

EC-20-212




**CITY OF ALBUQUERQUE**  
**Albuquerque, New Mexico**  
**Office of the Mayor**

Timothy M. Keller, Mayor

**INTER-OFFICE MEMORANDUM**

November 5, 2020

**TO:** Patrick L. Davis, President, City Council

**FROM:** Timothy M. Keller, Mayor 

**SUBJECT:** Albuquerque Arts Board Recommendation to Support Race Healing and History Project (RHHP) Community Solutions Table Recommendations regarding La Jornada

I am forwarding the Albuquerque Arts Board recommendation to transmit the outcomes of the initial phases of the Race Healing and History Project.


Per the Albuquerque City Council adopted Resolution [R-20-80](#), "Establishing A Community Based Process To Find Solutions For The La Jornada Installation," approved on September 9, 2020, the Administration has completed the initial phases of the Race History and Healing Project to the point of receiving the Community Solutions Table recommendations for the Oñate statue that forms part of the La Jornada installation. The Community Solutions Table offered an additional recommendation for the entire public art installation. The Arts Board met on October 31, 2020, to consider the recommendations from the Community Solutions Table. A recording of the October 31 special Arts Board meeting can be viewed at the Race, History & Healing Project Website: <http://www.cabq.gov/culturalservices/race-history-and-healing-project>.

If the Council approves these recommendations, the next steps under existing applicable ordinances are as follows. Per the City of Albuquerque Public Art Program Guidelines, these recommendations to modify a work of public art will necessitate a thorough review of the legal, technical, and logistical steps to alter the work as required by the federal Visual Artists' Right Act of 1991 (VARA). The process for evaluating the recommendations is called a Decommission Report. The findings of the Decommission Report will include the original project background, a valuation of the work of art, artist(s), community and user agency input, and a list of options for the final disposition of the sculpture(s). The RHHP Facilitation Team reported to the Arts Board that there is a desired among participants for continued community dialogue and involvement of the artist(s) in the decommission assessment.

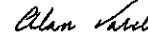
Pursuant to R-20-80, the administration would send the results of the VARA and decommissioning process to Council for approval when complete.

Attached are the documents generated throughout the process for your review and consideration.

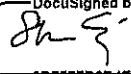
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**Sarita Nair**  
Chief Administrative Officer

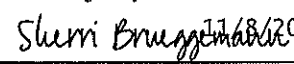
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**Esteban A. Aguilar, Jr.**  
City Attorney

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**Dr. Shelle Sanchez, Director**  
Cultural Services Department

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**Sherri Brueggemann, Manager**  
Public Art Urban Enhancement  
Division

## **Cover Analysis**

- 1. What is it?** Executive Communication regarding the Albuquerque Arts Board Recommendation to Support Race Healing and History Project (RHHP) Community Solutions Table Recommendations regarding La Jornada
- 2. What will this piece of legislation do?** Communicate the Albuquerque Arts Board Recommendation to Support Race Healing and History Project (RHHP) Community Solutions Table Recommendations regarding La Jornada per R-20-80.
- 3. Why is this project needed?** To engage a rich community dialogue regarding recommendations for the La Jornada public artwork located at 19<sup>th</sup> Street and Mountain Road NW.
- 4. How much will it cost and what is the funding source?** Unknown
- 5. Is there a revenue source associated with this contract? If so, what level of income is projected?** N/A
- 6. What will happen if the project is not approved?** R-020-80 directed the administration to complete a community input process and submit recommendations to the Council for consideration.
- 7. Is this service already provided by another entity?** No

# RACE, HISTORY & HEALING PROJECT



**Agenda Item Number: V.**  
**ALBUQUERQUE ARTS BOARD**  
**OCTOBER 31, 2020 SPECIAL MEETING**

**TITLE:** Technical Report for La Jornada Sculpture Community Recommendations

**POSSIBLE ACTION(S):** Vote to Support Community Recommendations and forward with Technical Report; Vote to Not Support Community Recommendations or Technical Report; Vote to Forward Community Report and/or Technical Report with No Comment;

UPDATE The Arts Board voted to support the Community Solutions Table, For - 7, Against – 2.

## **PROJECT BACKGROUND:**

On June 16, 2020, Albuquerque artist Reynaldo “Sonny” Rivera authorized the City of Albuquerque to remove the central figure of the La Jornada sculpture, known as Don Juan de Oñate, on the grounds of the Albuquerque Museum at 19<sup>th</sup> Street and Mountain Road, for the purposes of protecting the object from being taken down or damaged during protests.

The history of the original process for commissioning the elements of the Cuarto Centenario public artworks, of which La Jornada is one, identifies that the Albuquerque City Council inserted their review and approval of this special public artwork in tandem with the Arts Board process. In keeping with the original process, on September 9, 2020, the Albuquerque City Council adopted Resolution [R-20-80](#), Establishing A Community Based Process To Find Solutions For The La Jornada Installation, (attached) in which the Arts Board is directed to receive community recommendations and then submit the community recommendations to the Albuquerque City Council, via it’s normal communication method through the city administration.

This summer the City of Albuquerque launched the Race, History & Healing Project (RHHP) in response to community concerns about the Oñate statue. The RHHP embarked on a months long community-centered dialogue process to generate community-led recommendations for the future of the statue and installation. The City supported the community through these challenging conversations during Community Dialogue Sessions, a public survey, and individual in-depth phone interviews. The preliminary summary is available at [www.cabq.gov/rhhp](http://www.cabq.gov/rhhp), also attached. A more extensive summary will be available to the public after the community process is complete. After reviewing the preliminary summary of public input gathered during more than 50 RHHP Community Dialogue Sessions, a public survey with more than 1,200 respondents, and

more than 100 individual in-depth phone interviews, the project's Community Solutions Table - made up of 51 RHHP participants - engaged in thoughtful and thorough discussions on October 27 and 28, 2020. The participants, who are all volunteers and participated in previous RHHP discussions on the subject matter, were guided by professional facilitators contracted through the City to arrive at a consensus-based recommendation.

The RHHP process was supported by 12 city employees within the Cultural Services Department and Office of Equity & Inclusion, 10 professional facilitators, and nine project advisors. The Dialogue Sessions were led by a group of professional facilitators contracted by the City of Albuquerque. They work with each other and independently from City staff to design, facilitate and implement the community dialogue sessions.

Project Advisors have significant experience in history, community dialogue, cultural resources, public engagement, public policy, and racial equity work in New Mexico and nationally. They are advisors to the community engagement and dialogue process. They provided input and feedback at key milestones during the process to the project and facilitation team. Advisors are a diverse group of volunteers focused on ensuring the process and dialogue is diverse and inclusive.

The following recommendations are from the Community Solutions Table:

- 1) That the statue (central figure of Oñate) not be returned to the installation on the land at 19th & Mountain.

- 2) That the land at 19th & Mountain (without the Oñate statue) should be re-envisioned and/or re-contextualized.

The group also expressed a strong desire for continued dialogue with the artists if it is decided to re-envision or re-contextualize the artwork.

### **Technical, Legal and Best Practices considerations with regards to the Recommendations**

Per the City of Albuquerque Public Art Program Guidelines, the alteration, removal, relocation or destruction of a work of public art necessitates Albuquerque Arts Board review and recommendation for further action. The Arts Board review process and checklist provides for a thorough examination of the reasons and possible outcomes for works of art that need to be changed, while also demonstrating that the City has done due diligence with regards to the federal Visual Artists Rights Act (VARA) law which protects the moral rights of artists who's publicly commissioned works of art are modified. This report provides context for evaluating the Community Solutions Table recommendations.

#### **Technical**

Technical issues can be defined as physical, logistical, location or funding issues. At the request of the artist, the central bronze Oñate figure has already been removed and is stored at another city property, and the Public Art Program covered that cost at approx. \$2,030. With regards to recontextualization of the remaining figures, site considerations and funding will need to be explored through the desired continuation of the dialogue process, and in conversation with the living artist(s) and other city officials such as Museum, Hydrology, and Traffic Engineering Divisions. "Recontextualizing the land" on which the remaining figures sit, which is approximately 11,000 sq. ft. or 1/4 acre, could possibly require professional landscape design

services similar to those services originally required, including Demolition Plans, Irrigation, Grading and Drainage Plans, Construction and Planting Plans.

### Legal

Legal issues fall in to two categories: the contractual agreements between the City and the artist, and the Visual Artist's Rights Act.

When the artist requested the single sculpture removal, he signed a VARA for "up to 12 months" authorizing the City to take the sculpture down and keep it in storage. Upon conclusion of the 12 months, or upon making a subsequent determination about the single sculpture, or the entire sculptural installation, the artist must be notified in writing at least 90 days in advance of the proposed action to modify any aspect or portion of the artwork, not already authorized. Under VARA, the artist has 90 days to respond to the proposal at which point other options may be exercised by the artist.

The VARA requirements are embedded into the artist's contract along with section 24. Removal and Relocation, which enhances the City's requirement to notify the artist of any removal or relocation in writing, and consult with the artist on removal or relocation. These requirements are also embedded in the Public Art Program Guidelines.

### Best Practices

Under the Public Art Program Guidelines, attached, there are eleven criteria for works of art to be altered, or removed from the Public Art Collection. In this situation, the criteria falls mainly under the condition described in #11., a written request from the artist was received seeking removal of the artwork, but it was due to #7., represents a threat to the public safety, and in an effort to avoid #6., damaged irreparably. While #7 is normally reserved for concerns such as observing structural integrity issues or other physical conditions that could cause harm to the public, the social tensions surrounding the sculpture at the time of the artist's request were evident that the public and the sculpture were both at risk of being, *and were*, harmed. The Public Art Guidelines state that it is not the intent to dispose of works of art because its original aesthetics are not popular, however there is another definition of harm that should be noted.

In a current crowdsourced working document for the best practices of public monumental and memorial sculpture removals, a national consortium of public art administrators are recommending that public art programs and public art advisory boards "consider adding a clause that accommodates content considered harmful to a segment of, or an entire, community. Harmful, in this case could mean [artwork content or theme] that devalues individuals or groups, or causes those to feel unwelcome, or reminded of past mistreatment." Harm to people, harm to community and harm to art objects or the locations that host them needs to be more fully defined within the Public Art Guidelines.

Under the Public Art Program Guidelines, should a work of public art be recommended for alteration, modification relocation or removal, the Arts Board may direct the staff to develop a formal report through the checklist process which includes: defining the reasons for the action; a formal review by the legal department; a summary of the acquisition method and costs; an estimate of the current value of the work; public and User Agency feedback; and suggested or alternate course of action. Given the Community Solutions Table recommendations, undertaking

the process to develop such a report would assure the City continues to followed through on all stakeholder interests and legal requirements.

Attachments:

R-20-80

RHHP Summary [www.cabq.gov/rhhp](http://www.cabq.gov/rhhp)

Arts Board Guidelines [http://www.cabq.gov/culturalservices/public-art/documents/PublicArt\\_ArtsBoardGuidelines\\_2013Final.pdf](http://www.cabq.gov/culturalservices/public-art/documents/PublicArt_ArtsBoardGuidelines_2013Final.pdf)

Visual Artist's Rights Act <https://www.law.cornell.edu/uscode/text/17/106A>

Signed VARA Waiver dated 6/16/20

# RACE, HISTORY & HEALING PROJECT

NOVEMBER 2020

## Background

The Race, History & Healing Project launched in summer 2020 in response to community concerns about the Oñate statue that forms part of *La Jornada* public art installation on the grounds of the Albuquerque Museum. The project supported community-centered dialogue (community members talking with each other) which led to community-generated recommendations from the community to City leadership. Resources, updates, and background information are publicly available on [the city website](#).

The Project focused on these desired outcomes:

- Community dialogue sessions and other engagement activities are open, productive, and respectful.
- Community participation is diverse and broadly representative of the Albuquerque community in terms of age, gender identity, race, and cultural background as well as perspectives/opinions on the statue.
- Community members build clear and actionable recommendations for the statue that respond to needs and concerns expressed by various community groups and individuals.

This update includes participation summary, community recommendations, preliminary data summary (finalized data analysis should be available by November 12), and individuals supporting the community process.



## Community Recommendations

After three months of broad community input and facilitated dialogue, the community process generated two specific recommendations and some additional preferences as the process moves forward. The City Project team had no preconceived ideas about the recommendations for the statue and did not put forth a preferred solution or even a starting point. The following is quoted from the summary letter from the Facilitation team to the Albuquerque Arts Board.

“The Race, History and Healing Project Community Solutions Table recommends the following regarding the Oñate statue and La Jornada:

- The Oñate statue will not be returned to the installation at 19th & Mountain.
- La Jornada will not remain, as is, on the land at 19th & Mountain.

By this we mean that La Jornada may be re-envisioned and/or re-contextualized.

Where the Oñate statue will end up and how La Jornada might be re-envisioned has NOT been determined. Hence, we the facilitation team also make the following recommendations to the Arts Board and the City Council:

- Create more time and space for healing, recognizing needs are different for the represented groups.
- Create additional opportunities for participants to advise what happens with the statue and installation in response to the above recommendations.”

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## **Community Input and Participation**

To ensure a community-centered process and outcomes, the Race, History and Healing Project included three ways to participate and provide input: Community Dialogue, Online Survey and Telephone Interviews.

**Community Dialogue** – The Race, History and Healing project centered community dialogue led by professional facilitators so that participants could work together to share, listen and work together to build a set of recommendations. Community members participated in three sessions that build upon each other. The majority of participants came to the dialogue through one of twenty-two Conveners (volunteers who invited friends, family or colleagues to a session). Other participants signed up for sessions directly through the [Race, Healing and History website](#).

**241 people completed Session One between July 27 and October 19**  
**110 people completed Session Two between August 24 and October 19**  
**81 people completed Session Three between September 8 and October 24**  
**51 people participated in the Community Solutions Table on October 27-28**

**There was a total of 59 small group facilitated sessions,  
each session lasting approximately 2 hours**

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**Online Survey** - a quick opportunity to provide input regarding the art installation as well as an opportunity to sign-up for a telephone interview.

**1290 people completed surveys as of 10/22/20**

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**Telephone Interview** - RHHP team members and facilitators conduct 30 minute interviews to give community members who are unable to attend sessions an opportunity to answer additional, more in-depth questions.

**117 people completed interviews**

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**Community Solutions Table** - Community members who participated in the three community dialogues sessions were invited to join the **Community Solutions Table**. Fifty-one community members participated in the Community Solutions Table which met on October 27 and October 28. The participants used the summary of the project input from the public survey, the 117 in-depth interviews, and the dialogue sessions as a base for their conversation as they worked together to build community-generated recommendations for the Oñate statue.

The Community Solutions Table were able to come to majority consensus on two recommendations:

- That the statue (central figure of Oñate) not be returned to the installation on the land at 19th & Mountain.
- That the land (without the Oñate statue) at 19th & Mountain should be re-envisioned and/or re-contextualized.

The group also expressed a strong desire for continued dialogue with the living artists and continued public input and dialogue if it is decided to re-envision or re-contextualize the artwork.

The community recommendations were presented to the Arts Board for review at a special meeting on **October 31, 2020**. After three hours of presentation, public comment, and Board discussion, the Arts Board voted 7 - 2 to support the community recommendations. The recommendation of the Arts Board was sent to the city administration which will forward the recommendations to the City Council for ultimate consideration, per City Council Resolution R-20-80.

## Preliminary Data Summary

Overall, a majority participants in the Community Dialogue sessions, the interviews and the survey either want the statue out of view or want the statue moved to a different location where context and more complete information about the history could accompany it.

It is notable that there is strong agreement among the 84 individuals who completed the three Dialogue Sessions that the statue should not return or be relocated. These individuals spent approximately six hours sharing their own concerns, values, and ideas as they listened to the concerns, values, and ideas of others who participated.

There is broad representation from the community in terms of gender, race, ethnicity, age, and location across the Community Dialogue sessions, survey, and interviews.

## Summary of Input about Oñate Statue Location

The Community Dialogue Sessions, the Public Survey, and the Interviews all invited participants to share their input about what specifically should happen to the Oñate statue. This table presents a condensed summary of the input collected to this point.

What should happen to the statue?	Input from Community Dialogue Sessions	Input from One-to-one Interviews	Input from Public Survey
Do not return (either relocate or remain out of view entirely)	70%	63%	53%
Return to original location	6%	21%	36%
Other idea or did not state an opinion	24%	16%	11%

## Community Dialogue

**Open, online sessions:** The community dialogue sessions were open to the public and widely promoted. These community-centered dialogue sessions are central to the public input process as bringing people together to discuss issues and build toward solutions together through conversation is central to the Race, History and Healing Project. Due to public health orders limiting in-person gatherings, all dialogue sessions were held via Zoom. Community members who committed to the dialogue process (three distinct sessions) spent up to six hours sharing with and listening to other community members. Participants in the dialogue brought broad and diverse opinions about the statue to the conversation.

**Professional Facilitators:** A group of 10 professional, experienced facilitators were contracted by the City of Albuquerque to support the community dialogue. They worked with each other and independently from the City to design, facilitate and implement the community dialogue sessions and the Community Solutions Table. Across the sessions, participants discussed issues related to race, identity, core values, community values, impact of the statue, personal statements about what should happen to the statue, and what they would need if they are not satisfied with the final decision.

The most commonly held values that emerged from the Session Three Dialogue were appreciation for a diversity of worldviews and a desire for a complete and honest telling/teaching of Albuquerque history with “all the bad and the good parts.”

**Session Three Dialogue:** During Session Three participants were asked, *what do you believe should be done with the Oñate statue?* The following is a summary of the responses. Participants provided important details about their reasoning and often provided nuanced and specific suggestions about their solution. Although participants were not given parameters or categories for what should happen to the statue, the suggestions fell into consistent groupings.

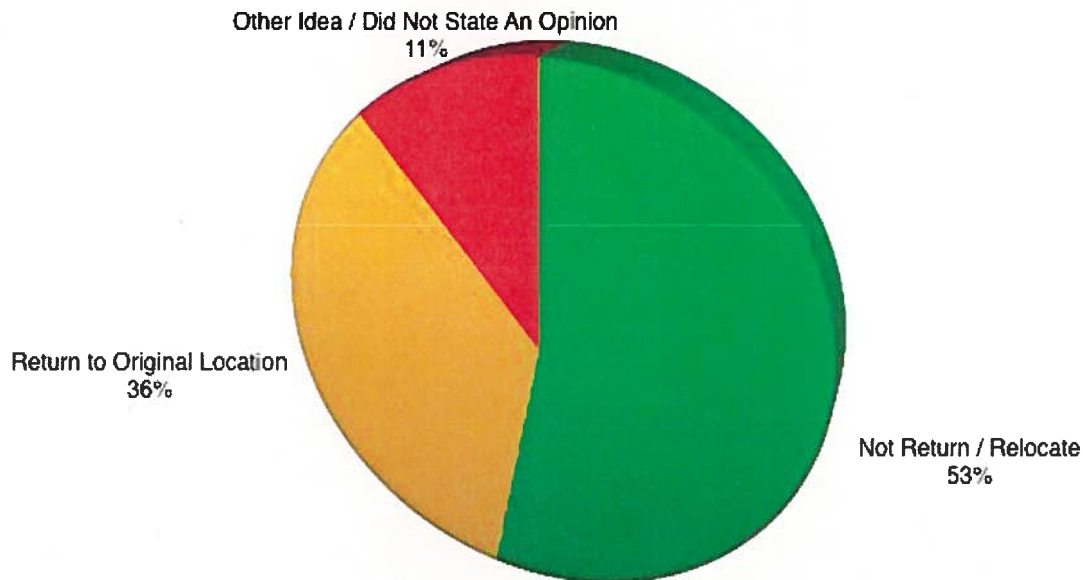
- **Statue should not return:** 70% of participants in Session Three said that the statue should not return to its location, 20% of these participants explicitly stating it should remain out of view entirely, the other 50% stating that it should be relocated
- **Statue should return to original location:** 6% of participants in Session Three said that the statue should return to original location, and 25% of these participants said it should return with additional context
- **Other ideas:** 4% of participants in Session Three offered ideas about the statue that do not clearly fit with the above groupings
- **Did not state an opinion:** 20% of participants in Session Three did not share a specific opinion about what should happen with the statue

## SURVEY

The survey was open to public input from July 14, 2020 through October 21, 2020. The survey received a total of 1,290 responses. Generally, respondents live in the City of Albuquerque and are long-time residents of the state. The majority were between the ages of 25 and 55. When asked about cultural activities, respondents selected many options, indicating the survey drew respondents with a diversity of interests.

Overall, a total of 42% of respondents would prefer the statue remain out of view and 36% of respondents felt the statue should return to its original location. Another 11% of the respondents felt the statue should be moved to an alternate location.

Survey: What Should Happen to the Oñate Statue?



- **Statue Should Remain Out of View:** 42% of respondents felt the statue should remain out of view because it has no significant value, it glorifies violence, or it is offensive.
- **Statue Should be Moved to an Alternate Location:** 11% of respondents felt the statue should be moved to an alternate location that would allow for historical context to be added.
- **Statue Should Return to Original Location:** 36% of respondents felt the statue should return to its current location. Most of these respondents did not believe a change was necessary, but some felt the addition of a plaque would be helpful. These respondents felt the statue/installation possessed historical, educational, and cultural value.

Survey participants were given the option to disclose their age, gender, race/ethnicity, tribal or pueblo affiliation, how long they've lived in New Mexico, their zip code, and the cultural activities in which they participate. The response rate differed for each demographic question, ranging from 35% to 90%.

**Gender:** The majority of participants are 35 to 44 (22%), with a large representation of participants in the 25 to 34 (17%), 45 to 54 (16%), and 65 and over (16%).

**Race/Ethnicity:** Participants were given the option to disclose their race/ethnicity. Participants were asked to select all that apply. Only 35% of respondents chose to answer this question. The majority of respondents identified as White or White and one or more race. The second most common response was Hispanic, Latino, Chicano, or Mestizo or Hispanic, Latino, Chicano, or Mestizo one or more race.

**Years in NM:** Participants were asked how long they have lived in New Mexico, the majority of participants reported that they have lived in New Mexico for 31+ years. Less than 200 of the participants reported that they have been in New Mexico for 10 years or less.

**Tribal or Pueblo Affiliation:** Participants were also asked if they had a tribal or pueblo affiliation, 100 participants (approximately 8%) responded that they did have a tribal or pueblo affiliation. Over 120 different tribal or pueblo affiliations were listed by participants. The majority were listed as Navajo (31).

**Zip Codes:** Participants were asked to enter their zip codes. Nearly all respondents answered this question. The majority are from New Mexico and a total of 86% were identified as Albuquerque zip codes.

### **Individual Interviews**

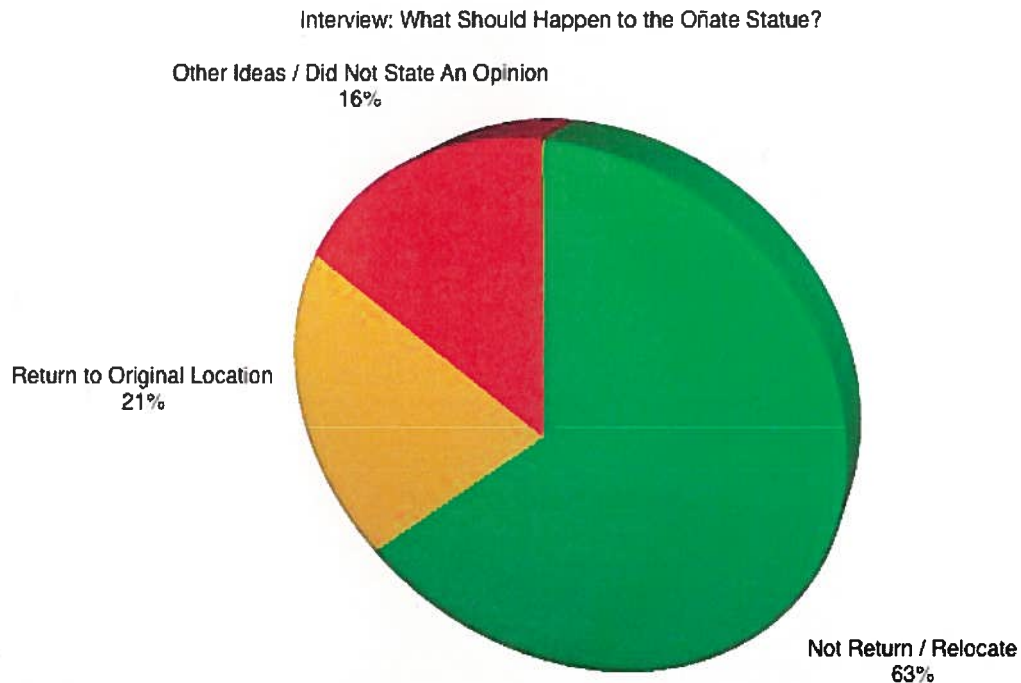
Interviewing is the most common format of qualitative data collection in the social sciences. It is often employed to gain a more narrative and full understanding of issues. All survey respondents were invited to participate in a longer interview. Although 340 individuals indicated that they would like to participate in an interview, less than 100 of those participants scheduled a time for an interview when they received an invitation. Interviews were also conducted with organizational leaders in the community and individuals who had a role in the Cuarto Centenario. Both living artists, Nora Naranjo Morse and Sonny Rivera were interviewed.

One-on-one telephone and Zoom Conference interviews were conducted between October 8th and October 25th. A total of 114 interviews were conducted during the interview period, most lasting 30 minutes. By and large, respondents live in the City of Albuquerque and are long-time residents of the state. Interviewees were asked six open-ended questions about the importance and impact of the statue, shared cultural heritage, values in public spaces, and recommendations about what should happen with the statue.

Interview participants were asked, what core values guide how you interact with people in our community? Which are important to see reflected in public spaces?

Interviewees most often referenced: Respect, Love, Understanding, Connectedness and Diversity. They also commonly spoke about: Truth, History, Dialogue, Hope, Identity, Dignity, Integrity, and Children.

Interview participants were asked, “Given that the community is divided on what the statue represents and what should happen with it, what solutions or recommendations can you offer that would strengthen our community?”



- Statue should not return to original location: 63% of interview participants said that it should not return to its current location, and 12% of these participants express that it should remain out of view entirely
- Statue should be relocated: 36% of interview participants said that it should move to another location, of those who think it should be moved to another location, 83% added that it should include context, history, and/or multiple perspectives
- Statue should return: 21% of interview participants said that it should return to its original location
- Other ideas: 10% of interview participants offered ideas about the statue that do not clearly fit with the above groupings
- Did not state an opinion: 6% of interview participants did not share a specific opinion about what should happen with the statue



## **Facilitators, Advisors and City Project Team**

Three key groups of people supported the community process. Professional, experienced facilitators led dialogue sessions. Project Advisors provided expertise on community engagement and process. City Project team supported the activities and collection of input.

**Facilitators** - The Dialogue Sessions and Community Solutions Table were led by a group of professional facilitators contracted by the City of Albuquerque. They worked with each other and independently from the City to design, facilitate and implement the community dialogue sessions and the Community Solutions Table.

**Michelle Otero** holds a B.A. in History from Harvard University and MFA in Creative Writing from Vermont College. Otero is a writer, community-based artist, professional coach and community facilitator, who utilizes creative expression and storytelling as the basis for organizational development and positive social change. Her process of engaging individuals and communities through shared story has found a wide range of applications, from helping the City of Albuquerque establish an Office of Immigrant and Refugee Affairs to helping people heal from trauma. She served as a coach/mentor for the inaugural class of W.K. Kellogg Foundation Community Leadership Network Fellows, and now works as a professional coach and skilled facilitator with clients and projects throughout the US.

**Carolina "Caro" Acuña-Olvera** is an Afro Chicana Queer Woman and has been facilitating a variety of circles for 25+ years. She began peace talks and healing with her own family regarding the trauma that has lived in her family for generations. She has facilitated issues such as undoing white supremacy, decolonization of social justice organizing, white privilege, issues of straight supremacy (opposed to queer issues), nonreligious spiritual circles, race, colorism and political dialogues. She has worked with organizations such as with Breast Cancer Action, The Women of Color Resource Center, The Grassroots Institute for Fundraising for Training (specifically for people of color) and The Buddhist Peace Fellowship. She has lived in Albuquerque for 10 years. Oh and P.S. She is a professional musician.

**Casey Douma** is an attorney from the Laguna Pueblo and Hopi-Tewa peoples. He has worked extensively with tribal governments and tribal entities in their pursuits to exercise their sovereignty to provide for prosperous Indigenous nations. As a Fellow in the WKKF Community Leadership Network, Casey, along with others in the State of New Mexico, collaboratively worked to promote racial equity and healing for New Mexico that reflects and honors the collective spirit of our histories, cultures, and shared visions of the future.

**Ian Esquibel** was born and raised in New Mexico. He offers coaching, facilitation and consultation in efforts to create more justice and liberation in the world. Ian's core value is family happiness.

**Placida Villanueva Gallegos** is the founder of Solfire Consulting Group, a diversity, equity and inclusion consulting firm based here in New Mexico with clients across industries, regions and public/private entities. As a social psychologist, she is a consultant, teacher and facilitator

of deep learning and strategic culture change, supporting groups, organizations and leaders in having deeper conversations about race in order to reach the untapped benefits of diversity and inclusion. She has done extensive research on racial inequity and inclusive leadership throughout her academic and practitioner career as well as many relevant publications and presentations on these topics.

**Vickie Oldman** is a founding and managing partner with Seven Sisters Community Development Group, LLC, a national community development consulting firm. Vickie specializes in culturally relevant approaches to community and organizational development. She has over two decades of expertise in strategic planning, leadership training, team building, asset building, and executive coaching to Native, rural communities, and leaders.

**Lucy Moore** is a facilitator, mediator, and trainer, specializing in intercultural conflicts. As a White woman she uses her experience living in Navajo Country and over 40 years working with communities in the Southwest to team with colleagues of color to offer workshops in undoing racism, implicit bias, and building intercultural alliances. Clients include non-profits, tribes, businesses and federal, state and local agencies.

**Monique Salhab** is a queer first generation American and Post 9-11 veteran, Monique has advocated and worked with vulnerable communities - unhoused men and women, formerly incarcerated women and veterans struggling with PTSD, addiction and moral injury. Additionally, she co-managed a veteran farm and conducted outreach to/with communities, educating/advocating others to grow food as another form of revolution. Monique conducts training on NVDA, Safety and Community Defense, Bystander Intervention and Oppositional Strategy for Organizing. She is a Lifetime Member of Veterans for Peace (VFP) and served on the VFP National Board of Directors from 2015-2018.

**Kendra Toth** is an independent consultant who engages clients interested in exploring the impact of racial whiteness and how systems of oppression and privilege impact their lives-- both personally and professionally--through a personalized, problem solving approach. She has 18+ years of experience in teaching, school leadership, facilitation, and one-on-one mentoring. Kendra is a certified mediator and holds certification in Mindful Facilitation: Theory and Practice from Stirfry Seminars. Kendra is a cofounder of RACED consulting which specializes in designing and facilitating workshops and one-on-one sessions for people to explore their proximity to institutional power and how to cultivate abolitionist practices.

**Kenneth Winfrey** is a psychotherapist and yoga instructor, as well as an artist. In 2018, Kenneth founded Umoja Behavioral Health, PC which provides yoga-based culturally resonant care to clients from a wide variety of backgrounds, identities, and statuses. In 2020, Kenneth and Jay founded the Umoja Wellness Foundation to carry out a wider variety of work projects. These include many of UBH's current projects to better help them grow, such as grant writing trainings, business consultancy, and public health education, and include constituents throughout the US, Guam and the Bahamas.

### **Project Advisors**

Project Advisors have significant experience in history, community dialogue, cultural resources, public engagement, public policy, and racial equity work in New Mexico and nationally. They are advisors to the community engagement and dialogue process. They provide input and feedback at key milestones and any inflection points during the process to the Project Team and to the Facilitation team. Advisors are a diverse group of volunteers focused on ensuring the process and dialogue is diverse and inclusive.

**Dr. Tom Chavez** - writer, scholar, historian, former Director of the NHCC, and former Director of the Palace of the Governors

**Dr. Finnie Coleman** - UNM Faculty Senate President, Dept. of English Language & Literature

**Robert Martinez** - current NM State Historian

**Dr. Manuel Montoya** - Associate Professor of Global Structures and International Management, Anderson School of Management, UNM. Manuel's work focuses on how we make Planet Earth a meaningful social, cultural and political space outside of nationality. Manuel was born, raised, and educated in Mora, New Mexico.

**Linh Nguyen** - Vice President of Nonprofits Advisory Group, a national consulting firm dedicated to serving the nonprofit, mission-driven community

**Regis Pecos** - former Governor of Cochiti Pueblo & Co-Director of Leadership Institute @ Santa Fe Indian School

**Dr. Estevan Rael-Galvez** - CEO and President of Creative Strategies 360, Former Senior Vice President National Trust for Historic Preservation, and Former State Historian of NM

**Antionette Tellez-Humble** - Nationally-recognized coach, facilitator, and organization development specialist

**Dr. Katharine Winograd** - President Emeritus, Central New Mexico Community College

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### **City Project Team**

City of Albuquerque staff have supported this community-centered process by promoting the opportunities to participate, scheduling sessions, managing RSVPs, communicating with participants, managing Zoom during sessions, note-taking for facilitators, generating and

sharing community updates, collecting and analyzing data, and supporting internal communications with the Arts Board and City Council.

City Project Team: Veronica Archuleta, Hakim Bellamy, Huitzil Sol Bennett-Perez (intern), Diana Delgado, Marisa Leger, Tanya Lenti, Dr. Josie Lopez, Diego Lucero, Alicia Manzano, Michelle Melendez, Jonathon Sanchez, Dr. Shelle Sanchez, and Terry Sloan.

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## **Race, History and Healing Project Interviews**

### **Comments from 117 interviews**

At the close of the online survey, respondents were asked if they would like to provide more input through a telephone interview. More than 300 people responded yes and were sent a follow-up invitation, however less than 100 scheduled an interview. In addition, City Councilors, Mayor's Office/Constituent Services, and the Project Advisors recommended additional individuals who were invited to an interview.

#### **Statue or Oñate**

Of the 117 interviews, 89 interviewees spoke specifically about the Oñate statue, and 109 offered a specific opinion about what should happen to the statue.

*\*Each comment listed below is an excerpt from one interview (one person, one comment)*

- Not Return or Relocate – 80
- Return – 29
- None/Other/Unclear – 6

#### **La Jornada**

Of the 117 interviews, 19 interviewees spoke specifically about La Jornada, and 16 offered a specific opinion about what should happen to the installation.

*\*Each comment listed below is an excerpt from one interview (one person, one comment)*

- Not Return/Relocate - 8
- Return - 8
- None/Other/Unclear - 3

### **Comments about the Statue or Oñate**

"I would have a hard time saying to my daughter let's hold this person up in esteem. Are we putting up a statue of Al Capone saying he was a good mobster? We are celebrating him as a Governor as though he was a good person. I don't see us building a statue to them. It's not a way of erasing history, it is an accurate retelling of history. We really need to unpack what happened there. And the indigenous view is more accurate than what is happening in the history books."

"I would favor the statue be removed from that location and put in a place where there can be real discussion and history taught about what that figure represents. I am not sure it should be in a public place or a passerby can have the message of venerating him is reinforced. Removing the statue would honor intent to want to be fair and balanced about what kind of history we want to elevate. If it is to remain in a place inside our off public display in our community. I in no way think that removing that statue erases history."

"It was missed opportunity for him (Mayor) to lead morally, not just politically, if he made a statement on Oñate Statue and Tiguex Park/Centennial Park. Certain decisions require moral courage and he still hasn't, to my knowledge. That's why I am not running for Mayor. I am skeptical as to whether this

process will lead to long term change. Many people want to be reminded of their humanity and will do so if there is courageous leadership asking them to do so.”

“Let’s step back and consider that there are human beings impacted here. Real lives, not statues and philosophical arguments. This many months later, how do we not go back to that place, the former place. I feel like this is a masculine argument, and how do we move past winners and losers, to a place of building, re-building, re-making, creating. There is something about male power at play here, especially with Hispanic men, regarding Oñate. I am trying to figure out how to frame this in a subtle way, but saying “he wasn’t that bad” is such a colonizer, winner take all, masculine mentality. Conquest.”

“Made a terrible mistake by not defending the statue.”

“We have a shared story, they (indigenous) were here, Mexican people were here. The Spanish came here and dominated us. Even the Mexicans were not spared. That massacre encompasses what they’ve done. I commend the Mayor on removing the statue before it became more violent. We’ve all always been here. We should celebrate that. I don’t want to put a murderer on a pedestal.”

“If there is ever a time when the City is interested with moving forward with “next steps” I want to offer my service in any way that folks think is appropriate. This is so important, this is not just about a statue, it about our future together.”

“I am of the opinion that if there are alternate viewpoints that need to be on display, then we need to pay attention to that. If there is a segment of the community that is concerned with what the statue represents, then we need to make accommodations for those people.”

“middle ground-take it down from an outdoor location. put up in museum or other public building. info about the history of Oñate and the statue itself, and why it was put up in the first place, and then taken down. compromise has to do with education. historical experts who are unbiased and are not politically driven/culturally inclined”

“The statues are important and instructive. museums hold a lot of things and that includes history, and they need to find a place where the community feels as though their history is respected, and put the statues there. if along the way, we confront mythology and own the fact of how New Mexico was settled, we can be a model for the rest of the country that is struggling with this.”

“We learn from those mistakes. The Oñate statue should stay in place as is. There should be some plaque that explains who Oñate was and the things that he did.”

“Taking the statues and placing into museum and telling a story. Public space is something that represents healing. Talk about history and how do we heal. Healthy to disagree but when something is represented in religion should not be in public place.”

“It is a piece of art that also happens to depict history as it has been written by white people and conquerors. The statue shouldn’t be destroyed as a work of art. Should be displayed in a public arena, either in a special or different location. Markers need to depict the actual history of the event or individual. To rely on our accurate history, look through a variety of lenses. Not only Spanish, Mexican or Native American but also white settlers. Good bad or indifferent, entire history.”

"Public stuff should not offend people because of answer 3. Museums are for history statues so that people can learn about it."

"Statues and makers don't celebrate people who are alive and they celebrate movements that are no longer important. Time and money are not the best use of government. revitalize parks and undeserved communities."

"Historically, there was a group of people that never wanted the statue (referring to the original public art process for commissioning the piece), and were ignored. Community organizers were ignored. Now it's been removed. It feels like justice. FINALLY."

"Feel like when you take a statue down, there should be more discussion first. If you can get both sides together with mutual respect. One side shouldn't just tear something down. He (Oñate) wasn't a good man, necessarily, but we need to listen to everyone. Don't agree with tearing it down without a discussion."

"Be careful to not sterilize the past. For future generations to remember these people. He was not punished it was appropriate for him to be banished. The statue needs to be put back where it was. It is not a glorification of this. Need to control the area and not have a mob rule and rip it down."

"By learning from our mistakes of erecting the first Oñate statue, we will hopefully not repeat ourselves. I've lived in a few states, and for even for something as terrible as slavery, people do not want to apologize for that. It is nobody's fault, according to them. It doesn't matter. We're big on the One Albuquerque theme. I think that's great. That means humanity. I am a member of humanity enough to the point where I can apologize for things such as slavery. I don't know how to categorize this change in any other way other than as a shift."

"I think taking it down unilaterally was insulting and premature. Oñate was part of La Jornada. La Jornada is incomplete without him. It's not the Oñate statue: It's La Jornada. I do not agree that you just tear apart public art paid for by the tax payers."

"Retaining the statues and artifacts we are respecting all values, backgrounds, but we may have to do it in a way that isn't so "in their face". Many beautiful art objects are seen as offensive but they are still art."

"Can't just hide the statue. Place the statue elsewhere, where it can be viewed and discussed. It does not need to be on Mountain Rd. It is in people's faces. Finding a place to put the statue but not at that location."

"That statue is part of New Mexico's history. It has no place sitting in a warehouse. It was admired by lot of people, good and bad. It must be left where it was originally placed. I do not see it remaining in a warehouse as a solution to the pain in this community."

"When it comes to the community, when everyone comes together for the greater good, it's one. Everybody has to be involved with what happens to things like a tax-payer funded statue. Yes, our state has a violent past. That's part of our history. When only a few people speak above everyone else, and those few people have the final say in large decisions that affect the whole community, that sense of oneness is lost."

"for everyone that hates this statue, there are those who love it; and we should not make those who love it feel any guilt for loving it. If you are so inclined, know that there are petitions, peaceful protests, and City Councilors. These are the means by which to be heard."

"We have a large population of Native folks here- the Spanish rule was not the greatest part of our history- they came, conquered and stole from Native people-It is a disservice to Native population to display this statue."

"it is hard to imagine an appropriate place for that statue. It is difficult to come up with something that would please everyone. A few ideas: donate to pueblo cultural center-have them come up with a way to put it in context. Tearing the statue down is not the most bureaucratic way, and is not the cleanest or most civil. I would not mind the destroying of things, but I understand that there is a community that would not appreciate that. Don't put it in a place of glory, put it into context in a cultural center or museum."

"Give context to the statue- showing him on foot- not triumphant like Alcalde."

"Moving it to a less visible place would try to respect those who are injured from seeing the statue on the road when they drive by. We are not trying to delete history. It can be avoided by those who are insulted."

"Move controversial statues to the culturally relevant museums/area. Oñate to the Hispanic Cultural Center or Po'Pay to the pueblo Cultural Center. That way that culture is responsible for that statue."

"Stays true to our history, you still have to reflect actions that took place in history. We need to respect the wishes of our community in Albuquerque and respect to what people are saying on both ends. Removal is not the way to go about educating the public."

"People who plan the statue should give their view as a listening session. People who have encountered the entrada should be able to give their points of view. There should be a vote taken by the general public on whether it should stay or not."

"The City is ignoring the hurt and demands of people. Taking peoples voices and demands seriously. Whatever causes the least amount of harm which may mean making real programs and taking down statue."

"wasting our time worrying about statues and we should use our time to help the indigenous."

"Place the statue with information and a corresponding statue that represent positive values. For example, display a Hispanic statue alongside a Native American statue."

"Put the statue back in place. These divisions were not enflamed until this wave of Cultural Marxism came to NM. It is a national trend."

"It suffices to say that people have been fighting these harmful monuments since the day they've gone up. For these voices at the forefront of correction of historical wrongs, it is important in orienting the community. This is not external, but internal. There is also a sentiment that this action has been a result



of strictly Native American activism, but it is also a result of Chicano activism. There are Chicano people who have also fought for this change because we know it is harmful, painful, and wrong. I am happy that the City of Albuquerque has put together this initiative to address the issue of the statue and its portrayal. I'd hope these resources would be extended to other municipalities with less means and time to address them in the way that Albuquerque has. I would hope for a knowledge share. I'd love to see an encouragement to build on the work that Albuquerque has put forth. I hope that if the statue is returned, that there is a contingency plan on the part of the city in the event that there is public backlash; and that if people feel ignored despite their efforts, there is a Plan B on how to address these issues."

"As far as this piece of art is concerned, it should be removed from where it's at and placed in a museum where there can be some narrative about it and its original purpose. Maybe there can also be an explanation of what pieces of truth were left out, and how different cultures feel about it. It opens people's minds more to the purpose of the work and how it has affected different people. Just by having it where it is and how it is without a complete truth, it leaves people in pain."

"Taking the statues down puts a division within the community. However, just leaving it up is dividing the community as well. In my mind, we can't hide history. We can tell it like it is, let it be no more and no less than the sum of its facts. Not enough people are putting themselves in another culture's shoes either. Taking it down is the easy way out. It frees people from having to think critically about the other side."

"Remove it and give it a permanent home along with other memorials in a space where it can be told the background of why it was created and the reason that it was removed."

"Statue can go back as is, however with a clear story line that concludes Onate's transgressions with Native Americans and both sides of the story have to be put up clear. Once you get both sides of story you can get buy in."

"Why were these put up and what was the intent. I think there was a misunderstanding in meaning. It was put up to celebrate a great accomplishment. don't destroy something, build something new."

"The artists should take it back. And assume responsibility for their work put into world. If he is not around to deal with it, then find something else."

"For the statue, statues like that belong in museums maybe, and not on public display outside. If you want to look at the history in a museum, that is part of it, good or bad. But by putting those statues outside in public spaces we are condoning those actions."

"The sculpture glorifies the conquest of another group of human beings. If it stands, there needs to be more context attached to it. Maybe even explore the history of how the statues get made. Taking it down would not be a travesty or moving it. There are many facets of the history of NM that need to be acknowledged."

"Placing it in a base where more dialogue can be presented and a better historical representation can be given. Oñate monuments draw from only certain communities' sides and certain sides cannot be neglected. Move this statue to a place more friendly for dialogue. Where more can be given to the fact of both sides over just showing one side of the story."

"The statue should be put in a museum- it is offensive to NA culture. We should not forget this person has a place in history- we not forget the Holocaust either. We need diversity teaching- fear is caused by lack of understanding...we need to understand where cultures are coming from. We need this teaching in the educational system as well to start breaking divides."

"I view things as all containing negative and positive aspects. That exists in everything. Let's emphasize the positive for a change. Oñate had to be an explorer and bring in the Catholic missions. He killed people, too. But if the monument has to go, those who are Catholic have to ask if their religion has to go, too; since he brought it with him. If people do not like things, we should try to raise their level of awareness and thinking before we allow them to tear it all down."

"Anything that was put up in one time will not necessarily be representative of people in the future. Just because we put up a piece of work does not mean we cannot ever move or change it, regardless of the message. Our spaces should be dynamic. They should be for new artists to explore new ideas and ways of thinking. If public space was an evolving concept, and if people did not see it as a permanent expression for the City of Albuquerque, that would progress our communities forward."

"Getting this right is a huge opportunity as something that can inspire, reconcile, and heal people on both sides of this. Commemorating colonialism is tough in the case that we make the decision to make something that represents that time period. Doing it in a way that does not divide or potentially damage another segment of the population is the balance I mentioned earlier."

"I feel like there is really not any place for the statue --- that is my perspective. Perhaps an option where people could be fully educated on the whole history of Oñate - as a museum piece. The main issue is that Oñate is being glorified by the statue at the ABQ Museum...without any history of his crimes against the original people.... made him out to be a hero. A full sharing of the whole story is a must- if the statue stays around."

"The statue should be taken away and gone forever- if not it needs context – in a museum with information with everything he did- how many he murdered—with contextual history about the foot being taken- a balance of the historical context."

"Conversations are needed that are not hateful or make me better than you. Lack of tolerance shuts down conversation- this is a way to conquer others by tearing down the statues"

"We need to put it back. You put a kiosk there that explains who this person was- why there was a portion of the community who resent it- it is our history. None of our histories are perfect. When you go to the Holocaust Museum -to see those atrocities- you do not want to forget and what that was and what happened. No one has a perfect history. Native tribes also had atrocities."

"We should not put up statues that honor enemies. We could do a lot better to put things in context. Not so public- a more private space with more context."

"Real history needs to be written, do not agree with having the statue up under any circumstances. We don't need a statue of Hitler to know what Hitler did."

"When we start to take things down, I worry when it will ever stop. Will it be okay someday to tear down Martin Luther King because he was against LGBT people? I don't know. On a side note, I would also like to thank the Mayor and the City for taking the time to collect public input in this way."

"Basically, I would say let the people decide. You are giving the voice back to the people when you let them vote, rather than allowing for a small group of people to make decisions by force for the rest of us. Many candles were put out there in honor of Oñate after he was removed, and that was never a big story in the media. Clearly, there was a strong feeling among people that it should have remained there. I'll accept it if it is put to vote, and the majority votes for its removal. The minute you erase art and history, a country is in trouble. You cannot deny those things. That was a beautiful artistic display."

"We don't need anyone giving us fake histories in order to strengthen the fortress that is white supremacy. There needs to be a broader survey to see where the community's opinions are. Again, I work in Census data, so I find that the more surveys you have, the better you are representing your population."

"As far as the Oñate statue itself is concerned, I think it has drawn enough attention and criticism that perhaps the display ought to be adjusted to incorporate the conquistador element in a less honorific way, rather than in a glorified light. Maybe that current monument may not be the best place to include that element. It goes back to what the original intention of that display was when it originally went up. If its intention was to represent the entire history of New Mexico, then yes, there should be an aspect of Spanish colonialism there because that was essential to the shaping of our state was indeed present. The Oñate statue itself is controversial enough at this point to where it should not be restored to its original location."

"Of the opinion that it should be removed and placed somewhere else contextualized with education, including the whole story. As an outsider looking in it is obviously inequitable and we should avoid erasure and teach the well-rounded whole history."

"Maybe the whole installation can be taken down, even without him the concept is still represented. Taking away the idea of colonization completely maybe replacing with a call to art for something else, but maybe more of a monument to ideas. Underrepresented voices. It's a really important space that can have something better on it."

"I was across the street at Tiguex where we were having a healing ceremony the day the statue was taken down. We had hecklers the whole time who harassed us for what we believed in. We have had so much forced upon us as it is, so for someone to judge us because we did not believe if the same God as they do was disrespectful."

"Does a statue define you? If it does, something's wrong. You can identify with it, but to have it define who you are is different. Everything we're talking about here is happening all over the country. We are coming to terms with ourselves on a deeper level. My own personal feeling of the La Jornada installation is that it should be taken down, reconsidered, and given a new context."

"In my point of view, for statues and any liberal art for the city or by the city, it is imperative to keep them erect. If we start ripping them down, we will lose our sense of culture. However you think of it, or whatever it represents, is entirely on you and yourself. Taking that away and being only driven by

emotions also remove the freedom to feel and emotionally reflect on what has made us who we are as a culture. Having it there also instills reminders of the negative things, which is important, too."

"A city-sponsored removal of the entire installation. Would like to mention that doesn't notice any difference without the central figure in the installation, and it still represents that mythologized story. If they want to place it inside or somewhere else that would be fine. We need public discourse about monuments."

"I don't think continuing to have that piece of artwork is acting in integrity or love as a whole. We have to think about the most marginal people in our community. If not, we're not acting in love."

"A small step (removing the statue) in showing care for what happened to indigenous people when colonial settlers came here."

"Public spaces should not show images, statues, or things that strongly offend people in any of those groups. There are respectful ways to honor one's heritage, while recognizing the good and the bad that led to who we are today."

"If the statue is put back, it benefits the community because it's part of our history. History is not all roses and cotton candy. It's got its ugly parts, too."

"I feel we should bring the statue into a space that is more educational and welcoming of the initiating of community conversation. Rather than having it on display where it fosters division and complexities among us, being able to give it better context and to talk about and express the different histories that people have that are related to the statue's story will create a positive environment for people."

"I think having a set place in the museum for Oñate would be acceptable. I don't think having a statue of him for the whole community to see in a glorified light is appropriate."

"It is crucial that we let our kids know their history, and the history of others. The city can put up a placard; they can contextualize the whole story. That's important. I feel the statue should stay."

"By respecting our culture and standing by our statues, instead of supporting groups who want to destroy them, we are a more solid community. Whether or not you agree with what happened in the past, it is still our history."

"More thought provoking pieces so that memorial itself can allow and be interoperated in different ways. Memorials work better in places of contemplations. Where there is a piece of statue it is a place for thoughtfulness. It incorporated the viewer. When I see Oñate represented, I have a reaction either positive or negative. It doesn't draw me in, so have something different that suggests Oñate's journey that suggests, the immigrants what they brought, what he found and what the people thought. Then it becomes more expansive dialogue."

"Removing La Jornada with Oñate is just a euphemism to put that art work away forever. That scares me. La Jornada should remain up in a public place and we should not let ideology scare us into putting the statues away."

"One, the entire installation should be put into context. Reunite Oñate with the rest of La Jornada. Safely having it for display in the courtyard at Albuquerque Museum is my suggestion."

"Art is our story, whether it's good or bad. It will outlive us all. We also have to make sure the context of that art does not continue to be offensive, and that it is not presented in an offensive manner. It's a matter of where and how we place it."

"Start a foundation or committee for the statue that can honor the statue and display it someplace appropriate but disassociate with the rest of the people's history of that region. Give them a place for it (the statue). Let them have ownership of that history. Acknowledge them but also the people who were negatively affected by it. Have a sign next to it (the statue) acknowledging both the good and the bad. If we are going to move forward we have to acknowledge people's differences."

"We strive for the ideals of American culture. Say to ppl who like the statue to ask themselves to really listen to the people its (the statue) hurting. Out of 400 years of history there must be something else they can celebrate. Make the people who feel harmed feel welcome. If they are hurt that is enough to not have it (the statue) up."

"I saw in Europe, in Austria, there was a giant eagle statue that was a Nazi statue. What they did instead of ripping it down after WWII was they wrapped a metal white rose around it. It was a good way to remember the history but remember that there were people who were trying to fight against it. Maybe we can find a way to alter the statue. Maybe put Oñate in handcuffs."

"What I think should happen with statues that reflect Hispanic heritage is that they should be offered to the Hispanic Cultural Center. If a city wants to buy a piece of art to put in public spaces, many different views need to be brought in before its contracted for and before its installed."

"People can put statues of whatever they want in their house but taxpayers should not have to pay for it. We need to refocus on a better reflection of who we are. Not glamorize Oñate, he is not the best example of who we should be proud of. But people still want to celebrate him and see no wrong with what he did during one of the most destructive part of NM history. It's not ok to glamorize conquest when there are all these other things like the art, flamenco, our traditions, the food. At the end of the day it was the natives who helped the Spanish survive here. Community is one of the most important things here in New Mexico."

"Let the pueblos create something that represents what Oñate represents to indigenous people across the world. Let's create a Holocaust museum. There are no facts around it (the statue) and white people come in from out of town and take photos with it without any context. The same disgusting men who were on the Hotel Chaco commission are dealing with these issues. Create a council that is truly indigenous from here. Not the nomadic tribes that raided from the tribes that lived here. We like to think we're are doing good by picking Dene people when it has to do with pueblo people specifically. Not Apache or Spanish Americans."

"Not to destroy the statue but put it inside the museum and put it with a detail history and details that explain all sides of the story. Not just the fact that he came, traveled, and was a colonizer, but that he was so brutal and mutilated people and took children away from the families. Because that's part of our history and our past as well. Also maybe have a bigger display about the Acoma people and what they did to rebuild their pueblo after they were slaves and how they got to where they are now."

"For a matter of principle. It should stay where it is outside of the museum as to not give into the antifa groups demands. That group does not care about the statue they are a 'kill the pigs' group. It has nothing to do to the statue. To protect the statue, I think it should be moved inside the museum."

"In the third session of our Zoom group, we were asked what each of us wanted to do with him, and with La Jornada. At the time, I said that it should be restored to its previous state and then left as is. Then I actually visited the piece, and I surprised myself. I found that I don't really want the guy on the horse back in front. I've learned more about the history, and I am still horrified by Oñate. I saw the Numbah Whageh, the center and heart of our community. Guys on horses with weapons is something we see all over the nation, and we're starting to question it. I see that as pointing in the direction our monuments need to take."

"I am part Native American, part Hispanic, and part Anglo. Rather than the question being whether or not we should rip things down, the question instead should be how we reconsider it and how we show respect for history without necessarily honoring those underserving of being honored."

"Why did they pick that guy Oñate to make a statue. Society has a pecking order in the USA. Someone always has to be the problem. RN the Hispanics are the bottom of the totem pole. That statue. IDK what the solutions is. Put it in NHCC. They should keep the rest of the La Jornada where it is. APS needs to teach the true history of NM."

"The only thing is to put the statue back where it was and leave the rest alone. And give I message from the Mayor that that statue was approved and that it needs to be respected."

"Because it's part of who we are. I have been in ABQ my entire life and my family has been in NM for as long as I know. It's our history we need to know that history good or bad."

"It's not about erasing history/Oñate, he has a place...the question is should he be revered or just noted within context of what he did, all of it. The solution has to be broad and inclusive, and that is a big challenge because the chasm is wide and there are dueling histories."

"Symbols matter. What we put up as public symbols resonate and tell a story about what we value. Or what kind of conversations we do and don't want to happen. Elevating a figure like Oñate makes statement as to what we value in our community. I think of my kids, the tens of thousands of kids who go to Tiguex Park and the Museum and don't have a family unit to contextualize these statues, like my kids have. In this country's history we elevate figures that don't deserve our honoring and don't deserve to be held up. There's damage that has been done by giving a slighted history of what this country is, who's human who's not human, who deserves life who doesn't deserve life, whose languages deserve to exists and whose doesn't. These statues are a historical statement on whose story deserves to be told."

"This Administration needs to take a lead on an initiative that corrects historical/colonial errors. Longer truth and reconciliation process that replaces the arts board or on par with the arts board. Insert into a structural process, race, history and healing impact. How can the City hold developers more accountable

for street names in subdivision? Is this process going to be able to deal definitively with the Oñate statue at the Albuquerque Museum? We shouldn't run government by polling."

"It's a conversation about collective meaning and aspiration. I like what you all are doing. It is asset based, versus one of domination. Oñate is a symbol of domination for me. I am from Santa Fe, I dealt with this my whole life, and I know Millie Santillanes and her politics. This is a good opportunity to jump in and make space for how we move forward."

"They make it really complicated and nuanced when it doesn't need to be. As though they cannot see the forests for the trees. Oñate does not equal history. They have forgotten how offensive it is. Otherwise we can spin our wheels on semantics and never address the trauma."

"The Native Population's relation to this is a whole different narrative. Native people did not want Oñate memorialized. City Council thought a collaborative effort would solve the problem. The Native community had to ask what do we want. The two narratives we expected to co-exist simultaneously. I can say that the Native Community didn't want the project to continue and they are happy it is down now."

"middle ground-take it down from an outdoor location. put up in museum or other public building. info about the history of Oñate and the statue itself, and why it was put up in the first place, and then taken down. compromise has to do with education. historical experts who are unbiased and are not politically driven/culturally inclined"

"I don't care if the statue goes back, I love it and what is left of it as a monument to the people who came here from another country-that is a valuable part. We don't need Oñate out there, he can be in the museum with the history, but have something describing the people who came."

"Indoors will take up a lot of places. Would not separate Oñate from the whole installation. Find a place for the whole piece. It demands interpretation."

"Respondent shared that they are the descendent of confederate generals, and they still favor taking down the monuments. Oñate is complicated."

"Recast into statue that portrays unity and heritages coming together. It Would highlight the multicultural aspect of Albuquerque. Having the statue in a museum or the university would show respect. Putting into context would be better than doing nothing. It would preserve the statue and teach people of the statues and the history around Oñate and how he affected the Acoma pueblo and other nations."

"Move controversial statues to the culturally relevant museums/area. Oñate to the Hispanic Cultural Center or Po'Pay to the pueblo Cultural Center. That way that culture is responsible for that statue."

"Have been considering this for a while. One possible solution that might be a compromise would be to move the entire sculpture inside the museum, but there should be additional pieces as well, part of a history exhibit that tells more sides of the story."

"The artists should take it back. And assume responsibility for their work put into world. If he is not around to deal with it, then find something else. Perhaps this polling is a way to take care of the statue. Ask the communities that were most impacted by Oñate—what would you prefer we do with it? A good line to draw is to give it back to the artist, or put it in a museum."

"Of the opinion that it should be removed and placed somewhere else contextualized with education, including the whole story. As an outsider looking in it is obviously inequitable and we should avoid erasure and teach the well-rounded whole history. A statue of Po'Pay would be good, as an aside."

"Relocate. Oñate should not be there. City should give me guidance about what to present to visitors. Oñate should not be there, and the soldier should be removed. The whole group is great, it's a fascinating story. It was a tremendous feat that they got here, they must have been desperate."

"A city-sponsored removal of the entire installation. Would like to mention that doesn't notice any difference without the central figure in the installation, and it still represents that mythologized story. If they want to place it inside or somewhere else that would be fine."

"Could we find a location that states the facts more objectively than the way we have sent out monuments in the past., There should be acknowledgement of the past as long as its not glorifying the conquest. In-depth conversations that are public, accessible, and available where some community healing could occur to open the door to people who feel really strongly about it."

"For us to move forward we need to acknowledge what happened to the indigenous community and open the space for the indigenous community to speak about it. Allow them to have that space now. In the future, represent all people in NM."

"It doesn't draw me in, so have something different that suggests Oñate's journey that suggests, the immigrants what they brought, what he found and what the people thought. Then it becomes more expansive dialogue."

"We should celebrate all the positive contributions from all the different cultures here. Oñate's contribution is very difficult to view that as positive. There are many other wonderful things that the Spanish brought over from Spain. To select him as the thing to highlight is terrible."

"Look at any piece of public art. Does some part of the community feel harmed by it? If yes, listen to them, the people being affected. You wouldn't put up a statue of the 7 guys who started the Tulsa race riot. Pick anything else that can represent Hispanic culture. Inside the Museum would be a good place for the statue. Inside with the appropriate history also displayed."



"Let the pueblos create something that represents what Oñate represents to indigenous people across the world. Let's create a Holocaust museum. There are no facts around it (the statue) and white people come in from out of town and take photos with it without any context."

"Not to destroy the statue but put it inside the museum and put it with a detail history and details that explain all sides of the story. Not just the fact that he came, traveled, and was a colonizer, but that he was so brutal and mutilated people and took children away from the families. Because that's part of our history and our past as well."

"It is a racial divide but it seems to be a white problem. Has not seen any native say anything about it. I have not seen any Chicanos say anything about it except for the ppl who want to keep them up. The Natives and the Chicanos ain't fighting each other. Put Oñate in the NHCC. But keep the rest of La Jornada where it is."

"The statue needs to be put back where it was. It is not a glorification of this. Need to control the area and not have a mob rule and rip it down. There is a long history with Oñate and the statue symbolized that he was the founder of New Mexico."

"I think taking it down unilaterally was insulting and premature. Oñate was part of La Jornada. La Jornada is incomplete without him. It's not the Oñate statue: It's La Jornada. I do not agree that you just tear apart public art paid for by the tax payers."

"Somehow we have to start coming together. Respect to each other, talk to each other and come up with a solution. Not communicating with violence and guns and tearing down the statue."

"Statue can go back as is, however with a clear story line that concludes Oñate's transgressions with Native Americans and both sides of the story have to be put up clear. Once you get both sides of story you can get buy in."

"Put it back the way it was, put a wall or building or fence around it."

"Removing La Jornada with Oñate is just a euphemism or a too put that art work away forever. That scares me. La Jornada should remain up in a public place and we should not let ideology scare us into putting the statues away."

"Important to know history but also to know the whole story. Don't glorify this guy (Oñate). We need to know about the rapes and the murders. I have that blood in my veins as well."

"Start a foundation or committee for the statue that can honor the statue and display it someplace appropriate but disassociate with the rest of the people's history of that region. Give them a place for it (the statue). Let them have ownership of that history. Acknowledge them but also the people who were

negatively affected by it. Have a sign next to it (the statue) acknowledging both the good and the bad. If we are going to move forward we have to acknowledge people's differences."

"It's an opportunity to rectify the record. And create a process for people who visit and people who live here, for people to recognize that he was not just a heroic figure. It's important to acknowledge. Even though we are of mixed heritage. Native and Spanish and the moors and the Jewish and the Mexicanos and the African communities are really part of who we are. We need to work through the concept that we are all just Spanish. There are so many other things worth celebrating that came from this history."

"The only thing is to put the statue back where it was and leave the rest alone. And give I message from the Mayor that that statue was approved and that it needs to be respected. If anyone does an act of violence against it they will be criminally charged. I don't think there is healing for the Hispanic community unless he does that."

"If it can be moved into an area that people have a choice to go into a closed area that isn't quite so public and look at the piece—just the Oñate piece. It would be great if the rest of the rest of La Jornada could be left intact. It's a great source of pride for the Hispanic community."

"We need to acknowledge (there is no both sides-ism) who has had the power all of this time, it's not neutral ground, we are all occupying Tewa land right now. Recommend REALLY engage the folks who have been marginalized and what justice and healing might look like for them. A lot of it has to do with Education, people revere the conquistadors because of uncritical education and cultural history am descended from those cultures it doesn't mean accept it all unconditionally."

"We need to fund the dissenting voices, for a future that would be healing for them. We can't go back in time and act like it didn't happen. We need to create artwork, programming, policies that would actually repair and heal the divide."

"It has always been problematic, even if part of the Spanish settlers of nm and still knows that it is a troubling part of our history. Not proud of the harm that ancestors have done. Problems that have happened whether toward native or even immigrant communities today it is absolutely important that we don't forget our history and our past but we must not believe that he (Oñate) was hero. It's a problem even to ourselves. Must not erase it, but we can't have this one-sided belief that everything was fine and dandy because it wasn't."

"We can have pride in history and development, and also we can acknowledge the genocide and violence. Some of the histories are much more oppressive and violent. Monuments shouldn't honor those histories they can be used in books, museums, and presentations. Shouldn't be there on view to the public without interpretation and contextualization."

"I saw in Europe, in Austria, there was a giant eagle statue that was a Nazi statue. What they did instead of ripping it down after WWII was they then wrapped a metal white rose around it. It was a good way to

remember the history but remember that there were people who were trying to fight against it. Maybe we can find a way to alter the statue. Maybe put Oñate in handcuffs.”

## **La Jornada**

“My suggestion is to do something that the majority can be proud of, not just one segment of the population.”

“As far as this piece of art is concerned, it should be removed from where it’s at and placed in a museum where there can be some narrative about it and its original purpose.”

“The notion that La Jornada represents Hispanic culture and the southwest is really narrow, so many other things to celebrate and to acknowledge as part of the history, as well as understanding the atrocities.”

“If Oñate goes back up he won’t be up long. Hope it’s not just a project but an initiative that continues as part of cultural/public art policy.”

“The La Jornada installation is relatively new. The problem is that there is a disjunction between tradition, culture, identity, and reality. In many places I’ve worked in the South, the issues between racism and identity are essential right now.”

“My own personal feeling of the La Jornada installation is that it should be taken down, reconsidered, and given a new context.”

“Based on my experiences throughout this process – and I want to commend organizers behind this whole process – and because of the disagreements surrounding La Jornada, I feel we should bring the statue into a space that is more educational and welcoming of the initiating of community conversation. Rather than having it on display where it fosters division and complexities among us, being able to give it better context and to talk about and express the different histories that people have that are related to the statue’s story will create a positive environment for people.”

“The more I’ve been involved in this process – from La Jornada, to renaming streets and places in New Mexico – I see how important the need is for spaces where we can have these conversations. Naming and representing individual people doesn’t do justice to our history and our community. It’s engrained in our culture to revere specific individuals in our history, but it puts a lot of pressure on those individuals to be perfect representations of our communities.”

“I’m an artist. I believe it helps very much how we represent ourselves in a public matter as a community.”

"Maybe we can create a small plaza somewhere in this mix of it all where each community can offer one 'guy on a horse,' so to speak. And it would not be just one guy there – but a Native American on a horse, a buffalo soldier on a horse, a Vietnamese person on a horse. It sounds silly, but it may help those having a hard time letting go of these historic monumental figures as the only way to represent our history."

"Why did they pick that guy Oñate to make a statue. Society has a pecking order in the USA. Someone always has to be the problem. RN the Hispanics are the bottom of the totem pole. That statue. IDK what the solutions is. Put it in NHCC. They should keep the rest of the La Jornada where it is. APS needs to teach the true history of NM."

"If it can be moved into an area that people have a choice to go into a closed area that isn't quite so public and look at the piece—just the Oñate piece. It would be great if the rest of the rest of La Jornada could be left intact. It's a great source of pride for the Hispanic community."

"Maybe people don't like the Chevy on a Stick, but there are some who do. But we have to respect the fact that public funds were used. They're not just pieces of property to be destroyed in a protest."

"I am not whole heartedly in line that the city will do what is right. What you have here is politics. Before you know it, this statue is only the first of many to come. Albuquerque's population is around a million, yet several hundred are deciding our history. Why? They're destroying. I don't see the city paying attention to the taxpayers. I've written to the mayor's office many times requesting information, and I have yet to receive any replies. I don't feel the city is responsive. I have interacted with the city for years. It will come out that the city had these interviews, and it will be made to seem like this is such a progressive thing. But statistics are not always accurate. A lot of hardworking people were involved in La Jornada's conception and implementation. This was not an overnight thing. And now because of a few, it's gone."

"The La Jornada statues were put there in the past to preserve those elements that make up those fibers of our society. It's important to keep those bits of history so that we can reflect back on how we got to where we are today. Without that, we only have the future; and we only have the government to tell us what happened in history. As we all know, the government doesn't always tell the truth."

"Put it back the way it was, put a wall or building or fence around it. La Jornada and Numbe Wageh. Move La Jornada in its entirety into the building. But if you move him without the rest of it, that destroys the harmony of the piece. Some suggested moving La Jornada to NHCC, but since it's linked to Numbe Wageh, you would have to relocate that and reconstruct that and pay all that money to reconstruct it. Ill-advised to suggest that the Juan De Oñate could be disengaged in any way. Next, they will try to separate Rivera's from Sabo's and it goes and on and on..."

“Removing La Jornada with Oñate is just a euphemism or a too put that art work away forever. That scares me. La Jornada should remain up in a public place and we should not let ideology scare us into putting the statues away.”

“It is a moving sculpture. Artwork is meant for everybody. Not just people that it represents or the creator. It is meant for everyone.”

“One, the entire installation should be put into context. Reunite Oñate with the rest of La Jornada. Safely having it for display in the courtyard at Albuquerque Museum is my suggestion. That’s where things can be said, written, discussed, and learned in a non-offensive way. It offers the Hispanic community a safe space for it. It’s also fair to the Native American community. They may feel it is no longer put into their faces as a reminder of historical trauma. It can be communicated in the piece that, yes, this is who this person was and these were all his accomplishments, the good and the bad. Don’t separate anything. It is a work of art. We can also give the history of the art commissioning process, as well as of the person behind the installation itself.”

“I think the entire statuary group should be restored to what it was, and we should perhaps install a plaque to give detail on Oñate. Perhaps opposite the statue of Oñate, we can have a same-sized statue of Popé – or even a statuary group of Pueblo peoples. We should put something with equal size and footing to accompany the current La Jornada installation. Let’s not give some romanticized version of history, as we’ve been doing.”

“Made a terrible mistake by not defending the statue. There should have been protection around the statue.”

“Again, you can put up a plaque and contextualize La Jornada. It will aide us in learning both lessons. However, unless people are proactive on their own, results are still far off. The culture has got to offer up something like historical lectures and conversations. It is my opinion that these things really shouldn’t come from the government.”

“Any time we’re considering any issue, we need to get feedback from the whole community, not just one group. So, if the leadership at time of La Jornada’s installation was mostly in favor of the Hispanic point of view, that wasn’t right. We must create a situation where all voices are heard. I am doing another survey about the Camino Real. Again, with that, I feel it’s about balance. So many people approach the Camino Real as a mostly Spanish creation, when in reality it was the Native Americans who had begun that route and many others like it. Having a largely public display of Spanish acknowledgement while putting a blurb on a discrete placard about the indigenous role in the Camino Real is, again, unbalanced. We need to open ourselves to discussion. It should be that each person interested in participating in the dialogue is welcomed to have a seat at the discussion table. That’s where the balance comes in.”

"The statue was important to Millie Santillanes and Conchita Rivera to celebrate what they thought was this man's achievements. Numbé Whage was somewhat of an afterthought. It was an interesting way to come into the project. The Native Population's relation to this is a whole different narrative. Native people did not want Oñate memorialized. City Council thought a collaborative effort would solve the problem. The Native community had to ask what do we want. The two narratives we expected to co-exist simultaneously. I can say that the Native Community didn't want the project to continue and they are happy it is down now. There was so much attention initially and money invested, once it was completed many folks wanted to separate from the trauma and subject matter of."

"I maintain that the CC offered the community an opportunity to dig deeper, look at this core values, and express them. Maybe they had to be individual, from the point of the Native people and/or the Hispanic people. I got excited at the idea of this getting incorporated into the public school system to teach. Even the Museum docents had trouble explaining what the project was and meant. The signing was inadequate. There could have been more, reaching more people...talking about the people who came in, the people who lived here and the collision of cultures. This is what makes humanity so dynamic, we have those capabilities to share, learn, lean in. After CC was completed, there was not that next chapter."

**Race, History and Healing Project Interviews**  
**Comments from Session Three (9 small groups)**

During the third of three community dialogue sessions, participants were asked, “Given what you’ve heard, what do you think should happen to the statue?”

**Statue or Oñate**

Eighty (of 84) participants clearly spoke to this question and their key comments are listed below.

*\*Each comment listed below is an excerpt from one participant (one person, one comment)*

- Not Return or Relocate – 56 (70%)
- Return – 5 (6%)
- None/Other/Unclear – 19 (24%)

c	Session Date	Participants comments from Session Three	Remove it	Move to another location	Return as it was	Return with context	Other	Did not state
1	10.22.20 5:30	I think it should be taken from a pedestal and be moved somewhere where it can be educated and to educate the new Mexicans and the students of the future and learn what happen in this day and this country		1				
2	10.22.20 5:30	Tear it down and give it to the Indian Pueblo cultural Center and see what they would plan to do with it		1				
3	10.22.20 5:30	I would like to see it removed. But I don’t want to see it destroyed I would much rather see it relocated. Where it can be presented as a teaching aid with historical context so that it is not seen as a glorification.		1				
4	10.22.20 5:30	Take a picture of it and melt it.	1					
5	10.22.20 5:30	We need to remove it. Put it in a place where it can be educating and give it some context. Nor do I have to see it every time I go to the park and to the museum.		1				
6	10.22.20 5:30	I’m fine with contextualizing it. I had a really fun idea with moving it to a new place and converting it into an artwork and to build around it and to conceptualize it into something new.		1				
7	10.22.20 5:30	It should be moved inside the museum and recorded by an expert new Mexican who knows that study and the journey. And be given a fair		1				

		explanation on what went on. The accurate history should be taught and people should learn and what happens there's a conflict between cultures so it is an educational opportunity and educational piece and a it does have that place in history						
8	10.22.20 5:30	At the very least this statue should not be reinstalled. Talking about the educational guide that this could be. because it is a work of art and I know that taxes were paid and that is taxpayer money overall....I think that if there is any future use that can be made it really needs to be contextualized if there is going to be in place at the Albuquerque museum.		1				
9	10.22.20 5:30	have a different context really explain the whole story with indigenous and oversight						1
10	10.22.20 5:30	Should be contextualized with proper signage. I think it should be taken off the hill that was it was built on		1				
11	10.22.20 5:30 Room 2	We need to take it down, we need something else	1					
12	10.22.20 5:30 Room 2	My gut instinct is that it should be taken down. I don't think there should be any statues to any person who did the things that that man did. It's not an erasure of history. What happened and what he did should not be glossed over, it should be taught, but having it as a monument is often interpreted as a celebration of a person.	1					
13	10.22.20 5:30 Room 2	I think Oñate should go inside and there should be more information about him and what happened, what he did and the violence he perpetuated.		1				
14	10.22.20 5:30 Room 2	It gives me such a good feeling to know that other people out there are feeling the same things we've been feeling for centuries, but none listens to us. The Acoma people we opposed when it was first put up and there were peaceful protests, as the recent ones were meant to be.	1					
15	10.22.20 5:30 Room 2	I think Oñate's presence repeats trauma and it needs to go. Don't repeat trauma but use this to create dialogue.	1					
16	10.22.20 5:30 Room 2	I do think the end point is to not put the statue back up where it was, but I think there's so much that should happen before the change happens	1					
17	10.22.20 5:30 Room 2	I don't think that artifact should be destroyed, but it needs more context and to be displayed in a way that allows for people to get consent to see it. It needs a proper education and the full background. It could be displayed at the Albuquerque Museum or the NHCC.		1				



18	10.22.20 5:30 Room 2	I was looking up the NM History Museum, which we don't really have here. I could see putting the statue in there and telling the whole story of the history and not just assume people know it.		1				
19	9.8.20 5:30	Honoring the entry of the Hispanic people who make up around a third of the population here is an important piece of our history. However, when you put a statue up, you're not just talking about history, you're saying that this is our good history. ... He belongs inside a museum with lots of curated paragraphs dealing with who he was.		1				
20	9.8.20 5:30	To have it be inside with some history associated with it would be a good thing.		1				
21	9.8.20 5:30	I would like to know where did this all start? I would like to know where did this all start. Google was no good. Everything's gone bad. Things are hurtful. Things are hateful. But there had to be a time when the intentions were at least good. Maybe this statue had something to do with Hispanics feeling underrepresented. Could someone maybe enlighten us, I'm asking because I don't know. Art should initiate dialogue.						1
22	9.8.20 5:30	I still think it belongs in the museum. La Jornada being left without Oñate would be better.		1				
23	9.8.20 5:30	I say put it back up, put a plaque on it that explains the story and what it's about. Include the good things and the bad things. Tell the story, and let history be there, so we can all continue to grow and learn as a people.				1		
24	9.8.20 5:30	Removing Oñate makes sense. I mean, you can contextualize the statue inside with education, fit with all these curated pieces.		1				
25	9.8.20 5:30	Oñate needs to be taken in the museum and fully contextualized. The concept of 'if it's removed, it's erasing history...' Well, I struggle with that because history has to be engaged. You have to want to understand history		1				
26	9.9.20 5:30	The Oñate statue should go into the National Hispanic Cultural Center, if they'll accept it. I think the Alcalde statue should go into the New Mexico History Museum. I think they reflect Oñate's place in our history with full explanations of what he was and what he wasn't – what he did do, and what he didn't. The whole story. All that should go into museums.		1				
27	9.9.20 5:30	Were the statue to stay, there needs to be an explanation as to why it was erected in the first place. Should it stay, there should be an incorporation of other histories, perspectives, and people.					1	
28	9.9.20 5:30	I have aspirational values that Albuquerque is a place of reconciliation and healing from colonization. I'd like to see it removed, the whole monument. I don't feel apologetic to say that.	1					

29	9.9.20 5:30	I think it should be destroyed. That's it.	1					
30	9.9.20 5:30	I am strangely enough grateful that there has been that statue there for 20 years. 20 years ago when it was put up, we were not ready as a community, as society, to have this kind of truthful dialogue.... We have the capacity to have a dialogue that is unique to our community. I am grateful it has been there nagging us, grateful that my tía has been pissed off for 20 years.						1
31	9.9.20 5:30	I am not someone who was directly affected. I would like to have the people most affected, whose ancestors were most affected, make the decision.						1
32	9.9.20 5:30	I say move the statues to another site, contextualize them, tell the story. That's the least bad idea I've heard.		1				
33	9.9.20 5:30	I have looked at La Jornada many times and only saw it through my perspective. I have learning a lot about other perspectives in these meetings. I don't believe the statue needs to be completely removed or destroyed. This should be a starting point for a larger discussion for how we all came to New Mexico and the various impacts cultures have had on these communities.						1
34	9.10.20 11:30	What I'd like to see is more representation of the Native American community.						1
35	9.10.20 11:30	Maybe we put it in the museum and state that in these times, we can't put it where it belongs and where it worked. Until it can safely be put out again, it shouldn't be there, But it shouldn't go away because there is a story there that needs to be told.		1				
36	9.10.20 11:30	I think the integrity of the piece is lost or damaged by the absence of one of the figures. Maybe we put it in the museum and state that in these times, we can't put it where it belongs and where it worked.		1				
37	9.10.20 11:30	My perspective is that the statue should have never been allowed to be torn down. .... It was placed there for a reason. The area is rich in Spanish heritage. That is my family. .... Well, it should be placed back and should be defended by the city and APD.			1			
38	9.10.20 11:30	I do not believe it should be removed or altered. As a monument, it's a fine monument. Let's find a new way forward; let's enhance the situation. Nothing is inherently wrong with the installation; it's good as it is. But it lacks a demonstration of true history. I have no idea how to approach this, but my feeling is this: I'd like to <i>add</i> other monuments. The museum is dedicated to the history of the whole state. It can be the arena, a place that is peopled with representatives from all of the groups present in our state.			1		1	

		That whole area can be enhanced for all, rather than taken away from anybody						
39	9.10.20 11:30	Put it back the way it was. Colonialism to one person is the bringing of the beauty of Western Civilization and Catholicism to another – which is also part of the Native culture here, I might add. Everything that was done, even the naming of the park, was agreed to in the negotiations that we completed back then..... Put an enclosed, protective building around it; fight for it; protect it. We put it there for a reason, for the <i>cuatro centenario</i> celebration of the Spanish arrival, which serves to uplift all the citizens of Albuquerque.			1			
40	9.16.20 5:30	I say it needs to tell the full narrative, or the whole corner needs to be redone. Of course, I don't know what that would look like.						1
41	9.16.20 5:30	... I don't think it should be up in public. I think Oñate should be gone from our landscape. I think the piece without him is actually better because it does show different people in different situations. There's potential there to build on that and construct other understandings of our history. Why try so hard? It is time for him to go, and now is the time for other works to be commissioned by local artists.	1					
42	9.16.20 5:30	It's okay for a community to recognize that over years, decades, or centuries that perspectives change. There's nothing wrong with changing something that symbolized prior thinking. Today's a different time. Maybe we should go ahead and replace it, as somebody already mentioned. Maybe we can approach this with a work that will reflect current times or future times.	1					
43	9.16.20 5:30	We've reached a point where the statue has opened the eyes of many. It is the perpetrator. It's one-sided history in honor of the perpetrator. Is that who we want to honor, and is that what our nation has come to now? I think the removal of it has brought forth a time of healing, and as that healing period occurs, it allows for these types of dialogues to occur.	1					
44	9.16.20 5:30	I don't believe it should be there for so many reasons expressed here. It created this controversy and opened up wounds, as someone else said. At the time that it was placed there, it was a different time and place. And we are at a new place now.	1					
45	9.16.20 5:30	This makes me think of the concept that if we know better, we do better. I agree with others here that we should replace it with something more inclusive of us all.	1					

46	9.17.20 5:30	In my opinion, it should have never been taken down. It's a piece of the history of this city, and of this state. To remove it is to remove the opportunity for future generations to learn from it, so that the mistakes that were made in the past won't be made again.			1			
47	9.17.20 5:30	I think that context is so important. What we put front and center in our community and what we venerate in our art reflect what we hold to be important. I also think that when you just have a statue that's out in a very public place, and it's very venerated, you don't always have the opportunity to learn from that alone.						1
48	9.17.20 5:30	I certainly do not want to erase history. I am of the opinion to put it in a museum where we learn about what really happened from people who really know the story.		1				
49	9.17.20 5:30	I certainly don't feel that these statues should just be gotten rid of. I do agree that they shouldn't be out there without any context or explanation. I hope in the future that these types of individuals won't be glorified anymore. But they're part of history and should still be discussed... As far as the Oñate statue is concerned, I don't think it should stay.		1				
50	9.17.20 5:30	I think there is a lot to learn from the statue, but I am of the opinion that it should be moved. I like the idea of placing it in a museum and, or, contextualizing it.		1				
51	9.17.20 5:30	With this body of artwork, it's next to several cultural institutions. So why was that given public space and others not? I would hope that the larger community here would be allowed, like the Spanish have been allowed, to have positive representations of their identities, too. Maybe we can commission many new works of art to put into one large public gathering space.						1
52	9.17.20 11:30	I think the entire La Jornada needs to be removed immediately by mayoral executive order. I don't think we should be forced to go through these processes that suppress our public morality	1					
53	9.17.20 11:30	It's not a radical ask. Take it down.	1					
54	9.17.20 11:30	There's no reason to keep Oñate or any of La Jornada up. There are a few useful things for me when thinking of this. The city acquires public art, but it's not forever. We should not treat this like we have to have it in perpetuity. ... It's important to remember that it's not even part of the system. Art gets decommissioned all the time. This is not about history, really; it's about memory. We choose what to remember.	1					

55	9.17.20 11:30	I have said it before: I prefer memorials to monuments. Memorials have an aspect of respect and admiration for something that monuments do not. ... We return Oñate and keep it as it is with one important exception. The city sponsors the rededication of the memorial, and it's a ceremony in which city cuts off the foot of the Oñate statue and leaves it at that. And there it stands.					1	
56	10.24.20 9:00	As far as I'm concerned, he should be melted down	1					
57	10.24.20 9:00	Just having this conversation is reflective of our times. We need to look at how were going to deal with art, Not just my culture or your culture						1
58	10.24.20 9:00	I don't think it serves the community to put him back but it still raises a question of what you do with the whole installation, I don't agree with the idea of removing the other figures that depict the rest of the story	1					
59	10.24.20 9:00	I like the idea of removing the Oñate but keeping the rest of it where it is and supplementing it with information about	1					
60	10.24.20 9:00	Oñate should not be in a place of prominence We have to create spaces and opportunities to truly work together. You can't have the whole truth and only one angle on the truth. The information can provide more accurate history.		1				
61	10.24.20 9:00	we have to find ways of reaching out to one another and respecting each other's stories, how we should go about doing that ... need a continuing process of healing						1
62	10.24.20 9:00	I feel that the statue should be minimized and surrounded by the accomplishments and achievements of the culture ... around it should be an accomplishment of the Acoma pueblo ...					1	
63	10.24.20 9:00	If we include more history that gives people their voice and allows people to be more aware of the history that has already occurred .. we minimize it and .. not display it like its a Heisman trophy, not so aggressive		1				
64	10.21.20 11:30	I don't believe that Oñate should be represented there. I don't know if it's about just revamping whats there ... How do we take this moment, our experience of the past and acknowledgement of the past and that people have been harmed? How do we go forward, make a statement of beauty about how we go forward together, honor out separate traditions, histories and experiences	1					
65	10.21.20 11:30	Strongly feel that the Oñate statue has no place on top of an existing structure by an Acoma woman	1					
66	10.21.20 11:30	Oñate should not be replaced or put back. I have not heard an argument for Oñate and i know that there are strong voices within the community for	1					

		him and being celebrated just as there are in the south for confederate soldiers. I just haven't heard a good argument for that and I feel lacking in being able to comment on an alternative that would satisfy them						
67	10.21.20 11:30	I think we could send him even farther away, perhaps even to the camino real where you would have to consciously stop and seek out the story. I just don't think anyone should come upon it accidentally because of the hurt it causes. I would be comfortable with it never being displayed again		1				
68	10.21.20 11:30	Definitely would not want him put back up.	1					
69	10.21.20 11:30	Yes, it was something in the past and they had their versions of what it represented. I really can't say where it should go or what should be done with it I just know that it should not be put up in ABQ anymore at all						
70	10.21.20 11:30	One way to deal with our history in NM that would be educational is to tell the history of NM including all of it						1
71	10.21.20 11:30	I've been struck in this conversation by the fact that I preferred the word settlers when indeed what the colonists were was invaders. What I would like to envision is a third representation. If there could be a commission for new statues that represent the women of Acoma, If that could be a grouping, where there would be a way to represent how the women held together their families, tribe community and at the same time represent the sorrow of what it meant to the indigenous peoples when the colonists arrived. That was a new vision in my eyes					1	
72	10.21.20 11:30	Keep thinking about truth and reconciliation, that's the key. Rather than focus on statues we need to be talking to each other and listening to each other and hearing the pain as well as the pride. The people who came those families the descendants of those people have a certain pride in the people that they are descend from. All of us have pride in who were descended from. But we when you erase others history that's a form of violence and there's been a tremendous amount of erasure that until we face that and talk about it, having statues is just... who cares.						1
73	10.21.20 11:30	I guess in one word I would say remove it. From a standpoint of educating people I always think about how can we create a sense of inclusiveness to feel like people belong. This is our land and our history that belong to us. Being culturally responsive, competent, relevant, resilience and being intentional about bringing native voices into these conversations	1					
74	10.21. 20 at 11:30	I have thought about moving it to the Hispanic Cultural Center but you do need to know that when we were fighting the statue 20 something years ago you have no idea how many Hispanic Chicana Chicanos people that						

		were sitting there telling us the council members that he is not mine he doesn't represent us. You would think that would be a good place to put it but you have to know that there's people that are not supportive of that either probably.						
75	10.21. 20 at 11:30	It's my belief that not the Jornada but Oñate needs to go.						
76	10.21. 20 at 11:30	I think if the statues are not removed we are going to have continuous push. I think for us we had an opportunity to actually make sure that this doesn't have to happen again. Which it well if we do we don't make these changes additionally I think that it's really important that we collectively enter a post genocide we conciliation framework. And that's something that I think the US is not collectively doing but for us here in New Mexico because we do have 23 native nations to represent that are physically here.						
77	10.21. 20 at 11:30	I agree that at least the Oñate statue needs to be removed. if we don't reconcile it's not a racial issue other than the fact that we are continuing to deal with the white supremacist narrative and calling it for what it is but we can't move forward						
78	10.21. 20 at 11:30	Our stories are a form of storytelling but the Oñate statue should not represent Albuquerque because it's not what Albuquerque stands for.						
79	10.21. 20 at 11:30	When I visited today the thing I kept thinking about was how is an attribute from the journey of this person that conquered one indigenous people in Mexico to come up here to conquer another group of indigenous people						
80	10.21. 20 at 11:30	I do feel like the opinion that the statue should be taken down - but not just taken down but something good be done with it						
			30	26	4	1	5	14

### Comment Summary about La Jornada from Session Three dialogues

Notes: Although there are additional general comments about La Jornada, only 31 participants in Session Three voice specific recommendations/directed comments about what should happen to the larger installation (outside of the individual statue of Onate). Of the participants who offered specific comments during Session Three, 75% of them feel there should be context, modifications, re-imagining of the installation without Onate. Of these participants, 13% want La Jornada restored and left with Onate, and 13% would like to see La Jornada completely removed/moved.

			Move or remove entire La Jornada	Change/Modify/ Reimagine/ Add context to La Jornada (without Onate)	Leave La Jornada as it was – with statue (without or new context)
			4	23	4
1	9.8.20 5:30	I still think it belongs in the museum. La Jornada being left without Oñate would be better.		1	
2	9.8.20 5:30	I say put it back up, put a plaque on it that explains the story and what it's about. Include the good things and the bad things. Tell the story, and let history be there, so we can all continue to grow and learn as a people.		1	
3	9.10.20 11:30	I do not believe it should be removed or altered. As a monument, it's a fine monument. Let's find a new way forward; let's enhance the situation. Nothing is inherently wrong with the installation; it's good as it is. But it lacks a demonstration of true history. I have no idea how to approach this, but my feeling is this: I'd like to <i>add</i> other monuments. The museum is dedicated to the history of the whole state. It can be the arena, a place that is peopled with representatives from all of the groups present in our state. That whole area can be enhanced for all, rather than taken away from anybody			1
4	9.8.20 5:30	Removing Onate makes sense, you can contextualize the statue inside with education ... but all the rest of the figures in the installation are also in the context of conquering ...		1	
5	9.10.20 11:30	Put it back the way it was. Colonialism to one person is the bringing of the beauty of Western Civilization and Catholicism to another – which is also part of the Native culture here, I might add. Everything that was done, even			1



		the naming of the park, was agreed to in the negotiations that we completed back then... Put an enclosed, protective building around it; fight for it; protect it. We put it there for a reason, for the <i>cuatro centenario</i> celebration of the Spanish arrival, which serves to uplift all the citizens of Albuquerque.			
6	9.16.20 5:30	I say it needs to tell the full narrative, or the whole corner needs to be redone. Of course, I don't know what that would look like.		1	
7	9.16.20 5:30	... I don't think it should be up in public. I think Oñate should be gone from our landscape. I think the piece without him is actually better because it does show different people in different situations. There's potential there to build on that and construct other understandings of our history. Why try so hard? It is time for him to go, and now is the time for other works to be commissioned by local artists.		1	
8	9.16.20 5:30	It's okay for a community to recognize that over years, decades, or centuries that perspectives change. There's nothing wrong with changing something that symbolized prior thinking. Today's a different time. Maybe we should go ahead and replace it, as somebody already mentioned. Maybe we can approach this with a work that will reflect current times or future times.		1	
9	9.17.20 5:30	I certainly don't feel that these statues should just be gotten rid of. I do agree that they shouldn't be out there without any context or explanation. I hope in the future that these types of individuals won't be glorified anymore. But they're part of history and should still be discussed... As far as the Oñate statue is concerned, I don't think it should stay.		1	
10	9.17.20 11:30	I think the entire La Jornada needs to be removed immediately by mayoral executive order. I don't think we should be forced to go through these processes that suppress our public morality	1		
11	9.17.20 11:30	It should never have been taken down. It's a piece of the history of this city, and of this state. To remove it is to remove the opportunity for future generations to learn from it			1
12	9.17.20 11:30	There's no reason to keep Oñate or any of La Jornada up. There are a few useful things for me when thinking of this. The city acquires public art, but it's not forever. We should not treat this like we have to have it in perpetuity. ... It's important to remember that it's not even part of the system. Art gets decommissioned all the time. This is not about history, really; it's about memory. We choose what to remember.	1		

13	9.17.20 11:30	I have said it before: I prefer memorials to monuments. Memorials have an aspect of respect and admiration for something that monuments do not. ... We return Oñate and keep it as it is with one important exception. The city sponsors the rededication of the memorial, and it's a ceremony in which city cuts off the foot of the Oñate statue and leaves it at that. And there it stands.		1	
14	10.24.20 9:00	I don't think it serves the community to put him back but it still raises a question of what you do with the whole installation, I don't agree with the idea of removing the other figures that depict the rest of the story		1	
15	10.24.20 9:00	I like the idea of removing the Oñate but keeping the rest of it where it is and supplementing it with information about		1	
16	10.21.20 11:30	I don't believe that Oñate should be represented there. I don't know if its about just revamping whats there ... How do we take this moment, our experience of the past and acknowledgement of the past and that people have been harmed? How do we go forward, make a statement of beauty about how we go forward together, honor out separate traditions, histories and experiences		1	
17	9.10.20 11:30	It's an impressive piece of work, and the 19 pieces in it tell a lot of things on that hill. Its people abandoning their previous lives and bringing with them the culture they'd always had wherever it was they were living before. .... It's not three cultures living in harmony, it's 30 cultures clashing in disharmony. ...I think the integrity of the piece is lost or damaged by the absence of one of the figures.			1
18	10.22.20 5:30	La Jornada installation can be added to. It's a collaboration, so open up the collaboration. This is an important moment in history and what can be added to the story? Who else was on the journey? What happened to the land? What's happening to the land 400 years later?		1	
19	10.22.20 5:30	Onate's presence repeats trauma and it needs to go. Move La Jornada from a declaration to a question. As a way to give more context and create more dialogue, as this process has. Creating community by bringing together perspectives. The context should be shifted so it raises questions and is not a declaration.		1	
20	10.21.20 11:30a	I think La Jornada stands without him – it's about the settlers.		1	

21	10.21.20 11:30a	I get the rest of the statues are honoring the settlers who came and I think about it with plaques and everything to what they did		1	
22	10.24.20 9am	I like the idea of removing the Onate but keeping the rest of it where it is and supplementing it with artwork that more truly represents the history of La Jornada and El Camino Real		1	
23	10.22.20 5:30	La Jornada – the best. That is a magnificent sculpture. What it does for me is that it shows the impact that the Spanish population has had in New Mexico. Ordinary people they came in carts... they were not wealthy and that was the start of the Hispanic part of New Mexico. And in that sense, it is a beautiful statue. The one of Onate, did nothing for me. It is a statue of another white man that accomplished something. And that's all I can say about that statue.		1	
24	10.22.20 5:30	I would like to see La Jornada redone. I think it needs to encapsulate the richness of New Mexico		1	
25	9.16.20 5:30	I don't think we should get rid of the whole installation		1	
26	9.8.20 5:30	I think that when 1/3 of your state says you shouldn't have statues of conquerors, you have to take that seriously. To me, I felt like the other figures in the installation were more like every-person figures now that Onate has been removed. The stand for everybody – the decisions we all make, the risks we take, and the deserts well walk. I thought without Onate it made it more about all of us, that we're all on our own journey. And in approaching whether or not to take it all down, we need to more than just conducting polls on whether or not people like the piece – like the Journal did today. We should look more deeply to our core values.		1	
27	9.9.20 5:30	I am not opposed to leaving La Jornada, the rest of the installation where it is... I would mind if it were left in place with a plaque and also with a narrative ...that tells the whole story ....		1	
28	9.9.2020 5:30	I feel that La Jornada does not reflect the history or values of this community... Should it stay, there should be an incorporation of other histories, perspectives, and people.		1	
29	9.9.2020 5:30	I'd like to see it removed, the whole monument.	1		
30	9.9.2020	I think it should be destroyed. That's it	1		

	5:30				
31	10.21.20	I think La Jornada it's not bad itself but the Oñate statue is disrespectful not just to just indigenous peoples but also to the Spanish colonist who were sent back in chains		1	