



NEW MEXICO DEPARTMENT OF CULTURAL AFFAIRS



The renewed and reimagined *Here, Now and Always* showcases never-before seen items, state of the art technology, and the next generation's perspectives, illustrating the ways in which the past informs the future, and further positioning the Museum of Indian Arts and Culture as a world-renowned resource for understanding Native lives, arts, and cultures today.

2022 State Tribal Collaboration Act Annual Report

SECTION I: From the Secretary

The New Mexico Department of Cultural Affairs (DCA) is committed to working with tribal leaders and their communities. Our goal is to proactively increase partnerships with tribal communities. DCA accomplishes this by boosting service and infrastructure investments, expanding direct program delivery, augmenting cultural resource protection, and deepening opportunities for ongoing collaboration and engagement. The goal is to provide tangible contributions to the quality of life and economic well-being of tribal communities. The leadership and staff of DCA recognize the importance of government-to-government relationships with tribes and their authorized organizations, agencies, and departments as an integral part of the department's operation.

Tribal interaction is robust across DCA, with long-standing recurring programs and services as well as dynamic new collaborations. Over the past eighteen months, we have faced unprecedented threats and seismic shifts. In the face of those challenges, we have worked diligent partner with tribal communities to deliver a range of opportunities. Some highlights include:

- Financial support and fellowships for native organizations and artists through the New Mexico Arts divisions.
- An upcoming exhibit at the New Mexico Farm & Ranch Heritage Museums exploring Navajo agriculture.
- The public opening of the long-awaited new permanent exhibit at the Bosque Redondo Memorial.
- Stabilization and preservation projects at the Coronado and Jemez historic sites.
- A commitment to better support traditional artisans at the New Mexico History Museum known as the Portal Program.
- Distribution of hands-on activity kits and lessons and development of virtual classroom visits to tribal communities.
- The opening of the new *Here, Now and Always* exhibit at the Museum of Indian Arts and Culture.
- Human remains care, Information in support of NAGPRA and cultural affiliation consultations through non-destructive observations.
- Finding to support operations, capital, and broadband infrastructure for tribal libraries.

Vision and Mission

The New Mexico Department of Cultural Affairs has a vision to build stronger communities through greater connection, belonging, understanding, and respect for individual and collective cultural contributions. Our mission is building a more vibrant, resilient New Mexico by improving the quality of life, supporting a culturally rich education, strengthening the creative economy, fostering a diversity of expressions, and preserving our cultural resources.

Values

- **Respect** for our work, each other, and the communities we serve.
- **Creativity** in thinking, approach, and implementation.
- **Passion** for the mission and work of the department.
- **Awareness** of the interests, issues and concerns affecting communities.
- **Expertise** to implement programs and generate engagement.
- **Service** to the state and to culture.

Department Overview

Created in 1978 by the New Mexico Legislature, DCA embodies New Mexico's dedication to preserving and celebrating the cultural diversity and integrity of the state. The agency owns and operates facilities and provides services in communities throughout New Mexico, reaching every county in the state. The department is responsible for 191 structures, museums, historic sites, and support facilities, 100 of which are on the State Cultural Properties and/or National Register of Historic Places.

The Secretary, appointed by the Governor, directs DCA. The agency has some 400 employees. The fiscal year 2022 operating budget was approximately \$42.7 million, including \$33.6 million in State general funds, \$3.3 million in Federal funds and \$5.8 million in earned revenues. In addition, seven private foundations across the state provide financial support.

Key Divisions and Support Areas

- Office of the Cabinet Secretary (OOTS)
- Administrative Services Division (ASD)
- Office of General Counsel (OGC)
- Information Technology (OIT)
- Historic Preservation Division (HPD), statewide
- Office of Archaeological Studies (OAS), statewide
- Facilities Management Bureau (FMB)
- Museum of Indian Arts and Culture and Laboratory of Anthropology (MIAC), Santa Fe
- Museum of International Folk Art (MOIFA), Santa Fe
- Museum Resources Division (MRD)
- National Hispanic Cultural Center (NHCC), Albuquerque
- New Mexico Arts (NMA), statewide
- New Mexico Farm and Ranch Heritage Museum (NMFRHM), Las Cruces
- New Mexico Historic Sites (NMHS), statewide
- New Mexico History Museum (NMHM), Santa Fe
- New Mexico Museum of Art (MOA), Santa Fe
- New Mexico Museum of Natural History and Science (NMMNHS), Albuquerque
- New Mexico Museum of Space History (NMMSH), Alamogordo
- New Mexico State Library (NMSL), statewide

SECTION II: Division Reports

New Mexico Arts

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The primary function of New Mexico Arts is to provide financial support for arts services and programs to non-profit organizations statewide and to administer the 1% public art program for the state of New Mexico.

New Mexico Arts offered Accessibility Mini grants to organizations seeking to make their arts programs more accessible. Through its annual funding program, New Mexico Arts awarded funding to the follow organizations that are led by Native Americans and/or whose programs and services primarily support Native Americans.

Grants

- 516 Arts featured many indigenous voices at the forefront of their Counter Mapping project: Steven Yazzie (Diné), Cortney Metzger (Osage), Mallery Quetawki (Zuni), Jim Enote (Zuni), Laura Harjo (Mvskoke), Joy Harjo (Muscogee (Creek) Nation), and Layli Long Soldier (Oglala Lakota). Other artists and speakers in the project articulated diverse perspectives: Felipe Castelblanco (Colombian) Cog*nate Collective (Latinx), Ana Serrano (Latinx), Minoosh Zomorodinia (Iranian), Jamie Robertson (African American), Drew Trujillo (Latinx). The project represented an overall expansion of access to Native American communities and particular attention was given to the outreach for all duration of the project. Through their outreach and online presentation, they expanded access to a wider audience not geographically located in Albuquerque, including rural communities.
- Counter Mapping facilitated new collaboration for the organization, including City of Albuquerque's science museum, Explora! as well as the beginning of the cross-state and cross-country collaboration with Desierto Mountain Time. These and other collaborations, including with indigenous organizations as the Colorado Plateau Foundation, broadened their reach to larger and more diverse audiences. Since Counter Mapping, the organization's focus on serving indigenous communities has increased. They are currently building an Indigenous program, and planning specific programs for urban and rural communities, such as workshops and professional development. They have recently hired an Indigenous Curator, to create more space in their exhibitions for underserved populations, with particular attention to Native and Latinx ones.
- Santa Fe Independent Film Festival (Santa Fe Film Institute) In 2021, their free screenings included the Indigenous film "Beans," directed by Tracey Deer (which took place prior to the festival), free screenings of three films from SFIFF's Green Earth

Program during the festival, and the documentary “Street Heroines,” which depicts female artists confronting gender disparities in the world of street art. SFiFF also supported Indigenous individuals through the Indigenous Film Program, which included 17 films created by an Indigenous filmmaker or that depicted an indigenous theme. SFiFF also presented 6 films in the IAIA Student Short Program, giving support and national exposure to locally-based Native American students.”

- Authentic Native Arts Association, Inc. produced the annual Bernalillo Indian Arts Festival showcasing the arts and crafts, tribal dances, music, storytelling and traditional dress of Native peoples of the United States, Canada, and First Nations. The Festival serves as an incubator market, and future Festivals will likely accommodate 400-500 artists with more than 5000 attendees.
- IndigenousWays created virtual events, the Wisdom Circle and Concert Series, supporting indigenous and LGBTQIA2 communities through outreach with music, the arts, and indigenous wisdom that creates and enhances sustainability. Their 2020 event supported: 68 artists and presenters – 41 reside in NM (60%); each event teamed with 2 ASL interpreters - 78 reside in NM (67%). A major part of their programs supports NM artists. Their work with ASL supported their growing Deaf and Hard of Hearing (D/HH) communities. Performances and presentations included music, poetry, and spoken word - all through the lenses of Native American /Indigenous (NAI), LGBTQIA2+ (2S), D/HH and all generations perspectives.

Indian Pueblo Cultural Center

- The Indian Pueblo Cultural Center (IPCC) presented the Indigenous Cultural Arts Festival (ICAF). The two-day event featured stories told through digital, film, dance, panel discussions, and music venues for performers and producers to be stewards of the Indigenous narrative, to celebrate and proclaim their unique interpretation of culture, community and heritage.

The Wheelwright Museum of the American Indian

- Opened an exhibit Abeyta | Tohajiilee K’e’ in February 2022. The exhibit features a prominent Navajo family of artists, Narciso Abeyta, Pablita Abeyta, Elizabeth Abeyta), and Tony Abeyta. The story begins in 1918 and continues to the present. The works include paintings, sculptures, and jewelry representing two generations of Navajo life, art and storytelling. Wheelwright creates exhibitions with artists that recognize, present and celebrate Native voices and perspective, connecting visitors with the artists and their communities, to promote cultural healing and broader social change.

Folk Arts Program

- Folk Arts Coordinator and contractor nominated Zuni Olla Maidens for a National Endowment for the Arts National Heritage Fellowship in May 2022. The nomination was the culmination of years of relationship building with the group and community members.

Art in Public Places (AIPP) Program

- AIPP Program is working with Santa Clara Pueblo and Pueblo of Isleta on public art acquisition projects. Set to acquire over 8 artworks from local and national Native American artists. Prospectus #254 Native/Indigenous Artist Purchase Initiative. Wrapping up this purchase initiative with over 25 artworks acquired by over 10 owner agencies across New Mexico.

2021 Governor's Awards for Excellence in the Arts Honorees

- Ricardo Caté (Santo Domingo Pueblo) – cartoonist, painter
Kathleen Wall (Jemez Pueblo) – sculptor, ceramicist

New Mexico Farm and Ranch Heritage Museum

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New Mexico Farm and Ranch Heritage Museum connects to and interacts with diverse communities through exhibitions, programming, events, and tours for the people of New Mexico and the State's many visitors.

Major Exhibits

- **Walking in Beauty with the Land: The Story of Navajo Agriculture**
This exhibit, slated for November of 2023, will occupy the temporary galleries at the museum and will tell the story of Navajo Agriculture, from the "creation story" to modern day practices focusing on tribal agricultural projects, as well as individual Navajo ranchers and farmers. Some of the topics included are agricultural traditions that existed prior to the "Long Walk" and how these practices changed during the Dine' internment at Bosque Redondo, and after their return to Dinétah. The exhibit will discuss the Dine's reliance on the Churro sheep that the Spanish brought to North America in the 1600s. It will give special treatment to the Sheep Reduction program during the Great Depression and how this impacted the tribe at that time, as well as how the tribe worked successfully to restore the breed. The Navajo Indian Irrigation Project (NIIP), as well as the Navajo Agricultural Products Industry (NAPI) will be presented and discussed. Finally, the exhibit will strive to tell the story of contemporary Navajo farmers and ranchers. In preparation for this exhibit, we have reached out to several organizations, including the Navajo Nation Museum in Window Rock, AZ, Bosque Redondo/Fort Sumner Monument, and NAPI. The exhibit will include text panels, photographs, interactive features, artifacts, audio, and visual elements. The museum expects to host an exhibit opening that will feature speakers from the Navajo Nation and stage other events throughout the exhibit's showing that will explore Navajo fiber arts, jewelry, and food ways.

Other Exhibits

Agricultural Beginnings
Spanish Colonial Period
Grist for the Mill: New Mexico

Programs

- **Blessing of the Fields: Annual San Ysidro Celebration**
This event at the Museum began in 2000 as *La Fiesta de San Ysidro*. It is held on May 15, the Feast Day of San Ysidro, the patron saint of farmers. In the past the event was a two-day affair that featured a procession with the local Catholic bishop to bless the animals and fields, as well as participation of vendors, mariachi music, ballet folklórico dancing, and demonstrations. In 2007, the event was reduced to one day because of other competing events in May. The name of the event was changed in 2008 to *Blessing of the Fields* and featured the blessing procession with the bishop and members of the Tortugas Pueblo. The museum partnered with Las Cruces Catholic Schools to include more children and families. This event is a significant part of our tribal collaboration efforts because from the beginning we have included the Tortugas Pueblo. The pueblo was founded in 1852 and is situated on land granted to the tribal members of the Piro/Manso/Tiwa people in Las Cruces. Typically, tribal leaders dance and sing the prayer to the four directions. Guests who attend the celebration follow their lead in prayer. Leaders also sing and drum during the procession to bless the animals and fields. This year, the museum hosted more than 400 people for the event. The blessing was attended by Bishop Peter Baldacchino of the Diocese of Las Cruces, Juan Moreno of the Diocese, and Patrick Narvaez, Henry Narvaez, and Bill Acosta of Tortugas Pueblo. Patrick Narvaez is the Pueblo's Cacique.



Blessing of the Fields, Annual San Ysidro Celebration, 2022

New Mexico Historic Sites

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The New Mexico Historic Sites system maintains seven publicly accessible sites: Fort Sumner/Bosque Redondo Memorial, Coronado, Los Luceros, Fort Selden, Jemez, Fort Stanton, and Lincoln. Many of which actively partner with New Mexico's tribal communities.

Major Program

- Bosque Redondo Memorial Exhibitions: Since the year 1990, Bosque Redondo Memorial at Fort Sumner Historic Site has been working toward the completion of the permanent exhibitions which explain the tragic history of the Bosque Redondo Reservation intended for Navajo and Mescalero Apache people in the 1860s. Because of the sensitive of the subject and the complexities with collaboration between nations, all previous attempts at developing the exhibit were unsuccessful. On July 1, 2021, the Bosque Redondo Memorial/Fort Sumner Historic Site had a soft opening of the permanent exhibition: *Bosque Redondo: A Place of Suffering...A Place of Survival*. Every aspect of this exhibition was created in partnership with leaders from Navajo Nation and the Mescalero Apache Tribe and continues to be modified today as tribal feedback is received. On Saturday, May 28, 2022, the New Mexico Historic Sites sponsored the Grand Opening of these exhibitions at Bosque Redondo Memorial at Fort Sumner Historic Site. There was a full day of events that included speeches from tribal communities and local and regional leadership, music and cultural dance performances from Navajo (Diné) and Mescalero Apache (Ndé) community members, activities for children, a complimentary barbeque lunch, and a Navajo rug and Native American art auction. In all, there were over 650 visitors from Navajo Nation, the Mescalero Apache Reservation, and local, regional, and national communities.

Major Grant

- The National Endowment for the Humanities Programs at Bosque Redondo Memorial: Through a \$300,000 matching grant from the National Endowment for the Humanities, Bosque Redondo Memorial at Fort Sumner Historic Site created programming opportunities which highlight its partners at Navajo Nation and the Mescalero Apache Tribal Reservation. While much of the programs were meant for in-person interactions, many of them remained virtual due to the COVID-19 environment, which increased tribal partner participation. The "Artist in their Residence Program" highlighted Native artists and scholars from their homes. For the second year in a row, the completely virtual residency program increased the program's visibility and tribal participation. Staying virtual allowed more Indigenous artists/scholars to participate without violating traditional beliefs. In FY22 Bosque Redondo Memorial sponsored ten weeks of native artists and scholars. The fiber arts classes, led by Las Arañas Weavers Guild and Marilou Shultz (Navajo), were adapted to a virtual format. Modifications included the creation of a digital enrolment portal, social media promotion, virtual class instruction through Zoom, and the delivery of looms, spindles, yarns and other supplies to each student before the

class. Sixty-three students participated from around the United States including individuals from Navajo Nation and New Mexico's Pueblos.

The final NEH grant supported program was the Bosque Redondo Memorial Digital Collections Page, created in collaboration with partners from Navajo and the Mescalero Apache Tribe. This website complements the evolving nature of the permanent exhibition. Visitors to the website can access to a timeline of events during and after the Long Walk and the internment of the Diné and Ndi at Bosque Redondo during the 1860s, as well as thousands of digitized archival documents and artwork. In tandem, NMHS launched an effort to transcribe all these documents through continual public participation. NMHS collaborated with tribal partners to make space for recordings of their oral histories as they pertain to life before, during, and after the Long Walk period. Tribal community members can send in written documents, video, or audio recordings directly to the website, providing additional opportunities to contribute. The website address is: archive-bosqueredondomemorial.nmhistoricsites.org. The website and oral histories are evaluated by an Advisory Board composed of New Mexico State employees and representatives from Navajo Nation and the Mescalero Apache Tribe.

Preservation Project

- Stabilization at Coronado & Jemez Historic Sites: The Pueblo of Jemez Natural Resources Department was awarded approximately \$100,000 Capital Improvement Project funds to conduct preservation work at Coronado and Jemez Historic Sites. Work began in mid-April 2022 and will run through the end of summer. At Coronado, preservation is focusing on adobe re-plastering the kiva rings and standing structures, and at Jemez, the upper levels of the mission are being addressed through a combination of stone and adobe work.

Other Programs

- The Friends of Coronado & Jemez Historic Sites funded the Pueblo of Jemez Natural Resources Department to replace the kiva ladders for both Jemez and Coronado Historic Sites, with work ongoing through 2022.
Coronado and Jemez Historic Sites debuted a virtual holiday event in 2021 called *New Mexico Traditions*. This event featured a musical performance by Adrian Wall (Jemez Pueblo), a flute performance by Marlon Magdalena (Jemez Pueblo), and a red sumac pudding demonstration by Danielle Greyeyes (Diné/Navajo).
Jemez Historic Site provided tours for the children of the Walatowa Head Start program in fall 2021 and in May 2022 hosted the students and families of Walatowa High Charter School for their graduation.
Fort Stanton and Lincoln Historic Sites provided several tours for school groups from the Mescalero Schools. The Mescalero Apache Tribe is a stakeholder for the creation of a cultural landscape report to assist in the development of a comprehensive plan for the interpretation and preservation of the historic buildings at Fort Stanton.
Indigenous Archaeological Research: Los Luceros Historic Site staff are continuing to work with Patrick Cruz of Ohkay Owingeh Pueblo and Scott Ortman from the University of Colorado Boulder to develop a research plan for the property.

Los Luceros Historic Site, in partnership with The Los Alamos Nature Center/ Pajarito Environmental Education Center, developed a program called the New Mexico Outdoor Pass (NMOP) which is aimed at encouraging local youth and families to experience the outdoors. The passes will be distributed at Portsea Community Library in Ohkay Owingeh. Students who receive the booklet will be encouraged to attend the free NMOP events at Los Luceros!

New Mexico History Museum

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The New Mexico History Museum is a statewide educational resource, local landmark, and visitor destination. Programs focus on the diverse experiences of the people of New Mexico, the dynamics that have shaped our state, and the relationships that connect our region with the rest of the world. Located on the north side of the Plaza in the center of Santa Fe, the museum campus consists of three buildings including the historic Palace of the Governors. In addition to traditional functions such as exhibitions, object collections, and educational activities, the New Mexico History Museum is also home to noteworthy legacy programs such as the Fray Angélico Chavez History Library, Palace of the Governors Photo Archive, Press at the Palace of the Governors, and Native American Artisans Program—otherwise known as the Portal Program for its association with the portal on the south side of the Palace. As described below, the New Mexico History Museum is actively engaged with Pueblos and Tribes to develop programs that benefit New Mexico's Native American population.

Major Programs

- The NMHM Native American Artisans Program evolved over many decades in response to economic competition, educational interests, and jurisdictional concerns. Dating back to the 1930s, the program took its current form in the 1970s through a combination of policy-making by the Museum of New Mexico Board of Regents and a court decision that upheld the museum's right to decide the content and participation in the program. The program interacts with approximately two million visitors on an annual basis. A committee of ten members elected by program participants oversees day-to-day operation of the program as well as planning for special events. The Portal Coordinator, who is a full-time employee of the New Mexico History Museum, provides administrative and logistical support for the program. Overall responsibility for the program, including jurisdictional authority over the portal and appeals regarding application of the Rules is vested in the NMHM Executive Director. The resulting collaboration works to the benefit of all parties.

Program Rules are based on ideas generated by program participants and have been approved by the Museum of New Mexico Board of Regents. The Rules support of the basic idea that all work sold on the portal is 'Authentic, Traditional, and Handmade.' Artisans wishing to become participants must provide proof of pueblo or tribal affiliation

and demonstrate competence in their craft. The “demonstrations,” which often take a full day to complete, require use of the artisan’s personal tools and materials associated with one or more specific types of work.



Youth Show Participants, Summer 2019. Courtesy of the Native American Artisans Portal Committee

New Mexico Historic Preservation

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The mission of the Historic Preservation Division is to protect, preserve, and interpret the unique character of New Mexico by identifying, documenting, and evaluating, and registering prehistoric and historic properties.

Major Initiatives

- **New Mexico Reburial Grounds Act.** The Historic Preservation Division is partnering with the Indian Affairs Department (IAD) to move a new rule regarding the proper disposition of unmarked human remains. The New Mexico Reburial Grounds Act calls for the creation of four state cemeteries that will permanently hold unidentifiable human remains and associated funerary objects. Unmarked burials are common in New Mexico and span many hundreds of years. Though the process to identify the precise cultural affiliation of these many burials is challenging, the Act is comprehensive and tasks

certain agencies with the responsibility to consult tribal entities, namely the Department of Cultural Affairs (through the State Historic Preservation Office) and IAD. The complexities require committed relationships with other state agencies and tribal entities. Some crucial first steps to rule making involved unraveling SHPO's financial obligations under the federal Historic Preservation Fund (HPF). As the identified agency responsible for the final disposition of unmarked human remains in New Mexico, SHPO is beholden to various federal laws and regulations, including the Native American Graves Protection and Repatriation Act (NAGPRA). Part of partnering with IAD is to address various legal issues and also determine how best to consult with the various tribes impacted by the Act. IAD general counsel Stephanie Salazar and Deputy Secretary Nadine Padilla have been instrumental in coordinating these efforts. Deputy SHPO and State Archaeologist Michelle Ensey has played a significant role in updating the division's database for the purpose of satisfying the recordation requirement for NAGPRA. Efforts will continue through 2022.

Museum of Indian Arts and Culture/Laboratory of Anthropology

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The mission of the Museum of Indian Arts and Culture/Laboratory of Anthropology is to serve as a center of stewardship, knowledge, and understanding of the artistic, cultural, and intellectual achievements of the diverse peoples of the Native Southwest.

Major Exhibits

- *Here, Now and Always*. When the original *Here, Now and Always* exhibition opened in 1997, it was considered revolutionary. It was the first exhibition of its kind to a museum space, moving authority away from historically non-Native academics and scholars. Led by a primarily Indigenous curatorial team, it centered the voices, perspectives, and narratives on the Indigenous people it represented while concurrently foregrounding meaningful and long-lasting partnerships with Native communities. For the past twenty-five years, the exhibition has been considered required viewing for everyone from schoolchildren to scholars, but much like Native cultures it has continued to evolve. Accordingly, the Museum of Indian Arts & Culture closed *Here, Now and Always* in 2019 for a complete re-imagining. Situated within the museum's 8,400-square-foot Amy Rose Bloch Wing, *Here, Now and Always* features more than 600 objects from the museum's collection. More importantly, it continues to express a fundamental truth about the quintessence of Native communities in the Southwest. To quote the late Zuni scholar and former MIAC curator of ethnology Edmund J. Ladd, "I am here. I am here, now. I have been here, always." The new exhibition also includes contemporary narratives from the next generation of Indigenous people in the Southwest, as well as updated technology and state-of-the-art exhibition design. Like original exhibition, it is organized around the core themes of Emergence, Cycles, Ancestors, Community and Home, Trade and Exchange, Language and Song, Arts and Survival and Resilience. These themes structure the narratives evoked by the items on display.

While a lot has changed since 1997, *Here, Now and Always* has remained revolutionary. The exhibition and the Museum of Indian Arts & Culture offer an inside perspective largely unique among museums. *Here, Now and Always* opened to the public on July 2 and 3 on Museum Hill in Santa Fe at Museum of Indian Arts & Culture.

Changing Exhibits

- *Clearly Indigenous: Native Visions Reimagined in Glass*, is a groundbreaking exhibit of works in glass by 33 Indigenous artists, plus leading glass artist Dale Chihuly who introduced glass art to Indian Country. on view from May 2021 to June 2022 at the Museum of Indian Arts and Culture the stunning art in the exhibit embodies the intellectual content of Native traditions expressed in glass. The artists have melded the aesthetics and properties inherent in glass art with their cultural ways of knowing, whether re-interpreting traditional stories and designs in the medium of glass or expressing contemporary issues affecting Indigenous Nations. A companion book tells these stories and includes photos of most of the works on display. The exhibit, curated by Dr. Letitia Chambers, former CEO of the Heard Museum in Phoenix, Arizona, and artist and museum consultant Cathy Short, features the following artists: Larry Avakian, Marcus Amerman, Angela Babby, Brian Barber, Dale Chihuly, Priscilla Cowie, Joe David, Alano Edzerza, Joe Fedderson, Dan Friday, Raya Friday, Gunbi Ganambarr, Tammy Garcia, Lewis Tamihana Gardiner, Tony Jojola, Ramson Lomatewama, Carol Lujan, Ira Lujan, Djamba Marawili, Robert (Spooner) Marcus, Jody Naranjo, Ed Archie NoiseCat, Haila Old Peter, Carl Ponca, Marvin Oliver, Virgil Ortiz, Shaun Peterson, Lillian Pitt, Harlan Reano, Preston Singletary, Raven Skyriver, Rory Erler Wakemup, and Adrian Wall.



Opening day celebration of the *Here, Now and Always* exhibition
Photo courtesy of the Department of Cultural Affairs, Museum of Indian Arts and Culture

Education Programs

- Over the past year, the Museum of Indian Arts and culture offered more than thirty virtual education programs free of charge. Programs included conversations with prominent scholars and arts, pottery demonstrations, and other topics. “Engaging the Future: Conversations with Goodman Fellowship Artists” included eleven pass fellows discussing their experience with the program. The Goodman Fellowship was established in 2016 through the generosity of Dr. Malcom and Ms. Connie Goodman. It provides financial assistance to emerging artists who show promise at an early stage. Eleven online Native pottery demonstrations feature artists such as Aaron Cajero (Jemez Pueblo), Jonathan Naranjo (Santa Clara Pueblo), Rose Pacheco and Billy Veale (Santo Domingo Pueblo), Garret Maho (Hopi), and others. Finally, Clarenece Cruz (Ohkay Owingeh) presented “Painted Reflections: A Virtual Symposium for new Understanding of Ancestral Pueblo” on April 1, 2022.

Museum of International Folk Art

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

Major Exhibits

- Alaska Native parkas, *To Keep Us Warm: The Alaska Native Parka*. In FY22, the Museum of International Folk Art has continued project development with Alaska Native collaborators for our upcoming exhibition on Alaska Native parkas, *To Keep Us Warm: The Alaska Native Parka*. The exhibition will open in May 2023 and will run through April 2024. The project is curated by two guest co-curators, Suzi Jones and Melissa Shaginoff. Melissa is Alaska Native (Athabascan/Paiute) and has helped us develop a strong network of Alaska Native advisors, collaborators, and makers to guide our work on this project. As noted previously, it is critical to this project that Native expertise is foregrounded. This year, our work has included highlighting the work of several Alaska Native parka makers, including Bobby Brower (Iñupiaq), Joel Isaak (Dena’ina Athabascan), and ilgavak (aka Peter Williams, Yup’ik), whose work innovating the parka will be included in the exhibition. We worked with Iñupiaq photographer Brian Adams to create environmental portraiture of Brower’s and Isaak’s contemporary parkas, which will be included in both the exhibition and the accompanying catalog. We also hope to feature in the exhibition the portraiture of Yup’ik artist Golga Oscar, who has just begun his own parka project, photographing individuals in their parkas as an exploration of Alaska Native identity. We are presently developing accompanying public programming that will involve bringing parka makers and culture bearers to New Mexico to share their stories and demonstrate the skills involved with the art of parka making. Outreach programming will fund three parka workshops in Alaska, distribution of the exhibition catalog at no cost to rural Alaska schools, and an Instagram initiative called

#myparkastory, which will create a collective digital archive of family portraits, stories and videos about the history and importance of the parka in Indigenous Alaska. We are currently awaiting word on our grant application to the Terra Foundation about funding for the exhibition and its associated programming. Acquisitions of Native American objects made this year include the purchase of works by two National Heritage Fellowship recipients, Theresa Secord (Penobscot) and Kelly Church (Pottawatomie/Ottawa). The National Heritage Fellowship is a program of the NEA that honors recipients' lifetime contributions to the United States' traditional arts heritage. MOIFA collects works by these masters of folk and traditional arts, many of whom are Indigenous. The funding for these two purchases is through an endowment managed by the Museum of New Mexico Foundation.

Permanent Exhibits

- Gallery of Conscience. In May 2022, MOIFA began its newest Gallery of Conscience collaboration with Jenni Laiti, Sámi activist, Indigenous futurist, and duojár (master of traditional Sámi craft). Originally from Aanaar (Inari, in the Finnish side of Sápmi), Laiti is based in Jåhkåmåhkke (Jokkmokk, in the northern, Swedish side of Sápmi) with her family, who all belong to the Sirges Sámi reindeer herding community. Laiti worked closely with and was a contributing artist to MOIFA's *Dressing With Purpose: Belonging in Resistance in Scandinavia*, which opened this past December.

Now, Laiti will be guest curating the next GoC exhibition, focused on Climate Justice and Indigenous-led, tradition-informed, community-oriented solutions to our shifting environments. This exhibit is scheduled to open its first iteration in March 2023. Laiti traveled with fellow activist and duojár Tilde-Ristin Kuoljok this May to spend two weeks in Santa Fe, their first trip to the Southwest. Here they connected with artists Jade Begay (Diné and Tesuque Pueblo) of the NDN Collective, Diego Medina (Piro-Manso-Tiwa), and traveling artist India Logan Riley (Māori, Kahungunu, Rangitāne, Rongomaiwahine), all of whom may collaborate on the upcoming exhibition. Laiti and Kuoljok visited MOIFA, Meow Wolf, enjoyed a private tour of MoCNA, and explored the Santa Fe Plaza alongside Canyon Road. Spending time with the land was a priority, with the artists visiting many locations around O'ga P'ogeh (Santa Fe) and envisioning the landscape as a partner in the exhibition. Perhaps fitting for a Climate Justice collaboration, their trip coincided with the Hermit's Peak / Calf Canyon fire, the largest in New Mexico state history. Parallels were drawn between sister landscapes of desert and arctic, with their homeland of Sápmi melting and New Mexico burning. Laiti and Kuoljok also hosted a public workshop at MOIFA, inviting visitors to learn about Sámi culture and duodji and make their own walking sticks from locally sourced materials. They invited participants to embrace walking sticks as metaphor - for a fossil-free future and means of both creating and walking into new territories together.

Parka-maker and To Keep Warm collaborator Bobby Itta created a similar velveteen parka for MOIFA.
Photo courtesy of MOIFA



Jenni Laiti, NM Monsoon. Photo courtesy of MOIFA

Other Programs

- Federal and State Permits – Feathers and Animal Parts. With the upcoming Alaska Native Parkas exhibition next year, which will display many works that use animal parts, as well as having several items in the museum’s permanent collection that use feathers, it is important we have the correct permits and declare these items with the US Fish and Wildlife service, and New Mexico Game and Fish. Permits are required to display these items in an exhibition, as well as public statements within the gallery. For items in storage, they need to be declared annually. Additionally, a permit for eagle feathers is renewed annually regardless of whether those pieces are on public display or in storage.



Fire Sky. Photo courtesy of MOIFA

For the parkas exhibition, MOIFA is in the process of completing a “Federal Special Purpose Possession -Education permit for Migratory Birds (Form 3-200-10c, section E)” to display six objects containing feathers from birds that are protected by the Migratory Bird Treaty Act (MBTA). This includes items on loan from the Anchorage Museum in Alaska. An important aspect to completing this application is that the items

listed include documentation of when they were made. In 1972, an amendment was made to include eagles, hawks, owls, and certain corvids. If an artwork was made with these feathers prior to 1972, it does not require additional paperwork. If it was made after 1972 with the new additions, then additional paperwork is needed on how the maker obtained those feathers or parts, and if they had a permit to do so. This permit also requires anyone applying for this permit, that are not a science-based institution, to publicly display a statement on how the project or exhibition contributes positively to the conservation of these birds.

- Timeline of MBTA: The History and Evolution of the Migratory Bird Treaty Act | Audubon. As for the non-bird species, the museum does not require any federal permits for common animals used in parka making such as seal gut and fur, wolverine fur, rabbit fur, or even polar bear fur that are made within the US by Alaska Native artists. Internationally made and acquired pieces containing certain animals, particularly endangered animals, is a different story. Luckily, Alaska is indeed in the US, and our exhibition will not need additional federal permits, but we will need to send a copy of what items we are borrowing from the Anchorage Museum to the office of New Mexico Game and Fish for notification (of which we will receive a statement from them acknowledging the display of those items). There are four items in the museum’s permanent collection, donated by our founder Florence Dibell Bartlett in 1951, that have eagle feathers. This “eagle exhibition” permit (50 CFR 22.21) is renewed annually as well as a report each year is submitted (Form 3-202-13). For all other feathers protected by MBTA, an annual report (Form 3-202-5) is also submitted. We are looking to confirm the museum does not have any unaccounted-for items in the collections that contain feathers protected by MBTA to keep our permits and declarations as accurate and up-to-date as possible. Currently, we do not have any items that were made with protected feathers after 1972.



Doll, Yankton Sioux, 1880 – 1910, Leather (buckskin), glass beads, golden eagle feathers, Museum of International Folk Art, gift of Florence Dibell Bartlett, A.1955.1.944

New Mexico Museum of Natural History and Science

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The New Mexico Museum of Natural History and Science preserves and interprets the distinctive natural and scientific heritage of our state through our extraordinary collections, research, exhibits, and programs designed to ignite a passion for lifelong learning.

Programs With Tribal Impact

- GSK Science in the Summer and Leap into Science. This program is a free summer education program that aims to inspire the next generation scientists and engineers by providing opportunities for children (8-14) to embody science careers, think scientifically, practice authentic science techniques, and have fun through interactive science kits and programs. This program is a nationwide program that integrates open-ended science activities with children's books, designed for children ages 3-10 and their families. NMMNHS along with partners will be training educators statewide to offer programs in community settings like libraries, museums, and out-of-school time programs to engage underserved audiences in accessible and familiar settings. Both programs have an emphasis on working with tribal

libraries and schools. In FY22, NMMNH worked closely with Algodones Elementary School and the Pueblo of Santa Ana. Staff met the school's principal about certain traditions and ideas they wanted us to emphasize. Staff also attended the traditional water festival in May.

New Mexico Office of Archaeological Studies

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The Office of Archaeological Studies (OAS) provides archaeological services in advance of economic development projects. OAS conducts archaeological and historical research throughout New Mexico, the greater Southwest, and dating services for the world. We identify, record, preserve, interpret, and share information about prehistory and history for the benefit of present and future generations of New Mexicans.

The archaeology of human presence in New Mexico spans more than 20,000 years, and more than 97 percent of that span is exclusively the history of Native America. What OAS studies is weighted toward the past 500 years of Spanish Colonial, Territorial, and Statehood history, such that less than 20 percent of OAS effort in 2022 addressed only Native American archaeology.

Within the past year, OAS has conducted archaeology on state, tribal, federal, and private lands. Projects have involved monitoring of utilities, roadways, or building construction to ensure that hidden cultural resources are not destroyed without some record being made. The sovereign nature of relationships defined by historic preservation regulations place consultation responsibilities on agencies and tribes, limiting OAS to an advisory role. When requested, OAS provides expertise to both agencies and tribes, but OAS is only rarely in the position of consulting directly with tribes.

Education Programs

- OAS is responsive to school and community requests for education programming related to the history of human adaptation in New Mexico. Pandemic restrictions were relaxed in FY2022, and 201 virtual or in-person programs were delivered at 114 events. Fifty-four programs were delivered to Native American audiences, and 81 programs were presented by OAS Native American staff members. Commonly requested tribal presentations have been parts of the OAS Ancient Lifeways programs that share archaeology-derived knowledge of ancestral technologies. Examples include yucca fiber textiles, fur and feather blankets, weapons systems, pottery technologies, and food and cuisine. Costs of the OAS education outreach programs are supported by donations and grants through the Museum of New Mexico Foundation, and some funding is restricted to collaborative programs with tribal schools and cultural preservation programs. The value of education efforts in FY2022 was in excess of \$70,000, more than 40 percent of which supported programs for tribal audiences.



Cedar Mess Perishables Project" and funded by a Bureau of Land Management grant
(Photo credits: Isaiah Coen and Laurie Webster)

Human Remains Care

- OAS is one of several organizations in New Mexico permitted to respond to inadvertent discoveries of human remains in archaeological contexts. In FY2022, OAS burial responses involved both non-Native and Native remains as construction impacted forgotten historic cemeteries as well as Ancestral sites. OAS's initial role is to help determine through non-destructive observations whether Native or non-Native consultation paths need to be followed. For Native American burials, formal consultations about treatments and dispositions are in the hands of the NM Historic Preservation Division which consults with tribes, landowners, and agencies. OAS fills the support role of respectful identification, recovery, description, and custodial care until repatriation consultations are complete. In FY2022, OAS provided logistical support for one tribally supervised reburial, and OAS provided basic descriptive and life-history information to other tribes in support of their internal deliberations. Costs are usually borne by clients, but OAS responds to some emergency and legacy burials with financial support from the NM Historic Preservation Division.

Other Programs

- OAS staff and volunteers supported the Pueblo of San Ildefonso school staff in designing and implementing a place- and landscape-based summer curriculum for students. Multi-day offerings included traditional knowledge and academic skills, including a visit to the Center for New Mexico Archaeology. Chris Lewis (Zuni), OAS archaeologist Mary Weahkee (Comanche-Santa Clara), Chuck LaRue, and Louie Garcia (Piro) examine the materials and technologies of ancient textiles in the archaeological collections of the

Field Museum. The opportunity to view ancestral artifacts was arranged by Laurie Webster as part of the “Cedar Mesa Perishables Project” and funded by a Bureau of Land Management grant.

New Mexico State Library

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The New Mexico State Library (NMSL) is committed to providing leadership that promotes effective library services and access to information to all citizens of New Mexico. The State Library provides services that support public libraries as well as delivers direct library services to rural populations, state agencies, the visually impaired and physically disabled, and students and citizens conducting research.

Tribal Broadband

- The Library Broadband Infrastructure Fund provides a state match for special broadband construction, updated networking equipment, and consultant support to file E-Rate applications. The Broadband for Libraries program is working with Santa Clara Pueblo Community Library, Zia Enrichment Library, Jemez Pueblo Community Library, Mescalero Community Library, Jicarilla Tribal Library Pueblo de San Ildefonso Library, and Acoma Learning Center, leveraging approximately \$1.3M in federal funding to bring high speed internet at affordable prices. NMSL certified branch libraries in all 50 Chapter Houses on the Navajo Nation in New Mexico, making them eligible for E-Rate funding. In FY22 the following 12 Chapter House branch libraries completed fiber construction and now have broadband connections: Baca-Prewitt, Thoreau, Churchrock, Red Rock, Iyanbito, Upper Fruitland, San Juan, To'hajiilee, Naschitti, Newcomb, Twin Lake, and Ramah. Diné Education working with an E-Rate consultant to bring broadband to every Chapter House, and the State Library is working with the Navajo Nation to ensure that the libraries continue to develop library services to maintain their eligibility. The goal is to support build out of broadband infrastructure to drive down costs, while addressing digital equity issues and opening up new opportunities.

Tribal Library Program

- The NMSL Tribal Library Program (TLP), celebrating its 25th year, is a multi-faceted approach to supporting the needs of New Mexico's tribal libraries. It includes funding support in the form of annual grants, General Obligation Bond reimbursements, broadband support, and federal pandemic relief funds, as well as dedicated consultant support in the form of a TLP coordinator based in Santa Fe, and a Navajo Nation outreach librarian based in Crownpoint, NM. The Library Development Bureau further supports tribal libraries with professional development training, regular video meetings, and youth services support. A new TLP coordinator was hired and began her service in September 2021.

The TLP Coordinator and the Navajo Nation Outreach Librarian worked with the Library Manager of the Navajo Nation in establishment of Chapter Community Libraries, as well as provided in-person training in Window Rock, Arizona. An online asynchronous training program was purchased by NMSL to provide needed library-related training. A separate module for the Navajo Nation Chapter Community Libraries was created.

The TLP Coordinator worked through the steps of establishing a public library with the Pueblos of Picuris, Taos, and Nambé. Taos Pueblo and Nambé Pueblo each passed resolutions to establish their own respective libraries, while Picuris Pueblo is in the process of doing so. Bi-weekly, online meetings were held to maintain communication and support for library staff, and the TLP Coordinator kept in constant communication with each library to establish and maintain strong relationships.

In FY22 the State Library distributed \$155,406 to 16 tribal libraries in State Grants in Aid; \$96,000 to 16 libraries as part of the Tribal Libraries Program Grant; \$4.5 million to 22 Pueblos, Nations, and tribes as part of Senate Bill 377 (2021) for linguistic and cultural programming; and \$267,420 in ARPA funding to 15 libraries. In addition, the State Library administers \$748,000 in 2018 State GO Bonds to 19 libraries and \$498,000 to 18 libraries in 2020 State Tribal Library GO Bonds. The State Librarian and TLP Coordinator worked with PED and the tribal libraries to support the submission of Scopes of Work for tribal construction funding of \$12 million (HB2, 2021-Special Session and HB2, 2022).

Direct Library Services

- The State Library provides direct services to New Mexico residents including all pueblos, tribes, and nations. Direct services support literacy, early childhood education, school preparedness, and access to information. Three bookmobiles serve six Native American communities that do not have a local library, and the Books-by-Mail program provides service to an additional four communities. The State Library's El Portal database provides free access to information, tutoring, and career support for all tribal communities.

Resources include BrainFuse, JobNow, New Mexico Reads eBooks, Gale Academic scholarly articles, and Onefile Health and Medicine. Tribal residents can access these resources and more through their local library or from their home. Our Navajo Outreach Librarian, Jeannie Whitehorse provides free training to 65,702 people through Chapter Houses on the Navajo Nation in New Mexico. Her trainings include digital and financial literacy, and she has a set of laptops she travels with to create pop up computer labs.

SECTION III. Training and Employee Notification

STCA Training Certification

The New Mexico Department of Cultural Affairs (DCA) works annually with New Mexico State Personnel Office (SPO) to offer *Building Cultural Equity with Native Nations* training. As DCA is committed to continue future collaboration with tribes, the department constantly seeks training opportunities for DCA employees to assist with cultural awareness, effective cross-cultural collaboration, and team building. At the beginning of FY21, division directors and educators participated in *Diversity 101 – Exploring Diversity in a Changing Climate*, offered by the University of New Mexico. The course led the participants through terms related to diversity including micro-aggressions, implicit/unconscious bias, institutional racism, and discrimination. The goal of the training was for individuals to gain a working knowledge of the terms while recognizing the impact their biases may have on their work with one another and the community at large.

Employee Notification About

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, display 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 its entire staff to participate in *Building Cultural Equity with Native Nations* training offered through New Mexico State Personnel Office (SPO).

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SECTION V. DCA Tribal Policy

I. Purpose

Pursuant to the 2009 State Tribal Collaboration Act, 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. The most current and complete DCA

II. Collaboration and Consultation

To promote effective collaboration between the agency and tribes and to encourage cultural awareness, the Agency shall utilize Tribal Liaisons and Tribal Advisory and Working Groups.

- A. Tribal Liaisons promote state-tribe interactions with Tribal Officials to develop policies and implement program changes, particularly as they relate to the Agency's programmatic actions.
- B. Tribal Advisory Boards and Working Groups ought to convene whenever necessary to provide advice and recommendations on departmental programmatic actions.
- C. Consultation shall be between the Agency Head and Tribal Officials or their delegated representatives.
- D. Tribal consultation is most effective and meaningful when conducted before acting.
- E. The Agency shall strive to assess whether their actions may have tribal implications.
- F. Tribal Officials have the discretion to decide whether to pursue and engage in the consultation process regarding any proposed programmatic action.
- G. Written notification requesting consultation by an agency or tribe shall serve to initiate the process and shall identify the proposed programmatic action and the personnel who are authorized to consult.
- H. 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.
- I. 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.
- J. A pueblo, tribe, or nation can decline an active consultation role while requesting to be informed of the results of consultation.
- K. 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.

- L. 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.
- M. 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.
- N. 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.

II. 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.

III. 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
 - (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
 - (16) Office of General Counsel
- B. This policy applies to all federally recognized pueblos, tribes, and nations that have sovereign territory in New Mexico.
 - (1) Fort Sill Apache Tribe
 - (2) Jicarilla Apache Nation
 - (3) Mescalero Apache Tribe

- (4) Navajo Nation
- (5) Pueblo of Acoma
- (6) Pueblo of Cochiti
- (7) Pueblo of Isleta
- (8) Pueblo of Jemez
- (9) Pueblo of Laguna
- (10) Pueblo of Nambe
- (11) Pueblo of Ohkay Owingeh
- (12) Pueblo of Picuris
- (13) Pueblo of Pojoaque
- (14) Pueblo of Sandia
- (15) Pueblo of San Felipe (Katishtya)
- (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