education Outreach collaboration between the museum and the International Folk Art Market: Introduced MOIFA's International Folk Arts Week (IFAW) and IFAM to children in Rio Arriba & Taos County Summer Programs, which included (17) Native American students.

Jemez Pueblo children and adults (30) participated in hands-on art making, guided tours & artist demonstrations during International Folk Arts Week at MOIFA.

Gallery of Conscience hosted "Let's Talk About This: Folk Artists Respond to HIV/AIDS". Community Partner: TEWA Women United and public programming that included, Diné College HIV Initiative.

Nambe Pueblo Summer Program visited MOIFA and rotated group of 10 children, plus chaperones, self-guided for 5 weeks throughout Museum Hill institutions.

Gallery of Conscience: "Between Two Worlds: Folk Artists Reflect on the Immigrant Experience," outreach to Ramah Weavers on the Navajo Reservation. One weaver, Titus Steiner Cody, had a weaving in the exhibition. Traditional bead artist, Thomas Haukaas' (Sicangu Lakota) beaded "Migration Cradle". It was featured in the exhibition as well. Both artists participated in the July International Folk Art Market opening and International Folk Arts Week activities, including workshops and artist demonstrations.

### **National Hispanic Cultural Center**

The National Hispanic Cultural Center (NHCC) has collaborated with the Indian Pueblo Cultural Center (IPCC) in Albuquerque in the past. Executive Director Rebecca Avitia has met with IPCC Director Travis Suazo to explore new, potential partnerships between the two institutions.

### **Museum of Indian Arts and Culture**

This summary from the Museum of Indian Arts and Culture (MIAC) discusses the exhibitions and educational programs that were presented during FY14. It also emphasizes the work of individual staff members in terms of the ongoing collaborations and consultations that they have been involved in over the past year both at the museum and in outreach to tribal communities.

The MIAC currently employs five Native Americans in key professional positions: executive director, director of the Living Traditions Education Center, curator of ethnology, archivist, and executive assistant/special event coordinator.

The museum hosted tribal leadership, librarians, educators, and selected Native American community members to participate and to help develop a comprehensive five-year strategic plan for the museum on March 21, 2014.

*Facilitating Return of Cultural Patrimony:*

The Curator of Archaeology, Assistant Curator of Archaeological Research Collections, worked with representatives of the Hopi People of Third Mesa to facilitate the return ceremonial item of great cultural importance. A private citizen initially made the return.

On June 9 MIAC/Lab received three objects of cultural patrimony. Staff will have to consult with Indian Advisory Panel (IAP) on how the objects will be properly repatriated.

*Indian Advisory Panel*

MIAC's Indian Advisory Panel (IAP) meets quarterly to discuss the museum's proposed exhibitions and educational programs. The IAP currently includes 18 members representing the majority of the pueblos and tribes in New Mexico and some in Arizona. The Museum staff respects and encourages panel member's input on a wide range of topics and issues concerning the interpretation of the collections, as well as advising the staff on the appropriate care of sensitive materials. The IAP met four times during FY14.

The IAP provides guidance to the museum on many levels. The museum staff respect and encourage panel members' input on a wide range of topics and issues concerning the interpretation of the collections, as well as advising the staff on the appropriate care of sensitive materials. The IAP was consulted on the content of *Turquoise, Water, Sky: The Stone and Its Meaning*, a new exhibit that opened in April 2014.

*The Archaeological Research Collections*

The Archaeological Research Collections (ARC) holds thousands of cubic feet of tribally owned archaeological material in trust for nearly all New Mexico tribes and Pueblos. The Bureau of Indian Affairs (BIA) renewed their annual contract with the museum to continue the work of organizing, cataloging and upgrading housing for tribally owned archaeological collections, as well as to prepare inventories of NAGPRA-sensitive materials in the BIA's collections at the museum. This contract provides funding for a full-time collections staff position.

In September 2013, the Curator of Archaeological Research Collections provided a collections tour for members of the Pueblo of Pojoaque tribal government, focusing on archaeological materials that were collected from Pojoaque ancestral sites. The Pueblo's interest in these collections was related to their project to write a history of the people of Pojoaque. (The museum's NAGPRA



Audience watches Corn dance performance at Jemez Historic Site. Photo courtesy of New Mexico Historic Sites, DCA.

consultation and repatriation of human remains and funerary objects to the Pueblo of Pojoaque were completed in 1998.)

#### *Collection Tours*

The Archaeological Research Collections Manager, Rachel Johnson, gave a tour of the repository at the Center for New Mexico Archaeology in January to Ron Maldonado, Navajo Nation Tribal Historic Preservation Officer.

#### *Living Traditions Education Center*

MIAC/LOA provides extensive community and educational outreach programs to New Mexico residents. The mission of the Living Traditions Education Center is to foster exchange between Native and non-Native communities by offering a wide array of programming and creating a forum in which to discuss Native American issues; to promote the appreciation of traditional and contemporary Native art; and to provide a resource center for exhibitions and programs serving rural Native America, Native and non-Native museums, cultural centers, and schools.

#### *Outreach and programming*

The museum's curators and Assistant Curator of Archaeological Research Collections (ARC) participated in the "Celebrating San Felipe Pottery: A Community" event at San Felipe Pueblo on June 20. The event was hosted by the Indian Arts Research Center at the School for Advanced Research (SAR) and focused on celebrating and highlighting San Felipe pottery—an art form that is not well known. SAR worked with several San Felipe Potters to develop the event, which was open to both community members as well as the public. The day included artist booths featuring contemporary San Felipe potters and their work, pottery demonstrations, as well as the debut of a small banner exhibit on San Felipe pottery (a portable traveling exhibit) created by SAR. In addition, representatives from local cultural institutions that hold San Felipe pottery in their collections were invited to have an informational booth. The museum has one of the largest collections of San Felipe pottery in the nation and the Curators took photos of these pots to share with the community. ARC staff took examples of pre-1600 painted ceramics from the ancestral site of Tongue to share with the potters.

#### *Educational onsite tours and offsite outreach*

The museum provides outreach visits to BIA schools and tribal communities. Educational outreach programs include bus transportation funding for underserved rural Native American communities.

#### *Outreach visit on Navajo weaving:*

10/10-12/13	Chooshgai Elementary School, Tohatch	40 students
3/25/14	Dowa Yalanne Elementary School, Zuni Pueblo Outreach	105 students
4/02/14	Santa Fe Indian School	12 students 2 adults
4/07/14	Santa Fe Indian School	12 students 2 adults
5/07/14	Santa Fe Indian School (Ethnobotany program)	12 students 1 adult
5/27/14	Zuni Pueblo	105 students
	Deliver plants to students (Ethnobotany program)	

#### *Ongoing self-guided & guided school tours provided for Native American students during the school year*

7/26/13	Kenpo Summer Camp	15 students
1/22/14	Santa Fe Indian School	12 students 2 teachers
2/5/14	Santa Fe Indian School	12 students 2 teachers
2/11/14	Santa Fe Indian School	8 students 1 teacher
2/19/14	Santa Fe Indian School	5 students 2 teachers

4/9/14	Bloomfield High School	48 students 4 adults
4/9/14	Santa Fe Public School Indian Education program	25 students 4 adult
*4/30/14	Dowa Yalanne Elementary School (Zuni Pueblo)	21 students p4 adults
5/21/14	Santa Fe Indian School	45 students
5/28/14	Tour & hands-on activities (Tesuque Pueblo)	12 elders 3 children

*\*Museum provided bus transportation funds for students, otherwise these students would not have had funding for the visit.*

### *Public Programs*

The following programs are for the general public and the museum contracts Native American artists/performers throughout the state to help present these programs to our visitors.

#### Indian Market Week

MIAC had the greatest offerings of programming for the public including artists and scholars this year.

#### Decoding the Art and Imagery of Virgil Ortiz

8.9.13 • 4–5pm Virgil Ortiz (Cochiti) will decode the meanings in his work: the designs, symbolisms, S&M, Pueblo Revolt, and more. In the MIAC Theater, seating is limited. Free.

#### Talk and Book Signing with Walter Echo-Hawk

8.14.13 • 12–1pm Walter Echo-Hawk (Pawnee) talks about his book *In The Light Of Justice: The Rise of Human Rights in Native America & the UN Declaration of the Rights of Indigenous Peoples* followed by a book signing. In the MIAC Theater, seating is limited. Free.

#### Film Showing and Discussion

8.14.13 • 3–4pm The film *The De Anza Motor Lodge and Its Zuni Connection* (30 min.) explores the history of the Route 66 De Anza Motor Lodge built in 1939 by Indian Trader Charles Garrett Wallace, followed by a discussion with Elizabeth Chestnut, film producer, and Jonathan Sims (Acoma) filmmaker. In the MIAC Theater, seating is limited. Free.

#### Talk and Book Signing with Women Ledger Artists

8.15.13 • 3–4pm *Women and Ledger Art: Four Contemporary Native American Artists* explores the narratives of Plains Indian ledger art and cross cultural feminism. Ledger artists Linda Haukass (Lakota Sicangu), Sharron Ahtone Harjo (Kiowa) and Dolores Purdy Corcoran (Caddo) join the discussion and book signing. In the MIAC Theater, seating is limited. Free.

#### Discussion with Poetry by Suzan Shown Harjo

8.15.13 • 10:30–11:30am *Reflections on Repatriation in Light of the French Judicial Decision on Hopi Sacred Objects and Cultural Patrimony* is a discussion with poetry by Suzan Shown Harjo (Cheyenne & Hodulgee Muscogee). In the MIAC Theater, seating is limited. Free.

### Indian Market

Over 210 people attended the weaving demonstration and drum group performance during 8/16-8/18

#### Indian Market programming

##### Diné Weaving Demonstration by Gilbert Begay

8.16.13 & 8.17.13 • 10–4 pm Diné weaving demonstration by Gilbert Begay, in the Blommer Gallery as part of the closing weekend for the exhibit They Wove for Horses: Diné Saddle Blankets. Free with museum admission.

##### Southern Red Drum Group

8.17.13 & 8.18.13 • 10am–1pm Southern Red Drum Group

perform songs and drumming for museum visitors, MIAC Portal. Free.

### They Wove for Horses: Diné Saddle Blankets

8.18.13 Last day to view the exhibition.

Part of this exhibition will be travelling to Bosque Redondo Memorial (Fort Sumner) and will open in November.

### Friday August 23 – Heartbeat: Music of the Southwest

Breakfast with Tony Chavarria, MIAC Curator of Ethnology, followed by a behind the scenes tour of ‘Heartbeat: Music of the Southwest’ opening in September 2013.

Music is the universal cornerstone around which life's rhythms resound. The music of the Southwest is the heartbeat of American Indian life, encompassing over two thousand years of variety and sophistication.

Continuing to evolve, musicians of the indigenous southwest express themselves through traditional forms as well as a wide variety of modern musical styles. Utilizing the extraordinary musical collections of the museum and multimedia of the sights and sounds of musical styles and elements, Heartbeat is a vibrant exhibition exploring the role of music and music making in the life of the Southwest's Native people.

Fall Harvest Festival with MOIFA featured horno bread baking, tortilla making, micaceous pot bean cooking and samples by 6 Native Community members from Santo Domingo and Santa Clara, as well as Native healthful foods samples, and a presentation on the Archaeology and traditional food crops of the Southwest.

11/10/13 Veterans Day: Attendance 190

Sunday 1:00 pm to 3:00 pm

To celebrate Native American Heritage Month, Native American Veterans was honored Sunday, November 10, 2013 at the Museum of Indian Arts and Culture from 1:00-3:00 PM. The event recognized and celebrated the significant and meaningful contributions, both past and present, of Native Americans Veterans to the United States.

Master of Ceremonies – Deputy Secretary Duane T. Duffiscal year, Indian Affairs Department  
Invocation

Posting of Colors – Santo Domingo Color Guard

National Anthem – Shawna A. Becenti, Diné

Pledge of Allegiance – Kaylee Becenti, Diné

Flag/Honor Song – Southern Red Drum Group

Reading of Veterans Day Proclamation – Michelle Tyson-March, Department of Veterans Services

Welcome – Department of Cultural Affairs Deputy Secretary Michael Delello

Closing Remarks – Cabinet Secretary Arthur P. Allison, Indian Affairs Department

Honor Song/Closing Inter-Tribal Song – Southern Red Drum Group

Retiring of Colors – Santo Domingo Color Guard

### New Mexico Veterans Art Show Film in the Museum Theater

#### Distinguished Guest Speakers:

Mr. Peter MacDonald, Sr., President, Navajo Code Talkers Association

Senator Tom Udall – Mr. Joshua Sanchez, Representative

Senator Martin Heinrich – Ms. Janelle Frederick, Representative

#### Native American Veterans:

Mr. John Pinto, Senator (Invited)

Mr. Christopher Chavez, Santo Domingo Pueblo Disabled Veterans Association

Mr. Avelino Calabaza, Santo Domingo Pueblo Disabled Veterans Association

Mr. Ben Martinez, Councilman; Mescalero Apache Tribe

Mr. Carl A. Tsosie, U.S. Marines Corp., Picuris/Diné

### 12/8/13 Winter Traditions (Attendance: 185)

Sunday, 12 PM– 4 PM

Gallery tour of Woven Identities, booksigning to follow with author/curator Valerie Verzuh; Arnold Herrera (Cochiti Pueblo) and family -Willow wicker basketweaving; Ed Kabotie (Santa Clara Pueblo/Hopi) lecture and music; Ice Mountain Dance Group (Ohkay Owingeh Pueblo); Bea Duran (Tesuque Pueblo) hands-on activities. New Mexican residents with ID free on Sundays, children under 17 and MNMF members always free.

### GranMary's Place

GranMary's Place is a storytelling program dedicated to and celebrating the memory of Docent Mary Sudbrink. Mary loved life, loved children, and loved telling stories to children visiting the museum. This is a public program in which the museum works with Native American storytellers, mostly from nearby Pueblos. The museum is starting to have more people attend from the nearby Native American communities who are bringing their children.

### 1/19/14 Gran Mary's Place (40 attended)

Sylvanus Paul (Diné)

Gran Mary's Place is a storytelling program at the Museum of Indian Arts and Culture that is dedicated to and celebrating the memory of Docent, Mary Sudbrink. Mary loved life, loved children, and loved telling stories to children visiting the Museum.

*All programs start at 2pm and repeated again at 3pm. Free admission for New Mexico residents on Sundays with ID, and always free admission for 16 and younger*

### 2/9/14 Gran Mary's Place (37 attended)

Grace Jones is a local musician and artist from Isleta Pueblo. She grew up in Santa Fe, surrounded by the most prominent artists and musicians in the Southwest.

Gran Mary's Place is a storytelling program at the Museum of Indian Arts and Culture that is dedicated to and celebrating the memory of Docent, Mary Sudbrink. Mary loved life, loved children, and loved telling stories to children visiting the Museum.

### 3/16/14 Gran Mary's Place (19 adults, 14 kids attended)

This month's Story teller is Emmett "Shkeme" Garcia.

Gran Mary's Place is a storytelling program at the Museum of Indian Arts and Culture that is dedicated to and celebrating the memory of Docent, Mary Sudbrink. Mary loved life, loved children, and loved telling stories to children visiting the Museum.

*Other Programs & Events*

## 2013 Breakfast with the Curators

A series of lectures and artists presentations were held over three weeks in August at the Museum of Indian Arts and Culture on Museum Hill. This popular program provided an opportunity to meet and learn about Native American Artists and arts through talks, tours of our exhibits, or behind the scenes with MIAC curators, scholars and artists.

## August 13, 2013- NextGen SWAIA: Approaching the Next Century

Breakfast with John Torres-Nez, Chief Operating Office of SWAIA Santa Fe Indian Market followed by a talk on 'NextGen SWAIA: Approaching the Next Century'

Dr. John Torres-Nez, Ph.D. (Diné) was appointed Chief Operating Officer of SWAIA. Torres-Nez previously served as SWAIA's Deputy Director and was integrally involved in the organization's day-to-day operations. Torres-Nez is looking forward, "Santa Fe Indian Market remains the largest and best Native American art show and festival in the world and I'm proud to be a part of it. With the support of our talented staff, dedicated volunteers, generous sponsors, and a strategic use of technology, we will modernize our organization; we have the means to keep Indian Market successful and thriving through our next century." Torres-Nez has a Doctorate and Master of Art degree from the University of California, Riverside. Prior to his tenure with SWAIA, he was Curator for Santa Fe's Museum of Indian Arts & Culture, served as Project Director with the Navajo Nation Archaeology Department and worked as Environmental Project Manager/NAGRPA Coordinator for the US Air Force. Torres-Nez is from the Navajo community of Huerfano, New Mexico.

## August 16, 2013 - Virgil Ortiz: eVolution

Breakfast with artist Virgil Ortiz, combining art, décor, fashion, video and film, featured in the MIAC exhibit "What's New In New: Recent Acquisitions", followed by presentation.

Artist Virgil Ortiz, the youngest of six children, grew up in New Mexico in a family of Cochiti Pueblo potters in which telling stories, collecting clay, gathering wild plants, and producing figurative pottery all were part of everyday life. Ortiz now holds a preeminent place among contemporary Native American artists and fashion designers. His bold graphic images capture the essence of high fashion, and his innovative and inspiring clay works all bear the signature marks inspired by his stylized ceramic imagery. "I have something very important to do before I go. I want to preserve my culture and inspire our youth to accomplish whatever it is they dream to be."—Virgil Ortiz.

*Beauty in Simplicity (Demonstration of Pueblo sash weaving)*

3/9/14 Louie Garcia: Pueblo Weaving Demonstration (146 attended)

10:00 am through 4:00 pm, Louie Garcia Tiwa/Piro Pueblo was taught weaving by his grandfather at a very early age. He has always been fascinated by the simplicity embodied in the many textiles that make up traditional Pueblo clothing. He wove a traditional Pueblo sash.

## Intro to Pueblo Weaving 2 Day Workshop

3/15-3/16/14 Louie Garcia: Pueblo Weaving Workshop (5 attended)

10:00 am through 4:00 pm, The workshop included weaving instruction, history, loom set-up, and students will work on small project. Supplies were provided.

## 4/13/14 Turquoise Opening programs:

Exhibition *Turquoise, Water, Sky: The Stone and Its Meaning* highlights the museum's extensive collection of Southwestern turquoise jewelry and presents all aspects of the stone, from geology, mining and history, to

questions of authenticity and value. People in the Southwest have used turquoise for jewelry and ceremonial purposes and traded valuable stones both within and outside the region for over a thousand years. *Turquoise, Water, Sky* presents hundreds of necklaces, bracelets, belts, rings, earrings, silver boxes and other objects illustrating how the stone was used and its deep significance to the people of the region. This comprehensive consideration of the stone runs through May 2, 2016.

Hands-on activity: 60 attended

Zuni Olla Maidens dance group: 210 attended

Lecture/panel discussion: 180 attended

#### 5/4/14 Darryl Begay Lecture

Darryl Begay is a well-known master jeweler. He has taken the art of tufa carving and casting, which he learned from his uncle, Bobby Begay, to new levels never seen before. He has been a Best-of-Show winner at the Santa Fe Indian Market.

#### 6/8/14 Vernon Haskie Lecture

Vernon Haskie is one of the most renowned of contemporary jewelry artists. He learned his basic skills from his father, Leonard Haskie, but for the most part taught himself the rest. He creates multi-dimensional designs of silver and gold, set with the best quality turquoise, coral and precious gems. Though his work is unique and contemporary, it is inspired by and imbued with his Navajo culture.

6/22/14 Anthony Lovato Lecture. Anthony Lovato, son of notable lapidary artist Mary Coriz Lovato and grandson of Santiago Leo Coriz. He is the fifth generation from Kewa Pueblo, formerly known as Santo Domingo Pueblo of fine jewelers. His unique tufa-cast and fabricated jewelry bridges both traditional and contemporary styles. The second lecture of a five part series. This lecture is free with museum admission.

#### *Arts Alive*

6/10/14 Arts Alive! Pottery guest artist was Sheldon Nunez-Velarde, Apache who did a demonstration on building a coil pot. The participants were given a self-hardening natural clay to build their own coiled pot or figurine.

6/12/14 Arts Alive! Music guest artists were Grace and Paul Jones from Taos. They went through the various steps of how a flute was made and played a few songs. Then the participants were given material to make a drum or a clay rattle.

6/17/14 Arts Alive! Jewelry: Guest artist Terecita Crespin (Santo Domingo) talked about and showed the participants her mosaic shell work. The participants were then invited to drill a hole, using a pump drill, into a shell and using colorful broken bead pieces glued a mosaic design to their shell.

6/19/14 Arts Alive! Native Foods: Participants were given a brief introduction to some of the Native foods found in the Southwest area and invited to put together a cookbook of some SW food recipes. They also sampled prickly pear punch, lemonade with chia seeds, Anasazi beans, pinto beans and made their own whole wheat tortillas.

### *Pottery Demonstrations*

Beginning In May, MIAC has held pottery demonstrations featuring Native artists from different Southwest tribes, who discuss and demonstrate the different techniques, clays and styles of pottery from each tribe. The intention is to bring in a member from all the surrounding pueblos and tribes of this area to demonstrate and speak about their particular way of collecting, preparing the clay, coiling and building a pot, decorating, and their way of firing pottery.

5/5/14, Dina Velarde is a Jicarilla Apache artist who has been awarded for both her mediums of micaceous pottery and photography. She is a fourth generational potter who has learned to work with the micaceous clay process from digging and cleaning her own clay to the outdoor firing.

5/21/14, Jennifer Moquino (Santa Clara/Kiowa) demonstrated the coil method of pottery and also talked about her pottery painted designs she takes from nature.

6/4/14, Ambrose Atencio (Santo Domingo Pueblo) demonstrated coil making and talked about the different designs he using on his pottery. He has won multiple awards including the Eight Northern Pueblos Arts and Crafts Show, Dallas Indian Arts and Crafts Fair and Santa Fe Indian Market

6/18/14 Ray Garcia (Santo Domingo). Ray spoke and demonstrated on how the clay is collected and what the process was in order to get the clay ready to make a pot. He then coiled one small pot and began a larger pot. He passed around samples of what the clay looks like before he processes it into working clay.

### *Indian Day at the Capitol*

February 7, 2014

The Museum of Indian Arts and Culture participates annually at the event.

Over 250 adults/students came by the booth to obtain information about the Museum's exhibits, educational and public programs. Museum educator Joyce Begay-Foss was also a committee planning member for the event.

### *Culture Day*

1/27/14 Culture Day (175 attended)

Santa Fe - The New Mexico Department of Cultural Affairs will host "Culture Day" at the State Capitol Rotunda from 8 a.m. – 4:00 p.m. on Monday, January 27, 2014. Interactive exhibits featuring New Mexico's state-run museums and monuments, as well as arts, historic preservation, archaeology and library programs will be offered to legislators and visitors to the Capitol throughout the day.

Our state-of-the-art-exhibits continue to excite and inspire people to learn more about Native cultures and the anthropology and archaeology of the Greater Southwest. We will have information for the general public about current exhibitions, collections, and educational/public programming. Samples of native tea and mesquite meal were provided to visitors.

### *Docent Continuing Education*

The museum's continuing education program for current docents (30 active docents) serves to keep volunteers learning about the culture, heritage and arts of native peoples by hearing directly from native experts, and works to bring speakers scholars and artists from a variety of perspectives. For July-December 2013 our ongoing educational programs for docents featured 6 native artists and scholars, highlighting artists represented in our

contemporary focused exhibit, “What’s New in New: Recent Acquisitions” and musicians related to the museum’s *Heartbeat* exhibit.

The adult programming for the public focuses on educating the public about Native cultural traditions and contemporary Native artists and issues of importance to Native Communities. This is done primarily through talks and demonstrations. For fiscal year 2014 the museum kicked off public programming with the most extensive line-up of speakers and artists for Indian Market week, and Breakfast with the Curators. The museum also participated in our first collaborative education program with MOIFA in a Fall Harvest Festival. In the beginning of 2014 the museum had two Willow Basketry workshops with the Herrera Family headed by Cochiti artist, drum and basket maker Arnold Herrera. His sons Carlos and Tomas, also award winning basket makers, accompanied him. MIAC’s public programs brought the work of 24 native scholars, artists, and community members (15 from Southwestern Native communities) to the public over the course of fiscal year 2014 first half. The museum also participated in the annual Santo Domingo Community Resources Fair.

July 22<sup>nd</sup>- Speaker Cliff Fragua (Jemez): Sculptor whose fabulous bear box is featured in the FIA section of “What’s New in New”. “Cliff has learned the secret of the stone through his cultural and ancestral teachings. Based in Native American themes, his work shows pride for his culture and a deep understanding of the inherent spirituality of the stone. He has chosen stone as his medium of expression because it is a combination of the basic elements of the earth. He feels that the honesty and purity of this most basic of material permits him to express himself from the heart and to express the spirit that Native people respect and revere as embodied in the stone. Since 1974, when he created his first stone sculpture, Fragua has created a significant body of work that keeps evolving with the artist’s new influences and new interests. His sculptures are featured in such public locations as the Albuquerque International Airport and in permanent collections throughout the country. He has been included in major invitational exhibitions and one-man shows in leading museums and galleries and has earned highest honors and awards for his sculptures” [http://www.singingstonestudio.com/About\\_the\\_Artist.html](http://www.singingstonestudio.com/About_the_Artist.html)

August 19<sup>th</sup>- Speaker Anita Fields, Osage and Plains Indian, whose piece Buffalo/Bison "Polychrome sculpture, 2004 clay with terra sigillata" is now on display in our exhibit "What's New in New: Recent Acquisitions" while she is in town for Indian Market. “She was probably the first Indian potter to create conceptual installation pieces, and she often incorporates abstracted images of traditional clothing and artifacts. Her use of domestic motifs is intended to honor all women, particularly those of Indian descent. Raised in Hominy, Oklahoma, Anita is one of a few American Indian potters who do not live in the Southwest. Although the entire country we now call the United States of America was once populated with potters of all Indian groups, the mainstream of continuous clay tradition exists today in the twenty southwestern pueblos in New Mexico and Arizona and in the Navajo nation. Traditional Osage ribbon work, clothing, and blankets influenced Anita. She also studied the objects and ceremonial dress of other tribes. The personal and emotional elements in these textile designs led Anita to use them symbolically in clay, translating the personality of these vestments into her work. About one of her recent series, Native American Dresses, which are coil-and slab-built installations, Anita says: "The dresses convey my attitudes toward the strength of women and how native peoples show remarkable resourcefulness and adaptability toward their environment. The clothing Indian women created shows great pride, dignity, and hope in a culture facing insurmountable odds."

Fall fieldtrip—September 13, 2013. Joint fieldtrip with MOIFA docents. Studio visit to Joe and Althea Cajero in Placitas. 9am -3pm. Joe Cajero (Jemez) is a sculptor and his wife Althea Cajero (Acoma) is a jeweler. They will both be speaking about their work and giving us a tour of their studio. Joe Cajero, Jr. was born in 1970 in Santa Fe, New Mexico and raised in the Pueblo of Jemez. He is a descendant of a long line of Pueblo artists, including his father, a painter, and his mother, Esther, a potter. As a child, Cajero would often accompany her to Indian art

shows throughout the Southwest. On the road as well as in her small shop in Old Town, Albuquerque, the young Cajero learned from his mother, the business of marketing ones art and was challenged to try a creative form he never guessed he'd be known for today, clay and bronze sculpture. While growing up, Cajero also had the privilege of spending many hours with his maternal great-grandmother Petra Romero, listening to the wonderful stories she would tell of times gone by. Her stories provided him with a solid foundation in his traditional culture and it continues to influence the work he does today. Althea Cajero is from the Pueblos of Santo Domingo and Acoma, in New Mexico. Her mother, Dorothy Tortalita, was a full-time silversmith, and her father, Tony Tortalita, was a lapidary jeweler, and is now a tribal leader of Santo Domingo Pueblo. Her parents made their living creating art and selling their work under the Governor's Palace in Santa Fe and at art shows. Her appreciation for art came from growing up and being around it. She knew that one day art would be a part of her life, not really knowing whether it would be through collecting, selling, or creating it.

September 23, 2013 - Our Speaker will be Dominique Toya, Jemez Pueblo, pottery featured in "What's New in New: Recent Acquisitions". "Dominique won the "Best of Pottery" award at the Santa Fe Indian Market in 2009 and the "Best of Show" at the 2010 Eiteljorg Museum show. Her work has rapidly evolved from good to exceptional and collectors have certainly been taking notice. She has quickly risen to the ranks of elite potters with her meticulous swirl pots distinguished by their unique micaceous slip. Her goal is to ensure that her work gets better every day. "Now I'm to the point where every pot has to be perfect or else it's not presentable," she says. (<http://www.canyonart.com/jemez.htm>) "Dominique (Damian) Toya was born into the Pueblo of the Jemez in 1971. Dominique was born to Maxine Toya, who is currently one of the finest Jemez potters of our time. Maxine was the inspiration behind her interest in learning the art of working with clay. Dominique is also related to: Laura Gachupin (Aunt), Marie G. Romero (Grandmother), the late Persingula M. Gachupin (Great Grandmother), and sister Camille Toya. Dominique is a member of the Corn Clan and has been making pottery since the age of 5."

November 18, 2013- Our speaker will be Dr. Samuel Suina, Pueblo of Cochiti, has served in many leadership positions for his tribe. Samuel Suina is a gifted and well known Cochiti Pueblo composer, drum maker and basket maker. He will be speaking about pueblo music, drumming and singing for us. A slideshow of him demonstrating drum making: <http://santeros.nmsu.edu/activities/folkart/drum-making/index.html>. Sam was Director of the New Mexico Tribal Extension Task Force at New Mexico State University, a statewide initiative that involves the collaborative effort of NMSU, all 22 New Mexico tribes, and the three New Mexico tribal college land grant institutions. He has served as an adjunct professor at the University of New Mexico, New Mexico Highlands University, and Santa Fe Community College. Sam was Director of the USDA Extension Program and the NASA Agriscience Project at the Institute of American Indian Arts in Santa Fe, New Mexico.

January 27, 2014 - Speaker Marlon Magdalena/ Young Elk/Jemez Pueblo; discussion on Native American flute, its origin and construction.

### *Exhibitions*

#### *Heartbeat: Music of the Native Southwest*

A celebration of sight, sound, and activity for visitors of all ages, ***Heartbeat: Music of the Native Southwest***, opens Sunday, September 29, 2013 at the Museum of Indian Arts and Culture. Over 100 objects relating to Southwestern Native dance and music were featured, including a flute made by Grammy award-winning artist Robert Mirabal of Taos Pueblo.

Collectively used for indigenous ritual performance, the drums, flutes, rasps, rattles, and clothing featured in the exhibition convey a richly layered message. Music, too, is integral to the ceremony—it is more than accompaniment for the dancers; each song is a prayer providing a pathway to the here and now and to the worlds beyond.

Native music of the Southwest is still shaped by traditional cultural practices, as well as today by those powerful disseminators of American and World music, the internet, television, radio, CDs, and DVDs. Curator Tony Chavarria (Santa Clara Pueblo) says, “For American Indian cultures—Southwestern tribes in particular—music has remained the heartbeat of sacred life ways for more than two thousand years. Music binds the earthly realms with their oppositional counterparts. Indigenous Southwest musicians express themselves through traditional forms as well as a wide variety of contemporary musical styles informed through their cultural basis.”

In the gallery, the sights and sounds of Native dance and music can be experienced in multiple interactive zones. Visitors can listen to the wide array of Native music being produced today, how different types of instruments sound, and view historical footage of dance performances. And make your own music in the Heartbeat Recording Studio.

Music is fundamentally interwoven into the everyday lives of Native Americans; continuing to bind the ancient cultures of the Southwest to their lands and life ways. *Heartbeat: Music of the Native Southwest*, through a Native curatorial voice, explores this enduring connection between the past and present. The opening on Sunday, September 29, 2013 from 1 to 4 p.m. featured performances, demonstrations, hands-on activities for the entire family, and refreshments provided by the Women’s Board of the Museum of New Mexico.

*Native American Portraits: Points of Inquiry*

February 16, 2014 through January 5, 2015

More than 50 images from the Palace of the Governors Photo Archives - along with contemporary images by Native photographers - document the changing perceptions of Native peoples over a span of almost 100 years.

*Turquoise, Water, Sky: The Stone and Its Meaning*

April 13, 2014 through May 2, 2016

Exhibition highlights the Museum’s extensive collection of Southwestern turquoise jewelry and presents all aspects of the stone, from geology, mining and history, to questions of authenticity and value. People in the Southwest have used turquoise for jewelry and ceremonial purposes and traded valuable stones both within and outside the region for over a thousand years. *Turquoise, Water, Sky* presents hundreds of necklaces, bracelets, belts, rings, earrings, silver boxes and other objects illustrating how the stone was used and its deep significance to the people of the region. This comprehensive consideration of the stone runs through May 2, 2016.

*The Buchsbaum Gallery* of Southwestern Pottery features approximately 250 pieces from the collections. The Buchsbaum Gallery features each of the Pueblos of New Mexico and Arizona in a selection of pieces that represent the development of a community tradition. In addition, a changing area of the gallery, entitled Traditions Today highlights the evolving contemporary traditions of the ancient art of pottery making. The gallery was refurbished and reopened on January 17, 2012.

*Here, Now, and Always* (permanent exhibition) in the Amy Rose Bloch Wing

Exhibition is a major exhibition based on eight years of collaboration among Native American elders, artists, scholars, teachers, writers and museum professionals. Voices of fifty Native Americans guide visitors through the Southwest's indigenous communities and their challenging landscapes. More than 1,300 artifacts from the Museum's collections are displayed accompanied by poetry, story, song and scholarly discussion.

*MIAC plans the following for fiscal year 2015*

- The Museum of Indian Arts and Cultures plans to continue its annual educational programming and outreach.
- Complete move of the staff and collections into the new center and raise funds for the ceremonial area.
- Increase outreach to tribal communities with grant from the Newman's Own Foundation and other funding sources.

**New Mexico Museum of Art**

The New Mexico Museum of Art (MOA) interacts with our communities in a variety of ways, most publicly through exhibition and programming.

*Will Wilson Critical Indigenous Photographic Exchange Project*

For the second year in a row, the New Mexico Museum of Art hosted Diné photographer Will Wilson and his *Critical Indigenous Photographic Exchange* project over Indian Market weekend. Following last year's pilot for the project, this year Wilson set up a working portrait studio in the east sculpture garden of the Museum.

Using an old fashioned, large format camera and the historic wet plate collodion process the artist invited a select group of indigenous artists and arts professionals to engage in the ritual interchange that is the photographic studio portrait. The particular beauty of this old photographic process references a bygone era and the historic images that continue to contribute to society's collective understanding of Native American people. Wilson's project sparks an intervention into this history of photography revealing the multidimensional nature of photography and the multiplicity of meanings and possibilities that photographs can generate.

In addition to the artists and art professionals from around the world who participated in the photographic studio, a varied group of volunteers assisted with the project over the Indian Market weekend. Volunteers working with Wilson included UNM Maxwell Museum of Anthropology curator Devorah Romanek, O'Keeffe Museum visiting scholar Dr. Joanthan Walz, New Mexico Highlands University student Rianne Trujillo, and art graduate student Daisy Quesada who is originally from Pecos, New Mexico. There was great community and press response to the Will Wilson project. Press coverage included *The Native Times*, *Santa Fe Reporter*, 2 pages in the Indian Market issue of *Pasa Tiempo*, and an article on the cover of the Arts section of the Indian Market Sunday edition of the *Santa Fe New Mexican*.

*Rethinking New Mexico Art*

On November 1-2, 2013 the New Mexico Museum of Art held a symposium entitled "Rethinking New Mexico Art" in connection with the Centennial exhibition "It's About Time: 14,000 Years of Art in New Mexico." Scholars, artists and museum staff presented papers and participated in panel discussions about the current state of New Mexico scholarship related to Art History, and the place of Native American Art within it. Tony Chavarria (Museum

of Indian Arts & Culture), Ryan Rice (Museum of Contemporary Native Art) and Joe Traugott (Museum of Art) presented papers about Native American Art History. Will Wilson (Diné Artist) and Nancy Mithlo (Native American Anthropologist) were part of the concluding panel.

#### *Joint programming with the Museum of Contemporary Native Art*

In November, we joined with the Museum of Contemporary Native Art to co-present a screening of 'Little Big Man' at the New Mexico Museum of Art. The screening was introduced by Chris Eyre (Cheyenne/Arapaho), Chair of the Film School at the Santa Fe University of Art and Design. We welcomed over 200 visitors to the event which looked at the depiction of Native Americans on film, focusing particularly on the character portrayed by Chief Dan George. Merry Scully, Head of Curatorial Affairs, participated on a working group at the Museum of Contemporary Native Art which led to this joint event.

#### **New Mexico History Museum (NMHM) and Palace of the Governors (POG)**

Exhibitions in the New Mexico History Museum and Palace of the Governors that relate to Native American themes and cultural interactions in New Mexico history include: *Santa Fe Found*, a long term exhibition that shows Native American presence in the history of downtown Santa Fe and the exchange networks between Spanish and Pueblos; and the on-going Native American Portal Artisans Programs that includes Children's Art Shows (July and December annually) and the daily market place for authentic Native American Arts and Crafts (NMHM/POG Program).

#### **New Mexico Farm & Ranch Heritage Museum**

The New Mexico Farm and Ranch Heritage Museum connects to and interacts with local and regional communities through exhibitions, programming, and tours for inter-generational families. The location of the museum in Las Cruces places the site at a significant distance away from the pueblo people of the middle and upper Rio Grande, and the Mescalero Apache are more than 96 miles from Las Cruces. For collaborative and partnership opportunities with Native Americans, the museum focuses on native peoples in southern New Mexico, primarily the *Los Indigenes de Nuestra Señora de Guadalupe* and Native American students at New Mexico State University. The museum also features occasional short and long-term exhibits that relate to Native American themes and cultural interaction, and complies with the Native American Graves Protection and Repatriation Act (NAGPRA).

Exhibitions at the New Mexico Farm & Ranch Heritage Museum that relate to Native American themes and cultural interaction include:

#### *The Cañada Alamosa Project: 4000 Years of Agricultural History*

The exhibit covers 4000 years of New Mexico history including the initial acquisition of corn, the development of pit house villages, the subsequent sequence of prehistoric pueblos, Apache camps and historic homesteads and ranches. Oral histories relating to the region include that of Bob Haozous, a Chiricahua Apache and member of the Fort Sill Apache Tribe.

#### *Agricultural Beginnings*

A section of a long term exhibit that features the beginning of New Mexico's agricultural history and interprets Native American presence in New Mexico about 4000 years ago when corn was introduced into the Southwest. The exhibit emphasizes the long process (2000 years) for corn and other cultigens to become dependable crops and subsequently allowing for permanent settlement by Native Americans. *Agricultural Beginnings* also shows ancient agricultural strategies employed by Native Americans.

The New Mexico Farm & Ranch Heritage Museum collaborates with the *Los Indigenes de Nuestra Señora de Guadalupe*, Tortugas Pueblo, to present and interpret traditional Native American blessings at the ceremonial beginning of the museum's Fiesta de San Isidro annual event. The museum also collaborates with Native American students at New Mexico State University who are members of the American Indian Science and Engineering Society. These students participate in the planning for "Ghosts of the Past," an annual event that features living history. The students also serve as support crew during the event or as historical characters, presenting in first-person performances.



*Los Indigenes de Nuestra Señora de Guadalupe*, Tortugas Pueblo, perform traditional Native American blessings at the annual, ceremonial Fiesta de San Isidro at the New Mexico Farm & Ranch Museum. Photo courtesy of the New Mexico Farm & Ranch Museum, DCA.

The museum is in compliance with the Native American Graves Protection and Repatriation Act (NAGPRA). Presently, the museum is not engaged in consultations with New Mexico Indian nations, pueblos, and tribes. The museum has consulted with tribal entities in the past regarding content for specific exhibitions. The museum does not house human remains, funerary, sacred or sensitive objects, or objects of cultural patrimony, nor does the museum have large archaeological or ethnographical collections. The museum will enter into consultation with New Mexico tribes on a case-by-case basis as required by NAGPRA and its regulations.

## **New Mexico Historic Sites**

### *Jemez Historic Site*

On July 19, 2012, a memorandum of understanding (MOU) was signed between the New Mexico Department of Cultural Affairs (DCA), the Museum of New Mexico Board of Regents (BOR), and the Pueblo of Jemez regarding the management of Jemez Historic Site in Jemez Springs. Since that time, Jemez Historic Site has continued to work closely with the Pueblo of Jemez under the terms specified within the MOU. This has included consultation on all Jemez Historic Site repairs and exhibit plans with the Pueblo of Jemez Governor's Office.

A framework in which Jemez Pueblo workers from the Department of Natural Resource Protection are contracted to perform ruin stabilization is in place. This work was continued through FY14. It has allowed the Pueblo of Jemez a direct role in the preservation of the historic site.

A new temporary exhibit within the Jemez Historic Site Visitor Center was put in place through the purchase of art from local tribal members. The purpose of this exhibit is to highlight present day culture of Jemez Pueblo.



*¡Fiesta Piro!* at El Camino Real Historic Site featured Piro-Manso-Tewa of El Paso, Tortugas, and Las Cruces. Photo courtesy of New Mexico Historic Sites, DCA.

Jemez Historic Site continues to include Jemez Tribal Members (speakers, musicians, dance groups, artists, & food vendors) in all special events at the site, such as Pueblo Independence Day (August 11, 2013) and Light among the Ruins (December 14, 2013). Likewise, Jemez Historic Site Staff promotes and participates in Jemez Pueblo's unique cultural and special events throughout the year. The site also provides a venue free of charge for Jemez artisans to sell their work all year round.

Jemez Historic Site also communicates through the submittal of one article a month to the local tribal newspaper, the *Red Rocks Reporter*. This newspaper is distributed to all

tribal members free of charge. Articles, submitted by Jemez Historic Site Staff, focus on informing the people of Jemez Pueblo of special events at the site and providing general history on the region.

Educational outreach programming has been an especially great triumph. The most successful program, by far, has been the implementation of *Stories from the Land*. This program occurred between July 15 and 19, 2013. Partnering multiple Museum of New Mexico Divisions with the Jemez Pueblo Community Library, it brought elementary school youths out to Jemez Historic Site for a summer camp which focused on building reading and writing skills.

Jemez Historic Site continued the *Stories from the Land* program in July of 2014. The site is also looking ahead at an Elders in Residence Program in which tribal elders lead tours and consult on the management of Jemez Historic Site starting in late May or June. These programs are in addition to regularly scheduled annual events, repairs, and exhibit design at the site.

#### *El Camino Real Trail Historic Site*

In September 2013, the Camino Real Historic Trail Site hosted the event, "*¡Fiesta Piro!*"

The event featured lectures on history and culture, traditional arts demonstrations, and song and dance provided by the Piro-Manso-Tewa of El Paso, Tortugas, and Las Cruces. Food for the event was provided by the Ganadonegro family from the Alamo Navajo Reservation.

The site co-sponsored an evening event the day before at the San Miguel Mission in Socorro. The event marked the first time the Piro had danced at the mission since they left the area during the Pueblo Revolt of 1680.

In November 2013, the Camino Real Historic Trail site hosted its annual "Festival of the Trail" event. Among the events of the day, Manuel Guerro from the Alamo Navajo Reservation shared with the visitors traditional stories, drumming and singing. The Ganadonegro family, from the Alamo Navajo Reservation, provided food for the event.

### **Historic Preservation Division**

#### *Lake Roberts Tribal Consultation, October 2013, Albuquerque*

Historic Preservation Division (HPD) participated in a significant consultation with New Mexico Game and Fish, the United States Fish and Wildlife Service, and several New Mexico tribes over the widening of the Lake Roberts dam in southern New Mexico. During the early construction and excavation of the site, Game and Fish discovered several burial sites attributed to the Zuni and Acoma Pueblos. Because of state statute, HPD was notified by the Game and Fish archaeologist of the discovery and immediately contacted the tribes. There was a meeting to discuss the best way to mitigate the adverse effect to the historic site.

#### *Pritzlaff Ranch HPD Small Grant, January 2014, Santa Fe*

In January 2014, HPD awarded the Friends of the Pritzlaff Ranch a small grant to conduct an inventory and building assessment of a significant ranch barrack. The barrack itself is historic, but what makes it so is a series of 30 murals painted by a Zia artist there in 1942. Part of the grant is to convene a planning session and symposium, with several members of the tribal community and invited art restoration specialists, to discuss the proper restoration of the murals. The planning session will take place in Santa Fe on August 1, 2014, and the symposium will take place in mid-August, 2014. HPD will attend both the planning session and symposium.

#### *Northern Great Plains Tribal Summit, May 2014, Standing Rock Reservation, North Dakota*

The Northern Great Plains Summit was the second tribal summit organized by the Advisory Council on Historic Preservation (ACHP) to try and bring some consistency to the way in which State Historic Preservation Offices consult with tribal entities in the northern Great Plains. The first ACHP summit took place in Palm Springs, CA, in 2011, and the next, or third, summit will take place in Santa Fe, NM, in early 2015. The New Mexico Historic Preservation Division (HPD) sent staff archaeologist Andy Wakefield to the northern Great Plains summit. It is the hope of HPD to identify and train a staff member to be the official HPD tribal liaison, and Andy has agreed to take on that role.

#### *SHPO/THPO Tribal Summit, June 2014, Fort Vancouver, Washington*

The WASHPO and ORSHPO organized a Pacific Rim Tribal Summit, which brought together tribal entities from several American West states, including New Mexico, Washington, Oregon, California, Wyoming, Nevada, and Idaho. New Mexico State Historic Preservation Officer Jeff Pappas attended the three-day meeting. The third day was devoted exclusively to state and Tribal Historic Preservation Office issues. The National Park Service (NPS) and the Advisory Council on Historic Preservation led the summit discussion. A significant amount of time was devoted to discussing NPS Bulletin 38, which deals with Traditional Cultural Properties on American Indian lands.

#### *Tribal Historic Preservation Officers (THPO) Collaboration, August 2014, Denver, Colorado*

For the second consecutive year, the Intermountain Region of the National Park Service is hosting, in August 2014, a region-wide meeting with the Tribal Historic Preservation Officers in the Rocky Mountain West. During

the 2013 meeting, the THPO's asked the NPS to invite the SHPO's to the annual meeting as an opportunity for the SHPO's to discuss, in a round table or panel forum, their work and opportunities for increased collaboration within Indian Country. NMSHPO Jeff Pappas accepted the NPS invitation and will be participating, with other western SHPO's, in the round table discussion.

*Advisory Council on Historic Preservation ACHP Southwest Tribal Summit, May 2015, Santa Fe*  
NMSHPO Jeff Pappas invited the Advisory Council on Historic Preservation to Santa Fe, NM, next May to conduct its 3<sup>rd</sup> tribal summit. The first two were held in California and North Dakota in 2011 and 2014 respectively. The purpose of the tribal summit is to gather together in one location tribal elders and tribal preservation specialists and other state SHPO's to discuss consultation procedures and to evaluate their effectiveness.

### Office of Archaeological Studies

The Office of Archaeological Studies (OAS) has an education outreach program that reaches more than 15,000 New Mexicans each year. The programs include both the general public and schools, and OAS makes an explicit effort to encourage and to respond to requests for programs by Native American groups. Program content is generally focused on ancient ways of life, especially traditional uses of plants and technologies.



Site visit to Jemez Historic Site included an atlatl demonstration by Chuck Hannaford of the Office of Archaeological Studies. Photo courtesy of New Mexico Historic Sites, DCA.

OAS osteologist staff members have been conducting laboratory examinations of old archaeological collections for the Museum of Indian Arts and Culture and responsible federal agencies. The purpose of these examinations is to separate animal and human bone fragments and to group fragments into individuals (where possible) so that NAGPRA consultations can be conducted on the human remains within the collections.

OAS is involved in ongoing discussions with the Historic Preservation Division and Native American Tribes concerning policy and process for negotiating the release or sequester of archaeological information that may be sensitive, but that does not qualify for the restricted categories under NAGPRA.

OAS staff is called upon to respond to public and professional requests for the identification of bone to distinguish human from animal remains. Only a few instances out of more than a hundred consultations were

determined to be human, and one ancestral Pueblo burial was encountered during monitoring. In the case of the burial, reburial followed the completion of the trenching, consistent with the recommendations of the Pueblo of Tesuque.

OAS staff participated (and continue to participate) as members of the informal coordinating committee for the implementation of the Galisteo Basin Archaeological Sites Protection Act (administered by the BLM). OAS staff helped facilitate site visits by Native American representatives on the committee and helped coordinate site visits for tribal leaders during the preparation of an ethnographic overview of the Galisteo Basin by the BLM.

### **New Mexico State Library**

The New Mexico State Library (NMSL) provides services to tribal communities through its Tribal Libraries Program. The complement of services includes:

- The Books-by-Mail program;
- Rural Bookmobile program;
- Bookmobile stops in the Navajo communities of Torreon (121 users), Pueblo Pintado (102 users), To'hajiilee (38 users), Alamo (45 users), Ramah (249 users not limited to tribal members) and Pine Hill (212). NMSL expects the numbers to increase in FY16 when the division hopes to have mechanical problems with Bookmobiles addressed.

The state library administers funding support for tribal libraries through:

- General Obligation Bonds for library resources (\$1,000,000);
- State Aid (\$122,923.85); and
- Tribal Libraries Program Grants (\$99,000).

Tribal Libraries were included in NMSL workshops on STEM to Read and Summer Reading Programs. A Makerstate workshop was held at Laguna Public Library and another is planned for Pueblo of Pojoaque Public Library.

A meeting of librarians and community stakeholders was held at the NMSL in Santa Fe to develop the agenda for a Tribal Libraries Retreat in the spring of 2014. A follow up Native American Libraries Special Interest Group (NALSIG) meeting was held at the NMSL informing legislative issues and strategies for moving forward to address specific Tribal Libraries needs for new facilities.

A presentation was made at the All Pueblo Council of Governors meeting at Sandia in April 2014 describing the Tribal Libraries Program and inviting the community to the Tribal Libraries Retreat held May 8th and 9th. Over 60 library directors, community members and tribal leaders attended the Retreat and the Santa Fe Indian School Leadership Institute facilitated the meeting. Leadership and Library Directors from the Apache communities of Jicarilla and Mescalero were also present. Recommendations from the retreat included trainings and workshops for Tribal Library Directors and their staff on the following issues. Workshops on these and other topics will be scheduled in FY15 by NMSL:

- Marketing;
- Communication skills oral and written in the tribal setting with community member and tribal officials;
- Management skills working with various ages of library patrons;
- Library board training;

- Professional development resources for librarianship (degree programs at various levels and funding sources);
- Developing community partnerships;
- Website development for libraries; and
- EBook devices and vendors.

Four developing tribal libraries are in the process of completing their requirements and to moving to full public library status: Pueblo of Cochiti Library, Pueblo of San Felipe Community Library, Pueblo of San Ildefonso Library and P'oe Tsawa Community Library at Ohkay Owingeh. Taytsugeh Oweengeh Library at Tesuque Pueblo is expected to move to full in FY15.

The Tribal Libraries Program Coordinator made site visits to all 19 Tribal Libraries and attended all meetings making presentations on the Tribal Libraries Program. The Tribal Libraries Program Coordinator was selected to be on the review panel in Washington, DC for the Native American Enhancement grants through the Institute for Museum and Library Services.

The TLP Coordinator collaborated with the Indian Pueblo Cultural Center on the Albuquerque Indian School exhibit and with the Santa Fe Opera on Laguna, Santo Domingo and Jemez Libraries participating in their outreach program.

The Jemez Pueblo Community Library Director, Tamara Sandia, identified children spanning 5-12 years old for the summer reading program. This multi-disciplinary educational program focused on reading, arts and crafts, and direct experience with history, prehistory, and natural history of the regions where state monuments and historic sites are located within the state. A museum/library partnership involving Jemez State Historic Site and Jemez Pueblo Community Library took place at the Jemez State Historic Site during the summer of 2013. DCA divisions including the New Mexico State Library, State Historic Sites and the History Museum Palace Press collaborated with the partners. This program continued in June of 2014.



Children engage in activities at the Twin Lakes STEM to Read Program. Photo courtesy of New Mexico State Library, DCA.

The NMSL has a field office in Crownpoint, New Mexico. The TLP

Coordinator and the Library Technician have completed presentations on resources available from the New Mexico State Library for Chapter officials and community members at the Northern Chapters meeting in Shiprock, Eastern Chapters meeting in Bloomfield and Ft. Defiance Chapters in Naschitti. These included online demonstrations of El Portal, Books by Mail, Library for the Blind and Physically Handicapped and Ask a Librarian as well as some computer maintenance and system identification. Tribal Libraries Program staff also attended Chapter meetings at To'hajiilee, Torreon and Newcomb.

The TLP collaborated with the New Mexico Department of Information Technology (DoIT) on a broadband survey of the New Mexico Chapter houses and added this data to a crowdsourcing map. This project included collaboration with Navajo Nation Division of Community Development, Navajo Nation Telecommunications Regulatory Commission and the Navajo Technical University.

The Library Technician from the Crownpoint Outreach & Resource Center travelled to all 50 Navajo Chapter houses conducting IT infrastructure assessment for public access initiatives.

TLP Coordinator and Crownpoint Outreach Library Technician were invited to meetings with the To'hajiilee and Torreon Chapter officials. Crownpoint Outreach Library Technician, Jean Whitehorse, conducted computer trainings for 265 patrons at the Chapter houses, Summer Reading visits for 215 children, and conducted multiple site visits to all 50 Chapter houses. Ms. Whitehorse made a presentation at ATALM 2014 on biased materials in Native American children books at the June 9-12 International Conference of Indigenous Archives, Libraries, and Museums sponsored by the Association of Tribal Archives, Libraries, and Museums. In May of 2014, Ms. Whitehorse was able to obtain long-term lease on a state vehicle for her outreach. NMSL expects the numbers to significantly increase in FY15.

Site visits were made to Pueblo of Cochiti Library, Taytsugeh Oweengeh Library (Tesuque Pueblo), Pueblo of Pojoaque Public Library, Mescalero Community Library, Jemez Pueblo Community Library, Pueblo of San Ildefonso Library and Santo Domingo Public Library. TLP Coordinator and Crownpoint Outreach Library Technician were invited to meetings with the To'hajiilee and Torreon Chapter officials.

### **New Mexico Arts**

New Mexico Arts continues to build upon its partnership with the Navajo Nation Museum to bring temporary public art installations to the Navajo Nation through Navajo TIME (Temporary Installations Made for the Environment). In 2012, New Mexico Arts and the Navajo Nation Museum sponsored temporary public art exhibitions at various locations on the Navajo Nation, both in New Mexico and Arizona. In 2013, New Mexico Arts presented TIME-Chaco Canyon, an audio and visual presentation by Navajo composer Raven Chacon, along with German sound artist Robert Henke. Through a remarkable collaboration for 2014, internationally acclaimed Chinese dissident artist, Ai Weiwei, and Navajo artist Bert Benally, created *Pull of the Moon*, a temporary, site-specific art installation in a remote part of Coyote Canyon on the Navajo Nation. The installation was on June 28, 2014 in Coyote Canyon and featured earth-based drawings using sand. Bert Benally said of *Pull of the Moon*, "The concept is based on Navajo aesthetics, the idea that for the Navajo, art is more about the process rather than the finished product." A free public launch event for *Pull of the Moon* took place in July 2014 at the Museum of Contemporary Native Arts (MoCNA) in Santa Fe, and featured a live performance by German sound artist Robert Henke and Bert Benally based on sounds captured at Coyote Canyon during the installation. A documentary film entitled *The Making of Pull of the Moon* by Navajo filmmakers Daniel Hyde and Blackhorse Lowe, highlighting the collaboration between Ai Weiwei and Bert Benally at Coyote Canyon, opened at Museum of Contemporary

Native Arts (MoCNA) on July 16, 2014 and runs through October 2014. A 3D modeling digital landscape has also been created by xRez Studio Inc. and can be viewed in either 2D or 3D formats at MoCNA.

An exciting immersive full-dome experience of this digital landscape based on *Pull of the Moon* was at Museum Hill in Santa Fe on Friday, July 18 and Saturday, July 19. New Mexico Arts intends to tour the dome around the state. "Cultural landscape is very important to this project. That is why Coyote Canyon was chosen with its rich



Bert Benally's sand art installation in a remote part of Coyote Canyon on the Navajo Nation. Photo by Robert Schwan.

history and traditions. When it travels to different locations it will carry the power of the initial place with it. One of the objectives of this project is to connect art with cultural landscape," said Navajo Nation Museum Director Manuelito Wheeler. *Pull of the Moon* signifies the transformative power of art through international collaboration and is a reminder of the immense challenges faced by many cultures and the capacity for growth and healing from very impactful events.

New Mexico Arts sees this project benefiting Navajo Nation and New Mexico through expanded press coverage and increased arts-based economic development and cultural tourism. The division hopes to increase exposure for Navajo artists

living on the reservation who produce quality contemporary art but lack outlets for exhibition and sales. Finally, the artists who work on this project will experience a unique cultural exchange. Several Navajo artists and community members will work together to install the artwork in the canyon under the direction of Bert Benally. The McCune Charitable Foundation in Santa Fe has provided funding support for the *Pull of the Moon* project.

Previous TIME exhibits have included other Native partners, including Pojoaque Pueblo and its Buffalo Thunder Resort, <http://www.nmarts.org/buffalo-thunder/>. More information on the 2012 Navajo TIME project can be found at <http://www.timenm.com/2012.html>. It also was featured on the National Geographic's Geotourism website.

New Mexico Arts works with many tribal communities through the Art In Public Places (AIPP) program, under grant agreements that the tribes and pueblos have in place with the New Mexico Indian Affairs Department. These grant agreements have been a very positive breakthrough in the division being able to help facilitate one percent for public art projects with the state's Native American sovereign entities and have made public art partnerships with tribes and pueblos much more efficient and mutually beneficial. The AIPP program has begun work to put together another Native artist purchase pool for tribes and pueblos to use as part of the state public art purchase program.

Renowned Native American artists continue to be recognized and honored in the annual Governor's Awards for Excellence in the Arts. Painter and Musician Darren Vigil Gray of Santa Fe received a Governor's Arts Award in 2013 during ceremonies on September 27<sup>th</sup>. Gray was honored for his ability to mix tradition with imagination, as well as the significant amount of time he dedicates to bringing the arts to the children of New Mexico and for serving as a role model for young Native artists. The Governor's Arts Awards are an annual collaboration between New Mexico Arts, the New Mexico Museum of Art, other DCA partners, and the Office of the Governor.

This year, September 2014, the Governor's Arts Awards will honor Robert Mirabal and Dr. Dave Warren. Musician Robert Mirabal of Taos Pueblo, who has been described as a Native American Renaissance Man, is receiving an award as an artist, and arts educator Dr. Dave Warren of Santa Clara Pueblo is receiving a Major Contributor of the Arts award. The 2014 governor's arts awards events are scheduled for Friday, September 19, 2014 in Santa Fe.

The Institute of American Indian Arts (IAIA) Foundation is using its FY14 arts services grant funds from New Mexico Arts to support the MoCNA in its presentation of a fashion show and panel titled *Fashion Heat*. The show showcases local Native American designers who push the creative exploration of fashion leading to a sculptural visual arts show.

Another arts organization funded by New Mexico Arts in its Arts in Social Services category, New Mexico Experimental Glass Workshop, is using its grant funds on the campus of IAIA for an outreach program that trains traditional craftspeople to fabricate new art from recycled glass collected at IAIA and regional pueblos. IAIA students will learn how to mint glass coins and stamps for inclusion in jewelry or artwork, in addition to kiln casting and sand casting.

At the Pueblo of Pojoaque, New Mexico Arts funding supports art instruction to Native American and Pueblo people in moccasin making and beading. These media are in high demand among the people of the pueblo and in danger of being lost to younger generations if not preserved.

New Mexico Arts Program Coordinator Jenice Gharib led a class session on grant writing at the Institute of American Indian Arts in December 2013. The session covered opportunities for individual artists, grant writing techniques and recommendations, community engagement opportunities, and connection to local resources. Our folk arts coordinator met regularly over the past year with tribal leaders of the Pueblo and Apache groups and gave presentations at Navajo Chapter House meetings – these meetings in the past year focused on gathering input for the new strategic plan at New Mexico Arts to insure the division meets the needs and continue to serves tribes and pueblos in an effective way.

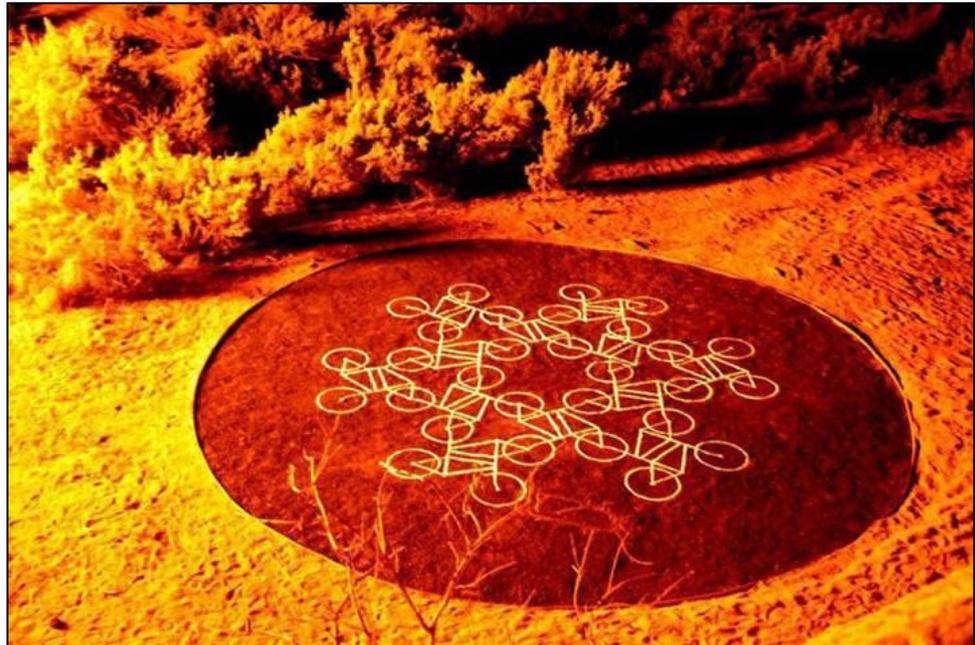
New Mexico Arts also works and has provided funding support to the Ancient Way Arts Trail, which includes Zuni Pueblo, Ramah, and the Navajo Nation in the Gallup area, <http://ancientwayartstrail.com/zuni.php>. New Mexico Arts is in discussions with the Tourism Department and the Economic Development Department's MainStreet program about a possible collaborative project with Zuni Pueblo, which became New Mexico first tribal entity to be designated as a MainStreet community in the past year.

In the upcoming year, New Mexico Arts will fund through its arts services grants program several arts organizations that support Native Arts and artists. The Museum of Contemporary Native Arts (MoCNA) continues to bring the dialogue of contemporary Native American Art issues to the forefront of New Mexico. The museum is a vital center of the Institute of American Indian Arts (IAIA), dedicated to advancing, cultivating and increasing public understanding of native arts and cultures. Through exhibitions and panel discussions, the

museum is bringing together experts in the fields of Native American culture and art to raise the public awareness and create dialogues. In a two-day event, MoCNA will present “Shedding Skin” on the museum grounds during September 2014. The event consists of an interactive, live-paint project on the pillars of the MoCNA portal, and a panel discussion with local and national Native American artists and academics.

The Southwestern Association for Indian Arts’ Santa Fe Indian Market is the world’s only arts festival featuring 1200+ Native artists. The Indian Market has served as a launching pad for artist careers and Native expression for 93 years. Those artists and families who have been at the market for many decades can be found in museums, galleries and private collections around the world. Both contemporary and traditional Native arts are represented including jewelry, pottery, paintings, drawings, graphics, photography, Kachinas, sculpture, textiles, basketry, beadwork, quillwork, and an expanding film and youth (17 & under) presence.

In FY15 the Wheelwright Museum of the American Indian will open The Center for the Study of Southwestern Jewelry, an expansion that adds two new galleries totaling 2,000 square feet of exhibition space, while maintaining the museum’s original 1,500 square foot Klah Gallery. The Center will open with two new exhibitions. In the larger gallery, a long-term exhibition of the history of Navajo and Pueblo jewelry and related traditions presented as a major art form and not as subordinate to the arts of basketry, pottery, and textiles. The Center’s smaller gallery will open with a celebration of contemporary New Mexican jewelers. The museum’s Klah Gallery will feature traditional Pueblo Indian dress and adornment.



Ai Weiwei’s sand art installation in a remote part of Coyote Canyon on the Navajo Nation. Photo by Robert Schwan.

New Mexico Arts continues its Traditional Folk Art Apprenticeship Program with funding to support the passing down of traditional arts through the direct work of a master artist with an apprentice. This year Navajo leather worker Roland J. Ellsworth, Sr. will work with son Nolan R. Ellsworth on the traditional art of saddle-making.

## SECTION V. TRAINING AND EMPLOYEE NOTIFICATION

### A. STCA TRAINING CERTIFICATION

The MIAC/LOA staff has received the cultural training.

### B. EMPLOYEE NOTIFICATION ABOUT STCA

MIAC/LOA staff has been involved in tribal collaborations and consultations for decades. These include the collaborative process and inclusiveness of tribal members in the planning of the Museum of Indian Arts & Culture in the late 1970s-early 1980s.

Since the implementation of the Native American Graves Protection and Repatriation Act, MIAC/LOA has been involved in numerous successful consultations as a result of the inventories that were sent to tribe with known affiliation with the materials in the collections. The museum has also been involved in a number or repatriations since the implementation of NAGPRA in 1990.

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## SECTION VI. DCA TRIBAL POLICY

### I. Purpose

Pursuant to Executive Order No. 2005-003, the Department of Cultural Affairs (DCA) adheres to the following policy to provide a framework for an effective tribal consultation process regarding the actions of DCA divisions. The intent of the policy is to ensure that tribal governments have an ongoing and meaningful opportunity for participation in DCA matters pertaining to tribal issues. DCA acknowledges the importance of government-to-government relationships with New Mexico's tribes and their duly authorized tribal organizations, agencies, and departments. DCA further acknowledges that consideration of tribal interests is a necessary and integral part of the State's decision-making process.

### II. Definitions

Interactions between DCA divisions and Native American communities of New Mexico take place on many levels. The definitions that follow are modified from the Executive Department policy on sacred places and repatriation, and the definitions are augmented to encompass some of the unique mission elements of DCA divisions.

- A. Human Remains – means any portion of the human body, including both hard and soft tissue. This definition includes disassociated parts such as hair and teeth.
  
- B. Cultural Items – means objects, both human-made or modified artifacts, and human collected items. Subcategories include:
  - (1) *Funerary Objects* – means cultural items placed with an individual at the time of burial or to commemorate the burial.
  - (2) *Sacred Objects* – means objects that are used by contemporary traditional Native American religious leaders in the present day practice of traditional religion.
  - (3) *Objects of Cultural Patrimony* – means objects that have ongoing historical, traditional, or cultural importance to a Native American community as a whole rather than to a specific individual. Such objects must have been considered inalienable property of the group at the time the object was separated from the group.
  - (4) *Culturally Sensitive Materials* means objects or materials whose treatment or use is a matter of profound concern to Native American tribes. These items may possess religious significance, but do not meet the criteria established by federal NAGPRA legislation for sacred objects.
  
- C. Cultural Property – means a structure, place, or site having historic, archaeological, scientific, architectural, or other cultural significance.
  - (1) *Sacred Places* – means places or areas used by traditional Native American religious leaders in the present day practice of Native American religion.
  - (2) *Traditional Cultural Properties* – means places necessary for the contemporary exercise of traditional activities of Native American community members. These can include traditional sources of natural resources as well as locations of practices that fall short of the definition of Sacred Places.
  - (3) *Areas of Cultural Significance* – means areas whose qualities are important to Native American communities in a historical or cultural sense but that do not play a physical role in contemporary religious or traditional practice.

- D. Sensitive Knowledge – means information in oral, written, or image form that should not be shared outside of a pueblo, tribe, or nation or outside of a traditionally defined group within a pueblo, tribe, or nation.

### III. Policy

DCA Divisions will make good faith efforts to consult with Native American governments when decisions or actions of DCA Divisions will have potential effects on Native American human remains, cultural objects, cultural properties, or sensitive knowledge.

- A. Consultation will be conducted early in the planning process for decisions or actions, allowing adequate time for tribal consideration and response to requests for consultation.
- B. Consultation will be inclusive, allowing pueblos, tribes, or nations the choice to participate or not participate in consultations concerning a particular issue, action, or location.
- C. Consultations will begin with the formal designation of parties to the consultation by both sides, along with any descriptions of limits to the authority of the parties.
- D. Confidentiality limitations imposed on all state agencies by the New Mexico Public Records Act and the Inspection of Public Records Act will be discussed with each consulting pueblo, tribe, and nation in order to minimize the risk that sensitive knowledge is conveyed inappropriately during the course of consultation or after consultation has concluded.
- E. Consultation with an individual pueblo, tribe, or nation will cease only upon an affirmative statement from an officially designated tribal government representative that the pueblo, tribe, or nation declines an active consultation role for a particular issue, action, or location. A pueblo, tribe, or nation can decline an active consultation role while requesting to be informed of the results of consultation. Although tribal non-response to consultation overtures from DCA divisions will not be interpreted as a decline to consult, deliberations and decision-making by DCA divisions will proceed despite periods of non-response.
- F. At each change in tribal administration, DCA divisions will provide to the incoming administration a summary of the status of current and pending consultations or agreements.
- G. At the conclusion of each consultation or each phase of complex consultations, DCA divisions will provide a written decision statement to all tribal governments who have had a consulting role on the issue, action, or location or who have expressed a desire to be informed of the outcome of consultations.
- H. DCA Divisions will provide prompt responses to questions from pueblos, tribes, or nations concerning issues that may or may not be within the scope of this consultation policy.

### IV. Policy Limitations

Consultation does not remove the responsibility for decision making from any DCA division, nor does it empower any pueblo, tribe, or nation with decision-making authority over DCA divisions. Consultation under this policy may be carried out in parallel with, but does not replace, consultation responsibilities that are defined by New Mexico statute or regulation. Similarly, consultation under this policy does not replace consultation as required by federal law or regulation.

**V. Participants**

- A. This policy applies to all DCA divisions and the Office of the Cabinet Secretary
- (1) Historic Preservation Division
  - (2) New Mexico Arts
  - (3) New Mexico State Library
  - (4) National Hispanic Cultural Center
  - (5) New Mexico Museum of Space History
  - (6) New Mexico Farm and Ranch Heritage Museum
  - (7) New Mexico Museum of Natural History and Science
  - (8) New Mexico Museum of Art
  - (9) New Mexico History Museum/Palace of the Governors
  - (10) Museum of International Folk Art
  - (11) Museum of Indian Arts and Culture/Laboratory of Anthropology
  - (12) New Mexico Historic Sites
  - (13) Office of Archaeological Studies
  - (14) Museum Resources Division
  - (15) Administrative Services Division
- B. This policy applies to all federally recognized pueblos, tribes, and nations that have sovereign territory in New Mexico.
- (1) Fort Sill Apache Tribe
  - (2) Jicarilla Apache Nation
  - (3) Mescalero Apache Tribe
  - (4) Navajo Nation
  - (5) Pueblo of Acoma
  - (6) Pueblo of Cochiti
  - (7) Pueblo of Isleta
  - (8) Pueblo of Jemez
  - (9) Pueblo of Laguna
  - (10) Pueblo of Nambe
  - (11) Pueblo of Ohkay Owingeh (San Juan)
  - (12) Pueblo of Picuris
  - (13) Pueblo of Pojoaque
  - (14) Pueblo of Sandia
  - (15) Pueblo of San Felipe
  - (16) Pueblo de San Ildefonso
  - (17) Pueblo of Santa Ana
  - (18) Pueblo of Santa Clara
  - (19) Pueblo of Santo Domingo (Kewa)
  - (20) Pueblo of Taos
  - (21) Pueblo of Tesuque
  - (22) Pueblo of Ysleta del Sur
  - (23) Pueblo of Zia
  - (24) Pueblo of Zuni

## SECTION VII. APPENDICES

- Synopsis of New Mexico Cultural Properties Act
- List of NM Cultural Resources Statutes
- State Historic Preservation Office (SHPO) Appendix



Students enjoy an educational trip to Jemez Historic Site.  
Photo courtesy of New Mexico Historic Sites, DCA.