



NEW MEXICO DEPARTMENT OF CULTURAL AFFAIRS



Mescalero Apache youth dancing on June 9, 2018, at the 150th Anniversary Commemoration at Bosque Redondo Memorial.
Photo Courtesy of New Mexico Historic Sites, Department of Cultural Affairs.

STATE TRIBAL COLLABORATION ACT FISCAL YEAR 2018

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, DCA's mission to preserve, showcase and provide educational programs about our state's rich cultural resources makes it possible for practically every program throughout the department to touch 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 continues to encourage and expand collaborative relationships and partnerships with Native American governments and the Indian Affairs Department. Native American tribal and pueblo communities have ongoing 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. This report represents the first statewide economic impact study on arts and cultural industries in 20 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. The 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-makers.

Specific to tribal communities, the study recommends both the protection of Native American arts and crafts against the effects of misrepresentation, and the development of the capacity of Native American communities and professionals to exercise greater influence in the marketplace for their work. 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.

Beyond these tribal-specific recommendations, however, all of the action items set forth in the study stand to benefit tribal communities. In FY15, DCA began to act upon the study's recommendations. DCA's responses so far include:

1. Building cohesion in the arts and cultural sector through:
 - a. statewide public engagement meetings to distribute and discuss the BBER Report with key leaders in arts and cultural industries, educators, and the business sector;
2. Developing a statewide web-based platform for networking (a "Virtual Network") to:
 - a. formulate a common agenda;
 - b. build a vibrant advocacy network;
 - c. offer training opportunities in business management and marketing;
 - d. promote the exchange of information, knowledge, and best practices;
 - e. encourage partnerships and collaborative initiatives; and
 - f. provide information on resources, support systems, investment, and grant opportunities;
3. Boosting funding and support for New Mexico Arts grant program by:
 - a. developing an economic development track to offer statewide grant competition to stimulate entrepreneurship, creative enterprise, and innovation;
4. Increasing cultural heritage tourism by:
 - a. developing the *Cultural Atlas* project, an innovative mobile application that puts cultural and heritage sites at the fingertips of smartphone users to promote tourism and bolster our creative economy. The application offers a map, key data and information to promote visitation, experiences, and learning at historic and cultural sites across New Mexico. Since the *Cultural Atlas* went live on December 1, 2016, it has been installed on more than 15,000 devices
 - b. planning an innovative Native-designed marketing initiative promoting International Cultural Tourism to benefit economically distressed Native American communities in New Mexico. The program will target the International Cultural Visitor and prepare local Host Cultural Centers and communities for cultural visitation. The Museum of Indian Arts and Culture is spearheading this effort.

DCA is also formulating partnerships with a wide variety of sectors in New Mexico, including the business, academic, and non-profit sectors, as well as with other state and local government agencies. Through these action items and partnerships, the department is catalyzing innovative programs, incubating best practice models to support New Mexico's arts and cultural workers, and building springboards for these workers' success.

The Cabinet Secretary of Cultural Affairs continues to reach out statewide to engage constituencies in addressing the BBER study's findings and recommendations. The engagement of Native constituencies in this effort is a priority.

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 5 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 and the Laboratory of Anthropology
- 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 Arts Commission
- 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 400 employees spread throughout its 15 divisions, with over 1,000 volunteers contributing in-kind hours annually. The annual budget is approximately \$39 million, including \$30 million in General Funds, \$3 million in Federal Funds, \$6 million in earned revenues.

Each year, over \$1 million goes directly to New Mexico's cultural activities — individuals and organizations — to assist with funding arts and cultural programs. DCA programs and services served more than 1.2 million New Mexico residents and their out-of-state guests.

SECTION III. AGENCY EFFORTS TO IMPLEMENT POLICY

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. 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.

Since its inception, the Museum of Indian Arts and Culture/Laboratory of Anthropology (MIAC/LOA) has played an important role in the interpretation of Native American cultures. In December 1927, the Laboratory of Anthropology (LOA) 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.

The Center for New Mexico Archaeology, a newer facility completed in 2012, serves as a research and curation facility for the 10 million artifacts in the Archaeological Research Collections. Development of this 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 Indian Advisory Panel, the plan for the Center 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.

MIAC/LOA currently employs six Native Americans in key professional positions: executive director, deputy director, director of the Living Traditions Education Center, curator of ethnology, archivist, and executive administrative assistant.

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 showcased genuine Native American handmade arts and crafts.

Positioned under the portal of the Palace of the Governors, more than 20 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 and help to develop and guide its policies.

New Mexico Historic Sites

There are currently eight State Historic Sites located throughout New Mexico, with six 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 fourteen includes eight enrolled Native American archaeologists.

New Mexico 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. 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 (EDD) MainStreet Program, made policy changes in 2015 to allow tribal entities to be designated Arts and Cultural Districts under the state's legislatively mandated program. The policies were written by the attorneys for EDD and DCA and subsequently approved by the advisory, Governor-appointed

New Mexico Arts Commission, the authorizing authority for the state-designated Arts and Cultural Districts. These policy changes were necessary as the original law passed by the Legislature in 2007 did not include tribal entities in the Arts and Cultural Districts program. Tribal entities are eligible to apply to participate 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

Museum of International Folk Art

- **July, 2017:** MOIFA *Negotiate, Navigate, Innovate: Strategies Folk Artists Use in the Global Marketplace* in the Mark and Dale Gunn Gallery of Conscience on view until July 2018, featuring master Native artist-apprentice pairs:

Kathy Wan Povi Sanchez & Wayland Sanchez (San Ildefonso)
Ray “Ducks” Garcia & Monica Lovato (San Felipe)
Louie Garcia & Tony Jojola (Tiwa/Piro)

- **August, 2017:** *Arts Alive!* August 8th & 10th, Basket Making demonstration by Carlos Herrera (Cochiti/Zuni).
- **July, 2017 – June, 2018:** The following educational groups with significant Pueblo and Native American students participated in *Arts Alive!* or scheduled guided or self-guided tours of the museum:

Pojoaque Boys & Girls Club (1st-7th grade), Santa Fe Indian School (10-12th grade), Tesuque Elementary (3rd-6th grade), IAIA Museum Studies Class x 2, Tewa Women United Families Program, and the Pojoaque Summer Recreation Program.

- **Spring, 2018:** Project Indigene collaboration with seven (7) other cultural institutions to examine perspectives and create awareness of some of the issues facing indigenous art: authenticity, appropriation, activism, and artistic identity. *Crafting Memory: The Art of Community*, featuring conversations between Aymar Ccopacatty (Aymara) and Nora Naranjo Morse (Santa Clara) as they explore the question of non-biodegradable waste in Native communities through their art.
- **March, 2018:** San Ildefonso Day School, 1st-6th grade children, pre-museum classroom visit in preparation for a museum tour and hands-on puppet making art project.
- **March 2018:** Santa Fe Indian School Middle School Career Day Educator/Community Outreach Coordinator participated in Santa Fe Indian School (SFIS) Middle-School

Career Fair, where students were introduced to Museum Education as a career track, and other museum career intersections.

- **April, 2018:** *Crafting Memory: The Art of Community in Peru/Places of Memory* week-long collaborative project consisting of workshops and community presentations between Peruvian artists and TEWA Women United (San Ildefonso) Specialists:

Kathleen Sanchez, Wayland Sanchez, Beverly Billie, Elders Wisdom Sharing Group, Youth Dance Group, and community family meal at San Ildefonso Pueblo and Poeh Cultural Center.

- **June 2018:** *Crafting Memory: The Art of Community in Peru, Street Art & Activism* week-long collaborative screen printing project with Peruvian art collective, Amapolay Manufacturas Autónomas (Quechua/Amara), Alas de Agua Art Collective, Baca Print Shop, Jamison Chas Banks (Seneca-Cayuga/Cherokee), Heidi K. Brandow (Diné/Hawaiian), Davin “Legun” Coriz (Santo Domingo/San Juan/Picuris), Moira Garcia (Hawaiian), Manuel Ramirez (Otoe-Missouria).

Museum of Indian Arts & Culture (MIAC) /Laboratory of Anthropology (LOA)

NAGPRA Compliance/Sharing Professional Expertise/Collections Access/Outreach

During the period July 2017 through June 2018, the staff of the Archaeological Research Collections provided technical support and assistance regarding NAGPRA compliance to several federal agencies for whom we care for archaeological collections, including the Bureau of Indian Affairs, the Bureau of Reclamation, and the U.S. Army Corps of Engineers. ARC staff assisted these agencies with the inventory process for human remains and funerary objects, as well as providing facilities and pulling collections for tribal consultations.

Julia Clifton, ARC Curator, and Diana Sherman, Assistant ARC Collections Manager, attended the International Conference of Indigenous Archives, Libraries, and Museums held at the Tamaya Resort, Santa Ana Pueblo, from October 9-12th. Diana Sherman co-presented a photography workshop titled “Basics of Museum Collections Photography,” with Jennifer Day, Indian Arts Research Center Registrar at the School for Advanced Research. Julia Clifton participated in a panel presentation at the Conference with Tony Chavarria, Curator of Ethnology, Conservators Landis Smith and Larry Humetewa, and pottery artists Erik Fender and Jason Garcia titled “Ancient Pottery, Modern Thinking: New Approaches to Preservation.” The subject of the panel was the process of research through consultation undertaken as part of the archaeological conservation project undertaken at MIAC prior to moving the archaeological ceramic vessels to the CNMA.

During February and May 2018, representatives of the Pueblo of San Ildefonso’s Historic Preservation Office Advisory Board visited the Archaeological Collections to examine potentially sacred and culturally sensitive objects and to consult with our staff regarding storage considerations and limiting access to some of these objects. Another visit with additional

members of the Advisory Board is planned for later this summer. No items have been requested for repatriation to the Pueblo under NAGPRA yet.

On March 28, 2017, Archaeological Collections staff members participated in a career fair held at Santa Fe Indian School for Middle School students. They presented 4 30-minute sessions during which staff provided information on general museum careers, shared their own experience about their role and careers at the Museum, and were shown examples of the cultural materials in the Museum's collections. Students were also invited to look at and touch artifacts from the education collection, including ceramics and chipped stone tools. They reached approximately 40 students, informing them of career opportunities in the museum world.

During June 2018, the Archaeological Research Collections staff provided access to archaeological materials collected from the ancestral site of Cuyamungue for students and staff of the University of Colorado Archaeological Field School. The field school is being held in collaboration with the Pueblo of Pojoaque and provides training in remote sensing, site survey and recording, laboratory analysis, and collaborative archaeology with Native American experts.

LOA Library Report on Serving Native Americans – 2018

LOA Library – Patron Accounts Held by Native American Patrons

Of the 297 total registered patrons of the LOA Library, 50, or, 17% are Native American. The tribes represented among the 50 registered patrons are as follows: Acoma, Cherokee, Cochiti, Comanche, Diné, Hopi, Isleta, Jemez, Jicarilla, Laguna, Micmac, Muscogee Creek, Ohkay Owingeh, Otoe-Missouria, San Ildefonso, Sandia, Santa Clara, Santo Domingo, Seneca, Shawnee, Taos, Tesuque, Tlingit, Tohono O'odham, Wyandot, Zia, and Zuni.

LOA Library – Native American Student Intern (2018)

The LOA Library has a student intern from the Highlands University Digital Media Program who is Diné-Oneida. The intern is working under the LOA Library Librarian and coordinating with the Andrea Fisher Gallery IT person to digitize the Andrea Fisher Fine Pottery Gallery collection of 25,000+ photographs.

LOA Library – Institute of American Indian Arts (IAIA) Internships (2018)

Met with the Director of Internships from the IAIA to talk about future internship opportunities for IAIA students from the Moving Image/Media Studies stream.

LOA Librarian Professional Development / Outreach

Indian Pueblo Cultural Center Symposia for Tribal Librarians

Attended a symposia for tribal librarians. Keynote speaker was Elayne Silversmith (Diné), librarian for the Smithsonian Institution National Museum of the American Indian.

Santa Fe Indian School

The LOA Librarian gave an impromptu presentation to the Santa Fe Indian School students on librarianship as a profession and talked about her work and profession as she practices it at the LOA Library.

Museum of Indian Arts and Culture Tribal Libraries Program

LOA Library Librarian worked all four days of the TLP. She networked with the leaders and instructors. She learned from the presentations and conversations she had with the faculty and students of the Indian Design and Planning Institute at University of New Mexico, namely, Ted Jojola (Isleta), Francisco Uvina, Daryl Lucero (Isleta), Charelle Brown (Santo Domingo), Brandon Ortiz (Taos).

University of New Mexico - Indigenous Nations Library Program

The LOA Librarian met with two librarians (Santo Domingo, Zuni) and a Diné staff person at the University of New Mexico Indigenous Nations Library Program.

LOA Library Donations to the Indian Pueblo Cultural Center (IPCC) Library

The LOA Librarian donated approximately one banker box of books received as Museum of New Mexico Foundation Laboratory of Anthropology Library Booksales to the Indian Pueblo Cultural Center Library for redistribution to the tribal libraries throughout New Mexico.

LOA Library Outreach and Support by Native American Culture

Acoma

Met with the Operations Manager, Sky City Cultural Center/ Haak'u Museum.

Isleta

Worked supporting the Tribal Libraries Program led by University of New Mexico Director of the Indigenous Design & Planning Institute, Dr. Theodore Jojola (Isleta).

Met with a librarian from the East coast who is from Isleta Pueblo. Talked about supporting her research for the Indigenous Digital Archive.

Jicarilla

Consulted to the Jicarilla Nation about the conservation of an important original document dating back to the 19th century. Referred the Nation to a conservator who specializes in Works on Paper.

Supported Jicarilla research for the Indigenous Digital Archive.

Supported the research of an independent scholar.

Laguna

Performed extensive research on behalf of Shelly Valdez (Laguna), Curator of the Wonder on Wheels (WoW) Bus for the Museum of Indian Arts and Culture exhibition traveling to Native communities throughout the State of New Mexico.

Navajo

Performed research and acquired materials to support the Museum of Indian Arts and Culture *Apache Lifeways* exhibition curated by Joyce Begay-Foss (Diné). Also performed research on portrait photographs by Edward Sheriff Curtis of Barboncito (Diné) and on the Navajo Treaty of 1868. Also on Apache Playing Cards.

Performed research on behalf of D.Y. Begay (Diné) for the *Here Now and Always* exhibition section on Trade and Exchange.

Performed research for Samantha Tracy (Diné) for the *Here Now and Always* exhibition section on Plants and Animals.

Performed research/supported queries by an archaeology / cultural resources management graduate student who is attending Harvard University. Donated 10 Navajo Nation Papers in Anthropology reports to this student. His home is in Farmington, New Mexico.

Ohkay Owingeh

Performed research for a Tribal Historic Preservation officer who is from Ohkay Owingeh Pueblo.

Pojoaque

Performed research on behalf of the Tribal Historic Preservation officer.

San Ildefonso Pueblo

Had a discussion with a San Ildefonso Pueblo member about restricting culturally sensitive materials.

Met with a San Ildefonso Pueblo member to discuss a work experience internship for a teenage boy from the Pueblo.

Performed research for the San Ildefonso Pueblo Tribal Historic Preservation officer.

Sandia

Performed research for two Sandia Pueblo representatives, one of which was the Tribal Historic Preservation officer for Sandia Pueblo.

Santa Clara

A graduate student from Santa Clara Pueblo conducted research onsite and subsequently via email. A LOA Library Patron account was set up for this student.

Performed research on behalf of Anthony Chavarria (Santa Clara), the Curator of Ethnology, Museum of Indian Arts and Culture, on the impact of the Influenza and other epidemics on the Pueblos.

Santo Domingo

Alfonso Ortiz writings.

Matachines Dance.

Tesuque

Met with the Tribal Historic Preservation Officer on numerous occasions. Performed legal research. Supported the research for the Indigenous Digital Archive.

Zia

Performed research on behalf of the Indian Pueblo Cultural Center re: IPCC Programming on Zia.

Indigenous New Mexico: Sharing the Wonders of Our World. WoW mobile museum (6057 visitors)

The New Mexico Department of Cultural Affairs mobile museum Wonder on Wheels (WoW) is on the road with a new display for 2018. The featured exhibit from the Museum of Indian Arts & Culture (MIAC) is entitled *Indigenous New Mexico: Sharing the Wonders of Our World*. The WoW MIAC exhibit was guest curated by Dr. Jessie Ryker-Crawford (Ojibway) and Dr. Shelley Valdez (Laguna Pueblo), president of Native Pathways, a nonprofit educational company. The MIAC Native American Tribes of New Mexico exhibit was produced by a cohort of four Pueblo, Apache, and Navajo educators selected from each of the three land-based tribal groups: Melissa Henry (Navajo), Sherwin Sando (Jemez Pueblo), Mia Toya (Jemez Pueblo), and Ina Montoya (Jicarilla Apache). Program partner Dr. Carnell Chosa (Jemez Pueblo) from the Leadership Institute of the Santa Fe Indian School provided pre-program support. WoW's exhibit from MIAC focuses on the importance of traditional foods, plants, and animals as well as dance-music, and the arts of New Mexico's indigenous populations. Through displays and hands-on activities, this exhibit, designed for visitors ages 4–14, shows children the natural-dyed yarns that go into making Navajo rugs and lets them feel the sheep wool while learning about weaving.

Visitors will learn about the traditional clothing of New Mexico's tribal people through a doll exhibit that features some of our state's most talented tribal doll makers. Bows and arrows, atlatls, drums, and rattles are there to be handled and discussed. Pottery activities, an interactive tribal map of New Mexico, and videos on corn, drum making, and honoring traditional Native American ways of living are featured within this dynamic exhibit.



WoW Bus Jemez Day School visit on 3/27/18

Here, Now and Always Renewal Project (75) – Throughout FY18, MIAC consulted with more than 75 tribal community experts for the design and development of the Here, Now and Always exhibition. The renovation renews HNA while preserving its most successful elements and outcomes. MIAC staff is again developing HNA content and design in collaboration with Southwest tribal communities, an approach that brought national recognition to the original HNA as groundbreaking in its respect for Native cultures. In addition to MIAC staff and non-Native scholars and consultants, today's HNA team consists of tribal community co-curators, scholars and other Native consultants whose views and voices are central to telling the humanities-based stories and scholarship of nearly 50 tribal groups represented in the exhibition—including the Pueblo Indians, Apaches, Navajo, Paiute and Tohono O'odham.

Tribal Libraries Summer Reading Program (200) – Each year, the Museum of Indian Arts and Culture (MIAC) and the Tribal Library Program (TLP) of the NM State Library hosts workshops for students that enhance the National Collaborative Summer Library Program annual themes. The TLP Workshops held at MIAC from July 18-21, 2017 adapted the national summer reading theme *Building a Better World* so that it was addressed from an indigenous perspective. MIAC partnered with the Indigenous Design and Planning Institute of the UNM School of Architecture with extraordinary results. More than 200 children from the Pueblos of Tesuque, Laguna, San Ildefonso, Zia, Jemez, Santa Clara, Ohkay Owingeh, and Santo Domingo designed and created miniature adobe structures that were assembled into a village complete with hornos and a ramada. UNM faculty, Dr. Ted Jojola and Francisco Uvina, mentored a group of young indigenous architecture students to be the workshop's instructors. Future architects Brandon Ortiz (Taos Pueblo), Charelle Brown (Santo Domingo Pueblo), and Daryl Lucero (Isleta Pueblo) created a fun and dynamic atmosphere in which children made adobe bricks, designed and built structures. Stories were shared and basic design ideas exchanged as students from ages 4 to 12 worked together to complete the village.

Arts Section for the Summer Policy Academy (SPA), Leadership Institute of the Santa Fe Indian School (30) – In June 2018, SPA Native high school students from this Santa Fe Indian School Program spent the morning reviewing the collections with Tony Chavarria (Santa Clara), curator of ethnology; touring the Lifeways of the Southern Athabaskans exhibit with Dina Velarde (Jicarilla Apache), MIAC educator; and engaging in a discussion about imagery and Native American stereotypes with Marla Redcorn-Miller, (Kiowa/Osage), deputy director.

Museum of Indian Arts and Culture: Living Traditions Education Center

The Museum of Indian Arts & Culture 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 and peoples 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 and cultural centers, and schools.

Educational tours onsite and outreach offsite

Outreach visits to BIE schools and tribal communities.

Educational outreach programs also include bus transportation funding for underserved rural Native American communities.

School tours

2017

July 20, 2017	Dine' Youth	6 students 2 supervisors
July 25, 2017	Ft Sumner Group	6 students 1 supervisor
August 15, 2017	SFIS	127 students
September 12, 2017	William Smith High School	9 students 3 chaperones
November 8, 2017	Bernalillo Elementary	45 students 2 adults
November 10, 2017	Bernalillo Elementary	45 students 3 adults
November 15, 2017	Bernalillo Elementary	45 students

2018

January 4, 2018	Traditions Jicarilla Dept of Youth	6 students 2 adults
January 17, 2018	SFIS Agri-Science	13 students 1 adult
January 25, 2018	Lake Valley Elementary	30 students 6 adults
January 26, 2018	Lincoln Elementary	1 students 4 adults
January 31, 2018	SFIS Agri-Science	14 students 1 adult
February 1, 2018	Crownpoint High School	30 students 4 adults
February 1, 2018	Crownpoint High School	14 students 2 adults
February 15, 2018	Thoreau High School	26 students 2 adults
February 28, 2018	SFIS Agri-Science	14 students 1 adult
March 6, 2018	Pojoaque Valley Intermed.	47 students 8 adults
March 13, 2018	Pojoaque Valley Intermed.	43 students 6 adults
March 14, 2018	Pojoaque Valley Intermed.	47 students 9 adults
March 14, 2018	SFIS	7 students 1 adult
March 20, 2018	Pojoaque Valley Intermed.	42 students 12 adults
March 26, 2018	SFIS Agri-Science	14 students 1 adult
April 10, 2018	Pojoaque Valley Intermed	42 students
April 18, 2018	SFIS Agri-Science	14 students 2 adult
April 25, 2018	Ojo Encino	11 students 3 adults
June 9, 2018	Sandia Pueblo	60 students 6 adults

Outreach

September 23, 2017	Children's Museum Harvest Fest	45
October 13, 2017	Children's Museum Pottery Demo	
January 2, 2018	Indian Day @ Roundhouse	225
March 28, 2018	SFIS Middle School Career Day	40
May 3, 2018	Tohatchi Elementary	315
May 18, 2018	Dulce Elementary	127

July 2018

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Public Programs

July 2017

July 22: Coronado (Kuaua) Historic Site Ranger Ethan Ortega visited MIAC to discuss the site's project to reinterpret the Kuaua story, instead of the Coronado one that has been perpetuated for over 75 years. 40 people attended.

July 29: Archaeologist Chris Crews delivered a talk on the early hunter-gatherers who occupied the Piedra Lumbre Valley in Rio Arriba County. He discussed three sites at Ghost Ranch that have occupation spanning back to 6,500 BCE. 39 attended.

August 2017

August 4: The first in our annual Breakfast with the Curators (BWTC) series was held at the Center for New Mexico Archaeology, where Collections Manager CL Kieffer hosted breakfast and then delivered a talk and tour on projectile points. Our maximum – 20 people – attended.

August 5: Archaeologist Leon Natker delivered a talk on Chupadero Black-on-White pottery, possibly the longest lived of all black-on-white wares. 27 were in attendance.

August 11: The second in our annual BWTC series brought Frank Buffalo Hyde (Onondaga / Nez Perce) to MIAC for a brief tour of his exhibition I-Witness Culture and a panel discussion about the state of contemporary Native art market. 33 people – more than our maximum – attended.

August 13: Influential modern ballet dancer Jock Soto (Navajo) presented "Water Flowing Together," an intimate film portrait about his career. 22 attended.

August 17: More than 200 people turned out for a celebration of 2017's Living Treasure Jody Naranjo and a special honoring of the last 12 years' worth of artists at the Governor's Gallery at the Roundhouse.

August 18: Author/gallery owner Charles King, collector Eric Dobkin, and artist Nathan Youngblood (Santa Clara) presented the third BWTC about their new release "Spoken through Clay: Pottery of the Southwest," which included a talk and a book signing. 45 people attended this event and the shop sold out of the \$100 books.

August 25: Director of Education Joyce Begay-Foss offered a behind-the-scenes look at the objects being considered for her exhibition Lifeways of the Southern Athabaskans. We exceeded our capacity (as the program was held in collections) at 22 people.

August 26 – 27: MIAC welcomed 500 guests over two days for the opening of "Stepping Out: 10,000 Years of Walking the West," a new exhibition featuring Native footwear from the last 2,000+ years.

September 2017:

September 1: Curator of Archaeology Maxine McBrinn closed out the BWTC series with a special tour of a new exhibition, "Stepping Out: 10,000 Years of Walking the West," just four days after the exhibition's opening. 21 paid attendees.

September 24: MIAC participated in the third annual Museum Hill Community Day, attracting more than 1,200 people with our Birthday Party theme. The Laboratory of Anthropology turned 70, the museum turned 30, and the Center for New Mexico Archaeology turned 10.

October 2017:

October 1: A special lecture requested by the Tom Lea Institute, El Paso, TX, brought retired MIAC archaeologist Dody Fugate and Kathryn Flynn, director of the New Deal Preservation Society, to MIAC to discuss Lea's Pueblo pottery drawings completed during his short stay in Santa Fe. 76 people attended.

October 21: The Center for New Mexico Archaeology's annual open house welcomed 381 people for tours and activities related the current exhibition "Points through Time."

November 2017

November 9: MIAC's annual Veterans Day celebration attracted 45.

December 2017

December 3: Two showings of The Missing attracted a total audience of 135. This screening occurred one week before the opening of the Athabaskans exhibit and served as a teaser for the show.

December 10: The opening of Lifeways of the Southern Athabaskans attracted a crowd of 409 for the unique exhibit on the variety of Apachean tribes in New Mexico and Arizona.

January 2018

January 6: Mateo Romero (Cochiti) delivered a talk as part of our "Cultural Power of Native Art Series" on the evolution and change of his work throughout the years to 38 people.

January 7: Cannupa Hanska Luger (Mandan, Hidatsa, Arikara, Lokata) delivered the second talk of the "Cultural Power of Native Art Series" on his unique ceramic projects including a major upcoming installation to 52 attendees.

January 21: MIAC Education Director Joyce Begay-Foss (Diné) and assistant educator Dina Velarde (Jicarilla Apache) were storytellers for the first installation of our annual GranMary's Winter Storytelling Program for 5 people.

February 2018

February 3: To continue the "Cultural Power of Native Art Series," Frank Buffalo Hyde (Onondaga/New Perce) showed the film Basquiat, then followed up with a discussion of how the famous artist influenced his own work. There were 60 people in attendance.

February 4: Fourth in the "Cultural Power of Native Art Series," Cara Romero (Chemehuevi) discussed her photographic process and how her work has evolved through the years to 55 people.

February 18: Popular author and comic Emmett Garcia (Santa Ana / Jemez Pueblo) delivered the second GranMary's Winter Storytelling Series installation to 4 people.

February 24: One of our most special events of the year, "The Bead Project with Cannupa Hanska Luger" brought more than 100 people together at MIAC to create 2-inch ceramic beads for the artist's installation commemorating the loss of more than 4,000 missing and murdered indigenous women, girls, queer and trans people. The Bead Project is currently traveling to museums around the United States.

February 24: On the same day as the Bead Project, we kicked off our "Archaeology 101 Series" with Paulina Przystupa on "The ABCs: Archaeology, Beliefs, and Childhood." It was attended by 47 people.

July 2018

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March 2018

March 4: In concluding our “Cultural Power of Native Art Series,” the renowned Nora Naranjo Morse (Santa Clara Pueblo) discussed her recent landscape installation in the City of Albuquerque to 35 people.

March 14: MIAC kicked off its “Pueblo Pottery Demo Series” with Joseph G. Naranjo (Santa Clara Pueblo), known for his pinched and coiled pottery. 40 attended.

March 18: The second installation of the storytelling series was with Birdian Rogers (Jicarilla Apache), to complement the Lifeways of the Southern Athabaskans exhibit. 30 attended.

March 31: “Archaeology 101” continued with Leon Natker who presented “Sherds vs. Shards: A Beginner’s Guide to Ceramic Analysis to 68 people.

April 2018

April 8: MIAC opened a new exhibit, “Maria Samora: A Master of Elegance.” The 2018 Native Treasures Living Treasure, Samora (Taos Pueblo) participated on a panel with Keri Ataumbi (Kiowa) and Robin Waynee (Saginaw Chippewa) to an audience of 60.

April 9: The Wonder on Wheels Mobile Museum opened with MIAC’s special exhibit at the Roundhouse for public viewing.

April 11: Pueblo Pottery continued with Alvina Yepa (Jemez Pueblo). 50 people came through to watch and talk with Yepa throughout the afternoon.

April 22: MIAC’s annual Earth Day program attracted 90 people in a collaboration with the Santa Fe Children’s Museum. Activities at MIAC- Santa Fe Indian School’s agri-science high school students grew over a couple hundred plants which were given out to the public on Earth day. Visitors were able to make seed balls and learn about Native American agriculture as well.

April 27: On Arbor Day, we hosted a talk called “Climate Change in New Mexico” with Atherton Phleger of the South Central Climate Science Center. He specifically works with Southwest tribes to address issues of climate vulnerability and adaptation planning. 31 attended.

April 28: “Archaeology 101” continued with Amy Thompson, who delivered a talk called “Utilizing Modern Technology to Understand the Past: GIS and Remote Sensing at an Ancient Maya Community,” in which she demonstrated groundbreaking techniques for discovering what’s below our feet without disturbing objects. 47 attended.

April 29: A special panel featuring the Albert Velarde, Jr., family of the Jicarilla Apache convened at MIAC to discuss the family’s education successes. Six out of seven siblings – with a range of degrees from BAs, MAs, and a PhD and JD) discussed the obstacles and successes of attaining higher education when coming from a remote, economically-challenged reservation. 32 attended.

May 2018

May 5: Renowned beader and 2016 Living Treasure Teri Greeves (Kiowa) discussed her beadwork to a crowd of 45 people. This talk complemented our current exhibition “Stepping Out: 10,000 Years of Walking the West.”

May 9: Robert Tenorio (Santo Domingo Pueblo) visited MIAC and presented to a crowd of 52 on his pottery skills as the third installment of the Pueblo Pottery Series.

May 13: On the last day of Frank Buffalo Hyde’s exhibition “I-Witness Culture,” he and his wife Courtney Leonard (Shinnecock) – collectively known as CRANK! – conducted a live-paint event under the portal at MIAC. 56 people dropped by to engage with the artists.

June 30, 2018

July 2018

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May 26: Archeology 101 Lecture Series #4 was presented by Cyler Conrad of Los Alamos National Laboratory. His presentation, “Domesticating the Wild: Archaeological Research into Turkey Husbandry and Management” attracted 30.

May 26 – 27: MIAC education staff had 147 unique engagements with Native Treasures visitors in providing information about MIAC programs and initiatives.

June 2018

June 1: Director of Education Joyce Begay-Foss (Diné) and Roseanne Willink (Diné) presented a panel discussion on the occasion of the opening of “Hweedli,” an exhibition of a special rug commemorating the Long Walk. This day also was the first day the public was invited to view the rug, along with extensive interpretive information related to the 1868 Navajo Treaty and symbolism within the rug. 25 attended the presentation.

June 3: A new exhibition opened titled “What’s New in New: Selections from the Carol Warren Collection,” an important gift the museum recently received. Bernice Naranjo (Santa Clara) demonstrated her unique pottery-making skills as she has several pieces featured in the show.

June 5: Annual Arts Alive! micaceous clay workshop drew 117 people to MIAC.

June 7: Annual Arts Alive! program on beadwork drew 122 people.

June 12: Annual Arts Alive! program on pottery drew 70 people.

June 13: Hubert Candelario (San Felipe Pueblo) offered a pottery demonstration in the Buchsbaum Pottery Gallery which drew 48 people.

June 14: Annual Arts Alive! program on Native Foods drew 121 people to learn about traditional foods.

June 30: We ended the year with a popular lecture on obsidian delivered by Dr. Sean Dolan, from Los Alamos National Labs. 85 people attended this informative lecture.

Current Exhibitions

What’s New in New: Selections from the Carol Warren Collection

June 3, 2018 through April 7, 2019



Seed Jar Les Namingha (Hopi/Zuni, b. 1968) Circa 2005 Clay 59720/12

June 30, 2018

The Museum of Indian Arts & Culture (MIAC) periodically features art recently acquired through gifts or purchases. *What's New in New: Selections from the Carol Warren Collection*, highlights the collection donated to the Museum by Carol Warren, who was a volunteer in the Collections Department for more than 20 years. The collection consists of over 200 works of art, including paintings, pottery, jewelry and textiles from some of Santa Fe's most prominent contemporary artists. A selection of this collection will be on exhibit and will include pieces created by renowned artists such as Tony Abeyta, Tammy Garcia, Dan Namingha, and Jody Naranjo.

The exhibition, co-curated by C.L. Kieffer Nail, Antonio Chavarria, and Valerie Verzuh, will not only highlight outstanding contemporary artists, but it will also feature multigenerational artists by including work of artists within the same family that have crafted their trade alongside each other. "By displaying pieces made by related artists, we hope to demonstrate ways in which Native artists inspire each other through instruction as well as how individual artists exhibit their own identity through what is essentially a family practice," said curator C. L. Kieffer Nail.

In accepting new items, whether they were made yesterday or 12,000 years ago, museum staff consider various issues such as curatorial collecting objectives, gaps in collections, potential future use of the objects such as publication and exhibition, storage limitations and special preservation requirements. The Museum of Indian Arts and Culture/Laboratory of Anthropology collections inspire appreciation for and promote knowledge of the diverse native arts, histories, languages, and cultures of the Greater Southwest. This mission is made possible through the active acquisition of material culture that contributes to an understanding of the peoples that made them.

The creative talents of Native artists in the past, present and future, give purpose to the MIAC. This is why it continues to collect and preserve art and artifacts made by tribal artists from all time periods. It endeavors to educate visitors about ancient yet living Native cultures, and provide Indian artists with examples of their ancestors' gifts. The accessioned collections of the museum are made possible by the generosity of donors and the cultivation of such by the Museum of New Mexico Foundation and its affiliated support groups.

Temporary exhibition

Hweeldi: The Woven Tribute (220 opening attendance)

June 1 to August 31, 2018

May 10, 2018 (Santa Fe, New Mexico) -- The Museum of Indian Arts and Culture (MIAC) is commemorating the 150th anniversary of the signing of the Treaty of Bosque Redondo, signed June 1, 1868, by displaying an extraordinary wool rug woven in tribute to the Long Walk. Created in the early 1900s, the rug is an impressive 9 ft. by 15 ft., last displayed at MIAC in 1996. While the identity of the weavers of the piece remains unknown, Navajo oral history – and likely some first-hand accounts – informed the weavers along the way with their design. In 1868, the Long Walk was initiated by the United States military as part of Manifest Destiny, the concept that expansion of the United States in the 1800s was both justified and inevitable. Only

the 1868 treaty allowed the Navajo to return to their Diné Bikéyah (Navajo sacred lands) in northwestern New Mexico, where they rebuilt as a nation of herders, farmers, and weavers. “The Long Walk is the most tragic historical event among the Navajo people,” said Joyce Begay-Foss, curator and director of education. “Among most tribal members it is not spoken about due to the sensitive nature of the historical trauma.”

“Other tribal members feel as though that we must never forget what the people who came before us suffered and endured,” Begay-Foss added.

Hweeldi: The Woven Tribute will be open for viewing on Friday, June 1 with a panel discussion about Navajo weaving at 1 p.m with Roseann Willink and Joyce Begay-Foss. A special public opening on June 3 from 1- 4 p.m. is scheduled and will include remarks, a lecture with UNM Professor Jennifer Denetdale (Navajo) (UNM), Dinehtah dance group, and refreshments. The event is free to New Mexicans with ID because it falls on the first Sunday of the month.



Stepping Out: 10,000 Years of Walking the West
August 27, 2017 through September 3, 2018



Footwear is evocative. The shoe tells us if the wearer was a child or an adult, and can often tell us whether they were an adult man or woman, based on size and style. Shoes retain signs of the wearer, showing imprints of toes and heels and repairs made as much-needed or much-loved footwear became ragged. They can also hint at health problems; for example, bunions and uneven gaits can be visible on the shoes.

How we protect our feet is influenced by the environment (hot, cold, stony, soft), the materials available (leather, plants, beads, quills), and tradition. Tradition guides whether people wear sandals or leather footwear, as well as how they decorate them, but tradition varies over time as conditions, environmental and social, change.

The style of the shoe also tells us about belonging, love, and social aspiration. Beaded moccasins are time-consuming to make, comfortable to wear, and beautiful to behold. Moccasins created for a family member will often reflect the love and commitment of the maker toward the wearer. Some styles of moccasins or sandals were reserved for those with status, wealth, or a special role in society. Footwear reflects the lives of their makers and wearers, offering a window into the past and the present.

This exhibition will feature sandals that date back thousands of years found in the dry caves of New Mexico and nearby regions. The Museum of Indian Arts and Culture has amassed a significant collection of Plains and Southwest moccasins, many beautifully beaded or quilled, and these will be exhibited for the first time in decades. The exhibition will conclude with examples of contemporary high fashion footwear made artists like Teri Greeves, Lisa Telford, and Emil Her Many Horses, showing how traditional designs and techniques are now being used to create gorgeous, meaningful shoes in the 21st Century.

Lifeways of the Southern Athabaskans
December 10, 2017 through July 7, 2019



The Museum of Indian Arts and Culture will exhibit over 100 objects dating from the late 1880s to the present. Cultural objects will represent the lifeways of the different Apachean groups in New Mexico and Arizona. These cultural objects include basketry, beaded clothing, hunting and horse gear. These groups are: Jicarilla Apache, Mescalero Apache, Fort Sill Apache (Chiricahua), San Carlos Apache and White Mountain Apache.

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 ***Here, Now and Always*** 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.

The Museum of Indian Arts & Culture/Laboratory of Anthropology plans the following for FY18:

- Continue to raise monies for renovation of the permanent exhibition, *Here, Now and Always* and other exhibitions
- Increase outreach to tribal communities with private and other funding sources.

New Mexico Museum of Natural History and Science

Dr. Ayesha Burdett has been working with Santa Ana Pueblo on an environmental research project: *Habitat Restoration on the Rio Grande*.

The Sandia Mountain Natural History Center serves many Native Communities in rural areas with outdoor STEM education programs.

The Wonder on Wheels (WoW) van, which traveled to every county in the State in 2017, featured the Museum of Natural History and Science's dinosaur exhibition.

New Mexico Museum of Art

The New Mexico Museum of Art interacts with our communities in a variety of ways including educational outreach, school tours, internships, programming, and exhibitions.

Schools

In 2017 and 2018, we hosted students from communities across New Mexico, including Santa Fe, Las Vegas, Espanola, Tucumcari, La Rinconada and Albuquerque. We served numerous Native students from those communities in our school tour program, totaling 298 students.

Events and Collaborations

The Museum celebrated its 100th birthday on November 25, 2017 with performances held throughout the day on the stage of St. Francis Auditorium including a group of 11 students from The Pueblo of Pojoaque Youth Hoop Dancers. They have dedicated their time to learn and perfect the art of hoop dancing. The group performs throughout New Mexico and has traveled to 4 States and 3 European countries, and competes each year at the World Championship Hoop Dance Competition in Arizona. This beautiful high energy dance is known as a healing ceremony and is performed with 5 hoops. Each hoop represents the circle of life having no beginning or end. The designs each dancer creates reflect the many lifeforms such as the butterfly, the ladder of life, the eagle, and many more. The final design comes together in the shape of the world. It is a reminder that we must respect and care for Mother Earth. The Pueblo of Pojoaque tribal leadership supports this wellness program and encourages the youth to continue dancing at every opportunity.

Fast Art, an hour-long, lightning round, quick introduction to a variety of arts based topics in a fast-paced, multiple-speaker event. The museum invited artists, scholars, and community members to present on topic of their choice in 3-minute long intervals. Two of the presenters were Native American including Andrea Hanley (Navajo) and Raphael Begay (Navajo).

In partnership with the School for Advanced Research (SAR), the New Mexico Museum of Art presented a series of 5 public presentations in honor of the centennial celebration of the Museum of Art, SAR's 110th anniversary, and the 40th anniversary of the Indian Arts Research Center (IARC) at SAR. Bringing noted scholars and the public together in a dialogue that enhances the civic and cultural life of the citizens of New Mexico with program themes that focus on shared aspects of Native American art and architecture as seen at both the Museum and at SAR.

Exhibitions:

Horizons: People and Place in New Mexican Art honors the early involvement of Native American Artists in the Museum and celebrates that continued legacy. Artists with artwork in the exhibition include:

Harrison Begay (Navajo/Diné)
Popovi Da (San Ildefonso)
Velina Shije Herrera (Zia)
Julian Martinez (San Ildefonso)
Maria Martinez (San Ildefonso)
Tonita Peña (San Ildefonso)
Jose Rey Toledo (Jemez)
Ramona Sakiestewa (Hopi)
Fritz Scholder (Luiseño)
Awa Tsireh (San Ildefonso)

Shifting Light: Photographic Perspectives highlights the museum's long-term engagement with the popular medium of photography, organized into the broad categories of land and place, culture and identity, community and interconnection, and vision and creativity. Native American artists with artwork in the exhibition included:

Michael Namingha (Hopi-Tewa)
Vicki Monks (Chickasaw)
Victor Masayesva (Hopi)

Contact: Local to Global presented work from the latter half of the 20th century to the present day and highlights the engagement of artists with New Mexico; the Museum of Art with artists and collectors; and New Mexico's engagement with national and international art communities. Native American artists with artwork in the exhibition included:

Virgil Ortiz (Cochiti)
Diego Romero (Cochiti)
Postcommodity

Postcommodity is an arts collaborative composed of composed of Raven Chacon (Navajo), Cristóbal Martínez and Kade L. Twist (Cherokee). As a collective, these artists challenge the role of the artist as individual author and request that the audience take an active role by participating in the artwork.

New Mexico Farm & Ranch Heritage Museum

The NM Farm & Ranch Heritage Museum connects to and interacts with various communities through exhibitions, programming, and tours for the people of New Mexico and the State's many visitors. Activities and exhibits at the NM Farm & Ranch Heritage Museum that relate to Native American themes and involve cultural interactions include the following.

In 2018, the NM Farm & Ranch Heritage Museum collaborated with *Los Indigenes de Nuestra Señora de Guadalupe - Tortugas Pueblo*, to present and interpret traditional Native American blessings at the ceremonial beginning of the annual *Blessing of the Fields*. The Museum collaborated with Native American students at New Mexico State University who are members of the American Indian Science and Engineering Society. Students served as volunteers and crew support during special events such as *Cowboy Days 2018*.

The *Legacy & Traditions* gallery schedule included two short term exhibits that incorporated Native art and craft. *Weaving in New Mexico: The Ancestral Puebloan and Rio Grande Traditions* included forty-eight artifacts ranging from textiles to looms and tools. Topics included Pueblo weaving traditions from ancient times to the present day. *Form & Function: Objects with Flair* includes 20th century ceramics from the Pueblo of San Ildefonso, Western Apache and Akimel O'odham baskets, and Navajo textiles.



Blessing of the Fields procession, led by representatives of *Los Indigenes de Nuestra Señora de Guadalupe - Tortugas Pueblo*

Agricultural Beginnings is a section of the long-term exhibit that features New Mexico's agricultural history and interprets farming practices and strategies dating from ancient times (the appearance of maize or domesticated corn) through the 20th century. The exhibit emphasizes the long process (4,000 years) for corn and other cultigens to become dependable crops that subsequently allowed for seasonal and permanent settlement. *The Spanish Colonial Period*, another section in the Museum's long-term exhibition gallery, has two important interpretive panels that focus on historic Puebloan culture. The introduction to this section focuses on lifeways of the Pueblo peoples at the time of the arrival of the Spanish in 1598. Emphasis is on harvest traditions and practices, storage of resources, and how sharing agricultural knowledge allowed the colonists to survive their early years in New Mexico. Another panel interprets the Pueblo Revolt, in which northern pueblos took part in a coordinated revolt, beginning on August 10, 1680, after being under Spanish rule for more than eight decades.

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 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 showcased genuine Native American handmade arts and crafts. Positioned under the portal of the Palace of the Governors, more than 20 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 and help to develop and guide its policies.

Planned events and activities

New Mexico History Museum and Palace of the Governors events and exhibitions that relate to Native American themes and cultural interactions in New Mexico history include the following.

- *Telling New Mexico: Stories from Then and Now*, our main exhibition, opens with Native life in what became New Mexico and includes Native stories throughout the chronology, with special attention paid to Bosque Redondo, Indian education, Native contributions to World War II, and oral histories from contemporary tribal members.
- *Santa Fe Found*, a long-term exhibition, shows the Native American presence in the history of downtown Santa Fe and the exchange networks between the Spanish and Pueblos.

- The Native American Portal Artisans Program hosts Young Natives Art Shows (July and December annually), a two-day Indian Market event, and the daily market place for authentic Native American arts and crafts.
- Collaboration with the National Museum of the American Indian and SWAIA Indian Market has brought a weeklong Native film festival to the museum during recent years' Indian Markets. 1,716 attended in August.
- Approximately 244 students from IAIA, Santa Fe Indian School, Pojoaque, San Juan, Santo Domingo and Tohatchi schools made field trips to the museum.

New Mexico Historic Sites

Jemez Historic Site

Staff at New Mexico Historic Sites met with tribal officials at the Pueblo of Jemez numerous (20+) times during FY 2018. Jemez Historic Site collaborated with the Pueblo on several major events and programs.

Between July 17-21, 2017, Jemez Pueblo Community Library and New Mexico Historic Sites partnered for "Stories from the Land." The program is in its fifth year of implementation and serves as a means to enable the children of Jemez Pueblo with the opportunity to visit and experience our historic sites while continuing to develop their reading and writing skills. The annual program will continue into FY 2019 running from July 16 through 20.

Supporting the Department of Cultural Affairs commitment to childhood education, New Mexico Historic Sites Staff performed over ten visits to schools serving Jemez Pueblo during FY 2018. These included the Jemez Day School, Jemez Valley Schools, and Walatowa Charter School. The Jemez Historic Site Instructional Coordinator led the visits, and he provided hands-on learning opportunities for Jemez Pueblo children, K-12th grade.

On August 13, 2017, New Mexico Historic Sites partnered with Jemez Pueblo's Governor's Office to host Pueblo Independence Day. Celebrating the Pueblo Revolt on August 10, 1680, the event started with a 13-mile run from Jemez Pueblo out to the site, followed by an invocation by the Governor. Tribal dances and arts and crafts fair continued throughout the day.

Since January 2017, a New Mexico Historic Sites Ranger has served on the Pueblo of Jemez Cultural Resources Advisory Committee. This is a lifetime appointment allowing the Ranger to serve as a long-term cultural liaison between the Pueblo of Jemez and New Mexico Historic Sites, as well as advocate on all archaeological and historical matters impacting the Jemez people.

In winter and spring of 2018, New Mexico Historic Sites collaborated closely with Jemez Pueblo's Governor's Office and Tribal Historic Site Preservation Officer on plans for a program, entitled "Dig Giusewa." The program, set to begin on August 16 (FY 2019), focuses on the excavation of a five-by-five meter area of Jemez Historic Site. This portion of site will then be

open for public interpretation and will serve as a starting point for a multi-year archaeological study overseen by the tribe.

New Mexico Historic Sites continues to work closely with Jemez Pueblo Natural Resources Department to preserve and restore ruins at Jemez Historic Site. This included using funds acquired as part of a \$46,000 National Historic Preservation Grant. This grant paid for four Jemez Pueblo Tribal Members to work on mudding the ruins throughout the fall of 2017.

Coronado Historic Site

Staff at New Mexico Historic Sites interacted with a number of Pueblos with regards to Coronado Historic Site in FY 2018. This included consultations with the Pueblos of Isleta, Sandia and Santa Ana regarding a metal detector survey on the property and with San Felipe and Santa Ana Pueblos regarding cultural resources impacted by the proposed widening of US 550 by the New Mexico Department of Transportation. Both of these projects are still ongoing.

In January of 2018, the Friends of Coronado Historic Site shifted their mission statement to also include the interpretation and preservation of Jemez Historic Site. This follows the reorganization of New Mexico Historic Sites which witnessed the integration of Coronado and Jemez Historic Sites into the Northern Region. It has allowed Coronado Historic Site staff and volunteers to work more closely with the preservation experts at Pueblo of Jemez Natural Resources Department. This group is scheduled to begin much needed preservation work at Coronado Historic Site this summer.

Throughout the year, Coronado Historic Site serves as a center for Native American arts and crafts to sell their handmade items free of charge. This program is similar to the Portal Program at the Palace of the Governors and serves members of all Native American Tribes in New Mexico and adjoining states.

On March 24 of 2018, this program was further expanded upon with the “New Mexico Art Auction.” The auction was hosted at Santa Ana’s Prairie Star Golf Course to benefit Kuaua Pueblo at Coronado Historic Site. It featured Native American works from both established and up-and-coming artists and grossed over \$24,000.

Ft. Sumner Historic Site

On August 2, 2017, Fort Sumner Historic Site was awarded \$150,000 from the National Endowment for the Humanities “Creating Humanities Communities” grant program. The title of the grant project is *Taking Back History: The Enduring Legacy of Bosque Redondo*. This grant will provide matched funds for site programming from 2017 to 2021. It will support activities such as the Bosque Redondo Memorial Gourd Dance, a Native scholar lecture series in Santa Fe, Native Elder gatherings in Fort Sumner, Native and Non-Native youth gatherings at Fort Sumner, Navajo and Mescalero Apache cultural days at Fort Sumner, Navajo Nation and Mescalero, 150th Anniversary to commemorate the signing of the Treaty of 1868 in Fort Sumner and the Navajo Nation, a historic film series, school curriculum support materials, Mescalero Apache feast days, and it will also expand existing site programming to include more local and regional communities. These monies will also allow the site to temporarily add more positions to accommodate the increase of work and visitors to the site.

Ezekiel Argeanas, Navajo Boy Scout, is wrapping up his work on his Eagle Scout service project for Fort Sumner Historic Site/Bosque Redondo Memorial. Ezekiel began working with site manager Aaron Roth in June 2016. It was suggested that Ezekiel create a new trail sign that explains the significance of the Navajo Churro Sheep as his service project. Ultimately, Ezekiel created a sign and commissioned Navajo weaver Zefren Anderson to create a traditional biileeh (rug dress), made with Fort Sumner Churro wool complete with interpretation. Ezekiel raised over \$3500 to complete the rug dress and interpretation for Bosque Redondo Memorial. Ezekiel consulted with several Navajo historians and weavers in order to complete this project. the National Museum of the American Indian on July 2, 2017. It was identified by Palace of the Governors archivist Hannah Abelbeck and Maxwell Museum of Anthropology Curator Devorah Romance and may be the only existing photo of the Fort Sumner Peace Commission that negotiated the signature of the Treaty of 1868. Wolfenstein was the only photographer present at Fort Sumner during the Peace Commission. This photograph features identifiable principal Navajo Chiefs and Headmen along with several military and civilian personnel. Curators and historians from Navajo Nation Museum, Palace of the Governors, Maxwell Museum of Anthropology, Fort Sumner Historic Site, and doctors specializing in Navajo studies have identified almost all 37 people.

Kate Nelson, Interim Editor in Chief for New Mexico Magazine, and Shonto Begay, Diné artist originally from Shonto, AZ met at Bosque Redondo Memorial in December 2017 to reflect upon the paintings he created for the Bosque Redondo Memorial, his post Bosque Redondo Reservation trauma, and the importance of the upcoming 150th anniversary of the signing of the Treaty of 1868. In 2002, Shonto was commissioned to paint his interpretation of the Navajo Long Walk for the grand opening of the Bosque Redondo Memorial. He described this process as his most difficult work of art to paint because of the pain and cultural taboos that he had to confront. Today, his life size murals serve as a focal point for visitors from both on and off the Navajo Nation. Shonto also shared his boarding school experience with Memorial staff through the “Tell Us Your Story Project”. This type of experience, for many, was a secondary trauma of the reservation system. Ultimately, these conversations, as well as other conversations with key Navajo figures, generated an eight-page article in New Mexico Magazine published in May 2018.

On January 8-10, 2018, DCA Staff hosted their first Exhibit kick-off meeting at Bosque Redondo Memorial with partners from the Navajo Nation, the Mescalero Apache Tribe, Historical Research Associates Inc., and Brian Potter Designs. Meetings were geared toward familiarizing the designers with the space, the history, past designs, pitfalls, and the cultures their concepts will represent.

On January 11, 2018, a local committee composed of members of the Fort Sumner City Council, the Fort Sumner Chamber of Commerce, the Friends of the Bosque Redondo Memorial, the Navajo Nation, and the Department of Cultural Affairs, were assembled at Fort Sumner Historic Site to discuss all logistical variables associated with the upcoming 150th Commemoration. This committee continually met to ensure that all needs were met as they arose. Tay Balenovic, from the New Mexico History Museum, joined the committee as lead event coordinator.

On January 24, 2018, Bryan Potter Design and Historical Research Associates shared their first exhibit floor plan walkthrough with DCA staff and its partners from Navajo Nation and the Mescalero Apache Tribe for extensive review. Overall, it was a positive feedback session with several suggestions for the future. It was decided that the overall concept of this exhibit will be driven by oral stories from the communities impacted by this history rather than just the written accounts from the archives.

On March 15, 2018, Navajo Nation Vice President, Jonathan Nez, Director of Navajo Nation Museum, Manny Wheeler, Medicine Man David Tsosie, and small group of Navajo delegates met at Bosque Redondo Memorial for the first time to pray for their ancestors and welcome new visitors. Vice President Nez commented that the 150th Commemoration should be a time of forgiveness and moving forward as one people. Additionally, commemorative activities were discussed as well as the new partnership moving forward. Also on this date, a second copy of the Navajo Treaty of 1868, found by C.P. (Kitty) Weaver, the only living ancestor of Colonel Samuel Forster Tappan (Peace Commissioner), was revealed to site staff. Historically, there were three copies that were signed on June 1, 1868. One copy went to Washington D.C. for ratification, one went with Navajo leadership, and one went with the Peace Commissioners. Up to that date, the only copy accounted for was the copy sent to Washington D.C. Kitty lives in the original home of her ancestor and while rummaging through an old trunk of his papers, found the Peace Commissioners copy. Manager Aaron Roth had been conversing with Kitty for almost three years while she researched her ancestor. On the same afternoon, she agreed to loan the Memorial the Treaty of 1868 for the 150th commemoration in June 2018.

In March 2018, four Navajo-Churro sheep were donated by the Friends of the Bosque Redondo Memorial to a Navajo family in Arizona as part of the annual sheep donation program. Like the “Navajo Sheep Project,” a nonprofit organization, we are committed to preserving and breeding back Navajo-Churro sheep so that “they can return to their historic place and purpose among the Navajo and Hispanic cultures.” While Bosque Redondo Memorial is not directly affiliated with the “Navajo Sheep Project,” we do support their ideals. Bruce and Virginia Burnham also loaned an extremely rare 1870 slave rug. According to Bruce Burnham, this rug was created by a Navajo indentured servant during the post Bosque Redondo Reservation era. This servant was likely captured or taken by a Spanish or Mexican family during the reservation era and forcibly baptized. The motifs observed on the rug had to show allegiance to the church however, the “weaver’s cross” in the middle was a silent nod to the Navajo culture. This rug was displayed during the 150th Commemoration to celebrate Navajo culture.

On April 20, 2018, Fort Sumner Historic Site Manager Aaron Roth and Historic Sites Director Patrick Moore presented on a panel at the Annual Conference for the National Council on Public History with partners from Navajo Nation Museum (Manny Wheeler) and Historical Research Associates (Project Historian James Grant) in a session titled: *Sharing the Power: The Role of Public History in Reconciling Indigenous-Settler Narratives*. In recent years, a term has become

increasingly associated with the troubled and difficult history of Indigenous and Settler relations in North America: reconciliation. The concept of reconciliation seeks to find ways to recognize these past wrongs, atone for them, and create new Indigenous-Settler relations that build on shared and common narratives. This panel brought together Indigenous and non-Indigenous practitioners to discuss the challenges in addressing difficult topics by breaking the traditional approaches in the scholarship of public history.

On May 12, 2018, Bosque Redondo Memorial held its third annual Bosque Redondo Memorial Gourd Dance in an effort to open new pathways for visitors to heal from past trauma and move forward as one people. Gourd Dance Coordinators JJ Ahboah (Kiowa/Cheyenne), who also acted as Master of Ceremonies, and Elle Curley-Jackson (Navajo) sought out a multicultural Head Staff for the memorial to lead the event. The Head Staff included Head Gourd Dancer Al Footracer (Navajo), Head Lady Gourd Dancer Marjorie Washee Begay (Navajo/White Mountain Apache/Cheyenne), Head Singers Hale & Company (Navajo), Arena Director Tyrone Benally (Navajo/Zuni), Diné Land Gourd Society (Navajo), Mescalero Apache Gourd Society (Mescalero Apache), and Raffle Coordinator Merrick Tate (Navajo). As well, AMP Concerts (Neal Copperman/Janey Potts) partnered with Historic Sites to bring Joe Tohonnie Jr. and the White Mountain Apache Crown Dancers to Fort Sumner to close the ceremonies and bless the land. The event had an attendance of 432 visitors, of which 282 were Navajo and Mescalero Apache. This increase in Native numbers resulted from the fact that a group of Mescalero Apache Elders and youths were bussed in from the Mescalero Apache Senior Center. The Elders and youths performed a set of war and social dances during the Gourd Dance dinner break. Funding for this Elders trip was made possible by a generous grant from the National Endowment for the Humanities. The Elders' overall experience, which for many was their first visit to the site, was very positive.

On May 13, 2018, a non-denominational day of prayer, led by Navajo Nation Vice President Jonathan Nez, was held on site. The purpose was to bring awareness of the daily struggles experienced by Navajo Nation and to allow healing of the Bosque Redondo Reservation era and post Bosque Redondo Reservation era to begin. Those in attendance (Navajo and Anglo visitors) prayed for peace, reconciliation of the site history, and for the Navajo runners that left for Window Rock the following morning.

On May 14, 2018, Navajo Nation Vice President Jonathan Nez, along with 15 other Navajo runners from Navajo Nation, began their 408 mile journey from Fort Sumner back to Window Rock, AZ. The purpose of this run was not only to highlight the health and well-being of the Navajo Nation, but also to promote their resilience 150 years post reservation. The runners arrived in Window Rock on June 1, 2018 to kick off the Treaty of 1868 commemoration at Navajo Nation Museum.

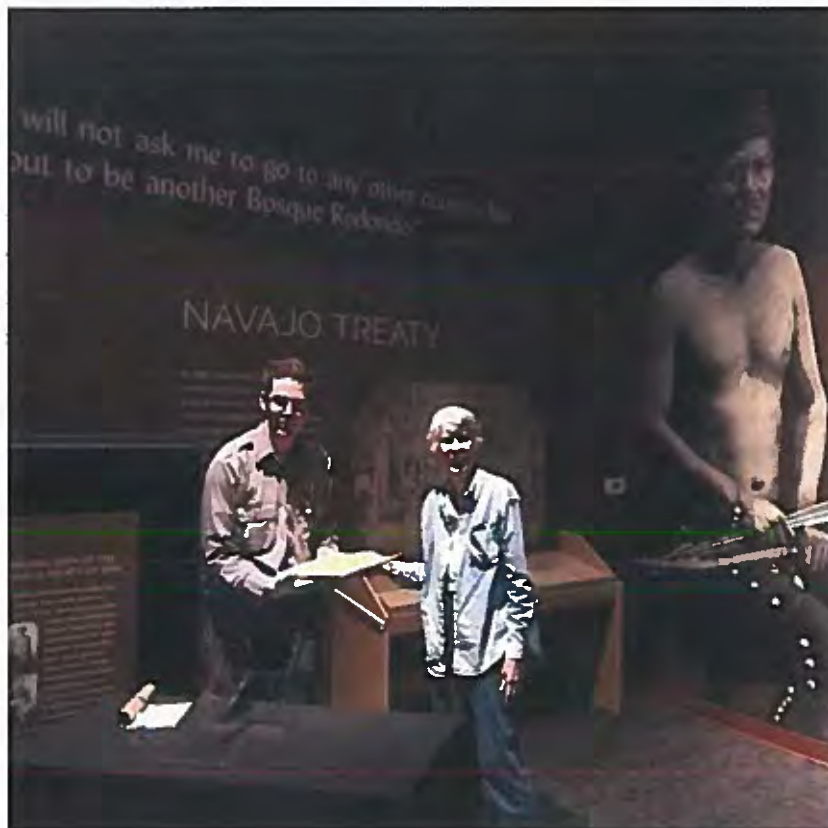
On June 8-9, 2018, the Department of Cultural Affairs, Historical Research Associates, Bryan Potter Designs, and partners from the Navajo Nation and Mescalero Apache Tribe showcased a sneak peek of the Bosque Redondo Memorial permanent exhibit and commemorated the 150th year of the signing of the Navajo Treaty of 1868 between the United States Government.

On Friday June 8th, the focus of the festivities was on the newly designed permanent exhibition at Bosque Redondo Memorial, which featured an original copy of the Navajo Treaty of 1868. New Mexico Museum Resources and Conservation created a special case, which conformed to standards put forth by the National Archives. This state of the art exhibit is currently allowing stakeholders (Navajo and Mescalero Apache) to provide direct feedback to guide the final design and essentially to take ownership of the history and shape the Memorial's interpretation of their cultural history. Also featured was Ezekiel Argeanas' Navajo rug dress, Susan Hudson's (Navajo) storyteller quilts that describe the hardships experienced by Native women at Fort Sumner, and the Burnham's 1870 slave rug.

On Saturday June 9th, DCA and its partners, hosted the 150th Treaty Commemoration that featured cultural dances from the Navajo Nation and Mescalero Apache Tribe, respected speakers from tribal and state government including Navajo Nation Vice President Jonathan Nez, and tribal elders' oral traditions that pertain to the hardships and resilience of life both during the reservation era as well as the post reservation era. After the ceremonies, 68 visitors participated in a commemorative walk from Bosque Redondo Memorial to Fort Sumner High School to acknowledge the Navajo return to the homeland, to promote solidarity, and reconciliation. Additionally, there were traditional Navajo and Mescalero Apache foods and artisans on site in support of the event and the culture on both days. In all, there were 1133 in attendance for the weekend. This event was supported by staff from all New Mexico Historic Sites, additional DCA institutions, staff from Fort Union National Monument, The Friends of Coronado Historic Site, The Friends of the Bosque Redondo Memorial, the Village of Fort Sumner, and countless volunteers. As well, a film crew from PBS, filmed the events from start to finish.



Ezekiel Argeanas (Navajo) posing with Grace Roybal (Site Ranger) in front of the Navajo rug dress he had commissioned. This is the first Navajo rug dress created with Fort Sumner wool since the 1860s.



Kitty Weaver, Great Grand Niece of Peace Commissioner Samuel F. Tappan, delivering the Treaty of 1868 to DCA Staff

Historic Preservation Division

The Historic Preservation Division (HPD) remains active and engaged in tribal matters consulting under both federal and state law. On the federal-side, the National Historic Preservation Act (NHPA) is keen and diligent, requiring that all federal agencies operating in the state consult with native communities when a proposed undertaking has the potential to effect significant historic properties. Under NHPA, coupled by guidance provided by the Advisory Council on Historic Preservation (ACHP), the Historic Preservation Division routinely communicates with the federal agencies to guarantee that native concerns are taken into consideration.

New Mexico Reburial Act: Under the NM Reburial Act, the Historic Preservation Division works closely with the Office of the Medical Investigator (OMI) and the various law enforcement divisions to bring final disposition to unmarked human remains. Once the discovery has been analyzed and determined outside any ongoing criminal investigation, HPD becomes the authorizing state agency to consult with the tribes to ascertain whether the remains in question are tribal. HPD notifies the tribes and organizes onsite visits and, with tribal input, decides on how to properly dispose the remains. In the FY18, HPD handled nine requests and separate consultations resulting in the proper disposition of important cultural material. This work is handled in-house by the State Archaeologist, Michelle Ensey, with the assistance of Eric Blinman, Director, Office of Archaeological Studies.

Navajo Nation Cultural Resource Workshop: SHPO, Jeff Pappas, was invited and attended the 2018 Navajo Nation Cultural Workshop on March 9th in Albuquerque. The Navajo Nation is currently rewriting its Cultural Resource Manual and Guidebook. Pappas was invited to present on the most recent redraft of the National Park Service's Bulletin 38 on Traditional Cultural Properties, which is a critical document to the tribes, as they continue to evaluate traditional places and their impact during federal undertakings. Pappas discussed a recent TCP listing to the national register, Tortugas Village.

Chaco Cultural National Historical Park: The New Mexico SHPO continues to play a key role in monitoring and consulting with the tribes over federal undertakings in the Chaco region. Under a 1990 federal enabling law that recognized several Chacoan outliers outside the park boundary, SHPO joined BLM, the NPS, and the Navajo Nation as part of an interagency group dedicated to protecting and preserving the area near and around Chaco. The group meets quarterly and includes site visits to potential BLM oil and gas leases that have the potential to impact the outliers. SHPO attended two quarterly meetings in FY18 and followed up with additional meetings with the Navajo Nation and other non-profits affiliated with Chaco.

Wild Earth Guardians and the Sierra Club: In FY18, staff from HPD met with representatives of various Navajo chapter houses, the legal representative of Wild Earth Guardians, and the Sierra Club to discuss how HPD manages BLM lease agreements in the Chaco area under the state protocol. These meetings were put together shortly after Wild Earth Guardians filed suit against the BLM over the agency's handling of the NEPA and NHPA process regarding lease sales. SHPO was invited to various Navajo chapter houses to participate in meetings and discussions about activities near Chaco.

Bosque Redondo Memorial: SHPO Jeff Pappas was invited by the New Mexico Historic Sites Division to deliver a talk about the importance of the new interpretive exhibit and the history of the Long Walk at the May 2018 ceremony marking the 150th anniversary of the signing of the 1868 Fort Sumner Treaty. Pappas was involved with the initial planning of the interpretive plan contracted to Historical Research Associates of Missoula, MT in 2015. The events at Fort Sumner between 1863 and 1868 have had long term impacts to both the Navajo Nation and the Mescalero Apache. Consulting with both native communities regarding this critical moment in history has been richly rewarding.

NMSHPO Support for THPOs: In FY18, three more New Mexico tribal communities filed Tribal Preservation applications with the National Park Service, and all three were accepted. Those include Zia, Acoma, and San Ildefonso pueblos, now making it 16 THPOs in the state. NMSHPO continues to support the tribal preservation programs by offering comments on submitted applications, and also by offering NMCRIS and ARMS services to beginning THPO's through data sharing agreements.

Office of Archaeological Studies

Office of Archaeological Studies (OAS) interactions with Native American communities in New Mexico fall into three broad categories: archaeological projects, education initiatives, and human remains consultations. All of the summaries below are relevant to FY 2018.

Archaeological Projects: These are projects, undertaken on behalf of clients, usually in advance of planned development projects such as utility lines, roads, or building construction.

No planned field excavation projects were conducted on ancestral Native American sites. The main focus of OAS excavation, testing, and monitoring efforts were within the downtown Santa Fe area, including primarily nineteenth and early twentieth century non-Native occupations.

One survey project was carried out at Coronado State Historic Site in FY2017, and that draft report has been completed in FY2018. The survey resulted in the definition of additional archaeological sites, both Native and non-Native.

An excavation plan for a series of sites near Milan, New Mexico, was revised for the New Mexico Department of Game and Fish and the US Bureau of Land Management (BLM). The BLM has submitted the draft plan to tribes for review as part of BLM's consultation responsibilities, but the development that would require excavation may not be carried out.

Education Outreach Programs: OAS education programs are funded by grants and by donations to the Museum of New Mexico Foundation. Programs are provided in response to requests from schools or community groups. Most programs occur at the location of a school or community gathering, but some programs are conducted at the

center for New Mexico Archaeology. During FY2018, 236 individual programs were presented by OAS.

Of these, 73 education programs included OAS Native American staff members or OAS Native American volunteers as program presenters, reaching audiences of 8,384 individuals.

Of the 236 programs, 34 programs were presented to audiences that were predominantly Native American students or community members, reaching 1,502 participants. These programs include collaborations with the Pueblo of Acoma and Pueblo of Laguna libraries, sponsored by the New Mexico State Library.

Experimental pottery technology workshops were conducted with Native American ceramic artists. The subject of the workshops was ancestral pottery techniques that can be applied within modern traditions.

Human Remains Consultations: The Office of Archaeological Studies plays several roles in the handling of ancestral Native American human remains. OAS holds a permit to excavate human burials (of any age or ethnicity), and we are called on occasionally to use that permit in emergency situations where Native American burials have been inadvertently disturbed. Also, OAS staff has the expertise to distinguish human from animal bone in cases where burials may have become disarticulated, either in the ancient past or due to the impact of modern construction disturbance. Also, OAS has been designated as a temporary custodian of human remains that are subject to the initiation of repatriation and reburial consultations by the New Mexico Historic Preservation Division (NMHPD). Finally, OAS is cooperating with the NMHPD in realigning the regulations associated with the New Mexico State Unmarked Burial Statute so that the consultation and repatriation processes will conform to the expectations of the Federal Native American Graves Protection and Repatriation Act.

OAS responded to one request by NMHPD for an emergency burial excavation in the Santa Fe area. This occurred at the very end of the fiscal year, and tribal notifications are being undertaken by HPD.

OAS responded to multiple requests by the Archaeological Research Collections staff of the Museum of Indian Arts and Culture (MIAC) to separate human from nonhuman bones in old archaeological collections. This identification of human bone then allows MIAC to comply with their responsibilities under NAGPRA.

OAS took custody of human bones in several cases where bones that had been in private hands were turned over the NMHPD for the initiation of repatriation consultations. OAS will retain physical custody of the remains until the consultations are completed and final dispositions can be implemented.

OAS took custody of human burials in several cases where consultations with New Mexico tribes, under the umbrella of the State Unmarked Burial Statute and its regulations, were never brought to a conclusion. NMHPD assumed responsibility for the remains from the permitted archaeologist who originally was involved in the burial excavation. OAS will maintain physical custody of the burials until NMHPD completes the renewed consultations.

OAS is providing support for NMHPD as they work to develop new reburial grounds and reburial procedures within New Mexico. Once established, the State reburial grounds will be an option for final disposition that can be exercised by tribes during consultations with NMHPD. The efforts by NMHPD to align State procedures with NAGPRA should make repatriation decisions by tribes easier by following a single consultation process for all human remains, regardless of the land status of the recovery location.

New Mexico State Library (NMSL)

The Tribal Libraries Program is celebrating its 20th Anniversary with the NM State Library

The State Library provided outreach services to tribal communities including

- The Books-by-Mail program
- Bookmobile stops serving the Navajo and Pueblo tribal members at Torreon, Pueblo Pintado, Pine Hill, Ramah, Whispering Cedars, Thoreau, Fort Wingate, El Morro, Cubero
- Summer reading training workshops and Mother Goose on the Loose attended by 25 Tribal Library staff
- STEM to Read children's pre-literacy trunks used by 4 Tribal Libraries
- El Portal, statewide database providing access to a rich variety of resources including BrainFuse
- HelpNow and JobNow provide tutoring and career support
- NMSL Public Services/Southwest Collection's recently developed <http://libguides.nmstatelibrary.org/NativeAmericanGen>
- The *Native American Genealogy Resources - Southwest Tribes* LibGuide is designed to help genealogy researchers identify and find useful Native American genealogical resources in New Mexico and the greater Southwest region.

The State Library administered financial support for tribal libraries through General Obligation Bonds:

- 2014 GOBs in FY18 -- \$557,526 (approx. 70% of total allocation) – now closed with 99.7% of total allocation spent
- 2016 GOBs in FY18 -- \$41,419 (approx. 6% of total allocation)
- State Aid: \$142,188.24
- Tribal Libraries Program Grants: \$96,000

The State Library continues to support the efforts to improve access to broadband through the libraries in the tribal communities:

- E-Rate proposals for tribal libraries. Two collaborative E-rate proposals were funded and implemented representing six Tribal Libraries at the Santa Ana, San Felipe, Santo Domingo and Cochiti pueblos, with another project for the Zia and Jemez pueblos. GO Bond funds from the State of New Mexico for the Tribal Libraries have been made available for matching funds for these projects. Acoma Pueblo, Pueblo of Isleta and Torreon Community Library have also submitted proposals.
- GO Bond funds match broadband and connectivity projects

Continued collaboration with the Museum of Indian Arts and Culture:

- Indigenous digital archives project (IMLS grant) made available online, in an easily accessible format, documents relating to individual, family, and community history; Museum of Indian Arts and Culture received a grant to digitize the Albuquerque Indian School year books and a significant collection of treaties.

<https://omeka.dlcs-ida.org/s/ida/page/home>

Summer reading programs for over 200 children and young adults at MIAC. This year's theme was *Building a better world*. Students from UNM School of Architecture, Indigenous Design and Planning Institute shared their personal stories and guided the youth in making adobes and building a small village.



Developing library on Eastern Navajo

Torreón Community Library continues to be recognized as a developing public library with Sandoval County as the fiscal agent. As a recognized public library was awarded Federal E-rate funding to improve broadband connectivity for the library scheduled for installation July 2018. This is the only public library on the Navajo Reservation in New Mexico. Tribal Library Director, Lillian Chavez, from the Mescalero Community Library, served as an Intern at Torreón through her Master's program at the University of Arizona, Knowledge River. This is a link to a YouTube video on that collaboration.

<https://www.youtube.com/watch?v=I6KorjrYoEQ>

Other TLP projects:

- Collaborated with Youth Night at the Santa Fe Opera through the Pueblo Opera Program with librarians from Laguna Pueblo, Santo Domingo Pueblo, Jemez Pueblo, Cochiti Pueblo, Ohkay Owingeh, Tesuque Pueblo, and Pojoaque Pueblo.
- Participated in Gigabit Libraries program to improve communications with tribal IT departments and increase broadband infrastructure at the tribal libraries. Met with Library Directors and IT staff with support from Gigabit Libraries program and NM DoIT broadband outreach staff. Libraries visited under this program were Jemez Pueblo Community Library, Pueblo of San Felipe Community Library, and P'oe Tsawa Community Library. NMSL/Tribal Libraries Program and DoIT continued to use the toolkit and visited Santa Clara Pueblo Community Library, Zuni Public Library, Laguna Public Library and Acoma Learning Center.
- Represented the Tribal Libraries Program at Indian Day at the New Mexico State Legislature
- Attended and reported at three Native American Libraries Special Interest Group meetings
- Continued follow up on strategies related to House Memorial 106 *“Requesting that the Indian Affairs Department work with tribal leaders and the tribal infrastructure board to dedicate one year of tribal infrastructure project funds money to assess and address the most critical needs of construction and renovation of tribal library facilities.”* As a result of our leadership seminars, tribes lobbied for using capital outlay and TIF funds for their tribal libraries.
- Tribal Libraries Program Coordinator presented three programs at the annual Association of Tribal Libraries Archives and Museums conference
- Tribal Libraries will be recognized at the Santa Fe Indian School Leadership Institute Convocation in July 2018. The overall theme is Education.

Crownpoint Outreach Center Library Technician, Jeannie Whitehorse:

- Completed presentations on resources available from the New Mexico State Library for Chapter officials and community members. These included online demonstrations of El Portal with the addition of BrainFuse: Help Now and Job Now; Books by Mail; Library

for the Blind and Physically Handicapped and Ask a Librarian, as well as some computer maintenance and system identification

- Conducted regular computer trainings, site visits and financial literacy workshops at the Chapter Houses and Senior Centers
- Summer Reading Program, theme and topic: Libraries Rock - youth enjoyed presentations at various Chapter Houses
- Ensured that DCA Family passes were available through the tribal libraries and the Crownpoint Outreach Center
- Collaborated with Explora Museum to present Family Science nights at the Navajo Chapter Houses.

Crownpoint Outreach Center personal contacts and outreach for FY18: 3100

Tribal Libraries Program personal contacts and outreach for FY18: 1418

New Mexico Arts

New Mexico Arts funded several Native American projects in FY18 through its annual arts services grants program including the following.

Southwestern American Indian Art (SWAIA), which received \$5,200 to support the 96th year of Santa Fe Indian Market in Santa Fe.

The Wheelwright Museum of the American Indian, which received \$5,634 for two major exhibitions and several small installations.

Ralph T. Coe Foundation, which received \$3,808 to support programs including two Creating Side-by-Side artist residencies that culminated in public, artist-led events. The artists selected were given unrestricted access to spend working in the Coe collection of over 2,000 works of global Indigenous art. After their time spent in the collection, they were asked to create a complementary public event. Native artists included: Wanesia Misquadace (Fond Du Lac Ojibway band of the Minnesota Lake Superior Chippewa Tribe); Teri Greeves (Kiowa); and Ken Williams (Northern Arapaho/Seneca).

Festival Ballet Albuquerque received \$5,881 for its season, including "Sacred Journeys," a collaboration with two-time Emmy Award winning Taos Pueblo Musician, Robert Mirabal, and international former New York City Ballet star, Jock Soto. Other young choreographers/dancers were invited to create dance works to Mirabal's music, and director Patricia Dickinson Wells opened "Sacred Journeys" with a piece from Mirabal's famous "Little Indians" interpreted with accompanying American Sign Language integrated into the dancing with children/dancers of all ages with the basis of the song reflecting the high suicide rate of children, especially in the Native American communities.

Additionally, the Trujillo family from Taos Pueblo performed four Native American Traditional dance pieces complete with full regalia, including Hoop Dance and Eagle Dance.

Santa Fe Independent Film Festival received \$5,634 to welcome a class of students from the Santa Fe Indian School to *Girl Flu* and *Kivalina*. Santa Fe Indian Middle School students were provided admission free of charge, and both films featured a Q&A with the director following the screening. The SFIFF Indigenous Film Program focused on a variety of issues different Indigenous tribes face throughout the world. SFIFF 2017 reached an estimated 500 students from all over New Mexico, received submissions from over 245 New Mexican filmmakers and artists, and welcomed attendees from 25 out of 33 NM counties.

Music from Angel Fire received \$5,820 for its 34th season, including programming at Taos Pueblo Day School. Music in Our Schools serves extremely remote, underserved and low-income populations in the towns of Mora, Penasco, Dixon, Taos Pueblo, Las Vegas, Cimarron among many others. These are among the poorest schools in the United States, have 100% free breakfast and lunch programs and would not be exposed to live classical music were it not brought to their doorstep. Outreach also included performing at the Vietnam Veterans Memorial in Angel Fire to an audience of over 2,000 and the Taos Retirement Village. The demographics of the outreach concerts is 74% Hispanic and Native American, with 75% living below the poverty line. All concerts are handicapped accessible and include many free events for children and adults alike. Organization's motto is "Music for all, Music for life."

Institute of American Indian Arts (IAIA) received \$5,077 to fund the twice-yearly, eight-day IAIA Readers Gathering, a reading series that features visiting Lannan writers and IAIA's MFA faculty in nightly readings, film screenings, and Q&A with filmmakers and directors.

The Native American Community Academy (NACA) participated in Poetry Out Loud for the first time in FY18. NACA Freshman Zoe Sloan Callan took first place in the State Finals and represented New Mexico as our State Champion at the Poetry Out Loud National Finals April 24-26, 2018 in Washington DC. Former Navajo Poet Laureate Luci Tapahonso served as a Recitation Judge at the 2018 Poetry Out Loud State Championship. This was Tapahonso's second year on the judging panel. The 13th Annual Poetry Out Loud event poster produced by New Mexico Arts featured artwork by Native American Artist Frank Buffalo Hyde, who was paid \$1,000 for the use of his illustration *Buffalo Fields Forever – Renegades*.

Artist to Artist: When Art is your Business. New Mexico Arts partnered with GallupARTS, the local arts council in McKinley County, and the University of New Mexico Small Business Development Center in Gallup to present a capacity building program and training for artists to help them become better entrepreneurs, developed and presented by Maggie Hanley, a grants coordinator at New Mexico Arts. The majority of the 30 attendees at the well-received workshop were Native American artists, representing Navajo, Zuni and Hopi tribes and pueblos, including many who had traveled from Shiprock, Acoma, Cochiti, Ramah, and Table Mesa to attend.

Art in Public Places Program (AIPP). New Mexico Arts continues to contract with AIPP Native Project Coordinator Paul Fragua of Jemez Pueblo, to work with Native sites with AIPP funding to purchase artwork. Fragua has spent the past several months laying the groundwork for projects at Santa Clara Pueblo Senior Center and Adult Day Care Center, as well as working with Bernita Wheeler at Navajo Nation on a large number of projects in various Chapter House Senior Centers.

DeAnna Smiley was the **April 2018 featured student in the New Mexico Music Commission’s Student Musician Spotlight series**, which honors the remarkable achievements of New Mexico’s talented and dedicated student musicians. Smiley is Diné and studies classical guitar with Chelsea Banther at the Menaul School in Albuquerque.

<http://www.newmexicomusic.org/nm-showcase/student-musician-spotlight/>

Music Commissioner Melissa Sanchez was elected by her fellow commissioners to serve as **Acting Chair of the New Mexico Music Commission in FY18**. Sanchez is producer of Stage 49, the live music venue at Gathering of Nations, and is owner of Emergence Productions, a leading producer of Native Music and musicians. Sanchez is from Acoma/Laguna pueblos.

Malcom Yepa is a recipient of the **New Mexico Music Commission’s 2018 Platinum Music Award**, which recognizes a lifetime of achievement in the state music industry. Yepa is founder of the Grammy Award winning Black Eagle Singers, from the Walatowa (Jemez) pueblo. The annual Platinum Music Awards is a collaboration between the New Mexico Music Commission and the New Mexico Music Commission Foundation, which produces a tribute show to celebrate the distinguished honorees, which is scheduled for August 30, 2018 in Santa Fe.



NEW MEXICO POETRY OUT LOUD

13th Annual Poetry Out Loud
New Mexico State Finals

Sunday, March 11, 2018 1:00PM
New Mexico Museum of Art
St. Francis Auditorium



Illustration "Buffalo Fields Forever" Renegade, by Frank Buffa @ Ilydo, Courtesy Tracey Contemporary, Santa Fe
Graphic Design by Gemile Kennedy.

2018 Annual Governor’s Awards for Excellence in the Arts. In June 2018, New Mexico Arts -- in partnership with the Governor’s Office and the New Mexico Museum of Art -- announced the recipients of the 2018 Annual Governor’s Awards for Excellence in the Arts, who will be honored at events in Santa Fe on Friday, September 14, 2018. The 2018 recipients include Jody Naranjo of Santa Clara Pueblo who is receiving an individual artist award for her lifetime achievement in ceramics, bronze and glass. Naranjo is credited with re-envisioning tradition, and in the process redefining the standard for contemporary Native pottery. World renowned glass artist Dale Chihuly is being honored with a special leadership in the arts award in conjunction with the 2018 governor’s arts awards for his significant contributions to the arts in New Mexico and beyond. Among Chihuly’s contributions to the arts in New Mexico is establishing the glass program at the Institute of American Indian Arts (IAIA).



Jody Naranjo (Santa Clara Pueblo), 2018 Recipient, Governor’s Award for Excellence in the Arts

National Hispanic Cultural Center

History and Literary Arts

La Canoa Legacy Lectures:

March 17, 2018: Associate Professor Moises Gonzales, University of New Mexico School of Architecture and Planning: “ GENÍZARO ETHNOGENESIS, EMERGENCE, AND FUTURISM” As defined by Fray Angelico Chavez, genízaro was the designation given to North American Indians of mixed tribal derivation living among the Hispanic population in Spanish fashion: that is, having Spanish surnames from their masters, Christian names through baptism, speaking a simple form of Spanish, and living together or sprinkled among the Hispanic towns and ranchos. Today the permanence of genízaro identity blurs the lines of distinction between

Native and Hispanic frameworks of race and cultural affiliation. The talk will discuss the emergence of contemporary indigenous cultural production and futurism generated by *genízaros* in New Mexico as well as the collective work of New Mexican *genízaro* scholars in the forthcoming anthology entitled, “*Genízaro Nation: Ethnogenesis, Place, and Identity in New Mexico.*”

November 18, 2017: Chris Wilson, Professor of Cultural Landscape Studies. “THE MYTH OF TRICULTURAL HARMONY: ETHNIC/SEXUAL PERSONAS IN THE TRICULTURAL LAND OF ENCHANTMENT” This myth was developed in the 1880s as part of the campaign to make New Mexico a state, and crystalized in the early 20th century with the rise of mass tourism. The primary visual expression of this rhetoric—found in both public art and tourism promotional literature—is a set of ethnic personas. Occupying the middle ground between racial stereotypes and mythic archetypes, these popular cultural types—like the iconography of the saints before them—are recognizable through attributes of costume, arts and crafts, skin color and facial type, tools and modes of transportation. When linked to assumptions about technological progress, occupational status and, above all, gender roles, these images also encapsulate and endorse a particular vision of social hierarchy.

Exhibits

PEOPLE-POWERED: NEW MEXICANS IN SOCIAL MOVEMENTS Curated by Humans of New Mexico, this exhibit features 31 photo portraits and first person stories of everyday New Mexicans and their experiences in social movements. April 6-October 19, 2018. Native activists featured: Leona Menard, Ramos Tsosie, Jeralyn Lucero, Randy Jiron, Bryce Townsend and Lynette Haozous.

Performing Arts

Aztec New Year (Yankwik Xiwitl or Mexika New Year) has been held on the National Hispanic Cultural Center’s Plaza Mayor since 2015 in partnership with Kalpulli Ehecatl, and was celebrated on March 10, 2018. The free public event celebrates the solar year of 365.25 days, one of three different year counts in traditional Mesoamerican culture, with fire making with a hand drill, an offering of flowers and fruit, and ritual Aztec dancing. Approximately 150 participants

Sacred Journeys, presented by Festival Ballet Albuquerque (FBA) in partnership with the National Hispanic Cultural Center on March 10-11, 2018, is a reflection of our New Mexican cultures and storytelling through dance, music, and spoken word. Two-time Grammy award-winning Taos Pueblo musician Robert Mirabal joined FBA onstage, integrating Native American Pueblo culture of northern New Mexico with the Hispanic culture of the region. Choreographers for the project, including acclaimed Navajo/Puerto Rican artist Jock Soto, one of the greatest ballet dancers of our time, presented Robert Mirabal favorites from the albums *Songs from the Painted Cave*, *The River*, and others. Mirabal, a world-renowned musician, composer, poet, actor, and screenwriter, is dedicated to keeping alive the centuries-old customs of Taos Pueblo, as well as merging his Indigenous American sound with the music of Africa, Asia, and the Caribbean in a world music style that defies categorization. 1,012 participants

On May 20, 2018, the NHCC hosted the 4th Annual South American Folk Festival in partnership with First Financial Credit Union. Held at the Indian Pueblo Cultural Center in previous years,

this event is a tribute to Andean communities and seeks to unite Albuquerque's own South American community in a day of cultural experience and connection. It featured music, dance, and food from Colombia, Peru, Venezuela, Chile, Brazil, Argentina, and Ecuador, including traditional Peruvian and Colombian dances reflecting a fusion of Indigenous, African, and Spanish influences. 378 participants

The 3rd Annual REZARTX Festival, produced by the non-profit REZILIENCE Organization and held at the National Hispanic Cultural Center since its inception, is a one-of-a-kind event that showcases the work of Indigenous professionals and organizations from across the country through music, arts, interactive activities, and more. Led and run solely by a community of Indigenous peoples that works to support Indigenous arts and culture programming in North America, it promotes positivity and creativity while encouraging awareness and education about Indigenous peoples and communities. The theme of REZARTX 2018, held on June 8, was "Living in Cultivation," with activities designed to allow participants to share efforts that invite abundance of knowledge, self, and community. This year's event focused on performance—music, dance, and poetry—with an evening show featuring seven acts and all-new video and mural installations. Other positive and enjoyable experiences for all ages included the opening Rio Rez Run, art activities, food vendors, and a vendors market featuring a variety of traditional and contemporary Indigenous art. 226 participants

Art Museum

Because It's Time: Unraveling Race and Place in NM is an exhibition featuring the artwork of a diverse body of artists, including a number of Indigenous artists whose contributions to the exhibition were and continue to be foundational to exploring the topics of race and place in the state. These artists include: Autumn Chacon, Ehren Kee Natay, Eliza Naranjo-Morse, Eric-Paul Riege, Grace Rosario Perkins, Jason Garcia, Nanibah Chacon, Rose B. Simpson and the artworks range from two-dimensional to large-scale installation and performance. *Because It's Time* opened on May 4, 2018 and will run through the early part of 2019. During this time, a number of educational public programs are being offered where the artists have the opportunity to participate in hosting workshops, fundraisers, and panel talks. The incorporation of varied perspectives on Native art in this exhibition has been key to inviting a wider audience base into the museum and creating space for critical thought and dialog about the complex histories that inform our present in New Mexico.

Tribal Schools and Students have visited the museum and gone on docent or curator-led tours of exhibits, these include the following.

July 11, 2018 Native American Community Academy (19 people)

Feb 15, 2018 Laguna Pueblo and Acoma Pueblo Schools (40 people)

June 26, 2018 Santa Ana Pueblo Youth Summer Program (67 people)

Wonder on Wheels (WoW) Mobile Museum Program

WoW educational programming continues to work closely with the Museum of Indian Arts and Culture in developing the mobile's next exhibition.

WoW visits to Native communities/Outreach to Native youth – 2018 calendar

Jemez	March 27
Pueblo Pintado	March 29
Mescalero	April 4
Acoma	April 24
Isleta	May 9
Alamo Navajo School	May 16
Acoma Pueblo	June 6
Santo Domingo Pueblo	June 8
Mescalero	June 13
Santa Clara Pueblo	June 25
Tesuque Pueblo	June 27
Pojoaque	July 10
Nageezi	July 15
Shiprock	July 16
Farmington	July 17
Farmington	July 18
San Felipe Pueblo	July 31
Laguna	August 8

SECTION V. TRAINING AND EMPLOYEE NOTIFICATION

A. STCA TRAINING CERTIFICATION

DCA works annually with New Mexico State Personnel Office (SPO) to offer Cultural Competency training.

B. EMPLOYEE NOTIFICATION ABOUT STCA

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.

The department continues to encourage and expand collaborative relationships and partnerships with Native American governments and the Indian Affairs Department. 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. In addition, DCA encourages all of its staff to participate in Cultural Competency training offered through New Mexico State Personnel Office (SPO).

SECTION VI. KEY NAMES AND CONTACT INFORMATION

Veronica N. Gonzales (505) 827-6364

Cabinet Secretary

DCA Office of the Secretary

Bataan Memorial Building

407 Galisteo Street, Suite 260

Santa Fe, NM 87501

VeronicaN.Gonzales@state.nm.us

Michael Delello (505) 827-6354

Deputy Cabinet Secretary

DCA Office of the Secretary

Bataan Memorial Building

407 Galisteo Street, Suite 260

Santa Fe, NM 87501

Michael.delello@state.nm.us

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Anne Green-Romig (505) 827-8440
Director of Legislative Affairs
DCA Office of the Secretary
Bataan Memorial Building
407 Galisteo Street, Suite 260
Santa Fe, NM 87501
anne.green-romig@state.nm.us

Joyce Begay-Foss (505) 476-1272
Director of Education/DCA Acting Tribal Liaison
Museum of Indian Arts and Culture
P.O. Box 2087
Santa Fe, NM 87504-2087
Joyce.begay-foss@state.nm.us

Dr. Eric Blinman (505) 827-6470
Director, Office of Archaeological Studies
PO Box 2087
Santa Fe, NM 87504-2087
Eric.blinman@state.nm.us

Della Warrior (505) 476-1251
Director, Museum of Indian Arts and Culture
PO Box 2087
Santa Fe, NM 87504-2087
della.warrior@state.nm.us

Eli Guinnee (505) 476-9762
State Librarian, New Mexico State Library
New Mexico State Library
1209 Camino Carlos Rey
Santa Fe, NM 87507
Eli.guinnee@state.nm.us

Alana McGrattan (505) 476-9764
Tribal Libraries Program Coordinator
New Mexico State Library
1209 Camino Carlos Rey
Santa Fe, NM 87507
Alana.mcgrattan@state.nm.us

Loie Fecteau (505) 827-6490
Director, New Mexico Arts
407 Galisteo Street
Santa Fe, NM 87501
Loie.fecteau@state.nm.us

Dr. Khristaan Villela (505) 476-1206
Director, Museum of International Folk Art
706 Camino Lejo
Santa Fe, NM 87505
khristaan.villela@state.nm.us

Margie Marino (505) 841-2841
Director, New Mexico Museum of Natural History and Science
1801 Mountain NW
Albuquerque, NM 87104
margie.marino@state.nm.us

Chris Orwoll (505) 437-2840
Director, New Mexico Museum of Space History
PO Box 5430
Alamogordo, NM 88310
Chris.orwoll@state.nm.us

Mark Santiago (575) 522-4100
Director, New Mexico Farm & Ranch Heritage Museum
4100 Dipping Springs Road
Las Cruces, NM 88011
mark.santiago@state.nm.us

Dr. Patrick Moore (505) 476-1199
Director, New Mexico Historic Sites
725 Camino Lejo
Santa Fe, NM 87505
patrick.moore@state.nm.us

David Rohr (505) 476-1137
Director, Museum Resources Division
725 Camino Lejo
Santa Fe, NM 87505
David.rohr@state.nm.us

Dr. Jeff Pappas (505) 827-6320
Director, State Historic Preservation Division
407 Galisteo Street
Santa Fe, NM 87501
Jeff.pappas@state.nm.us

Mary Kershaw (505) 476-5072
Director, New Mexico Museum of Art
107 W. Palace Ave
Santa Fe, NM 87501
mary.kershaw@state.nm.us

Dr. Andrew Wulf
Director, New Mexico History Museum/Palace of the Governors
105 W. Palace
Santa Fe, NM 87501
andrew.wulf@state.nm.us

Rebecca Avitia (505) 246-2261
Executive Director, National Hispanic Cultural Center
1701 4th Street SW
Albuquerque, NM 87102
rebecca.avitia@state.nm.us

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.

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- (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

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- (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

June 30, 2018