Summary and Ethnographic Report on the Elders in Residence Program, Jemez Historic Site, Jemez Springs, New Mexico

By Matthew J. Barbour & Mary Garcia



Contract No. 35-13-51938.33
September 1, 2014

Administrative Summary

Jemez Historic Site protects and interprets the archaeological remains of Giusewa Pueblo and San José de los Jemez Mission. The site, designated LA 679, was first opened to the public in 1935. It was listed on the *New Mexico State Register of Cultural Properties* on March 20, 1969, and the *National Register of Historic Places* on March 14, 1973. Recently, on October 16, 2012, it was designated a *National Historic Landmark*. The site contains a small museum and interpretative trail which explores the history of the Jemez People and the impacts of the arrival of the Franciscan Missionaries in the seventeenth century.

Between June 4 and July 13 2014, Jemez Historic Site conducted the Elders in Residence Program. This program sought to offer a Native American voice in the interpretation and preservation of Jemez Historic Site while fostering a variety of public education opportunities which were available to all site visitors. The program was funded through a Small Historic Preservation Grant from the New Mexico Historic Preservation Division. This grant allowed Jemez Historic Site to contract with five Jemez Pueblo elders to visit the site for a week long residency. During each elder's visit, he or she provided tours to the general public and consulted with staff on the general management of Jemez Historic Site.

This report examines the Elders in Residence Program in detail. It begins with a historical overview of Jemez Historic Site. This is followed by a description of the program from its inception to completion. Next each elder's history and perspective on their culture and Jemez Historic Site is presented. The report concludes with an examination of the lasting impacts such a program may have on the Historic Site and the elders who participated in the program.

This report complies with provisions set forth under New Mexico Historic Preservation Contract No. 35-13-51938.33. It was written by Jemez Historic Site Staff in partial fulfillment of the Elders in Residence Grant. The report is supplemented with recorded audio and video files also submitted as part of the deliverables package.

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Introduction

Jemez Historic Site (Figure 1) protects and interprets the archaeological remains of Giusewa Pueblo and San José de los Jemez Mission. The site, designated LA 679, was first opened to the public in 1935. It was listed on the *New Mexico State Register of Cultural Properties* on March 20, 1969, and the *National Register of Historic Places* on March 14, 1973. Recently, on October 16, 2012, it was designated a *National Historic Landmark.* The site contains a small museum and interpretative trail which explores the history of the Jemez People and the impacts of the arrival of the Franciscan Missionaries in the seventeenth century.

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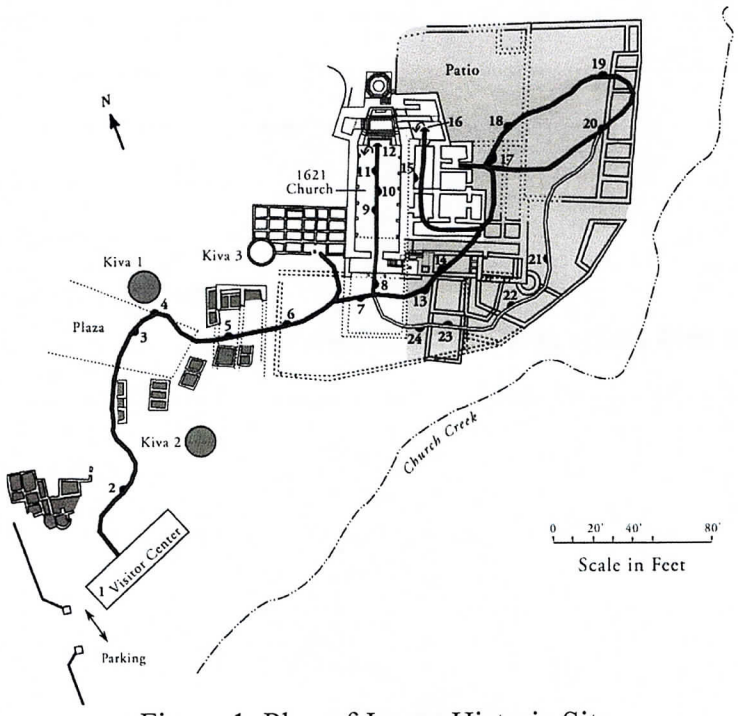


Figure 1. Plan of Jemez Historic Site.

A Brief History of Jemez Historic Site

Jemez Historic Site (formerly Jemez State Monument) in Jemez Springs, New Mexico protects and interprets the archaeological remains of Giusewa Pueblo and San José de los Jemez Mission (Figure 1). The site, designated LA 679, was first opened to the public in 1935. Today, visitors to Jemez Historic Site are free to explore the ruins and learn about New Mexico's past. This section examines Jemez Historic Site within the greater cultural history of the Jemez Mountains from the migration of the Jemez into the region in the 13th century until the present day.

Jemez Origins and the Founding of Giusewa

Giusewa is an ancestral Jemez Pueblo. The Jemez people are a Towa speaking Puebloan group that are believed to have migrated to the southern slopes of the Jemez Mountains, known to scholars as Jemez Province, in the late thirteenth or early fourteenth centuries (Figure 2). The province extends from Redondo Peak in the north to the confluence of the Rio Salado and Jemez River on the south and from Peralta Canyon in the east to about a mile west of the Rio Guadalupe (Elliot 1986:1). Large, ponderosa pine-covered mesas separated by narrow canyons with perennial streams characterize the area.

A debate exists among archaeologists regarding the origins of the Jemez people. Some, such as Elliot (1986), suggest their culture originated in the Rio Grande, while others, like Wiseman (2007), maintain the Jemez are descendants of the Gallina Culture that flourished north of the modern town of Cuba in the twelfth and thirteenth centuries. It is also possible that peopling of the province represents a combination of the two. Jemez oral history states that they emerged from a lake named Hoa-sjela located to the north and west of the Jemez Province (Sando 2008:5). While the location of this lake is not known, many in the tribe suggest its placement in southwestern Colorado, possibly indicating a cultural connection with the Pueblo inhabitants of the Mesa Verde Region.

Giusewa is a Towa word meaning "at the hot place" (Harrington 1916). Towa, one of three Tanoan languages spoken in New Mexico, is not a written language and as a result many different spellings of the word Giusewa have been put forward. The site has been alternatively spelled/named Ginseua, Giuewa, Guisewa, Keysawa, Giusewatowa, Guisewatowa, and Keysawatowa. It is pronounced GEE-SAY-WAH (Elliot 1993:4). However, Giusewa is the most often utilized spelling within the field of archaeology.

Giusewa is located near the center of Jemez Province at the confluence of the Jemez River and Oak Canyon (also known as Church Canyon) Creek. The site is flanked by Cat Mesa on the east and Virgin Mesa on the west. The peak of Cerro Colorado looms to the north. The pueblo is known by the name "at the hot place" because of the large number of natural hot springs in the area. Many of these springs still function and serve to draw tourists and spa enthusiasts to the area.

Exactly when Giusewa was first settled remains unknown. However pottery sherds collected during excavations at the pueblo in the 1920s, and currently housed in the New Mexico Museum of Indian Arts and Culture in Santa Fe, included Vallecitos Black-on-white. This pottery type was produced between AD 1250 and AD 1400 (Wilson 2007:39), suggesting the site was settled sometime in the late thirteenth or fourteenth centuries. This would place the founding

of Giusewa at or near the time when the Towa speaking, Jemez people first came to settle the area.

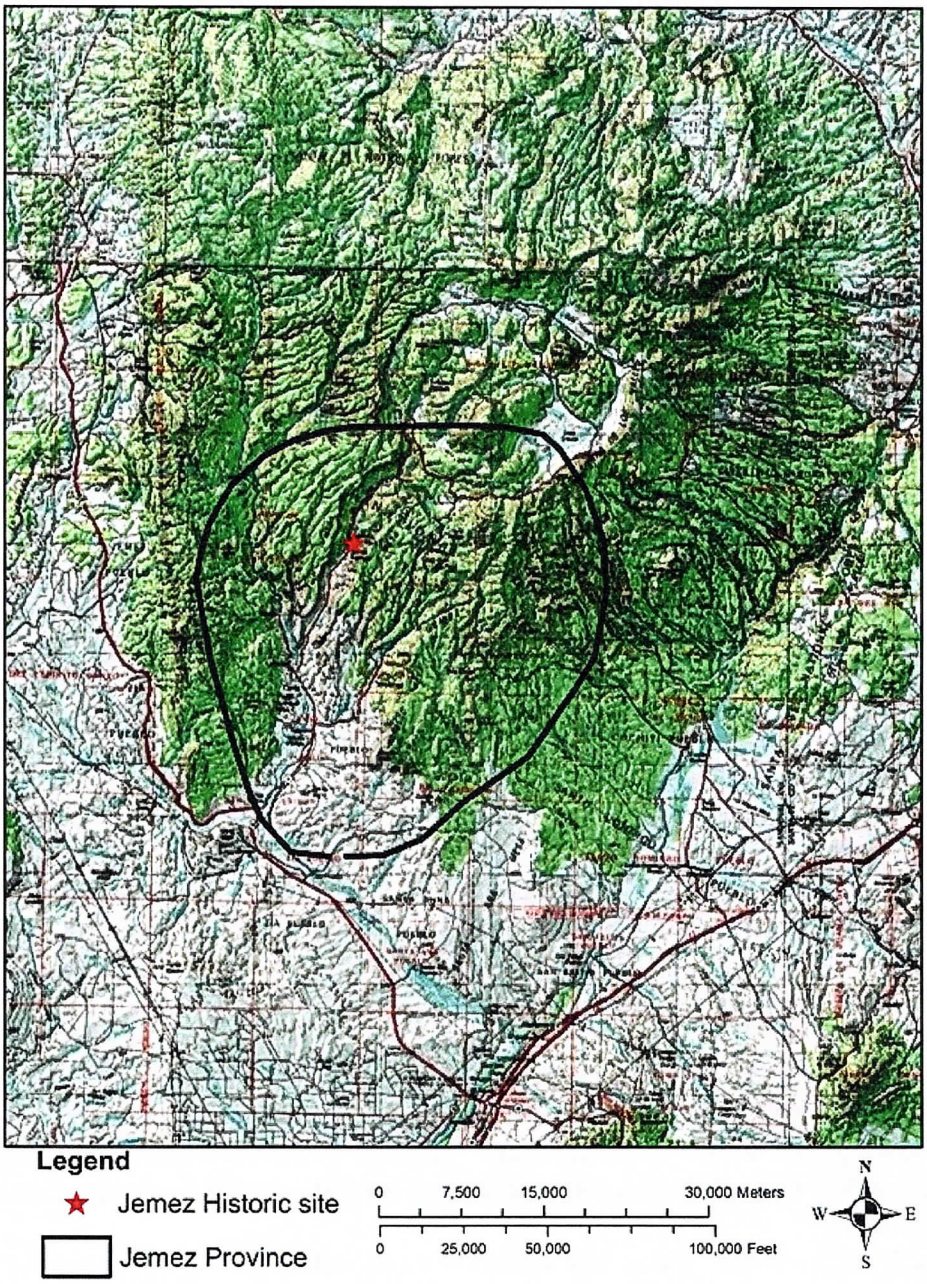


Figure 2. Map of Jemez Province detailing the location of Jemez Historic Site.

Giusewa and the Sixteenth Century

By the 1500s, it is estimated that nearly 30,000 Native Americans lived in Jemez Province (Espejo as translated by Hammond and Rey 1966:223-224). Giusewa had developed into a village estimated to contain approximately 1,000 rooms (Elliot 1986:181). While substantial in size, it was slightly smaller than regional centers such as Kwastiyukwa (about 1,250 rooms) and Amoxiumqua (about 1,200 rooms), which were both contemporaneous and established on the surrounding mesa tops overlooking the Jemez River.

It remains unclear what role the settlement of Giusewa played within the province. Recent discoveries by modern Jemez potter and former Pueblo Governor Josh Magdalena suggest that small mines at the base of Cerro Colorado were used to acquire the white clay slip utilized in Jemez Black-on-white pottery (Marlon Magdalena, personal communication, March 29, 2013). The location of these caves in close proximity to Giusewa could indicate that the pueblo served as a pottery manufacture center within Jemez Province. However, this has yet to be proven through archaeological investigations.

Jemez Black-on-white pottery was the last carbon-based, black-on-white pottery type produced in the Northern Rio Grande. Manufactured between about AD 1300 and 1750 (Wilson 2007:40), it was also among the longest lasting pottery traditions in the American Southwest. Disruption and ultimate abandonment of the pottery tradition did not occur until after the Pueblo Revolt of 1680 and the subsequent Reconquest in 1694 (see Liebmann 2012), when the Jemez People were forcibly relocated to Walatowa (modern day Jemez Pueblo).

In addition to Jemez Black-on-white pottery production, inhabitants of Giusewa traded for pottery produced by their Keres, Tewa, and Tiwa neighbors to the east. Primary amongst the pottery types coveted by the Jemez were the Rio Grande glazewares produced using lead-based paints. The rims of these glazewares are temporally diagnostic, often allowing archaeologists to tell within 100 years or less when a particular pueblo was occupied (McKenna and Miles 1991).

The presence of numerous Glaze E rim forms at Giusewa suggests the pueblo was occupied in the 1540s. It is believed that Giusewa was one of seven Jemez Pueblos noted by Captain Francisco de Barrionuevo of Francisco Vasquez de Coronado's expedition in 1541. Information regarding the pueblo and Jemez Province during this time is extremely limited. However Barrionuevo notes that: "The pueblos of Hemes [Jemez] came out peaceably and furnished provisions" (Hammond and Rey 1940).

It is perhaps this friendly disposition coupled with population density that made the Jemez Province attractive to Catholic missionaries. The colony of New Mexico was officially established by Governor Don Juan de Oñate in July 1598. In September of that year, Fray Alonso Martinez, head of the Franciscan missionaries who accompanied Oñate, appointed Fray Alonso de Lugo as the first priest to serve the Jemez Province (Elliot 1993:8). Fray Lugo arrived in the province in late fall and set about building a church. While the precise location and name of this church is not known, strong circumstantial evidence suggests that it was built at Giusewa (see Elliot 1986). The relatively large size of the pueblo coupled with its central location within Jemez Province made Giusewa a likely choice for Lugo.

It is even possible that portions of Lugo's church survive at Jemez Historic Site today (Figure 3). Room N contained a roofing beam dated to 1596. The west wall of the room is contiguous with the east wall of the nave of San José mission church. The latter, built in 1621, apparently incorporated the still standing west wall of Room N. Based upon articulation of Room N with other portions of San José church; it is conceivable that rooms M, N, O, and P represent the earlier archaeological remnants of Father Lugo's church and *convento* (Ivey 1991).

During Alonso de Lugo's tenure as priest, he was also charged with administering to Pecos Pueblo and some bands of the Navajo. It was unclear how much of his time was spent in Jemez Province. However, collectively, Lugo's stay in New Mexico lasted less than three years. He had returned to his home in Zacatecas by 1601 (Ivey 1991:22).

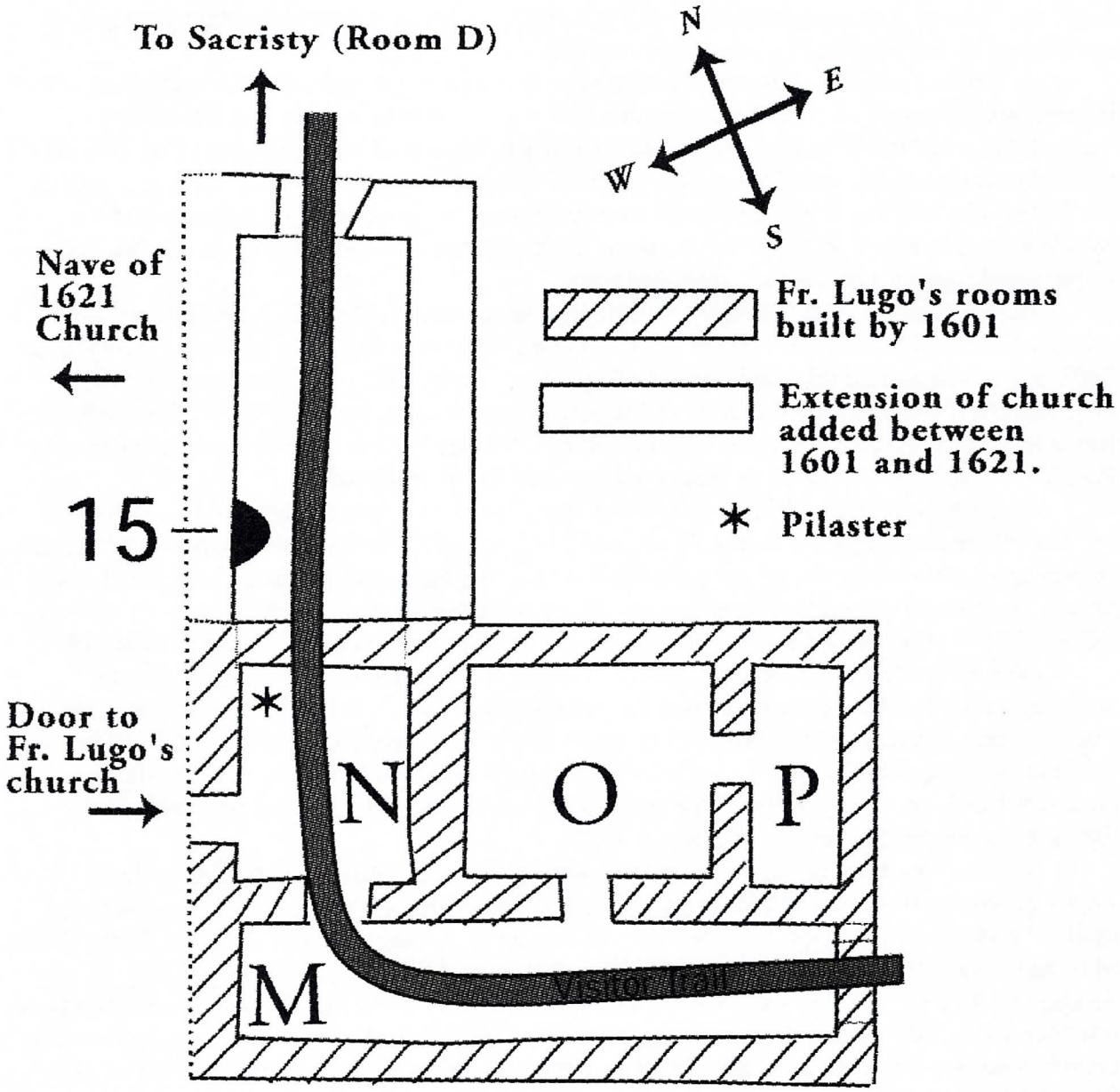


Figure 3. Rooms within Jemez Historic Site believed to represent Alonso de Lugo's church.

San Jose de los Jemez Mission, Giusewa, and the Seventeenth Century

Between 1601 and 1621, no priest ministered in Jemez Province, but Puebloan occupation of Giusewa continued (Elliot 1993:8). Tree-ring dates from Kiva 3, immediately west

of San José de Los Jemez Mission, suggest construction of the ceremonial structure and the adjoining room block in 1610 (Figure 4; Ivey 1991:22). Hence, while it is unclear if Catholicism persisted after Lugo's departure, indigenous rituals were maintained.

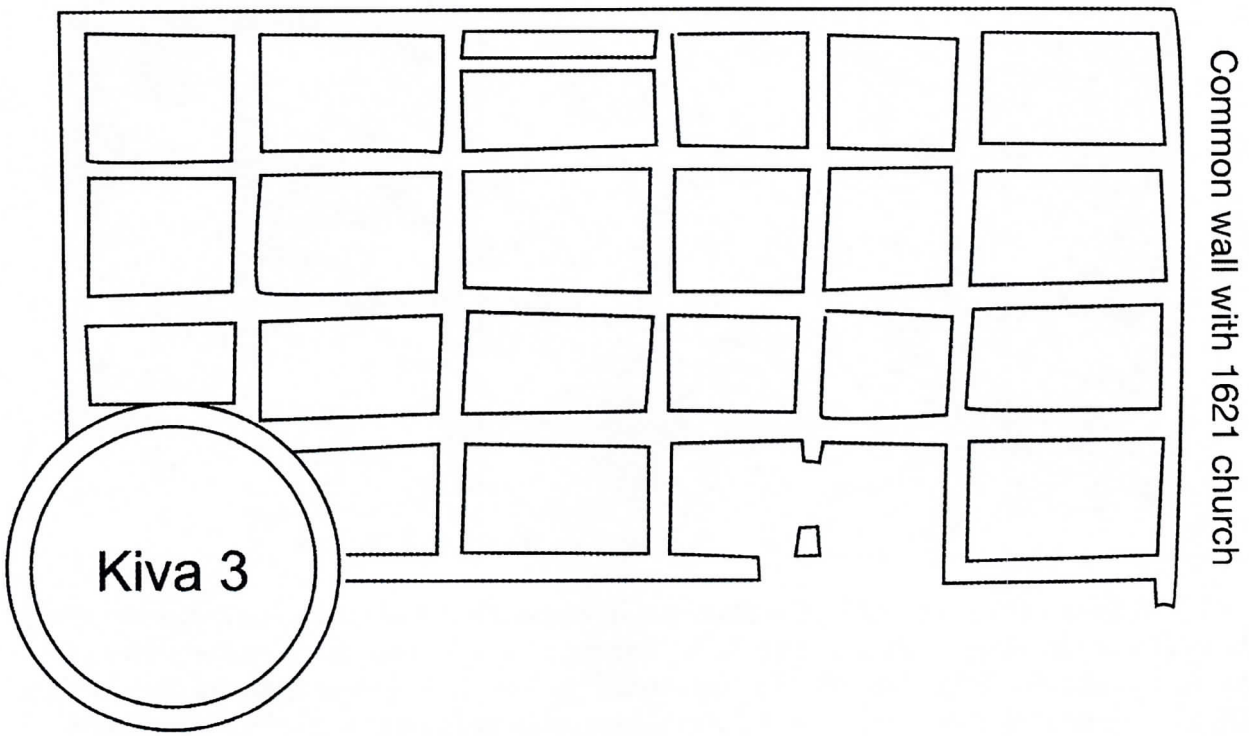


Figure 4. Kiva 3 and adjoining room block.

Perhaps as early as 1614, additions may have been made to Lugo's initial structure (Ivey 1991:22-23). Still, there was no major effort to build a full-sized church. Work on the present church did not begin until the arrival of Fray Jerónimo de Zarate Salmerón in late 1621 or early 1622.

Under the guidance of Fray Salmerón much of the San José de los Jemez Mission church and *convento* (priest's quarters) was completed (Figure 5). Salmerón had engineering experience, designing two causeways across Lake Texcoco before his reassignment to New Mexico. Art historian Robin Farwell Gavin (Farwell 1991) cited "the manipulation of architectural space at San Jose through graduation of window sizes, mathematical proportioning of the nave and sanctuary, convergence of nave walls, and slope of the floor" as strong evidence that the mission church's designer was familiar with European Baroque architecture. The interior decoration of the church was also at least minimally inspired by Baroque style with brightly painted frescoes adorning the walls.

San José de los Jemez was one of two missions established by Fray Salmerón in 1621. The San Diego de la Congegración may have been situated at the current location of Walatowa Pueblo (modern Jemez Pueblo). Unlike San José, which was located within an existing pueblo, San Diego served as a new settlement where Jemez people from numerous villages were coerced to settle. Reaction to this coercion, known as *reducción*, appears to have led to resistance and the first San Diego mission was burned in 1623 (Elliot 1993:9).



Figure 5. San José de los Jemez church and convent.

Between 1623 and 1626, Fray Salmerón lived exclusively at the San José mission where he ministered to those Jemez who remained Christian and to the Puname (Keres) Pueblos of Santa Ana and Zia (Elliot 1993:9). His successor, Fray Martín de Arvide, reestablished the San Diego mission at Walatowa in 1628. Both missions continued to be operated simultaneously throughout the remainder of the 1620s and early 1630s.

Some historians, such as Scholes (1938), have argued based on archival evidence that the abandonment of San José occurred sometime between 1632 and 1639, after which missionization efforts were consolidated at San Diego. However, not all have agreed with this interpretation. Architectural historian Jake Ivey (1991:19-21), for example, maintains that the location of the baptistery and the presence of a large, secure storeroom (Figure 6) are evidence of construction in the 1640s and 1670s, respectively. Others, such as Farwell (1991), have gone so far as to suggest that the San José and San Diego names were used interchangeably to refer to the same mission that was always located at Giusewa. If so, the San José de los Jemez mission may have been in operation by the Franciscans until the Pueblo Revolt of 1680, when the Pueblo peoples of New Mexico joined together to dislodge the Spanish from their settlements along the Northern Rio Grande.

Regardless of the priests' presence or absence, Jemez people clearly continued to live at the site after 1639. This is based primarily on the presence of large quantities of Glaze F pottery rim forms (AD 1625-1700; Wilson 2007:67-69), which were not produced in large numbers until the 1650s and the remodeling of one of the convent rooms into a kiva (Figure 7). This renovation was presumably completed after the Franciscans had left Gisewa and, therefore, might date to sometime after the Pueblo Revolt of 1680 and before the Spanish Reconquest of 1694. However, it may have been built much earlier if Franciscan abandonment occurred in the 1630s.

The Jemez people abandoned Giusewa at or near the time of Spanish Reconquest in 1694 (Elliot 1993:9). By this time, they had aggregated at the defensive site of Astialakwa, high atop Guadalupe Mesa. It was there that, on July 24, 1694, a bloody battle ensued in which 84 Jemez

warriors were killed by the Spanish and their Puname (Keres) allies (Liebmann 2012). Those that survived were forcibly resettled at Walatowa, the location of the San Diego mission and present site of Jemez Pueblo.



Figure 6. Remnant storeroom buttress.



Figure 7. Convent room converted into a kiva prior to site abandonment in the late 17th century.

The Ruins and the Archaeologists

In 1798, the Spanish crown awarded a land grant called Cañon de San Diego de los Jemez to a group of settlers (Elliot 1993:10). This grant included the ruins of Giusewa. However, when Lieutenant James Simpson visited the area in 1849, he reported that the settlement of Cañon had been abandoned due to Navajo raids (Simpson 1964).

In the 1850s, a man by the name of Archuleta and his wife established a public bath just south of Giusewa. A small settlement began to develop around the hot springs. In 1888, a post office was established at the village then called Archuleta. In 1894, the name was changed to Perea and the village took on its present name of Jemez Springs in 1907 (Elliot 1993:11).

Archaeological interest in the ruins of Giusewa and San José de los Jemez mission began in the late nineteenth century when numerous archaeologists, including Oscar Loew, Adolph Bandelier, and William H. Holmes, visited and described the ruins (Elliot 1993:11). Bandelier, in particular, became enamored with the region, working through Jemez informants to document Towa names of various villages within the province (Lange et al. 1975, 1984).

However, archaeological excavations did not begin at the site until 1910. These excavations were directed by Edgar L. Hewitt through the School of American Research (then known as the School of American Archaeology) and the Bureau of American Ethnology (Elliot 1993:14). Under a cost-sharing agreement, the human remains were to go to the National Museum of Natural History in Washington, D.C., and the bureau was to publish the results of the investigations (Elliot 1993:17). Exactly what was excavated during this field season is unclear. While a report appears to have been written, it was never published and has been lost to time (Elliot 1993:18).

The School of American Research returned to the site for two additional field seasons in 1921 and 1922, this time under the direction of Lansing B. Bloom, a Presbyterian minister who served at Jemez Springs. By Bloom's own account (Bloom 1923) of the 1922 excavations, he excavated the mission church, eighteen pueblo rooms, and two kivas.

Hewett returned to the site for three more field seasons between 1935 and 1937 (Elliot 1993:22-24). This time partnering with the University of New Mexico, Hewett's work focused on excavation of the early seventeenth century room block immediately west of the church and the priest's convent. This work was funded by the Federal Emergency Relief Administration and digging was conducted by the Civilian Conservation Corps, which also participated in the stabilization and reconstruction of the church nave. While many of the excavators took notes on their work, little has been published detailing these excavations.

Limited archaeological excavation at Giusewa has continued through the late twentieth and early twenty-first centuries. The largest of these projects was undertaken by Larry Hammack of the Museum of New Mexico, who supervised excavations carried out before construction of the state monument visitor center in 1965 (Elliot 1993:24). Excavations at the site have occurred as recently as 2000 by the Office Archaeological Studies during the installation of the Americans with Disabilities Access (ADA) ramp at the visitor center (Charles Hannaford, personal communication, May 17, 2013).

Jemez researcher Dr. Michael Elliot (1993:24) estimates that archaeological investigations at Giusewa have resulted collectively in the excavation of the mission, about half the convent, about sixty-two pueblo rooms, and three kivas. This represents only about 6 percent of the total number of rooms located within the pueblo. More than one hundred whole, partial, or reconstructed ceramic vessels; dozens of projectile points, manos, and metates; more than one

hundred burials; and about one hundred thousand potsherds, flakes (bits of broken stone), animal bones, and other items have been recovered. Many more presumably lay buried within the ruins.

Jemez Historic Site Today

Coinciding with the 1935 excavations by the School of American Research and the University of New Mexico, New Mexico State Land Commissioner Frank Vesely designated Giusewa and San José de los Jemez mission ruins as a State Monument. It was listed on the New Mexico State Register of Cultural Properties on March 20, 1969 and the National Register of Historic Places on March 14, 1973. Recently, on October 16 2012, it was designated a National Historic Landmark (Figure 8).

While numerous excavations have occurred at Jemez Historic Site, very little regarding the archaeology of the site has been published. Excavation notes and artifacts associated with the site lie buried within museum collections scattered throughout the United States. Items from Giusewa are known to be housed at the National Museum of Natural History of the Smithsonian Institution in Washington D.C., the Museum of Indian Arts and Culture in Santa Fe, the Maxwell Museum at the University of New Mexico, the Southwest Museum in Los Angeles, and the Brooklyn Museum and the Museum of the American Indian in New York (Elliot 1993:25). Much of this material still needs to be analyzed, written, and conserved for future generations. The potential remains for Giusewa and San José de los Jemez Mission to contribute to understanding of seventeenth century New Mexico and the history of the Jemez people.



Figure 8. Eagle dancers during the National Historic Landmark Celebration.

Elders in Residence Program

Jemez Historic Site applied for a Small Historic Preservation Grant from the New Mexico Historic Preservation Division (HPD) in October of 2013. The purpose of this grant application was to provide $9,000 in funding for the Elders in Residence Program. The program sought to offer a Native American voice in the interpretation and preservation of Jemez Historic Site.

If awarded, a total of six elders were expected to participate in the program. These elders were to each serve for one week. During their residency, the elder would perform site tours with the visiting public and consult with staff regarding site management and preservation issues. A $1,500 honorarium would be presented to each elder in gratitude for their service.

Announcement of the award came in December followed by the contract in March of 2014. Notice to proceed with the Elders in Residence Program was issued on April 9, 2014. Management of the grant was overseen by HPD Grants Program Manager, Karla McWilliams, and Archaeological Records Management System (ARMS) Director, Derek Pierce. This section details what was accomplished during the program and how.

Advertising & Selection Phase

Following the announcement of funding for the Elders in Residence Program, Jemez Historic Site set about notifying the public. This was accomplished through a series of articles presented in the *Jemez Thunder*, *Red Rocks Reporter*, and *Sandoval Signpost* (Barbour 2014a, 2014b, 2014c). These articles served two distinct purposes. First and foremost, they served as initial advertising for the event. Second, these materials functioned to recruit elders within the community of Jemez Pueblo to contact Jemez Historic Site staff if interested in participating. This latter role was used to generate a list of potential candidates for inclusion the program.

The goal was to create a roster of elders which represented as mixed a group as possible. The only requirement was that each elder be a member of Jemez Pueblo and over 50 years in age. Attention was given to attract members of both the Turquoise and Pumpkin moieties, as well as, both genders. This list was then sent to the Pueblo of Jemez Governor's Office. There, in consultation with the Tribal Elders (past Governors), a decision was made regarding who would have the honor of participating in the program.

In late April, the Governor's Office decided upon Marie Bacca, Andrea Fragua, Leonard Shendo, Robert Shendo, Lawrence Toya, and Maxine Toya. Marie Bacca was chosen given her background as a teacher. Andrea Fragua was a potter. Leonard Shendo had won awards as a senior Olympian. Robert Shendo was a medicine man. Lawrence Toya was both a highly recognized musician and performer. Last, Maxine Toya was chosen for her perseverance in the preservation of the Jemez Language.

Each elder was contracted to participate in the Elders in Residence Program through the Museum of New Mexico Foundation and the schedule that follows was developed:

June 4th – 8th: Jemez Language Specialist/Artist, Maxine Toya
June 11th - 15th: Senior Olympics Swimmer, Robert Shendo
June 18th – 22nd: Musician and Performer, Lawrence Toya
June 25th – 29th: Potter, Andrea Fragua
July 2nd – 6th: Traditional Culture Expert/Artist, Leonard Shendo
July 9th – 13th: Child Educator, Marie Bacca

Major marketing of the event occurred in late April, May, June, and early July with new articles released in the *Jemez Thunder*, *Red Rocks Reporter*, and *Sandoval Signpost* (Barbour 2014d, 2014e, 2014f, 2014g; Borden 2014). In addition, print advertisements were run in several periodicals including: *The Alibi* (Figure 9), *The Los Alamos Monitor* (Figure 10), *New Mexico Museum & Historic Sites Summer Guide*, and *El Palacio*. In total, twelve separate advertisements / public interest articles were published to promote the Elders in Residence Program. This is in addition to a television spot which aired on *New Mexico Style*, April 24, 2014 (http://kasa.com/2014/04/24/chads-culture-pass-challenge-jemez-historic-site/).

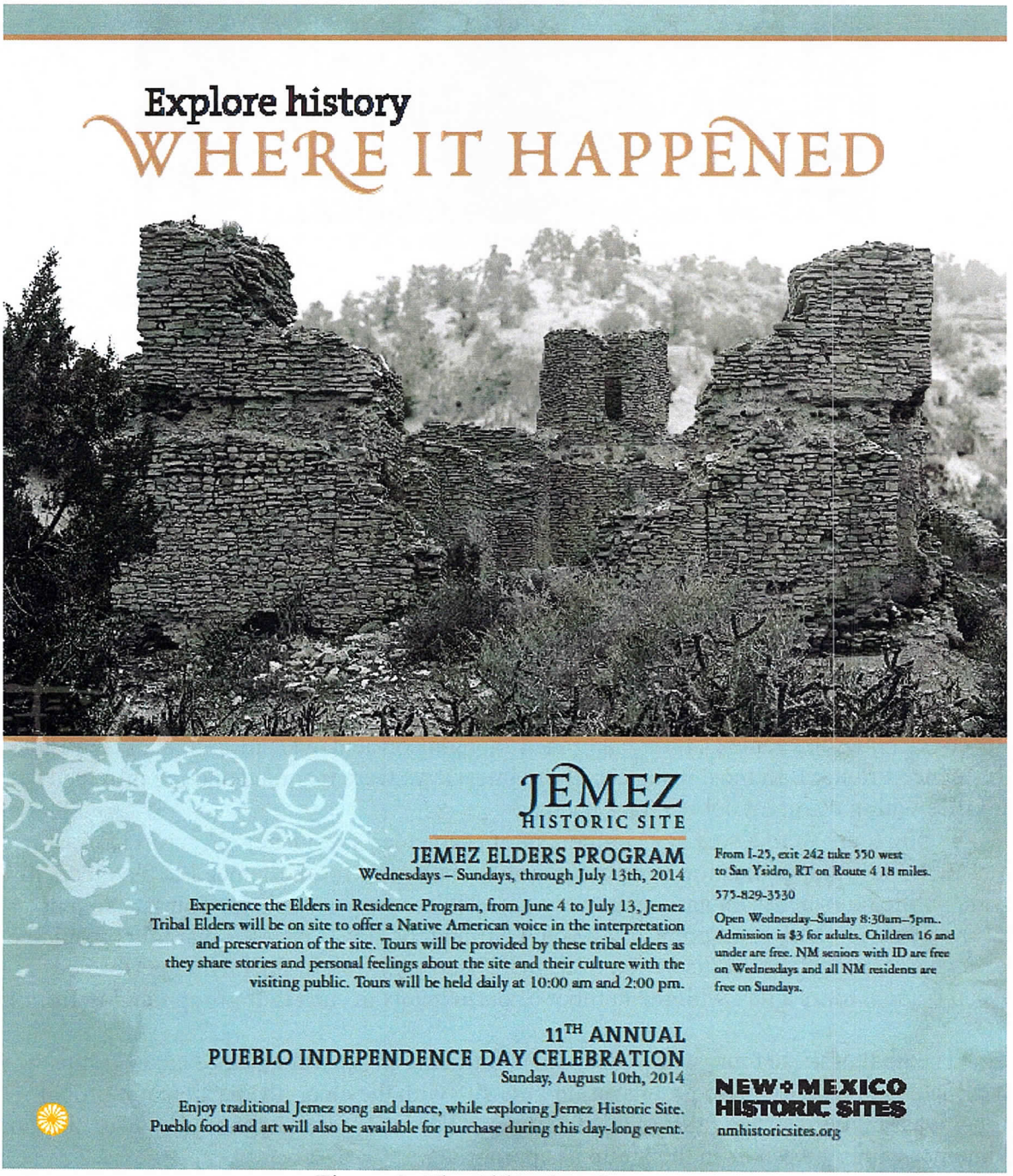


Figure 9. *The Alibi* advertisement.

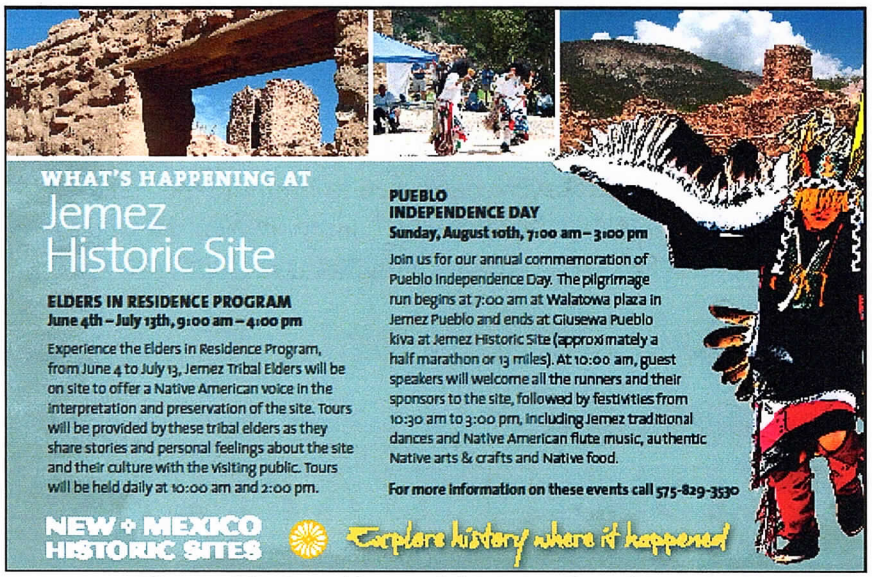


Figure 10. *Los Alamos Monitor* advertisement.

Residency Phase

The Elders in Residence Program began on schedule with Maxine Toya beginning her residency at Jemez Historic Site on June 4, 2014. Jemez Tribal Members selected for the program were on site from 9 am to 4 pm daily, five days a week, Wednesday through Sunday. They attended a staff meeting and orientation every Wednesday morning at 9 am and were interviewed by Mary Garcia, a graduate student in Sociology at Rutgers University, at 1 pm.

On Friday at 1 pm, they performed a phone interview with Mike Clifford, News Director for KZRA 88.7 FM out of Alamosa, Colorado. These interviews were recorded and aired as part of their morning news program the following week. In addition, Elise Peixotto, a journalist for the *Jemez Thunder*, also interviewed each elder on Saturday at 10 am from which a public interest article regarding the program was developed (Peixotto 2014).

The exact questions asked in each interview varied. However, the topics covered were largely the same. Inquiries focused on the elder's life experiences, their contributions and perspectives regarding Jemez Culture, and their thoughts on Jemez Historic Site and the Elders in Residence Program. In most instances, these interviews were recorded and are provided as audio files within the grant deliverables package.

Public tours were also a key component of each elder's residency (Figure 11). As proposed in the grant application, Jemez Historic Site planned for the Jemez Pueblo elders to provide public tours at 10 am and 2 pm every day. This proved unrealistic. Tourist came in wildly varying numbers at all points of the day. Ultimately, it was decided that tours would be given as requested and at the discretion of Jemez Historic Site staff. Each elder performed between 4 and 8 tours a day with the number of participants in each tour group ranging from 1 to 10.

The goal of these tours was to keep them intimate. In several instances, bus groups would arrive. Instead of touring these groups around the site with the elder, the participating tribal member was station at or near the Spanish Mission Church. There, they would answer questions and interact with individuals in the group as appropriate.



Figure 11. Robert Shendo leads tour during Elders in Residence Program.

Two of the tours were video recorded. One, led by Andrea Fragua, was taken by Channel 4 Eyewitness News. It aired on July 10, 2014. The other, led by Marie Bacca, was recorded by John Sadd of the Museum of Indian Arts and Culture (MIAC) and is planned to be posted on Jemez Historic Site's social media in the near future.

The only major deviation in the schedule was the absence of Leonard Shendo. Two major heart-related surgeries in June prevented Mr. Shendo from participating in the program. His residency had been set for the week of July 2-6. Rather than track down another Elder last minute to fill in, the remaining five elders were asked if they would be willing to do an encore performance. Marie Bacca filled in July 2nd. Robert Shendo came back July 3rd. Lawrence Toya returned July 4th and 5th. Andrea Fragua hosted July 6th.

Measures of Success & Cost

The most readily quantifiable measure of success for the Elders in Residence Program is the number of visitors to the site while the program ran. Over the last 5 years, prior to 2014, Jemez Historic Site averaged 886 visitors in June and 1,064 in July. Combined, expected attendance for the months of June and July based on this data is 1,950 visitors.

This year Jemez Historic Site received 1,088 visitors in June and 1,681 in July. These combine for a total of 2,769 visitors over the two month period and reflect a 42 percent rise in attendance. Moreover, the attendance spiked as media attention, in the form of TV segments and print advertisements, for the project grew.

Also equally important from a success standpoint is the visitor experience. While not tracked, visitors to the site during the elders in Residence Program spent much more time than the average tourist at Jemez Historic Site. It is estimated that the average visit to Jemez Historic Site is between 15 and 30 minutes. During the Elders in Residence Program most visitors spent between 30 minutes and an hour with some spending the whole day at the site. These numbers would suggest a greater, and more enriching experience.

However, it should be noted that the increase in 819 visitors does not financially pay for the program. In addition to the $9,000 supported by Small Historic Preservation Grant, Jemez Historic matched these funds through staff time, volunteer hours, advertising costs, and all costs associated with the publication of this report. Combined, it is expected that overall cost for the program is near $18,000.

Site staff consisted of Site Manager - Matthew Barbour and Site Rangers - Marlon Magdalena and Brenda Tafoya. Volunteers included: Mike Clifford, Mary Garcia, Elise Peixotto and John Sadd. All four volunteers interviewed the Jemez Tribal Members who participated in the program. Mike Clifford and Mary Garcia produced audio files of their interviews, while John Sadd recorded a tour with Marie Bacca. In addition, Mary Garcia contributed to the Elder Summaries which appear in this report and Elise Peixotto contributed the public interest article which appeared in the *Jemez Thunder* (Peixotto 2014). All other duties were handled by site staff. Combined, labor costs contributed to the Elders in Residence Program is $6,889.09 (Table 1).

Table 1. Time Contributed to the Elders in Residence Program.

Name	Hours	Wage	Total
Matthew Barbour	124	$27.13	$3,364.12
Marlon Magdalena	48	$18.39	$882.72
Brenda Tafoya	48	$18.39	$882.72
Mike Clifford	5	$19.77	$98.85
Mary Garcia	56	$19.77	$1,107.12
Elise Peixotto	24	$19.77	$474.48
John Sadd	4	$19.77	$79.08
Total			**$6,889.09**

It is more difficult to assess the costs of advertising. Ads in *The Alibi* and *Los Alamos Monitor* were paid for by the Museum of New Mexico Resources Division which also provided Jemez Historic Site free advertisements in *El Palacio*, and the *New Mexico Museum & Historic Sites Summer Guide*. The latter ran as an attachment in the *Albuquerque Journal.* The *Jemez Thunder*, *Red Rocks Reporter* and *Sandoval Signpost* also provided free advertisement for the site.

As discussed previously, 12 advertisements ran before or during the course of the Elders in Residence Program. Exact costs associated with these advertisements likely vary and were not provided to Jemez Historic Site Staff. However, using a conservative estimate of $200.00 per ad, it is likely that costs (both actual and donated) amount to at least $2,400.

In conjunction with the nominal report production costs of $10.00, it is estimated that Jemez Historic Site provided a match of $9,299.09 to the New Mexico Historic Preservation

Grant Small Historic Preservation Grant for $9,000. Combined these funds paid for advertising, honorariums for the elders, costs of operating the program, and final report production.

Write-up Phase

Following the final residency under Marie Bacca on July 13, work at Jemez Historic Site shifted to the write-up phase of the project. This phase sought to generate three reports on the Elders in Residence Program: a public interest article, a project summary, and a larger report which provided details on each elder (this report).

The public interest article, entitled "Tribal Elders Enhance Visitor Experience at Jemez Historic Site," was written by Elise Peixotto. The article explains the who, when, what, and where details of the 2014 Jemez Historic Site Elders in Residence Program. It was published by the Jemez Thunder on August 1, 2014. The article is approximately 1,000 words in length and contains six figures.

The summary report, labeled "Summary of the Elders in Residence Program, Jemez Historic Site, Jemez Springs, New Mexico," was written by Matthew J. Barbour. The report details all three phases of the project: selection, residency, and write-up, as well as, the advertising, measures of success, and costs associated with the project. It was produced exclusively for the New Mexico Historic Preservation Division and is 2,600 words in length.

The larger report which provides details on the site, the program and each elder was titled "Summary and Ethnographic Report on the Elders in Residence Program, Jemez Historic Site, Jemez Springs, New Mexico." It was written by Matthew J. Barbour and Mary Garcia. The report is approximately 12,000 words in length and contains 18 figures and 1 table. As with the summary report, this report was produced exclusively for the New Mexico Historic Preservation Division.

Other deliverables include audio interviews with each Jemez Tribal Member conducted with Mike Clifford of KZRA 88.7 FM and Mary Garcia of Rutgers University (10 total). A video of a tour with Elder Marie Bacca was also produced by John Sadd and provided within the deliverables package.

Conclusion

Success or failure of the Elders in Residence Program largely depends on the measure used to determine it. Financially, the program cost more money than it brought in. However, in terms of attendance and visitor experience, the program was incredibly successful.

The program ran on schedule. With the exception of Leonard Shendo's untimely illness and the change in tour times, the Elders in Residence Program ran as initially outlined in the grant proposal. Furthermore, as described above, Jemez Historic Site clearly matched the grant funds with in kind labor and support for the program. In addition to the three written deliverables (public article, project summary, and major report) agreed upon in the contract, audio and visual media were also produced.

The Elders in Residence Program was beneficial to the elders who participated as it offered them a voice in the interpretation and preservation of Jemez Historic Site. Similarly, it provided staff with much needed feedback and served as a mechanism to educate the participants in both the rewards and difficulties of managing the cultural resource. New Mexico Historic Preservation also gained as the numerous advertisements and public interest articles touted the

Small Historic Preservation Grant and the much needed financial support which made the Elders in Residence Program possible. However, it was ultimately the public who benefited the most. This is not only from the intimate tours led by Jemez Tribal Members but from the long term reward such a collaboration between New Mexico Historic Preservation Division, New Mexico Historic Sites, and Jemez Pueblo means to the management of this nationally recognized archaeological treasure.

Profiles of the Elders

Interviews with Jemez Tribal Members participating in the Elders in Residence Program were conducted by Mike Clifford of KZRA 88.7 FM, Mary Garcia of Rutgers University, and Elise Peixotto of the *Jemez Thunder*. From the interviews with Ms. Garcia, the following profiles were created. These profiles serve as a summary of information passed on by the elder during the interview process. This information is based on each elder's recollection and as a result, may or may not be entirely accurate. However, the profiles offered here, along with the audio files presented in the deliverables package, represent personal narratives and feelings shared between the elders and their interviewer.

Maxine Toya
Towa Language Specialist, Potter, & Teacher
June 4 - 8, 2014



Figure 12. Maxine Toya.

Maxine Toya's award winning pottery serves as a prime example of balancing traditional pottery themes with modern sensibilities. Her experience maintaining this artistic balance is one of the lessons she brings to the Jemez Historic Site Elders in Residence Program (Figure 12). Maxine was born on April 25th 1948 to lifelong Jemez potter, Marie D. Romero. This allowed Maxine the wealth of experience gained growing up with a traditional native Jemez childhood. Many uncles, aunts, and cousins lived in one house and the family was always helping each other. Marie D. Romero had four other sisters and the sisters would visit each other to complete different parts of the pottery making process. Maxine's primary interest as she grew up was in painting pottery. Until her twenties, Maxine focused on that part of the process but soon enough tradition beckoned her into participating more fully. Among the influences that pulled Maxine further into the complete process was Persingula Gachupin, Maxine's Zia grandmother who spent her life reviving traditional pottery techniques that had been lost.

Maxine's pottery style has been shaped by the many influences in her life. Some of her early mentors were coworkers from other initial jobs she held. For example, as a teacher at Jemez Day School, influential mentors imparted an awareness of how crucial mediating between tradition and modernity is to tribal identity and prosperity. These mentors were Natachee Momaday, an author of children's books and her husband, the artist Alfred Morris Momaday.

Maxine's mother was well known for doing storytellers and owls. Maxine found her own path called her to do Town Criers: figures with open mouths. This interest was influenced by Ellen Houser, a sculptor known for creating simplified and free moving figures. Maxine felt

pulled to create these figures and says, "They represent songs and conversations with nature." Maxine has taken the lessons of the Town Crier quite literally and actively works to preserve the Towa language. Maxine's vast experience has included a Bachelor's from the University of New Mexico and later her master's in education from Highlands University. She has worked with the Bureau of Indian Affairs for 35 years and in her position with Jemez Day School, Maxine has taught elementary school working in all subject areas and grade levels. Maxine has taken great pride in her efforts to bring art into each subject area.

Maxine's passion for art and the Towa language have brought her to volunteer at the YDI/Sipi Early Childhood program. Her efforts have helped preserve the Towa Language and traditional pottery techniques. Maxine's efforts to spread knowledge of traditional pottery techniques also resulted in an award from Governor Johnson. Maxine has even been able to see her passion and skills passed down to her daughter who was also influenced by Nancy Youngblood's pottery style. Maxine's daughter won best in classification and best of show at several competitions, including one at the Ida Herd Museum. At the Santa Fe Indian Market, she won best of division as well.

According to Maxine, "Our people are artistic doing weaving, drum making, pottery, etc…" Maxine feels that this inherent characteristic should be emphasized at the Jemez Historic Site. Clay sites and temper sites have been here forever, so preservation has always been very important to Jemez Pueblo culture. Maxine worked with Jemez Historic site during her time as an elder in resident to improve the visitor experience and assist the Jemez Historic Site in better serving the community. Her suggestions included adding additional items on exhibit from local craftspeople, and taking opportunities in the future to have bigger exhibits that could include demonstration videos of different crafts practiced in the pueblo. Maxine has also encouraged the site to work toward more tribal members available as site guides and continuation of the elder's in residence program. With these improvements the entire Jemez Pueblo could take advantage of major tourism days like Pueblo Independence Day and Light among the Ruins.

Maxine's contribution to her community, her tribe, the state of New Mexico and Jemez Historic site have been immeasurable and will be appreciated by many in the years to come.

Robert Shendo
Senior Olympian & Sketch Artist
June 11 – 15 & July 3, 2014

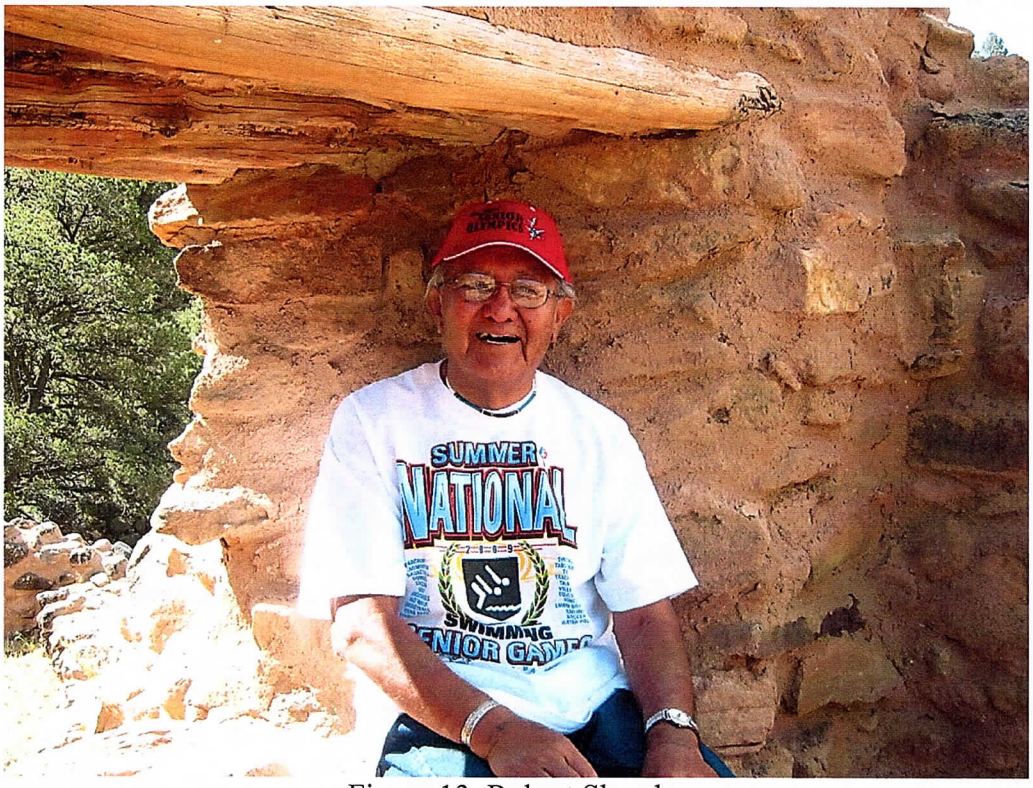


Figure 13. Robert Shendo.

Robert Shendo's experience as an athlete and artist has given him a strong sense of how intertwined the roles of participants and observers are (Figure 13). Robert learned throughout his life that the best way to learn was by doing and that required one to be both an observer as well as a participant. Robert brought this lesson to the Jemez Elders in Residence Program and offered his guidance putting this lesson into practice on the Jemez Historic Site. In this way, he hopes the site can work with the Jemez (aka Hemish) people to ensure that any skill or piece of information is learned well by living it as well as observing it.

Robert was born on September 12, 1941. His father Rayas Chavez raised him for twelve years before sending him to live with his Grandmother in Tesuque. This ensured Robert received an exemplary education at noted Santa Fe Indian School. His Grandmother Julie Martinez Lujan, and numerous formal teachers took on the responsibility of passing down the history and culture of the Jemez Pueblo to him. In many ways, he felt that he was in the role of an observer, growing up so far from the pueblo of his youth.

Robert's life has carried him around the world. He gained leadership skills in 1960, after joining the Army as a supply specialist and paratrooper. He spent time stationed in Heidelberg, Germany working as a clerk for the 7th Army. His work with the Army took him around Europe and as far as Australia. Robert built on his military experience of coordinating supplies and after leaving the service continued his world travels working in hospitals in New York, Chicago, and Dallas. Not straying far from his military training, Robert worked at Veterans Hospitals in both San Francisco, California and Alberta, Virginia. Robert found these positions were particularly

enjoyable as he was able to work with and help his fellow veterans. Despite his enjoyment of his work and his travels, New Mexico was in his blood and Robert returned to the state moving to the Taos area on some land he was given by his mother.

Robert found his life changed when, at 64 years old he was diagnosed with cancer. Robert had to have a tumor removed and underwent chemotherapy. Afterwards, the doctor recommended water exercise. So, he learned to swim and joined the Rio Rancho Gym *Defined Fitness* (the closest exercise facility to Jemez with a pool) with the help of social services. With the loss of two brothers and two sisters to health problems, Robert took the doctor's advice seriously and excelled at swimming. Showing his typical enthusiasm for any challenge, Robert decided to enter a state swimming competition at New Mexico State University even though he had never swam competitively before. Robert soon found he had qualified for Nationals. Next thing he knew he had won gold at the National Senior Olympics and Robert discovered he was the first Native American to even qualify in swimming and, of course, also the first to win gold.

Shendo's success and continued involvement as president of the Sandoval County Senior Olympics Organization demonstrated he did not simply sit by as an observer and let cancer defeat him. Instead, he has been proactive and changed his lifestyle. Doing so has required an open heart and mind, enabling him to be both a student and teacher.

According to Robert, further improvements at Jemez Historic Site can be achieved in a similar manner. Robert would like to see further excavation, reconstruction, and preservation of the site. He acknowledges that this will require help from grants or donations. But, he feels that participation from the Hemish people as well as visitors in these endeavors can be likened to a sporting event, with the Jemez Historic Site itself as the field/sporting venue. Robert draws this comparison, saying that in order to be a spectator, coach, or player, one needs to understand the environment in which the game is played and its rules. Understanding this essential information enables all parties to enjoy and participate in the game, albeit in different ways.

This greater understanding and its importance is why Robert also suggests including pictures of the older buildings and typical daily scenes from the past in the exhibits at the current visitor center. He believes this will help everyone to better understand the suffering the Hemish people went through and the strength it took for them to survive. Spanish conquest, disease, and drought all took their toll, and resulted in periods of resettlement at "Walatowa", present day Jemez Pueblo.

Robert also encourages the site to include more artwork and pottery in the museum. As a painter and sketch artist himself, Robert recognizes how transient art can be and that it must be protected. He began creating artwork for postcards and t-shirts while convalescing from surgery in his later years. Much of his artwork draws upon his religious faith and culture. Robert sees the value in being able to trace generation to generation the development and growth of artistic forms. Jemez Historic site could play a valuable role in tracing traditional styles and changes in local artwork over the centuries. In this way, again both participants and observers of an art-form become involved. Here we see again Robert's life theme of participant and observer holding true. Just as in the Native Art form of dancing both those doing dances and those observing are learning about the history and culture of the pueblo. Dancing, like swimming, and artwork, all are part of the participation and observation that Robert encourages his five grandchildren and all future generations to embrace. In these ways, he knows that they will bring a passion for life and for constant learning to all their activities.

Lawrence Toya
Musician, Performer, & Potter
June 18 – 22 & July 4 - 5, 2014



Figure 14. Lawrence Toya.

Renowned Native American musician and potter, Lawrence Toya, was born on June 28, 1961 (Figure 14). His father, Juan D. Toya, taught him the traditional pueblo way of life through preaching, prayers and song. Juan worked at the sawmills in the Gilman area while his wife, Martha S. Sabucy-Toya made pottery. She taught young Lawrence the craft of pottery as well. However, early in his craft, he felt that traditional pottery made it hard to distinguish yourself or show a strong personal style. Therefore, while he did traditional stone polishing, Lawrence soon began to incorporate deep carving as a signature element defining his style. Eagles and Hummingbirds are also common subjects in his artwork. For Lawrence, the hummingbird is important not just for its beauty, but also for the role it plays in Jemez Pueblo agriculture as it aides with pollination. Lawrence also uses the image of the eagle in his work. The strength of the eagle, with its ability to carry prayers up to a higher power, garners much respect from Lawrence and his family.

Lawrence has also earned fame as a member of the Black Eagle Singers. Lawrence's nephew, Malcolm Yepa, started the Black Eagle Singers but Lawrence was the one responsible for putting Towa words into the music. It came about since Lawrence was the only vocalist at first and he found it easier to put the Towa language into the music they were creating. This was the first time the Towa language was put to music in the pow wow world. This experience taught Lawrence and the other musicians how important and rewarding it was to share the Towa language with the outside world. Sharing the Towa language through music has benefited not only him but the entire Jemez Pueblo community. In 2004, the Black Eagles won a Grammy for

their album *Flying Free*. The success in the music industry made the Towa language accessible to a much wider audience and welcomed outsiders interested in learning more about it. The songs in the album were essentially about happiness and beauty, intended to invite open hearts and attitudes towards the entire community.

Originally, Lawrence had seen performing with the group as a way to spend time with his sons, Glendon and John. His brother Franklin and several of his nephews were in the group as well. Teaching them to sing in Towa was a way to preserve the tradition. None of the group could have predicted the success they would have. They have traveled the pow wow circuit for many years and have been able to host annual pow wows in the Jemez Pueblo for fifteen years.

The time spent together as a group created an inseparable bond among its members. Lawrence's sons have gone on to start both the Star Feather Singers and the Red Bear Drum Group. Still, they frequently reunite with the rest of the group. Over the years many of the members have gone away then come back to the group, stronger, with new experiences to share and put into their music. The individual groups have also found success, with the Red Bear Drum Group winning a New Mexico Music Award.

Lawrence and his younger son have also spent considerable time and energy, learning how to make traditional drums for the group. This process has aided the pueblo's efforts to preserve the art of drum-making. Lawrence has also helped to found the Seasonal Dancers with his nephews. This dance group specializes in the Eagle, Buffalo, Corn, and Rainbow dances. While Towa was spoken at home his nephews, like many tribal youth, had difficulty fully understanding the words used for dances, tools, and daily life. Learning traditional dances with the group has been a way they could learn the Jemez language. Many kids in the dance group are immersed in the language as part of the process of dedicating the time to learn many dances very quickly. Lawrence takes pride in seeing that even his grandkids have become involved.

Besides dancing at Jemez Historic Site, Lawrence encourages his grandchildren to come to the site to pray and finds that, "Coming up here, it helps the spirit. It is so powerful. I can feel the presence of people who lived here." He wishes that more tribal members in the pueblo would come to the site to pray more often. Lawrence takes pride in the fact that the Jemez Historic Site is well kept up. He is especially pleased that the site is bringing up pueblo people to do work including stabilization and restoration. "Since our ancestors did all the work originally it is only fitting that another generation is connecting to them by working on the same land," he says.

Lawrence says that the experience of volunteering at the Jemez Historic Site has opened his eyes to the opportunities available at the site. He finds the elders in residence program as a way to open the hearts and minds of the public, as well. Lawrence would like to see the museum incorporate more pictures from the past but otherwise finds little to criticize. True to what he has learned from his personal and professional success, Lawrence is keeping an open heart and mind to the possibilities the future might hold for the Jemez Historic Site and its relationship with his people.

Andrea Fragua
Potter
June 25 – 29 & July 6, 2014



Figure 15. Andrea Fragua.

Andrea Fragua describes herself as a full blooded Jemez, who has spent her whole life in the pueblo (Figure 15). She was born on March 30, 1948 and has grown up always enjoying the natural beauty of Jemez Pueblo and the Jemez Mountains. Evelyn Vigil, Andrea's mother, and a renowned potter in her own right, passed on her artistic skills and knowledge to her daughter. She taught her daughter to value the traditional skills and values of the pueblo. She also made sure that Andrea learned the importance of sharing these skills and spreading this knowledge to others. Andrea grew up doing demonstrations with her mother in Pecos, the Wheelwright Museum in Santa Fe, Bandelier National Monument, and in Jemez Pueblo itself.

Andrea had her first son while she worked to complete her GED. She moved to Roswell, where the local Indian School provided housing for students learning to become nurses. This experience provided her with an income and daycare for her first child. Andrea got married, completed her nursing degree and had five boys in all. Andrea worked for three years as a nurse at the Public Health Services Indian Hospital but found it wasn't the best fit for her.

One experience that drew her back to making pottery was helping to plaster the mission in Pecos. She ended up staying for 3 months and studied the different shapes/style in the area. Eventually, she found creative ways to combine Pecos pottery shapes with colors traditionally used in Jemez pottery. These colors include blue for the sky, yellow for the sun, white for clouds,

and black, which stands for darkness. She found combining stickier Pecos clay from the mountains with local clay to be the best combination for her work. Andrea committed herself to relearning the ceramic skills of her youth and worked for two years with her mother to regain her skills and learn others. No specific subject, figure, or type of vase dominates her work. Instead, she lives in the moment and observes her surroundings, often creating works of art without specifically remembering how.

Andrea believes strongly in the fluid artistic process. She feels that this is a necessary part of ceramics yet it can make pottery a difficult skill to pass down to future generations. Andrea frequently reflects on the past 66 years of her life and what her own legacy will be to her 16 grandchildren. Foremost, she takes pride in leaving her descendants with the ability to speak Towa and create pottery. She makes efforts with her children and grandchildren to ensure that they never take these skills for granted.

In keeping with these values, Andrea hopes that in the future Jemez Historic Site might work to create a generational record of artwork which could educate the public but also benefit local potters learning their craft. She hopes to also see regular demonstrations of art skills such as pottery by the artists themselves at the site in the future. Andrea believes that Jemez Historic Site can play a valuable role in preserving artistry of the past and educating the artists of the future.

Marie Bacca
Teacher
July 2 & 9 - 13, 2014



Figure 16. Marie Bacca.

Marie Bacca was born on July 6, 1946 in Bernalillo County, Albuquerque (Figure 16). Her Mother, Josephine Magdalena Sando was a potter and her father was a farmer, as well as a logger at the Gilman Lumber Mill. Marie was the eldest of seven children and spent a lot of time as a child helping sand her mother's pottery. After graduating from St. Catherine's in Santa Fe in 1965, she applied to nursing school at Cleveland Metropolitan General Hospital teaching school. While attending classes she met her future husband, Joseph Bacca. They were married in November of 1967. After completing her core classes Marie discontinued her schooling and chose instead to become a nursing aide at St. Joseph's Hospital in Albuquerque.

It was with the birth of her two sons, Marcellena and Dominic, that Marie and her husband decided they wanted to be closer to family. When Dominic was two years old, Marie started working at Jemez Day School. She was an aide for ten years, while going to the University of New Mexico to get her bachelors in education. Marie's teaching career spanned almost 40 years before she retired. Throughout her teaching career she felt that she learned many things about her own culture as well. One memory that stays with her is a two year teaching exchange she did at the San Felipe School. She has very fond memories of those years as she taught children that spoke Keres at the San Felipe Pueblo. This was quite different, she found from teaching children who spoke Towa at the Jemez Day School. This experience helped Marie recognize how important immersion was to learning any language.

During her retirement, Marie has pursued her interest in cultural studies and has traveled to Asia twice. During her first trip she spent two weeks visiting Thailand, Laos, and Vietnam. The second trip included Bangkok and Bhutan. For Marie, Bhutan made a tremendous impression. The importance of family and the large number of hard working farmers reminded

her of simpler times at home. Like some of her earliest memories, the farmers in Bhutan also sold what they grew at morning markets and butchering their livestock is a part of daily life. Like the New Mexico of Marie's youth, Bhutan people did most of their cooking outside. Visiting Bhutan, for Marie, was like going back in time because of the limited modern technology. Marie found many New Mexican parallels to the recent history of Bhutan. The King of Bhutan connected the capital with outlying rural areas by a massive road building initiative. With this end of isolation came an influx of Western ideas and tourists.

While volunteering at the Jemez Historic Site Marie has found a similarly vibrant exchange with tourists. She says that is has been an honor to volunteer at the site and has enjoyed teaching the tourists about the Jemez people. Just as interesting for her have been the lessons that she has learned from the tourists. For example, she has learned that in the United States there are twelve Stations of the Cross but in Central America there are fourteen. She has enjoyed learning from visitors that have gone to other pueblo ruins in Pecos, Chaco, or Mesa Verde, for example, that they notice structural and cultural similarities like the presence of Kivas and traditional crafts. Tourists from around the world have enjoyed the opportunity to learn from Marie what makes Jemez culture unique and often ask if all pueblos share the same language. This gives her the chance to share with them the beauty of the Towa language and explain how it is unique. Marie's knowledge of cultural influences on individual and community identity gives her a valuable starting point in her interactions with Jemez Historic Site visitors.

Marie has found it particularly exciting to witness the recent stabilization of original pueblo structures at the site. Prior to the current stabilization project, it was common that most visitors would go straight to the church and miss the older structures, even the kiva. Previous excavations done many decades ago resulted in all items found being removed from the site. Marie shared the excitement of the site staff and community when discoveries were made during the current process. Unlike previous finds which would be tremendously difficult to repatriate to the site the current finds can greatly help the local community. For example, Marie noted that the discovery of a wooden post created a great deal of speculation and discussion as to its purpose or function. These conversations and others that help natives and tourists to learn the history of the Hemish (Jemez) people offer incredible opportunities.

Marie hopes to see the site have readily available demonstration videos of traditional skills that can help Jemez children learn a strong sense of identity and share that knowledge with those visiting the area.



Figure 17. Historic post uncovered during 2014 stabilization work.

Lasting Impacts of the 2014 Elders in Residence Program

Between June 4 and July 13, 2014, Jemez Historic Site conducted the Elders in Residence Program. This program sought to offer a Native American voice in the interpretation and preservation of Jemez Historic Site while fostering a variety of public education opportunities which were available to all site visitors. The program was funded through a Small Historic Preservation Grant from the New Mexico Historic Preservation Division. This grant allowed Jemez Historic Site to contract with five Jemez Pueblo elders to visit the site for a week long residency. During each elder's visit, he or she provided tours to the general public and consulted with staff on the general management of Jemez Historic Site.

Success or failure of the Elders in Residence Program largely depends on the measure used to determine it. Financially, the program cost more money than it brought in. However, in terms of attendance and visitor experience, the program was incredibly successful.

The program ran on schedule. With the exception of Leonard Shendo's untimely illness and the change in tour times, the Elders in Residence Program ran as initially outlined in the grant proposal. Furthermore, as detailed in this report, Jemez Historic Site clearly matched the grant funds with in kind labor and support for the program. In addition to the three written deliverables (public article, project summary, and major report) agreed upon in the contract, audio and visual media were also produced.

The Elders in Residence Program was beneficial to the elders who participated as it offered them a voice in the interpretation and preservation of Jemez Historic Site. Similarly, it provided staff with much needed feedback and served as a mechanism to educate the participants in both the rewards and difficulties with managing the cultural resource. New Mexico Historic Preservation also gained as the numerous advertisements and public interest articles touted the Small Historic Preservation Grant and the much needed financial support which made the Elders in Residence Program possible.

It was ultimately the public who benefited the most. This is not only from the intimate tours led by Jemez Tribal Members but from the long term rewards such a collaboration between New Mexico Historic Preservation Division, New Mexico Historic Sites, and Jemez Pueblo means to the management of this nationally recognized archaeological treasure.

However, these lasting impacts of the program are a bit more subtle. During the interview process, elders were asked what they would do to change or improve the site. Answers varied, yet all focused on exhibits and demonstrations. All agreed that preservation of the ruins was important, but that the village of Giusewa and San Jose de los Jemez Mission were well maintained. They argued for more art and artifacts in the museum, more demonstrations, and more activities like the Elders in Residence Program.

The elders did not see the site as a historical narrative of the Jemez people, but rather as a reflection of their culture. This culture exists today and is reflected in their language, their art, and their stories. By encompassing these modern aspects of the Jemez People into the exhibits, they believed the site would gain a much more nuanced and engaging human element.

Based upon the increased attendance numbers for the Elders in Residence Program, it would seem that the public agrees with this suggestion. People came to Jemez Historic Site specifically to experience a human connection with the community which once lived there. While not opposed to an academic perspective on history, they wanted to hear Jemez thoughts on the site and how their culture persisted to this day.

In the short term, Jemez Historic Site plans to continue the Elders in Residence Program in the summer of 2015. While grant money may or may not be available, public feedback from the program has been enough to convince Historic Sites to contribute financially towards having the residency program become a mainstay of Jemez Historic Site's activities for years to come. The duration and scope of this program has yet to be determined and will likely vary depending on money available. However, the Small Historic Preservation Grant from the New Mexico Historic Preservation Division has created enough initiative to carry the Elders in Residence Program into the future.

In the long term, substantive change is coming to the visitor experience as a whole. Entering into the 2015 Legislative Session, lobbyists have been tasked with approaching our state representatives for funds to overhaul Jemez Historic Site's museum exhibits. Money, in the form of a Capital Improvement Project, is being requested to help modernize the visitor center. In this new exhibit scheme, history, art, and culture will be integrated into all four stages of Jemez History: origin, life at the time of contact, life in the Spanish Mission, and present day.

Consultation for the new exhibit will still be required. However, the discussions with the Elders in Residence serve as first step in this process. Moreover, the interviews can be used as justification for arguing why exhibit change is not only necessary but desired by decedents of the people who once lived at the site. This change at Jemez Historic Site will not be overnight, but is visible on the horizon with thanks in no small part to the Elders in Residence Program.



Figure 18. Andrea Fragua with leading tour of Jemez Historic Site.

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Summary of the Elders in Residence Program
By Matthew J. Barbour

Jemez Historic Site protects and interprets the archaeological remains of Giusewa Pueblo and San Jose de los Jemez Mission. The site, designated LA 679, was first opened to the public in 1935. It was listed on the *New Mexico State Register of Cultural Properties* on March 20, 1969, and the *National Register of Historic Places* on March 14, 1973. Recently, on October 16, 2012, it was designated a *National Historic Landmark.* The site contains a small museum and interpretative trail which explores the history of the Jemez People and the impacts of the arrival of the Franciscan Missionaries in the seventeenth century.

In October 2013, Jemez Historic Site applied for a Small Historic Preservation Grant from the New Mexico Historic Preservation Division (HPD). The purpose of this grant application was to provide $9,000 in funding for the Elders in Residence Program. The program sought to offer a Native American voice in the interpretation and preservation of Jemez Historic Site.

If awarded, a total of six elders were expected to participate in the program. These elders were to each serve for one week. During their residency, the elder would perform site tours with the visiting public and consult with staff regarding site management and preservation issues. A $1,500 honorarium would be presented to each elder in gratitude for their service.

Announcement of the award came in December followed by the contract in March of 2014. Notice to proceed with the Elders in Residence Program was issued on April 9, 2014. Management of the grant was overseen by HPD Grants Program Manager, Karla McWilliams, and Archaeological Records Management System (ARMS) Director, Derek Pierce. This section details what was accomplished during the program and how.

Advertising & Selection Phase

Following the announcement of funding for the Elders in Residence Program, Jemez Historic Site set about notifying the public. This was accomplished through a series of articles presented in the *Jemez Thunder*, *Red Rocks Reporter*, and *Sandoval Signpost* (Barbour 2014a, 2014b, 2014c). These articles served two distinct purposes. First and foremost, they served as initial advertising for the event. Second, these materials functioned to recruit elders within the community of Jemez Pueblo to contact Jemez Historic Site staff if interested in participating. This latter role was used to generate a list of potential candidates for inclusion the program.

The goal was to create a roster of elders which represented as mixed a group as possible. The only requirement was that each elder be a member of Jemez Pueblo and over 50 years in age. Attention was given to attract members of both the Turquoise and Pumpkin moieties, as well as, both genders. This list was then sent to the Pueblo of Jemez Governor's Office. There, in consultation with the Tribal Elders (past Governors), a decision was made regarding who would have the honor of participating in the program.

In late April, the Governor's Office decided upon Marie Bacca, Andrea Fragua, Leonard Shendo, Robert Shendo, Lawrence Toya, and Maxine Toya. Marie Bacca was chosen given her background as a teacher. Andrea Fragua was a potter. Leonard Shendo had won awards as a senior Olympian. Robert Shendo was a medicine man. Lawrence Toya was both a highly recognized musician and performer. Last, Maxine Toya was chosen for her perseverance in the preservation of the Jemez Language.

Each elder was contracted to participate in the Elders in Residence Program through the Museum of New Mexico Foundation and the schedule that follows was developed:

June 4th – 8th: Jemez Language Specialist/Artist, Maxine Toya
June 11th - 15th: Senior Olympics Swimmer, Robert Shendo
June 18th – 22nd: Musician and Performer, Lawrence Toya
June 25th – 29th: Potter, Andrea Fragua
July 2nd – 6th: Traditional Culture Expert/Artist, Leonard Shendo
July 9th – 13th: Child Educator, Marie Bacca

Major marketing of the event occurred in late April, May, June, and early July with new articles released in the *Jemez Thunder*, *Red Rocks Reporter*, and *Sandoval Signpost* (Barbour 2014d, 2014e, 2014f, 2014g; Borden 2014). In addition, print advertisements were run in several periodicals including: *The Alibi*, *The Los Alamos Monitor*, *New Mexico Museum & Historic Sites Summer Guide*, and *El Palacio*. In total, twelve separate advertisements / public interest articles were published to promote the Elders in Residence Program. This is in addition to a television spot which aired on *New Mexico Style*, April 24, 2014 (http://kasa.com/2014/04/24/chads-culture-pass-challenge-jemez-historic-site/).

Residency Phase

The Elders in Residence Program began on schedule with Maxine Toya beginning her residency at Jemez Historic Site on June 4, 2014. Jemez Tribal Members selected for the program were on site from 9 am to 4 pm daily, five days a week, Wednesday through Sunday. They attended a staff meeting and orientation every Wednesday morning at 9 am and were interviewed by Mary Garcia, a graduate student in Sociology at Rutgers University, at 1 pm.

On Friday at 1 pm, they performed a phone interview with Mike Clifford, News Director for KZRA 88.7 FM out of Alamosa, Colorado. These interviews were recorded and aired as part of their morning news program the following week. In addition, Elise Peixotto, a journalist for the *Jemez Thunder*, also interviewed each elder on Saturday at 10 am from which a public interest article regarding the program was developed (Peixotto 2014).

The exact questions asked in each interview varied. However, the topics covered were largely the same. Inquiries focused on the elder's life experiences, their contributions and perspectives regarding Jemez Culture, and their thoughts on Jemez Historic Site and the Elders in Residence Program. In most instances, these interviews were recorded and are provided as audio files within the grant deliverables package.

Public tours were also a key component of each elder's residency. As proposed in the grant application, Jemez Historic Site planned for the Jemez Pueblo elders to provide public tours at 10 am and 2 pm every day. This proved unrealistic. Tourist came in wildly varying numbers at all points of the day. Ultimately, it was decided that tours would be given as requested and at the discretion of Jemez Historic Site staff. Each elder performed between 4 and 8 tours a day with the number of participants in each tour group ranging from 1 to 10.

The goal of these tours was to keep them intimate. In several instances, bus groups would arrive. Instead of touring these groups around the site with the elder, the participating tribal member was station at or near the Spanish Mission Church. There, they would answer questions and interact with individuals in the group as appropriate.

Two of the tours were video recorded. One, led by Andrea Fragua, was taken by Channel 4 Eyewitness News. It aired on July 10, 2014. The other, led by Marie Bacca, was recorded by John Sadd of the Museum of Indian Arts and Culture (MIAC) and is planned to be posted on Jemez Historic Site's social media in the near future.

The only major deviation in the schedule was the absence of Leonard Shendo. Two major heart-related surgeries in June prevented Mr. Shendo from participating in the program. His residency had been set for the week of July 2-6. Rather than track down another Elder last minute to fill in, the remaining five elders were asked if they would be willing to do an encore performance. Marie Bacca filled in July 2nd. Robert Shendo came back July 3rd. Lawrence Toya returned July 4th and 5th. Andrea Fragua hosted July 6th.

Measures of Success & Cost

The most readily quantifiable measure of success for the Elders in Residence Program is the number of visitors to the site while the program ran. Over the last 5 years, prior to 2014, Jemez Historic Site averaged 886 visitors in June and 1,064 in July. Combined, expected attendance for the months of June and July based on this data is 1,950 visitors.

This year Jemez Historic Site received 1,088 visitors in June and 1,681 in July. These combine for a total of 2,769 visitors over the two month period and reflect a 42 percent rise in attendance. Moreover, the attendance spiked as media attention, in the form of TV segments and print advertisements, for the project grew.

Also equally important from a success standpoint is the visitor experience. While not tracked, visitors to the site during the elders in Residence Program spent much more time than the average tourist at Jemez Historic Site. It is estimated that the average visit to Jemez Historic Site is between 15 and 30 minutes. During the Elders in Residence Program most visitors spent between 30 minutes and an hour with some spending the whole day at the site. These numbers would suggest a greater, and more enriching experience.

However, it should be noted that the increase in 819 visitors does not financially pay for the program. In addition to the $9,000 supported by Small Historic Preservation Grant, Jemez Historic matched these funds through staff time, volunteer hours, advertising costs, and all costs associated with the publication of this report. Combined, it is expected that overall cost for the program is near $18,000.

Site staff consisted of Site Manager - Matthew Barbour and Site Rangers - Marlon Magdalena and Brenda Tafoya. Volunteers included: Mike Clifford, Mary Garcia, Elise Peixotto and John Sadd. All four volunteers interviewed the Jemez Tribal Members who participated in the program. Mike Clifford and Mary Garcia produced audio files of their interviews, while John Sadd recorded a tour with Marie Bacca. In addition, Mary Garcia contributed to the Elder Summaries which appear in this report and Elise Peixotto contributed the public interest article which appeared in the *Jemez Thunder* (Peixotto 2014). All other duties were handled by site staff. Combined, labor costs contributed to the Elders in Residence Program is $6,889.09 (Table 1).

Table 1. Time Contributed to the Elders in Residence Program.

Name	Hours	Wage	Total
Matthew Barbour	124	$27.13	$3,364.12
Marlon Magdalena	48	$18.39	$882.72

Brenda Tafoya	48	$18.39	$882.72
Mike Clifford	5	$19.77	$98.85
Mary Garcia	56	$19.77	$1,107.12
Elise Peixotto	24	$19.77	$474.48
John Sadd	4	$19.77	$79.08
Total			**$6,889.09**

It is more difficult to assess the costs of advertising. Ads in *The Alibi* and *Los Alamos Monitor* were paid for by the Museum of New Mexico Resources Division which also provided Jemez Historic Site free advertisements in *El Palacio*, and the *New Mexico Museum & Historic Sites Summer Guide*. The latter ran as an attachment in the *Albuquerque Journal.* The *Jemez Thunder*, *Red Rocks Reporter* and *Sandoval Signpost* also provided free advertisement for the site.

As discussed previously, 12 advertisements ran before or during the course of the Elders in Residence Program. Exact costs associated with these advertisements likely vary and were not provided to Jemez Historic Site Staff. However, using a conservative estimate of $200.00 per ad, it is likely that costs (both actual and donated) amount to at least $2,400.

In conjunction with the nominal report production costs of $10.00, it is estimated that Jemez Historic Site provided a match of $9,299.09 to the New Mexico Historic Preservation Grant Small Historic Preservation Grant for $9,000. Combined these funds paid for advertising, honorariums for the elders, costs of operating the program, and final report production.

Write-up Phase

Following the final residency under Marie Bacca on July 13, work at Jemez Historic Site shifted to the write-up phase of the project. This phase sought to generate three reports on the Elders in Residence Program: a public interest article, a project summary, and a larger report which provided details on each elder (this report).

The public interest article, entitled "Tribal Elders Enhance Visitor Experience at Jemez Historic Site," was written by Elise Peixotto. The article explains the who, when, what, and where details of the 2014 Jemez Historic Site Elders in Residence Program. It was published by the Jemez Thunder on August 1, 2014. The article is approximately 1,000 words in length and contains six figures.

The summary report, labeled "Summary of the Elders in Residence Program, Jemez Historic Site, Jemez Springs, New Mexico," was written by Matthew J. Barbour. The report details all three phases of the project: selection, residency, and write-up, as well as, the advertising, measures of success, and costs associated with the project. It was produced exclusively for the New Mexico Historic Preservation Division and is 2,600 words in length.

The larger report which provides details on the site, the program and each elder was titled "Summary and Ethnographic Report on the Elders in Residence Program, Jemez Historic Site, Jemez Springs, New Mexico." It was written by Matthew J. Barbour and Mary Garcia. The report is approximately 12,000 words in length and contains 18 figures and 1 table. As with the summary report, this report was produced exclusively for the New Mexico Historic Preservation Division.

Other deliverables include audio interviews with each Jemez Tribal Member conducted with Mike Clifford of KZRA 88.7 FM and Mary Garcia of Rutgers University (10 total). A video of a tour with Elder Marie Bacca was also produced by John Sadd and provided within the deliverables package.

Conclusion

Success or failure of the Elders in Residence Program largely depends on the measure used to determine it. Financially, the program cost more money than it brought in. However, in terms of attendance and visitor experience, the program was incredibly successful.

The program ran on schedule. With the exception of Leonard Shendo's untimely illness and the change in tour times, the Elders in Residence Program ran as initially outlined in the grant proposal. Furthermore, as described above, Jemez Historic Site clearly matched the grant funds with in kind labor and support for the program. In addition to the three written deliverables (public article, project summary, and major report) agreed upon in the contract, audio and visual media were also produced.

The Elders in Residence Program was beneficial to the elders who participated as it offered them a voice in the interpretation and preservation of Jemez Historic Site. Similarly, it provided staff with much needed feedback and served as a mechanism to educate the participants in both the rewards and difficulties of managing the cultural resource. New Mexico Historic Preservation also gained as the numerous advertisements and public interest articles touted the Small Historic Preservation Grant and the much needed financial support which made the Elders in Residence Program possible. However, it was ultimately the public who benefited the most. This is not only from the intimate tours led by Jemez Tribal Members but from the long term reward such a collaboration between New Mexico Historic Preservation Division, New Mexico Historic Sites, and Jemez Pueblo means to the management of this nationally recognized archaeological treasure.

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