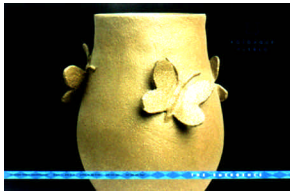
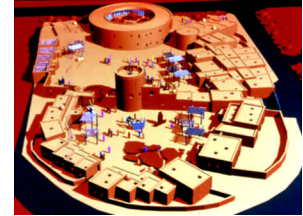


Poeh Center Presentation, St. Paul, MN September 27, 2000



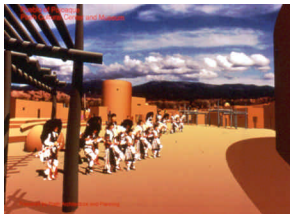
The Pueblo of Pojoaque is proud to be among the tribal governments recognized by Harvard University's Honoring Nations 2000 Award. On behalf of the Pueblo of Pojoaque, Governor Jacob Viarrial and Lieutenant Governor George Rivera, we sincerely appreciate this privilege.

The Poeh Center of the Pueblo of Pojoaque began in 1987 as Lieutenant Governor Rivera's concept of a cultural center and museum as a tool for cultural revitalization and preservation. Many artists in the surrounding Pueblos had similar concepts and joined this collaboration.



Start up funding from the Administration for Native Americans allowed us to undertake sound planning and to incorporate all our ideas into the Poeh Center, which was approved by Pojoaque's Tribal Council in 1988.

Arts Training Program began in 1989. The first instructors went from Pueblo to Pueblo teaching the arts. They sometimes taught in an extra room in someone's house or, even, on a porch. In 1991, the Center opened the Poeh Museum in a 1,200 square foot space that had been a pizza parlor.



However, the master plan for the Center proposed building studios and a new museum, so that all Pueblo artists and visitors from throughout the world could have a place to come and learn.



By 1993, we had raised \$200,000 through the New Mexico State Legislature and had some Tribal money to construct the first building on a three-acre site donated by the Pueblo. This wasn't enough funding, but knew we had to begin building to attract more financial support. So we developed Pojoaque Pueblo Construction Service Corporation, or PPCSC. This is the concept that has brought us to the attention of the Honoring Nations Program.

At that time, the idea of forming a for-profit corporation specifically to design, build, manage and contribute a share of its profits to make the nonprofit Poeh Center a reality was truly unique. Pojoaque's Tribal Council not only had the wisdom to approve this innovative collaboration, but to also lend direct financial support to this endeavor.



In late 1993, Poeh and PPCSC began construction with that first \$200,000. Today, a little over two million dollars has been spent on the facility, which has art studios, administrative offices and a technology laboratory. The space for the new Poeh Museum -- with a four-story sun tower -- has also been completed. We are now in the process of raising another \$1.2 million and completing plans for installation of the Museum's exhibits and galleries for a 2002 opening.





participated in Poeh Arts'

Since funding for the arts was decreasing during the 1990s, we developed a strategic funding plan to address a broad range of related needs. Not only have we secured support for the arts, but also for planning, vocational and public education, preservation, conservation, economic development, marketing and technology. This diverse public and private funding strategy has allowed us to meet the comprehensive needs of the communities served by the Center. We now have a fulltime staff of 26. Over 1,000 Native American Artists have participated in Poeh Arts' training programs over the past decade and their incomes are rising.



The Poeh Center was made a reality through the efforts of several individuals. I am fortunate to have been a part of this extraordinary project. I am a native of Taos Pueblo and was hired to assist with the design and construction of the Poeh facility. Together with Lieutenant Governor Rivera and other tribal artists, the Poeh Center concept evolved into the outstanding facilities we have today.



Together, we developed and initiated the collaborative and unique relationship between the Poeh facility and PPCSC. In 1993, the construction company had three major objectives:



- First, to generate profit to build the Poeh Center facilities;
- Second, to build these facilities at cost; and
- Third, to ensure the company would always be tribally managed.



In the seven years since then, PPCSC has met all its objectives. Poeh Center construction is now moving into Phase III. 50 % of the total facility is complete. The studios are used day and night for training. The office space incorporates the latest in computer and Internet technology.



Now in its eighth year, PPCSC generates funds from projects both on and off Tribal lands. Along with the Pueblo of Pojoaque, PPCSC continues to be the major contributor to the Poeh construction fund and has provided the initial gifts to the Center's endowment, leading to sustainability of both its facilities and its programs. In 1997, Lori Gutierrez, a Pojoaque Pueblo tribal member, who is here with us, became a licensed general contractor and the qualifying party for the company's state license construction status.



An important thing about the Poeh Center is that the facilities have been built in traditional Pueblo architectural design—a style that had not been practiced much in recent times, since Pueblo communities had come to rely on federal programs for home construction. We felt that Pueblo architecture and traditional building techniques were as important as the other traditional arts the Center was reviving.

Poeh Arts now trains over 100 Native American students each year in pottery, jewelry, sculpture, basket making, weaving, embroidery, drum making and other art forms identified by the students.



The Poeh Museum has a collection of 1,000 objects, primarily from the northern Pueblos. Its professional staff maintains the collection in accordance



with accepted museum and repatriation standards. We have had three repatriation cases and foresee a number of major opportunities to repatriate other sensitive objects in the near future.

Within the Pueblo, itself, art has special meaning. There is no word for art; rather art is a way of life to Pueblo people. Pueblo art forms developed through hunting and farming. Many symbols found in pottery, painting and sculpture, in the past and today, show how Pueblo people live and our beliefs in spirituality. To complement this, modern artists now take traditional themes and forms and recreate and expand upon them in contemporary mediums.



Art has also been a mainstay of employment in the northern Pueblos for over a century. Today's rapidly growing international market for Pueblo art is important to the area's economy. Traditional forms will always continue as Pueblo artists still weave and embroider textiles and make pottery, baskets and drums for their own use, but they now also create art for the marketplace. The Poeh Center assists Native people to move into this marketplace and into the future as professional artists.

All of us in Pojoaque cherish our accomplishments. Over the past 36 years, the Pueblo has accomplished its goal of increasing the number of Tribal members who participate in the arts. Tribal members are increasingly involved in the Pueblo's ceremonies. The Pueblo has gone from having almost no community involvement in the arts, to being the region's focal point for arts training and education and for traditional Pueblo building techniques. The Poeh Center, itself, is a landmark for the Pueblo and sets an architectural standard for an authentic style that has been incorporated into all of Pojoaque's economic development ventures and commercial architecture.



Whether through its programs of teaching pottery to small groups of people, or through the computer classes offered in its lab, the Poeh Center has developed internationally-recognized educational programs that can be used as models for other tribes. The Pueblo has made information about the PPCSC model available by underwriting publication of a guidebook, *Planning for Balanced Development*.



Lieutenant Governor Rivera recently returned from Brazil where the Pueblo entered into an agreement with tribes in that nation for a long-term cultural and technical exchange. This exchange will assist them and, possibly, serve as a prototype for a global network of tribal cultural centers or museums of origin.



The Pueblo looks forward to continuing modeling for other tribes, especially in the United States and Canada. We are always glad to share our architectural design, not so much for replication, but rather to show how architecture can be woven into contemporary development. The Poeh Center can also show how traditional philosophies can also be woven into contemporary education.

The most important lesson to be learned from the Pueblo of Pojoaque's experience is that it is possible for any community, regardless of its financial situation, to develop collaborative relationships, since there will always be a need for both components. This can be used as a model even without the specific tool of a construction company. Any tribe hoping to utilize this model should identify some for-profit business with the potential to generate revenues to bring back into its cultural center.



Collaboration can lead to many mutual benefits including:

- Quality control,
- Complete tribal management,
- Flexibility in planning and design
- A mechanism for raising capital
- A venue for training,
- Community pride and acceptance

Tribes who embark on such ventures should recognize:

- That they are in it for the long run; and
- That Commitment to their goals is as important as, if not more important than money.

While we are proud of our experience with the Poeh Center, we hope its major lesson is to encourage other tribes by showing any goal can be reached as long as the individuals who collaborate take it to their hearts and see it as their lives' achievement.

