



**Call to
Artists and Designers:
Request for Qualifications for a
Cultural Exhibit for the
Indigenous Perspectives on
the Land Run Monument Project**



Panorama view from the proposed exhibit site

Deadline for responses: October 2, 2024 @ 4:00 PM (CT)

Project: Indigenous Perspectives on the Land Run Monument

Total art award: \$50,000
Bid published: September 5, 2024
Bid deadline: October 2, 2024

I. Background

In 2020 the Office of Arts & Cultural Affairs (Arts) and the City Manager's Office began collaborating with members of the Society for the Protection of Indigenous Rights and Indigenous Treaties (SPIRIT) on how visitors to the Land Run Monument (LRM) might be introduced to Indigenous perspectives on the LRM. In 2021, with the assistance of SPIRIT, Arts received a grant from Oklahoma Humanities to research and report on indigenous perspectives on the LRM from people across the State. The resulting report prepared by Tribal Knowledge Keepers is titled *Land Run Narrative: A perspective from the Indigenous community in Oklahoma*, and is attached as an exhibit to this Request for Qualifications (RFQ).

The report was the first phase of a three-phase project which led us to where we are now. The second phase is an indigenous-inspired cultural exhibit installed at a vantage point adjacent to the LRM. This RFQ is for the second phase. The third phase of the project is a large scale exhibition of cultural, traditional and historical perspectives of the land runs. This exhibition is planned for installation on Parks Department land on the west side of the canal and Centennial Park.

II. Summary of the Project

This RFQ is for an exhibit that will introduce the larger context surrounding the events depicted in the Land Runs of the late 1800s. Indigenous Peoples were at home in what is now central Oklahoma for thousands of years prior to April 19, 1889. Who were those people? What was that vanished world? What was irretrievably lost due to the Land Runs and all the preceding events? And, importantly, what are the perspectives of the descendants of those Peoples and of those whose ancestors were forcibly removed here?

The exhibit may contain elements of sculpture, painting, light, written word, poetry, music, video, and even performance.

Selected finalists are required to attend a mandatory site tour meeting with the selection committee. Finalists will be given as much information as possible to successfully create a conceptual design report. Finalists will present reports to the selection committee, who will choose the selectee who receives the award. The design by the selectee will be presented to the Arts Commission who will make a recommendation for a Public Art Commission Agreement.



The proposed site of the exhibit.



Centennial Land Run Monument, 330 Centennial Drive, Oklahoma City, OK 73102

III. Budget

The total Art Award of \$50,000 includes all costs to design, create, and install the exhibit, including but not limited to materials, engineering, research, fabrication, travel, transportation, and all required insurance.

IV. Eligibility

This opportunity is open to any artist or designer who is at least 18 years of age. Any person selected as a finalist must attend the mandatory site tour. Two or more people may apply as a team; teams may include apprentices younger than 18, as long as written permission is provided from the parent or guardian of the apprentice.

The selectee for the Award must identify a locally based (living within a 120-mile radius of the Project site) project representative, who is the main Project contact, and who can be on site or react on 24 hours' notice as needed for construction meetings and other contingencies. A selectee may designate themselves, if locally based.

V. How to Submit

Email required materials to Randy Marks at randy.marks@okc.gov by the deadline of 4 p.m. Wednesday October 2, 2024. Send only requested information. Anything extra will be discarded.

VI. What to Submit

To fully respond to this Request for Qualifications (RFQ), fill out the forms of the Application packet in **Section XII** below. The packet includes:

- Applicant information and references form
- Artist statement form
- "Instead of a resume" form
- Image information form

Further information is on each form. Email the completed forms plus the required images before the deadline of 4 pm CT October 2, 2024.

VII. Selection Process and Criteria

The Art Selection Committee may include but is not limited to:

- Arts Commissioner
- Stakeholders
- Parks Department Representative

All responses to this Call will be evaluated, and up to three (3) finalists for the Project award will be chosen. The finalists must attend a mandatory site tour and prepare a Conceptual Design Report to present to the Selection Committee.

Criteria to be applied and interpreted by the Selection Committee in the first selection include:

- Artistic excellence and originality, as evidenced by representation of past work in images and other supporting materials
- Appropriateness of applicant’s approach and style to the Project’s intent and site
- Thorough understanding of the project’s intent to represent indigenous perspectives
- Evidence of ability to handle a project of this size and scope
- Stated availability to work within Project time frame and to be present for required meetings
- Price and current market value of applicant(s)’ work in relation to the scope and value contemplated for this commission

If selected, Finalists will prepare and present to the Selection Committee a Conceptual Design Report. The report must include the following items:

- Illustrations and/or models of the proposed design
- A Project budget with sufficient detail to illustrate the finalist’s understanding of the project
- Installation/production details (surface prep, on-site equipment, proposed timeline)
- A maintenance plan, with an estimate of annual costs to maintain the proposed work
- A 500 word or less statement about the proposed work
- A statement about any conflicts in applicant’s schedule with the proposed Project schedule
- For teams, a statement about the agreed-on roles of each individual team member

Each finalist/finalist team will be paid a fee of \$750 (only one \$750 payment per team) to include all design fees, materials, transportation, and any other costs or fees associated with competing in the selection process, attending the site tour, and making a final presentation. These fees are usually processed and paid within four weeks of the Final Selection. All finalists must register as vendors to the City of Oklahoma City.

VIII. Schedule of events

The following schedule is proposed for this Call to Artists. All times and dates are tentative; the City reserves the right, as deemed necessary, at its sole discretion, to adjust this schedule by written notice to all the applicants who have timely responded to the RFQ.

Call to Artists (RFQ) Announced	Thursday, September 5, 2024
Deadline for Submissions	4:00:00 pm CT Wednesday, October 2, 2024
First Selection Committee meeting	Wednesday, October 9, 2024
Mandatory Site Tour	Friday, October 18, 2024
Final presentations and selection	Friday, November 22, 2024
Arts Commission review	4:00pm CT on Monday, December 16, 2024
Design Review Committee	January 2025
City Council review and approval	TBD

IX. Notices

- The artist selected for the project shall retain all rights under 17 U.S.C. §101 et seq. (the Copyright Act of 1976), subject to rights of attribution and certain other specific rights, as well as all other rights in and to the Work, **except ownership and possession. City shall have ownership and possession of Work pursuant to this Agreement, but shall not own the copyright to the Work, which shall be retained by Artist.** No Work created by artist for City, pursuant to this Agreement or any other agreement, shall be considered a “work made for hire” as defined by Title 17, U.S.C §§ 101 and 201(b) (the United States Copyright Act of 1976). 17 U.S.C.§106(a) The Visual Artists Rights Act of 1990, “VARA”)
- The City reserves the right to amend or withdraw this RFQ-Call to Artists and Designers at any time and for any or no reason. Receipt of submission entries by City, or submission of an Artist’s entry to City, or selection of an Artist for purposes of negotiating a contract, confers no rights to any Artist nor obligates City in any manner. City reserves the right, at its sole discretion and for any reason, to reject all submission entries and not award any contract, and to solicit additional or different submission entries at any time. City incurs no obligation regarding this Call to Artists and Designers, or any contract resulting there from, until a Public Art Commission Agreement is fully negotiated, and all documents have been properly submitted and executed by all parties.
- The costs of developing a submission entry are solely the responsibility of the Artist. City shall not provide reimbursement for such costs. City shall not be liable for any Artist’s preparation costs for any reason, other than the \$750 fee paid to an Artist or Artist team invited by the Selection Committee to produce a Conceptual Design Report for the Selection Interview. Submission of an entry shall constitute acceptance of the terms, conditions, criteria, requirements, and evaluations set forth in this Call to Artists, and operates as an offer and a waiver of all objections and Proposer originated modifications to the contents of this Call to Artists.
- All information in submissions to this RFQ, and any resultant Conceptual Design Reports by finalists for this project are considered to be public record under the Oklahoma Open Records Act.
- All entries properly submitted shall be received and reviewed by City. City reserves the right to reject any entry deemed to be non-responsive for failure to comply fully with the terms of the Call to Artists. However, City reserves the right, at its sole discretion, to request clarifications, corrections, or additional information and to waive irregularities in execution or delivery of the entry, provided it is in the best interest of City.
- **Selected artist(s) will be required to provide City with the following: (a.)** Insurance as detailed below **(b.)** A VARA waiver (sample below), and **(c.)** an installed art identification marker about the Work.

X. Insurance Requirements

Liability and Property Damage Insurance. Artist assumes all risks incident to or in connection with its purpose to be conducted herein under and shall indemnify, defend and save The City of Oklahoma City harmless from damage or injuries of whatever nature or kind to persons or property arising directly or indirectly out of the Artist's operations and transportation of Artist's or the City's equipment to and from Location regardless of fault and arising from acts or omissions of its employees regardless of fault and shall

indemnify, defend, and save harmless The City of Oklahoma City from any penalties for violation of any law, ordinance or regulation affecting or having application to said operation.

In this connection, the Contractor shall carry Worker's Compensation in accordance with State Laws, and General Liability Insurance in the following amounts:

Property Damage Liability. Limits shall be carried in the amount of not less than fifty thousand dollars (\$50,000) to any one person for any number of claims for damage to or destruction of property, including but not limited to consequential damages, arising out of a single accident or occurrence.

All Other Liability. In the amount not less than one hundred seventy-five thousand dollars (\$175,000) for claims including accidental death, personal injury, and all other claims to any one person out of a single accident or occurrence.

Single Occurrence or Accident Liability. In an amount not less than one million dollars (\$1,000,000) for any number of claims arising out of a single occurrence or accident.

Automobile Liability Insurance. The Artist shall maintain insurance coverage as to the ownership, maintenance, and use of all owned, non-owned, leased or hired equipment when said equipment is utilized to meet the requirements of this Agreement.

Transit Insurance. The Artist shall maintain insurance protecting the Work or components of the Work while being transported or in transit by any means, with aggregate limits of not less than the full replacement value of the Work or combined components of the Work.

The insurance policies shall be issued by a company authorized to do business in the state of Oklahoma and acceptable to The City of Oklahoma City. The City shall be furnished with a Certificate of Insurance evidencing all of the above-referenced requirements and shall state that **such insurance shall not be changed or canceled without ten days prior written notice to The City of Oklahoma City.** All policies shall be in the form of an "occurrence" insurance coverage or policy. If any insurance is written in a "claims made" form, the Contractor shall also provide tail coverage that extends a minimum of two years from the expiration of the Contract. All policies must be fully insured with any single deductible not exceeding \$25,000. Certificates of Insurance shall be delivered to The City of Oklahoma City **prior to issuance of a Purchase Order. The City of Oklahoma City shall be listed as the Certificate Holder. The policy description shall state the following: "The City of Oklahoma City and its' Trusts are additional insureds on all policies as required by the contract."**

Unless otherwise approved by the City prior to contract award, self-insured retentions will not be accepted unless accompanied by a bond or irrevocable letter of credit guaranteeing payment of the losses, related investigations, claim administration, and defense expenses not otherwise covered by the Contractor's self-insured retention.

Sample VARA Waiver - Do not include with the application!

General VARA Waiver for Works of Visual Art

I, _____, (printed name of Artist) hereby acknowledge the rights of attribution and integrity generally conferred by Section 106A(a) of Title 17 of the U.S. Code, (The Visual Artists Rights Act of 1990, "VARA"), as well as any other rights of the same or similar nature granted by other federal, state, or international laws, that may accrue to me with respect to a certain work of art ("Work" or "artwork"):

Title of Work:

Description of Work (dimensions, media/materials):

Location/Address:

Initial the following:

_____ I hereby acknowledge and attest that I am an author of the Work and I am authorized and fully capable of waiving the rights conferred by VARA, in accordance with the waiver provision of 17 U.S.C. § 106A(e)(1).

_____ I hereby acknowledge that the Work will be placed in the Location and will be, therefore, accessible to the public and be subject to environmental and other factors, both known and unknown.

_____ I further acknowledge that the Work may be destroyed, in whole or in part, for any reason or no reason, including, but not limited to, abuse, vandalism, neglect, property destruction, pestilence, repairs or renovations to the Location, or any other necessity otherwise occasioned, which requires removal of the Work, in whole or in part, from the Location.

Therefore, of my own free act, I hereby waive my VARA rights with respect to the uses specified above and acknowledge that the City of Oklahoma City (City), or anyone duly authorized by the City, may have cause to remove said Work when to do so is determined to be in the best interest of the City. I hereby further acknowledge a requirement for removal of the Work to accomplish the best interests of the City may occur, and the removal requirement on the part of the City may occur without opportunity for prior notice to me.

As such, and of my own free will, I hereby permanently and irrevocably waive any and all VARA rights pursuant to 17 U.S.C. § 106(a)(3) to prevent any removal, impairment, distortion, mutilation, modification, or destruction, in whole or in part, of the Work for any reason or no reason, and for any use of the Work that is undertaken that results in the removal, impairment, distortion, mutilation, modification, or destruction, in whole or in part, of the Work. This waiver does not extend to the rights of attribution conferred by 17 U.S.C. § 106A(a)(1) or § 106A(a)(2).

Signature of Artist: _____ Date: _____

Public Art Agreement Summary

The Selectee, either personally or through their agent(s), is responsible for project management. The Art Award/Project Budget covers all aspects of the entire project, including but not limited to design, engineering, construction, foundation, footing, installation, rental, liability insurance, workers' compensation insurance, transportation, shipping, travel, lodging, design district application and review, and other incidental expenses.

The City will apply for building permits and other approvals, based on the completed design documents and engineering documents provided by the Artist. Fees for permits and approvals must be paid by the Selectee from the art award budget. More information about this will be provided at the site tour.

Selectee is required to:

- Verify site conditions and all measurements
- Make regular reports to the Arts Liaison or his designee
- Respond in a timely manner to all requests from the City
- Maintain required insurance throughout the project
- Sign a VARA waiver

Submission of a response to this RFQ signifies that the Applicant understands and accepts the requirements stated herein. Project Finalists will be provided a copy of a sample Agreement during the Site Tour. Agreeing to continue as a Finalist signifies that Artist agrees to the general terms of the Agreement.

XI. FAQs

1. Who is eligible to apply to the RFQ?

The RFQ is open to any local, regional, national, or international artist or designer who is at least 18 years old.

2. Will applicants need to propose a concept to apply?

No, this RFQ is for qualifications only. A shortlist of applicants will be selected to proceed to the next stage, in which selectees will prepare proposals to present to the Selection Committee.

3. Does the local project representative have to be identified in the application to this RFQ?

No, only the applicants who are selected as finalists need to name local Project representatives. A local Project representative may be named before or during the final presentation of the Conceptual Design Report.

4. What format should images be uploaded in?

Images should be submitted in either jpeg, pdf, or png format.

XII. Application packet

Complete forms below and send back to us along with the required images. Fill in the forms with the information requested by editing with Adobe or other software. It is also acceptable to print the forms and fill them in by hand legibly and neatly, then scan or photograph. Or, you may even recreate similar forms with exactly the same information and use those. We can only accept documents in Word or pdf. We cannot open documents in Pages. If you use pages, convert the document to a pdf. **Send only the information requested.**

Include up to 8 full size images (jpeg, png, or pdf, 2 MB maximum size per image) of relevant work you have done. Artists may substitute up to two images of previously designed but not completed works. **Do not submit a design for this project.** Artists may also substitute up to two video files for still image files. Video files must be in a standard format (mp4, mov, avi, wmv) and may not exceed 4 MB.

It is acceptable to combine all documents and images into one pdf.

There is a 20 MB limit for our email; if you exceed that limit, we will not receive your application. You can use up to two separate emails to send required information. **Do not send the entire RFQ back to us!**

Applicant information and references

Legal name of artist, organization, or business:

(this is the name that will be used on any resulting Agreement, typically the name under which you file tax)

Artists/team members (add additional team member names and information below references)

Name	
Title/Role	
Email	
Phone	

Name	
Title/Role	
Email	
Phone	

Reference 1 Name	
Position	
Email	
Phone	

Reference 2 Name	
Position	
Email	
Phone	

Artist Statement

In 500 words or less please explain why you are the best candidate for this project and what your approach would be to the design and implementation of the work.

Instead of a Resume:

In 250 words or less tell us what life experience or educational experience of yours is most relevant to this project and to our understanding of who you are. Name up to three with brief explanations.

In 250 words or less tell us what works of art you have created—public or otherwise—that are most relevant to this project and to our understanding of your work. Name up to three with brief explanations.

Image information form (Please include thumbnail image next to the name of image file)

Title of Work:		Place Thumbnail Here	
Name of Image File:			
Media/Medium:			
Dimensions (WxHxD):		Cost/value:	
Year Completed:		Location:	

Title of Work:		Place Thumbnail Here	
Name of Image File:			
Media/Medium:			
Dimensions (WxHxD):		Cost/value:	
Year Completed:		Location:	

Title of Work:		Place Thumbnail Here	
Name of Image File:			
Media/Medium:			
Dimensions (WxHxD):		Cost/value:	
Year Completed:		Location:	

Title of Work:		Place Thumbnail Here	
Name of Image File:			
Media/Medium:			
Dimensions (WxHxD):		Cost/value:	
Year Completed:		Location:	

Title of Work:		Place Thumbnail Here	
Name of Image File:			
Media/Medium:			
Dimensions (WxHxD):		Cost/value:	
Year Completed:		Location:	

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Dimensions (WxHxD):		Cost/value:	
Year Completed:		Location:	

Title of Work:		Place Thumbnail Here	
Name of Image File:			
Media/Medium:			
Dimensions (WxHxD):		Cost/value:	
Year Completed:		Location:	

Land Run Development Narrative: A perspective from the Indigenous community of Oklahoma.

Below is a guide for completing Phase 2 of the new Indigenous-led Land Run monument in Oklahoma City.

1. The collection of information put forth was gathered from several community events, both in-person meetings open to the public and virtual zoom meetings. Team members created a pamphlet and questionnaire with information about the newly proposed response to the Land Run monument and an online survey participants could complete via QR code or email. The conversations followed the Oklahoma City Office of Arts and Culture Affairs and Oklahoma Humanities (OH) project guidelines and the National Endowment for the Humanities (NEH).

Conclusions or recommendations expressed in this program do not necessarily represent those of OH or NEH.

2. **The Council (teams):** The Indigenous Perspective Project 2021-2022 for this iteration and phase consisted of: Brenda S Golden (Muscogee), scholar and lead advisor, co-founder, and representative of S.P.I.R.I.T; Kendra Wilson Clements (Choctaw), advisor, co-founder of Matriarchs; Sarah Adams (Choctaw), advisor; Bryon Chambers, Oklahoma City Arts Commission; Jane Abraham, Community, and Government Affairs manager; Randy Marks, Public Art Project manager; the late and respected, Robbie Kienzle, Oklahoma City Arts Liaison.
3. **The Knowledge Keepers:** Anita Fields (Osage, Muscogee), artist; Yatika Fields (Osage, Muscogee, Cherokee), artist.

Phase One

This phase included gathering information and feedback from the community. We wanted as many Indigenous views, perspectives, and voices represented as possible. Data collected by the team and assembled by the Knowledge Keepers is intended to guide and direct a consensus of ideas and thoughts for a new monument marker that presents an accurate view of the Land Run of 1889 from an Indigenous perspective. Currently, the space given to our Indigenous collective by the OKC Arts Collaborators is located at the Centennial Land Run Memorial Park in Downtown OKC, adjacent to the infamous Centennial Land Run Monument. The 6.2-million-dollar controversial Centennial Land Run Monument was created in response to the storied event that took place that fateful day in April of 1889.

The sculpture depicts the glorified embodiment of cavalier, colonial land theft at its finest. After forced relocation to Indian Territory, the federal government promised tribal nations they would never have to move again, and they would never have to cede additional lands. This monument celebrates the breaking of that promise on the grandest of scales. The Land Runs encouraged settlement on Native lands, weakening

tribal authority in Oklahoma and Indian Territories. It was a moment of profound chaos and grief for Indigenous people in the territory.

It is our intent as Knowledge Keepers, in collaboration with the Indigenous Perspective project team, to produce a monument that accurately depicts the Land Run narrative through the lens of an Indigenous viewpoint, just as the Centennial monument did for the descendants of land run settlers.

Collected Responses

Many of the responses were collected via the QR Code questionnaire and in-person while others came from the virtual session we held, inviting Indigenous community members to share their thoughts on what the land run means to them. The responses were honest, and emotional and overwhelmingly support the efforts to create a space that expresses the historical truths behind the Land Run and its repercussions for tribal nations in Oklahoma. The initial Land Run and those that followed profoundly impacted Indigenous life, as non-Native settlers swarmed into the territory, adding to the trauma of colonization, loss of land, loss of language, and involuntary assimilation of the Native people forcibly moved to Indian Territory. By the end of the nineteenth century, in no small part because of the Land Runs, the population of white settlers in Oklahoma and Indian Territories increased by almost elevenfold. The increase in white settlement was a significant first step in rolling back the federal government's promises to give tribes autonomy in Indian Territory in perpetuity. As the non-Native population became the majority, there was increased interest in eroding tribal sovereignty and pursuing statehood.

Below are the questions we asked participants, as well as some of the responses.

When you see images of the Land Run how do they make you feel?

Displaced, minimized, silenced, a romanticized version, frustrated, story not being told of stolen land given out freely. Disgusted, a monument to our eradication. Sad because our ancestors were forcibly removed to be here. Tired, angry, resentful, erased, invisible, lost, shameful, that this is the only story being told, a one-sided, half of the story. A celebration of murder, brutality: a monument to genocide.

Stolen land, theft, allotment to break up a communal way of life, and school systems celebrated the land runs but omitted the reality of what happened. False promises, broken treaties, stolen lands, erasure, and genocide.

“Hurt and mad, not only because it's my people who are being stolen from, but that a lie is being perpetrated. The images make me feel angry and helpless especially since critical race theory is illegal in Oklahoma which limits our perspective in school curriculum. Shameful because that's what people see on public display as Oklahoma history and nothing else. “

“It makes me feel like they are proud of what they did to my ancestors and that they're glorifying it. Many people don't realize what had to take place in order for the land run to happen, I feel sorry and sad. “

“It feels like a celebration of colonization, of the stealing of Indigenous land and disenfranchisement of our people, and like a whitewashing of history that overlooks how that land came to be open for white settlers.”

“The fact that the history isn't told and really understood within the context of what it meant for native people simply can't be the only story told or celebrated.”

“The Land Run of Paul Moore is more confusing than anything! I feel a sense of being purposefully misdirected and lied to by the installation and the artist himself- It's presented as an entirely one-sided narrative, intentionally omitting the less glamorous, shameful side of treaty breaking, violence, and theft of land.”

What is your understanding and knowledge about the Land Run that took place in what is now Oklahoma from a Native viewpoint.

“The Land Run serves as one of many examples of federally sponsored acts of Indigenous erasure and genocide. Falsely based on the assumption that the lands were “unassigned” or that the landscape is absent or unused when the Territory was intended to serve as a home place for forcibly displaced Native people. Further serving as a tool for manifest destiny and individualism, the Land Run extends the American Dream, a nightmarish reality that further threatens Native communities, in other words, “The American Dream” is intended for some, but not all. Our values and traditions have and will weather these storms. Unfortunately, many settlers still carry a self-righteous identity with stolen land that continues to affect how Native and non-Native communities interact with each other today and how the environment/landscape is to be “used” instead of respected.”

“Another broken promise to Indigenous people”

“I was not raised traditional and so I was misled and thought the land run was good growing up. But now I understand the full intensity of the genocide and the displacement of our people which happened multiple times. I feel like it's a slap in our ancestor's and our relative's face to not tell the full story. If the full story was told I don't believe as many people would be celebrating 89's day.”

“I feel tricked, I am in my mid 20's, and the Oklahoma school system when teaching the Land Run was absolutely celebrated and omitted the reality of what actually occurred.”

“As someone who has grown up in Oklahoma public schools, in no other than Payne County, Oklahoma where the slogan states, “Where Oklahoma Began” it was very clear from a young age that colonial teachings were embedded in the

curriculum. We had Land Run days where we were all encouraged to dress like homesteaders and play or rather imitate that day in 1889. I think all schools got together and we met in a huge field then when a gun went off, we ran as fast and far as we could with stakes. We got a certificate for it.”

“From my understanding, the Land Run was an opportunity for American citizens at the time to go and grab any supposed unclaimed land. As someone who is native, I see this as a part of history that elaborates on the excitement of Land Run, yet native people either already called Oklahoma home, or native people were forced here. So, it is a strange thing to celebrate in my opinion.”

“With the recent book bannings in Oklahoma that allows the state to control our own human rights, we have to wonder if these institutions that are aligned with city development, including budgets for art, Indigenous narratives, and sovereignty issues have our concerns and needs in high priority.”

“I studied the Land Runs as well as the events immediately preceding and afterward in grade school and university, from both perspectives. Much of what is now Oklahoma was promised to tribes ethnically cleansed from their homelands with the promise that the land would be theirs for as long as the grass shall grow. As with all other promises made by the government, this promise was broken to serve the interests of Euro Americans, capitalism, and paternalistic and colonial legislation to assimilate Indigenous people.”

“The US government went back on its word and opened up “Indian Territory” for the taking by the settlers. We, as Native people, were disregarded. It was yet another broken promise and yet another attempt to erase us, As Kiowa people, we have a word for the breaking up of the land- Daum-saht-gyah-which means “cutting up the land” and we could not understand why the colonizers allowed that to happen-individual land ownership was a foreign concept to us because the land, the Earth, is our home, provided by Daw-K’ee, the creator, and no one human could own it. Imagine being taken hostage by a foreign army, trapped in a small swath of land, having all rights taken away-freedom of religion, movement, hunting-and then given a long list of strict rules to follow with the intent of erasing who you are and completely changing the way you live because those holding you hostage believe you are less than human and they want you to think, act and look just like them. That’s what happened to us. For our Kiowa people, we were trapped in a tiny portion of what had once been our historical territorial range. We went from being able to live freely from Southern Canada to Northern New Mexico, to being forced to be confined to a tiny portion of land in southwest Oklahoma where all aspects of our lives were controlled by the colonizer's soldiers. We were once proud and free, reduced to menial lives where we could no longer hunt the buffalo and we had to rely on government rations for food. We could no longer be self-sufficient and instead were reduced to relying on government rations of blankets and farming equipment. We were being erased because the colonizers did not see us as human, and they saw everything that we had as theirs for the taking.”

What information would you like to see displayed near the centennial Land Run Monument site to educate tourists and park visitors from an Indigenous perspective?

Create a space with Native art that celebrates our past, present, and future. QR codes that provide more historical context of the removal treaties. Prefer the sculptures to be removed. This was not an honorable act, show the truth.

For the settlers, this was an exhilarating event because they were choosing land that would allow them to create roots for generations to come, this was at the expense of Native people who have experienced generational trauma from Land Run events.

Present facts about uprooted tribes having to purchase their land from other tribes. Provide information about who originally inhabited the land, the Wichita, Caddo, Tonkawa, and Apache, and how other tribes were removed, displaced, and brought here.

In one of the virtual meetings, a commentor stated that it would be nice to possibly see something beautiful casting its shadow on the land run monument. These could be large trees in memory of Indigenous lives and narratives. It could be something special, well-manicured hedges that block the view of the monument or create a barrier of sorts, thereby reclaiming our dignity and acknowledging our survival.

“I would like to see a plaque stating facts about the removal and genocide and the corruption that took place and the broken treaties.”

“Historical facts about which tribal people called Oklahoma home before the land runs, and the forced removal of various tribes to Oklahoma. Also, talk about some of the positives of today with various groups to make a better future.”

“How the Land Run affected communities and families. Focus on Native cultural strengths to transcend adversity. Who is responsible for the Land Run, what were the underlying motivations, and how does it shape our understanding of the land/environment today? “The Land run is a shared American experience that benefits selective groups of people, the settlers and not the Native communities.”

“A more holistic approach to sharing the historic narrative. Also, a modern Indigenous perspective/ storytelling of how we are still impacted by these events.”

“A timeline from the Indigenous perspective that led up to this event in the most factual manner possible. No theatrics just unvarnished truth.”

“Factual documentation of the State of Oklahoma as designated Indian Territory.”

“What really happened before, during, and after? Also, how it still affects us today.”

“An acknowledgment of the past and current harm from the Land Runs, information on how this broke treaties. What people can do going forward to respect sovereignty and Native people.”

“One thing I’d really like to see is a representation of the ways tribes here have always related to the land as a means to center, the ways the Land Run was so harmful. The communities that were on the specific lands the monument is located on had (and have) beautiful ways of creating kinships and orienting human bodies and consciousness to the land as a relative. I would like to see that reflected at the site-to demonstrate, by contrast, how we viewed this/their place.”

“It’s important to prioritize the inclusion of Indigenous artwork in this project, not just text. Highly encourage the committee to put forth a recommendation to the City that the signage for the Land Run Monument be redone with a full analysis of the language used to describe the event with an opportunity to expand the narrative to acknowledge the Indigenous perspective.”

Recommendations for Phase 2

It would be our hope that the artwork, markers, and space express our relationships with land and nature. It should acknowledge our worldviews. We visualize a space where Native people, families, and communities can gather to reclaim the land, be at peace, and enjoy the surroundings. It should be a place where non-native people can be informed about our shared history of place and the beauty of our complex Native cultures. Above all, it should speak to our history and displacement but honor our survival and existence. The interpretation should reflect the diversity of our tribal communities and places of being.

Considerations should include the multitudes of materials, methods, processes, and interpretations that exist within the artistic community. We should not limit the realms of possibilities available to us; poetry, written word, light, and sound could easily be incorporated into the works of art.

Despite the complexity of the task, we believe in the power of art and know our Native artists are ready for the opportunity to create an expression that will make us proud of who we are and where we come from.

To move forward with a process that facilitates a project of this scale a few suggestions are listed:

- Create a committee with tribal representation, members of the Native arts community, tribal museums, Native curators, arts workers, and the appropriate Oklahoma City offices and stakeholders.

- Decide what historical facts need to be told and work with a Native historian or in conjunction with the First Americans Museum, an entity that has already been through a similar process.
- Determine the criteria for applications.
- Establish a framework of the educational and historical information we collectively want to address.
- Determine the space available for the installation of the work, and the parameters for the size of the created work.
- Determine if only Oklahoma-based Native artists or Native artists who have Oklahoma tribal ties should apply.
- Create a public call for art. This includes an orientation of what the project is specifically looking for.
- In addition to a public call, assemble a list of artists who are invited to apply. Look to the work of artists such as Bob Houzous for ideas of whom to invite.
- Create a selection committee with standards, judging criteria, and a point system to use in every step of the process.

Conclusion from the Knowledge Keepers

By reviewing the many responses we obtained from the in-person, online, and virtual events, the Native consultants for this project felt it is crucial to tell the state's origin story in all of its complexity, and the story must include the experiences of Indigenous people. (We did not include every response, but we have the documentation on paper and recordings if needed). The telling of the Indigenous story of Oklahoma is severely lacking in public monuments, school curriculums, and state parks despite the necessity. So too, is the inadequate recognition of the U.S. federal government and the state of Oklahoma's many broken promises made to Native people. Colonialism took from us our integrity, values, aptitude for the land, and our identities. The forcible relegation of our tribal nations to smaller and smaller plots of land, and the extraction of natural resources from our homelands, have caused indescribable spiritual and psychical harm. Creating spaces to tell Indigenous stories offers a path to healing, for Indigenous and non-Indigenous Oklahomans alike. These hard truths shape life for everyone in Oklahoma, whether we collectively acknowledge them or not. The respondents' comments hold the truths and pain that many Indigenous people feel in Oklahoma. We have for centuries been told one thing only to have another thing occur in opposition of what we believed was intended for us; our spirits as humans exist in a space that only Indigenous people can understand. It's hard to articulate the severity of colonial traumas induced upon our trust and self-determination within the U.S more broadly and in the state of Oklahoma more specifically.

When we (Indigenous Oklahomans) see the Centennial Land Run Monument in Oklahoma City, we see another attack on our spirit and a physical reminder of the perils of settler colonial manipulation forced upon us. The 6.2-million-dollar bronze statue that celebrates all of this is problematic for the State of Oklahoma, and it perpetuates the erasure of Native history and Native people. As the state with one of the largest Indigenous populations in the U.S. Oklahomans deserve better. Micro assaults and

harmful stereotypes have plagued Native communities and spaces in white America since the founding of the country. Sports mascots, red face, and erasure events such as school Land run re-enactments continue to push the narrative that we don't exist, or we are romanticized versions of the past. School curriculums don't include the histories we deem important for ourselves, although it should be noted that due to the actions taken by Native parents and activists, many Oklahoma communities have ended Land Run reenactments because they present such a skewed and inaccurate representation of a critical moment in Oklahoma history.

This interim report finds that the Centennial Land Run Monument is in fact hurtful to the Indigenous communities of Oklahoma. From collected recordings, we have an archive of word-for-word opinions elaborated with examples of family lineage stories, to experiences and memories of our being in Oklahoma.

It is the Knowledge Keepers' hope that the Indigenous community of Oklahoma gets just as much space or funding to create their side of the story as the one documented through the Centennial monument. To build toward a better future, it's imperative that we collectively move away from a one-sided story that celebrates extraction, colonialism, and histories of violence.

In conclusion, the Knowledge Keepers.

Anita Fields, Yatika Fields