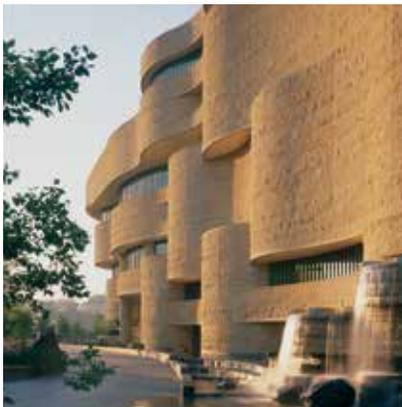


NATIONAL NATIVE AMERICAN VETERANS MEMORIAL

DESIGN COMPETITION MANUAL



Smithsonian
National Museum of the American Indian

National Native American Veterans Memorial Advisory Committee

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Arizona
MARINE CORPS

National Native American Veterans Memorial

DESIGN COMPETITION

Invitation to Participate



As Native American veterans, we are deeply honored to serve our nation once again as co-chairs of the advisory committee of the National Native American Veterans Memorial. On behalf of the committee and the memorial's host site, the National Museum of the American Indian, we invite entries to the design competition for this national memorial—the first to recognize the exceptional military service of Native Americans throughout history.

Across Indian Country, these servicemen and women are some of the most honored members of their tribes and communities. We know well from our own experience that many of our families and friends are proud of this tradition of serving and humbled by the valor and sacrifice of Native veterans. In our home communities, those who protect our country and our way of life are recognized publicly as the greatest patriots of all.

Despite this enduring and distinguished legacy spanning two and a half centuries of American history, no national memorial yet exists—Native veterans and those serving today remain unrecognized by any landmark in our nation's capital. With your participation, however, this will soon change.

Although this memorial will have a distinct, personal meaning for each of us, the National Native American Veterans Memorial will also represent:

- a place where generations of Americans can learn of and honor the courageous and enduring legacy of Native Americans in the military;

- a permanent, prominent tribute on the grounds of the National Museum of the American Indian, located between the National Air and Space Museum and the U.S. Capitol;
- a broad individual and community-driven effort within Indian Country and beyond, led by Native Nations, the National Museum of the American Indian, and the National Congress of American Indians; and
- a lasting symbol of the country’s respect for Native Americans’ sacrifice and patriotism.

We hope that you will accept our invitation to learn about the competition for the memorial’s design—one that carries the deep responsibility of educating across generations; respectfully acknowledging Native veterans; and reminding all Americans of our national obligation to honor this inspired legacy. Please join us in creating a beautiful, thoughtful, and deeply personal tribute worthy of those who gave so much and answered the call to service.

National Native American Veterans Memorial

Advisory Committee Co-chairs

The Honorable Ben Nighthorse Campbell

Northern Cheyenne

AIR FORCE, KOREA

Lt. Governor Jefferson Keel

Chickasaw Nation

ARMY, VIETNAM

“This is a tremendously important effort to recognize Native Americans’ service to this nation. We have so much to celebrate. Like so many others, I was compelled to serve to honor the warrior tradition that is inherent to most Native American societies—the pillars of strength, honor, pride, devotion, and wisdom.”

—The Honorable Ben Nighthorse Campbell (Northern Cheyenne)



Eagle-feather war bonnets adorn U.S. military uniform jackets at a Ton-Kon-Gah (Black Leggings Society) ceremonial, held annually to honor Kiowa tribal veterans. Near Anadarko, Oklahoma, 2006. National Museum of the American Indian

"We invite you to participate in this historic moment—for our country, for veterans, and for the Native American communities whose loyalty and passion have helped make America what it is today."

—Kevin Gover (Pawnee), Director, National Museum of the American Indian



Ernest Childers (Muscogee [Creek]) receives the Congressional Medal of Honor from Lieutenant General Jacob L. Devers (left). 5th Army headquarters, April 8, 1944. Lieutenant Childers received the honor because, working under heavy enemy fire, he wiped out two German machine gun nests near Oliveto, Italy, killing enemy snipers and capturing an artillery observer. Bettmann / Getty Images.

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From left, Native American Women Warriors Antonia Thomas (Navajo), Elizabeth Haas (Northern Arapaho), and Jamie Awonohopay (Menominee), all U.S. military veterans, meet WWII Navajo Code Talker Marine Thomas Begay (Navajo), Ronald Begay (Navajo), and Bruce Ramirez (Dakota/Luiseno) during a Veterans Day celebration at the Smithsonian's National Museum of the American Indian on Friday, November 11, 2016 in Washington. Kevin Wolf/AP Images for National Museum of the American Indian

INTRODUCTION



The National Native American Veterans Memorial Design Competition is sponsored by the Smithsonian’s National Museum of the American Indian (NMAI). The purpose of the competition is to select a design concept for a new memorial that will be located on the NMAI’s grounds and honor Native American veterans.

The National Museum of the American Indian

The National Museum of the American Indian houses one of the world’s largest and most diverse collections of its kind. The museum’s sweeping curvilinear architecture, its indigenous landscaping, and its exhibitions, all designed in collaboration with tribes and communities from across the hemisphere, combine to give visitors from around the world the sense and spirit of Native America. In 2016, the NMAI hosted more than 1.1 million visitors, making it one of the most popular Smithsonian museums.

Since the passage of its enabling legislation, the NMAI has been steadfastly committed to bringing Native voices to what the museum writes and presents. The NMAI is also dedicated to acting as a resource for the hemisphere’s Native communities and to serving the greater public as an honest and thoughtful conduit to Native cultures—present and past—in all their richness, depth, and diversity.

The National Native American Veterans Memorial

Taking up the charge given by Congress, the NMAI will establish a National Native American Veterans Memorial to “give all Americans the opportunity to learn of the proud and courageous tradition of service of Native Americans in the Armed Forces of the United States.” The tribute to Native heroes will be located prominently on the grounds of the NMAI on the National Mall, between the Smithsonian’s National Air and Space Museum

and the U.S. Capitol. When the memorial is constructed, the legacy of the enduring and distinguished service of Native American veterans in every branch of the U.S. military will receive the national recognition it deserves.

The Design Competition

The memorial design will be selected through a juried, two-stage international design competition. Stage I will be an open call to submit design concepts for the memorial. The jury will select up to five finalists to participate in Stage II, in which they will be provided more information as well as an opportunity for interaction with NMAI representatives to further develop their designs. At the conclusion of Stage II, the jury will review the submittals and select a design concept for the memorial.

To help guide this process, the NMAI formed the National Native American Veterans Memorial Advisory Committee, a group composed of tribal leaders and Native veterans from across the country, to assist the museum with outreach to Native American communities and veterans. From 2015 until the summer of 2017, the advisory committee and the museum conducted thirty-five community consultations to seek input and support for the memorial. These events brought together tribal leaders, Native veterans, and community members from across the nation, and resulted in a shared vision and set of design principles for the National Native American Veterans Memorial.

The memorial design concept selected through this competition will be the one that best embodies the vision and design principles created through the community consultations.



United States senators Ben Nighthorse Campbell (Northern Cheyenne), at left in regalia, and Daniel K. Inouye (1924–2012) stand with members of the Vietnam Era Veterans Inter-Tribal

Association during the groundbreaking ceremonies for the NMAI. Washington, DC, September 28, 1999. MARIO TAMA / AFP / Getty Images

NATIVE AMERICAN MILITARY SERVICE



Over the last two and a half centuries of American history, American Indians have served in the U.S. Armed Forces in every major military conflict, from the Revolutionary War through today's conflicts in the Middle East. According to Department of Defense statistics, they serve at a higher rate in proportion to their population than any other ethnic group. Contributions by American Indians, Alaska Natives, and Native Hawaiians have saved lives, enabled our country's victories, and exemplified the courage that defines American patriotism. They are Purple Heart recipients and Bronze Star medal honorees, and many have been recognized with the Congressional Medal of Honor, the highest military award of the United States.

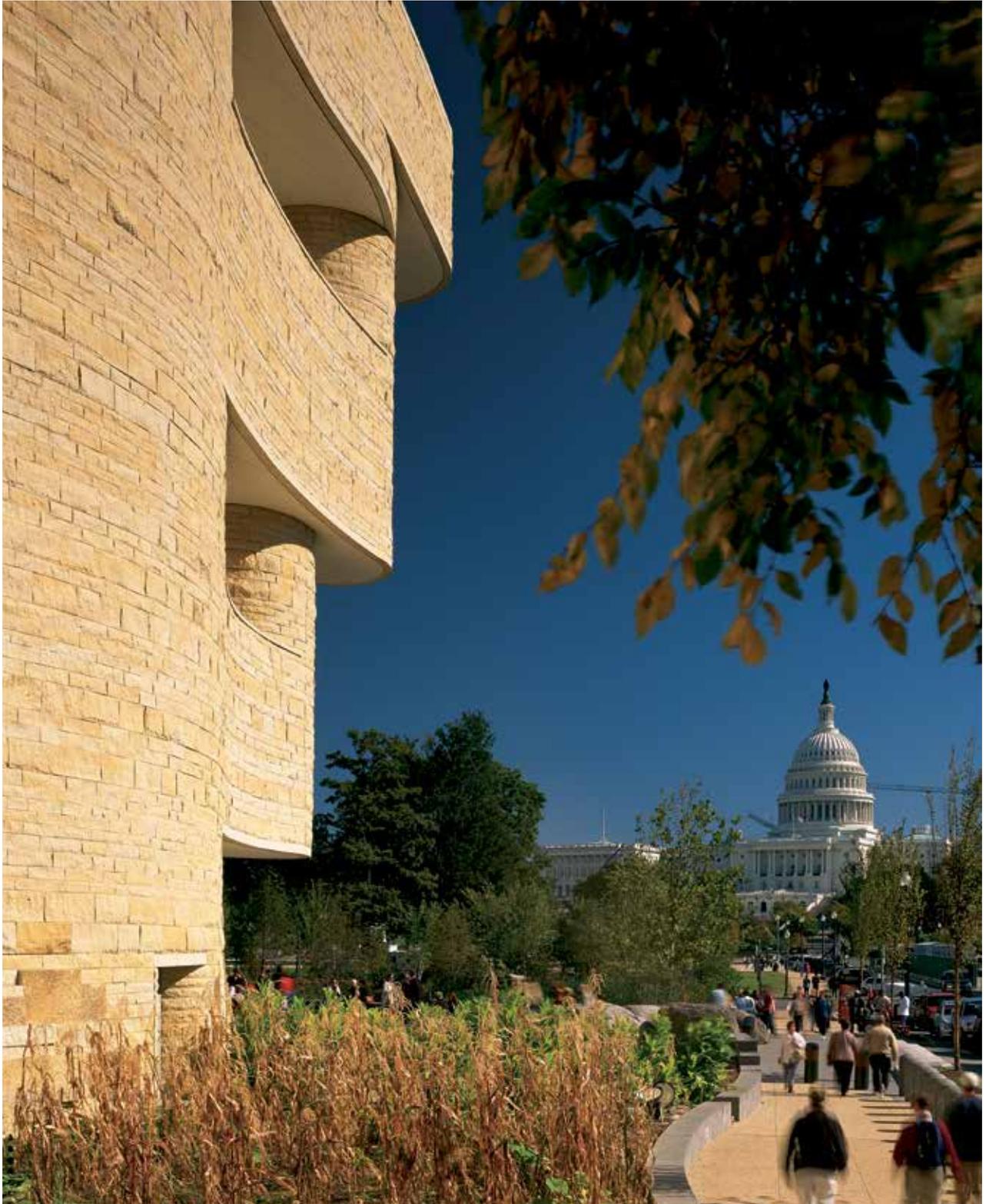
During World War II, over 44,000 Native Americans served in the U.S. military. Hundreds of Navajo, Comanche, and other Native language speakers—Code Talkers—played a crucial role. More than 43,000 Native Americans served during the Vietnam War as well. Today, the U.S. Department of Veterans Affairs estimates that more than 31,000 American Indian and Alaska Native men and women are on active duty, and more than 140,000 veterans self-identify as American Indian, Native Hawaiian, or Alaska Native.

More detailed information on Native American military service can be found in the following resources:

Warriors in Uniform: The Legacy of American Indian Heroism,
by Herman J. Viola

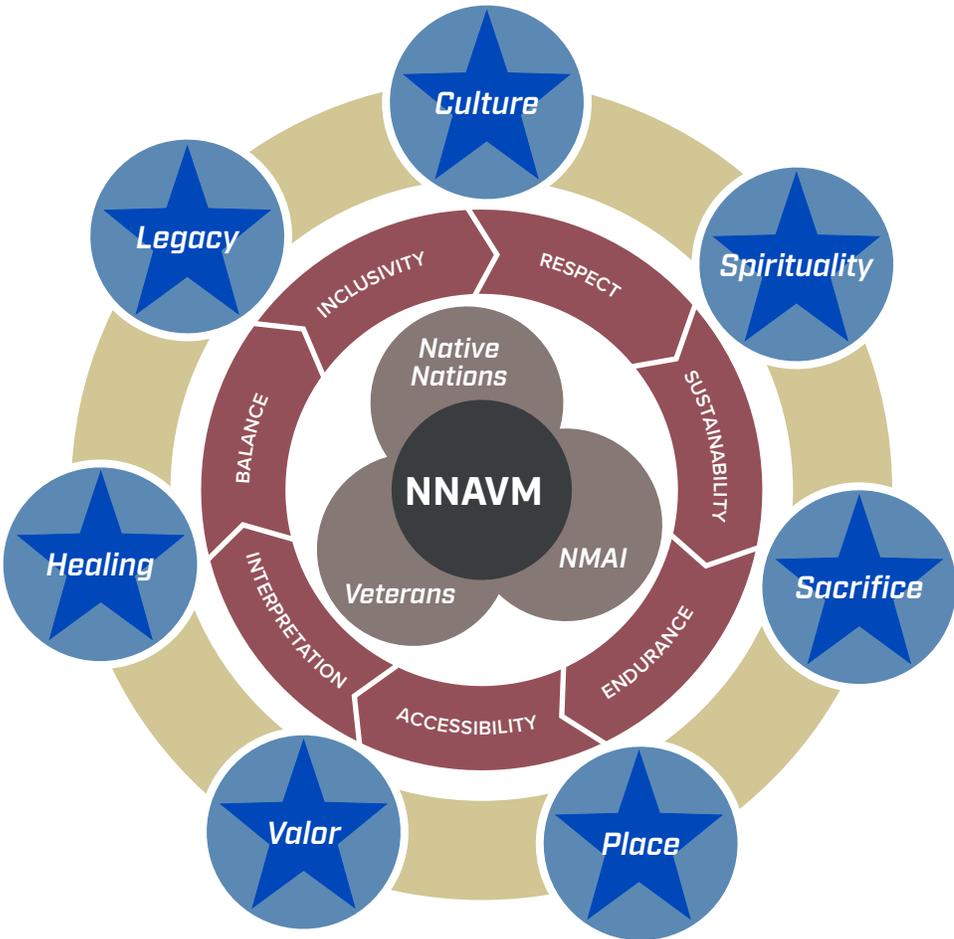
American Indian Magazine, Fall 2016 and Fall 2017

Patriot Nations: Native Americans in Our Nation's Armed Forces,
an NMAI exhibition (AmericanIndian.si.edu/nnavm)



Looking east towards the U.S. Capitol from the museum's croplands, 2004. © Maxwell MacKenzie

MEMORIAL DESIGN



The National Native American Veterans Memorial Advisory Committee has established the following vision and design principles to inform competition participants and the general public of the aspirations for the National Native American Veterans Memorial. The origins of the vision and design principles are the extensive community consultations conducted by the committee and museum. These discussions determined that the memorial should honor the interrelated elements of culture, spirituality, sacrifice, place, valor, healing, future service members, and the legacy of veterans past. Design concepts should address balance, inclusivity, respect, sustainability, endurance, accessibility, and interpretation of memorial elements.

Vision



Culture: The memorial shall reflect the cultural commitment of Native peoples to serve their country—their responsibility to protect their homeland, community, family, and traditional way of life.

Spirituality: The memorial shall reflect Native spirituality in ways that are clear to Native visitors if not to others—including space for prayer, reflection, or cleansing.

Sacrifice: The memorial shall acknowledge the sacrifices of the family members who remain at home while their family member serves.

Place: The memorial shall recognize and relate to its context on the grounds of a public museum and play a role in public and private activity patterns in and around the museum.

Valor: The memorial shall honor the courageous service of all Native veterans—American Indians, Alaska Natives, and Native Hawaiians—from the Revolutionary War forward.

Healing: The memorial shall act as a place for healing and consolation for all.

Legacy: The memorial shall be timeless, representing the past yet be meaningful to future generations.

Project Specifications

1. The memorial must be completed within the project budget for design and construction of \$8 million.
2. The memorial shall not include names of those who served nor should it contain specific tribal community names, seals, flags or other specific tribal identification.
3. The NMAI's building and grounds are contributing elements to the National Mall and major alterations require careful consideration.
4. The Grandfather Rocks and the Four Cardinal Direction Markers cannot be modified, removed, or relocated.

Design Principles



Balance: Provide a balance between a sense of enclosure and dignity with openness and visibility, inviting exploration and contemplation.

Inclusivity: Encompass all Native communities and regions of the United States, and men and women from all branches of service.

Respect: Integrate the memorial into the sustainable landscape of the NMAI, recognizing the current interpretations within the landscape, building, and grounds.

Sustainability: Be operationally sustainable with minimal maintenance requirements over time.

Endurance: Create an enduring memorial to honor past, present, and future veterans and their families.

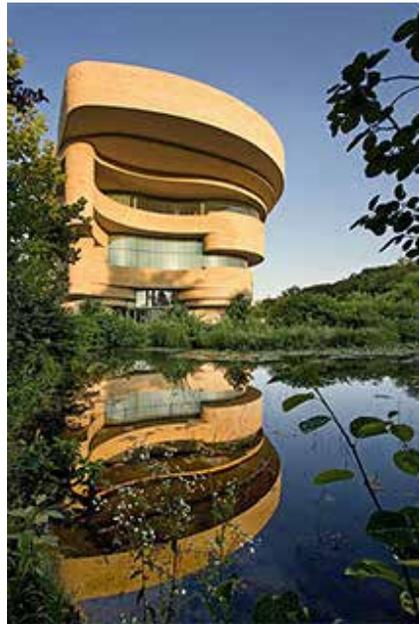
Accessibility: Incorporate universal design principles to ensure an accessible and equitable of experience for all visitors.

Interpretation: Portray the messages of the memorial through appropriate interpretive elements and materials.

5. Public streets and sidewalks cannot be altered. Site pathways may be considered for alteration to accommodate design concepts.
6. Use of multisensory design elements, such as incorporation of sound or light, is permissible.
7. The selected design will undergo further design development in partnership with the NMAI and may be reviewed by several regulatory and advisory bodies, including the U.S. Commission of Fine Arts, the National Capital Planning Commission, and the District of Columbia State Historic Preservation Office.



One of a family of five sculptures titled *Always Becoming* by artist Nora Naranjo-Morse (Santa Clara Pueblo) among the native wildflowers and tall meadow grasses on the south side of NMAI.



On the east side of the NMAI, the museum is reflected in the recreated lowland freshwater wetlands, which represent the original Chesapeake Bay environment prior to European settlement.



The "Three Sisters" garden at the National Museum of the American Indian.

"There is no place without a story. Every plant, every animal, every rock and flowing spring carries a message. Native peoples of the Americas learned over thousands of years to listen to the messages."

—Architect Johnpaul Jones (Cherokee/Choctaw), in *The Land Has Memory: Indigenous Knowledge, Native Landscapes, and the National Museum of the American Indian* (NMAI and University of North Carolina Press, 2007)

MEMORIAL SITE



The site for the memorial will be on the grounds of the NMAI. The challenge to competition participants is to select a location on the grounds that enables their proposed memorial to best achieve the vision and design principles while adhering to the project specifications. Many Native veterans that participated in the community consultations identified a preferred location for the memorial along Jefferson Drive due to the relationship to the Mall and reduced traffic noise. In like manner, the NMAI's administration has suggested competition participants consider integration of the memorial into existing site elements like the Akaloa Fire Pit/ amphitheater. This would allow the memorial to be visible and appreciated from inside the museum and a central part of the exterior experience of the NMAI's setting. Above all, in selecting a proposed location competition participants shall consider the memorial as an integrated element of the visitor's experience within the NMAI landscape.

The NMAI's grounds include the building and its surrounding landscape, which is considered an extension of the building and an integral part of the museum as a whole. The landscape design reflects the importance of Indigenous peoples' connection to the land. By recalling the natural environment that existed prior to European contact, the museum's landscape design embodies a theme that runs central to the NMAI—that of returning to a Native place. Four hundred years ago, the Chesapeake Bay region abounded in forests, wetlands, meadows, and Algonquian peoples' croplands. The NMAI site restores these environments and is home to more than 27,000 trees, shrubs, and herbaceous plants representing 145 distinct species.

Memorial Site

The 4.25-acre site is bounded by Jefferson Drive and the National Mall to the north, Maryland and Independence Avenues and the Voice of America headquarters to the south, Third Street and the United States Botanic Garden to the east, and Fourth Street and the National Air and Space Museum to the west. The future Dwight D. Eisenhower Memorial is slated for the site to the southwest of the NMAI at Independence Avenue and Fourth Street.

Further information on the context, site, and the museum's architectural and landscape design is provided on the NMAI's website.



Context illustration by Lou Spirito



NMAI Site Plan



COMPETITION PROCESS

The National Native American Veterans Memorial Design Competition will be conducted in two stages.

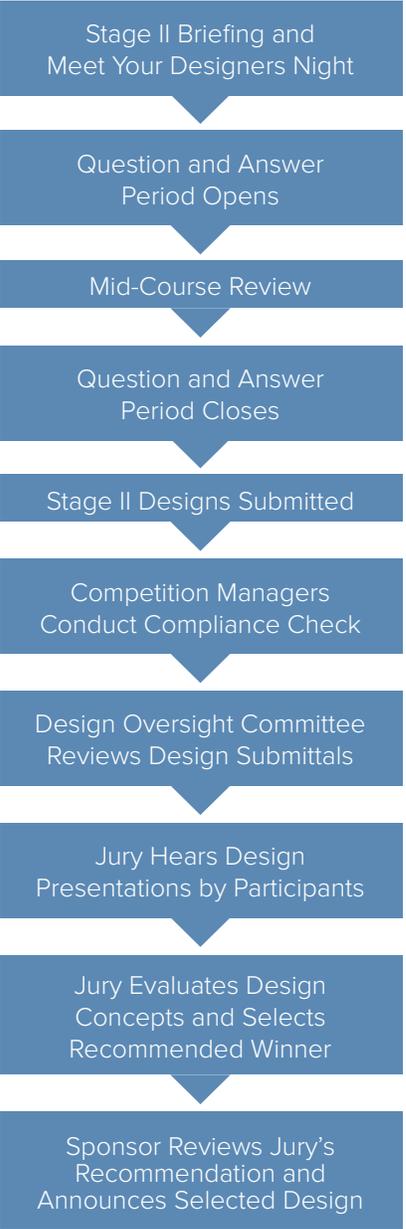
Stage I will be an open call to submit design concepts for the memorial. The jury will select up to five finalists.

In Stage II, the participants will develop their design concepts for the memorial and present their designs to the jury.

Stage I



Stage II



COMPETITION REGULATIONS

These regulations set forth the rules by which this design competition is conducted. Agreement by any designer or design team to participate in any element of the design competition requires compliance with all competition regulations. Participants are advised to periodically check the competition website for any revisions to these competition regulations.

1. Competition Procedure

1.1. Call for Entries: The advertisement will be distributed widely to national and international websites of the design professions and to other appropriate media. This call for entries will direct individuals or teams interested in participating in the competition to the competition website.

1.2. Stage I Site Visits: The site is publicly accessible so site visits are at the discretion of the participant.

1.3. Question and Answer Period: During the competition period, questions and requests for additional information may be submitted through the competition website. All questions received in accordance with the competition schedule will be answered, and copies of all questions and answers will be posted on the competition website. The authorship of all questions will remain anonymous and questions may be

edited before posting to remove any identifying information.

1.4. Entry Fee: A nonrefundable entry fee of \$50 must be paid for each design entry at the time of submittal. Payment must be made through the competition website. Limited sponsorships are available for participants who are not able to pay the entry fee. The request must be completed on the competition website and approved by the competition manager prior to submitting a design entry.

1.5. Submission of Stage I Design Entries: All design entries must be submitted electronically via the competition website by 3:00 p.m. eastern standard time (EST) on the date indicated on the competition schedule. The design entry shall conform to the mandatory requirements for Stage I design entry as stated in section 4 of these competition regulations.

1.6. Compliance Check: Upon receipt of the design entries, the competition manager will review each entry for compliance with mandatory requirements. All design entries found in compliance with the competition regulations will be posted to the competition website and forwarded to the jury for evaluation. Any design entry found to be noncompliant with these competition regulations will be removed from the competition and the entrant notified of such action. Those whose submittal is found in noncompliance will have no right to a return of the entry fee.

1.7. Late Entries: A design entry will be considered late if received after 3:00 p.m. EST on the day set forth in the competition schedule. Entries received after the specified time will not be considered in the competition.

1.8. Stage I Evaluation and Selection: All design entries that are deemed compliant with these competition regulations will be posted to the competition website and exhibited to the jury in a format that allows each design entry to be viewed and evaluated equally and without prejudice. The jury will analyze and evaluate the design entries and select up to five design entries to be invited to participate in Stage II of this design competition. Evaluation and selection decisions are entirely within the discretion of the jury and are not subject to appeal in any forum.

1.9. Stage I Notification: Entrants invited to participate in Stage II will be notified by the competition manager, and results of Stage I will be posted on the competition website. The jury

will issue a report recording its findings and decision.

1.10. Stage II Competition Briefing: The Stage II participants will be required to attend, in person, a mandatory briefing with the competition manager, design oversight committee, and other representatives of the sponsor. The briefing will include clarification of schedule and procedures, a review of Stage II submission requirements, coordination of any physical or electronic models, expectations of Stage II activities, dissemination of other information that is timely and appropriate, and guided tours of the National Native American Veterans Memorial site. The design teams will be required to make a short presentation to the public at a “Meet Your Designers” event to take place in Washington, DC, at or around the time of the Stage II Competition Briefing.

1.11. Question and Answer Period: The Stage II participants may submit questions and requests for information by email to the competition manager. All questions received from Stage II participants in accordance with the competition schedule will be answered and the questions and responses will be sent simultaneously to all Stage II participants. The authorship of all questions will remain anonymous and questions may be edited before sending to remove any identifying information.

1.12. Mid-course Review: Stage II participants will have the opportunity to participate in a mid-course review per the competition schedule. Mid-course reviews are private, two-hour

sessions between each Stage II design team and the design oversight committee to discuss conceptual and technical issues related to the design process.

1.13. Submission of Stage II Design Concepts:

All Stage II design concept submittals must be received at the competition address by 3:00 p.m. EST on the date set forth on the competition schedule. The design concept submittal shall conform to the mandatory requirements for Stage II design concept submission as stated in section 5 of these competition regulations and to the extent elaborated upon at the competition briefing for Stage II participants.

1.14. Stage II Design Concept Submittal

Compliance Check: Upon receipt of the design concept submittal, the competition manager will record such receipt, examine the submittal for compliance with mandatory requirements, and catalog the materials submitted. All Stage II design concept submittals found in compliance with the competition regulations will be posted to the competition website and forwarded to the jury for evaluation.

1.15. Stage II Exhibit: All Stage II design concept submittals deemed compliant with these competition regulations will be exhibited in a format that allows each submittal to be viewed and evaluated equally and without prejudice. The public will be given the opportunity to make written comments, which will be shared with the jury.

1.16. Design Oversight Committee Review:

The design oversight committee will conduct

an individual review of each design concept submittal and provide an advisory report of its findings to the jury. Each design concept submittal will be evaluated as to how it addresses the design principles and project specifications. The design oversight committee will not offer a comparison between submittals, but will provide its evaluation of each design concept submittal separately.

1.17. Stage II Evaluation and Selection: Each Stage II team will be given the opportunity to make a presentation of the design concept submittal to the jury. This presentation will be open to the public for observation. The purpose of the presentation is to ensure that the jury has a thorough understanding of the design concept. The jury will evaluate the design concept submittals and presentations and consider the design oversight committee's advisory report as well as written comments from the public per section 6.2 of these competition regulations. The jury will, through careful analysis and deliberation, select the winning design concept submittal and record the selection in a written report to the sponsor. Evaluation and selection decisions are entirely within the discretion of the jury and are not subject to appeal in any forum.

1.18. Sponsor Approval and Adoption: The sponsor will receive the jury report, confirm that the competition process was accomplished in accordance with the competition regulations, and, if appropriate, adopt the findings of the jury. Upon adoption of the findings, the sponsor will announce the selected design concept in a public forum.

2. Communications

2.1. Protocol: If any participant desires information of any kind in regard to the competition, the competition regulations, the program, or the site, the participant shall ask for this information through the competition website during the question and answer periods, or at the Stage II competition briefing. No competition participant or participant's representative shall communicate with any member of the jury, design oversight committee, governance group, sponsor, sponsor's consultants working with the NMAI, or competition manager on matters of this design competition except as provided in these design competition regulations.

2.2. Duration: This communication protocol is in effect continuously throughout the duration of the competition from the competition kickoff to the announcement of the selected design at the end of Stage II.

2.3. Reporting: Representatives of the sponsor, design oversight committee, governance group, and jury shall report any communications from participants that occurs outside the stated protocol to the competition manager, who shall determine whether such communications shall result in disqualification.

2.4. Questions and Answers: All questions received in accordance with the competition schedule will be answered as indicated in the competition regulations. Upon publication by the competition manager, either to the competition website during Stage I or to the remaining participants during Stage II, the questions

and answers become official addenda to the competition manual.

2.5. Social Media and Publicity: Stage I participants may not share their design on social media or in any public manner until after announcement of the selected Stage II participants.

3. Eligibility

3.1. Eligible: This design competition is an open, international competition, accessible to professionals, university-level students, and other interested people over the age of eighteen. A participant may be an individual, a team of individuals, or a firm.

3.2. Ineligible: The competition is not open to people (or their immediate family members or household) with the following affiliations:

- regent, officer, or director of the Smithsonian Institution
- Smithsonian employee, fellow, intern, research associate, or volunteer directly involved in the planning of the design competition
- juror or an employee of a juror
- member of the design oversight committee or governance group
- competition manager

3.3. License Requirements: Participants in Stage II will be required to submit, along with their final design concept, a team list of professionals able to legally contract for and execute construction documents and construction oversight for

the memorial. Participants who are invited to participate in Stage II who do not hold appropriate licensure needed to execute design and construction will be required to associate with professionals-of-record with appropriate licensure.

4. Mandatory Requirements for Stage I Design Entries

4.1. Intent: The design entry should explain, through both narrative and graphic descriptions, the proposed design concept and how it responds to the vision and design principles.

4.2. Anonymity: The design entry shall bear no name or mark that could serve as a means of identification. Additionally, per section 2 of these competition regulations, the entrant shall have no contact with the design oversight committee, governance group, sponsor, or jury regarding the entry and shall not share the entry on social media or in any public manner through the duration of the competition. It is understood that in submitting a design entry, each participant affirms compliance with these competition regulations, including the foregoing provisions regarding anonymity, and agrees that the competition manager may disqualify the entry for any violation of them, per section 8 of these competition regulations. The competition manager also reserves the right to request immediate resubmission of a Stage I design entry to remove or redact prohibited identifying information prior to forwarding the design entries to the jury.

4.3. Format: The design entry must be submitted electronically per the directions on the competition website. The jury and the public will view the design entries electronically only (via personal computer and projection to a screen). Hard copies will not be printed. The design entry must be formatted as follows:

- a single, one-page PDF document
- page size must not exceed 24" x 36"
- presented in landscape format
- file size must not exceed 15 MB.

4.4. Content: The design entry must include:

- a title
- a site plan showing where the memorial is located on the site
- depiction of the design concept using drawings, diagrams, and photographs as desired by the participant, and
- a narrative, in the English language and not to exceed 250 words, explaining how the design entry addresses the vision and design principles.

5. Mandatory Requirements for Stage II Design Concept Submittals

5.1. Intent: The design concept submittal should evolve and refine the Stage I design entry to a level that fully explains the spatial, material, and symbolic attributes of the design concept and how it responds to the vision and design principles.

5.2. Evolution of Design: The integrity of the design concept embodied in the Stage I entry shall be maintained in the Stage II design concept.

5.3. Design Team: Participants should form a design team, including the necessary disciplines with required licensure, to complete the design development and documentation required to execute the project if selected.

5.4. Format: Based on the scope and content of the selected Stage I design entries and input from the Stage II design teams, the specific requirements of the Stage II design concept submittal will be further developed and specific requirements distributed to the participants immediately following the mid-course reviews.

Specific requirements for drawings and scale models, media, and presentation composition will be established to provide for submissions that best portray the design concepts in an equal and unbiased manner, and to ensure that everyone viewing the Stage II design concept submittals can understand and compare the design concepts.

5.5. Content: The Stage II participants may be requested to submit, at a minimum, the following:

- two 36" x 48" boards illustrating the design concept
- an 8 1/2" x 11" multi-page design report that includes:
 - a description of and resumes for the design team

- a narrative that fully describes the design concept
- a detailed description as to how the design concept addresses the vision and each design principle, and
- a detailed construction budget appropriate to the design
- a presentation to the jury

6. Evaluation Criteria

6.1. Stage I Evaluation Criteria: The vision and design principles, as well as adherence to the project specifications, provide the criteria by which the jury will evaluate the Stage I entries.

6.2. Stage II Evaluation Criteria: The jury will evaluate and compare the Stage II design concepts, as presented in the submittals and presentations, considering the following:

- interpretation of the vision
- responsiveness to the design principles
- authenticity of Native American engagement and consultation in the design process
- demonstration of team capability to complete and execute the selected memorial design
- evidence that the design concept is an evolution and refinement of the original Stage I entry
- adherence to the project specifications
- design oversight committee advisory report, and
- public comments

7. Competition Honoraria and Expenses

Each applicant invited by the jury to participate in Stage II of this design competition may become eligible to receive a \$25,000 honorarium. Participants do not become eligible for the honorarium simply for being invited to participate in Stage II. Stage II participants will receive the honorarium only after completion of the following:

- complete registration and maintain an active record in the System for Award Management (SAM.gov). This is a one-time business registration, with annual updates and no charge for registering.
- attend the mandatory Stage II briefing and make the required presentation to the public at the “Meet Your Designers” event per section 1.10.
- comply with the license requirements per section 3.3.
- submit a design concept in accordance with all mandatory requirements for Stage II per section 5.
- sign an Honorarium Agreement with the Smithsonian Institution

If a participant is disqualified from the competition after receiving the honorarium, the participant agrees and acknowledges that such disqualification will result in forfeiture of the competition honorarium established for that Stage II participant.

There is no compensation for Stage I participants and nothing in these regulations commits the sponsor to enter into a contract or award (other than the Stage II honorarium) with any participant for any services related to the design competition.

8. Disqualification

Disqualification will occur if any participant commits an act (or acts) that is (are) in conflict with the design competition regulations or is found to be tampering with the entry process or the operation of the NNAVM competition website. In addition, any participant that falsifies or in any way misrepresents the education, licensure, or Native American identity of any team member, associate, or consultant will be immediately disqualified. The competition manager determines all disqualifications arising during the competition procedure.

9. Grievances

Any disqualified participant who wishes to appeal the competition manager’s disqualification decision may submit, within five working days (excluding weekends and federal holidays) of notice of disqualification, a brief letter of appeal addressed to the governance group, with a copy to the competition manager. The letter may be no more than one page in length. The governance group will review the appeal and issue a decision to the appellant within five working days (excluding weekends and federal holidays) of receipt. The decision of the governance group is final and is not subject to appeal.

10. Ownership and Retention of Submittals

10.1. Ownership: Except for the winner of the competition, the ownership of all right, title, and interest (including intellectual property) to all materials submitted for the competition, will remain the property of the applicant, except that, as a condition of entry, all participants shall grant to NMAI the irrevocable, royalty-free, worldwide right to use and reproduce all submissions without compensation to the participant for any standard museum purpose including but not limited to publications, public programs, publicity, promotion, and research, in all formats, including but not limited to electronic distribution on websites and social media accounts maintained by NMAI and the Smithsonian, in connection with the National Native American Veterans Memorial Design Competition.

10.2. Retention: The design competition is an educational program and the Smithsonian is under no obligation to use or retain any entries or designs. However, in the interest of documenting the design competition, NMAI reserves the right to accession of any or all parts of the Stage II design concept submittals into its permanent collections within one year of the completion of the NNAVM construction. At the conclusion of the design competition, the Smithsonian may dispose of all entries that did not advance to Stage II, and may dispose of the non-selected Stage II submittals.

11. Agreement between the Sponsor and the Selected Memorial Designer

Upon selection by the jury and adoption of the selection by the sponsor, the author(s) of the winning memorial design will be invited to negotiate a contract with the Smithsonian's National Museum of the American Indian (NMAI) to provide professional services to develop detailed design and construction documentation and implement the design selected through the competition process. As a condition of selection as winner of the competition, the author(s) of the winning submission will be required to assign all rights, title, and interest (including all intellectual property) in their submissions and the associated design to the Smithsonian as part of such contract.

If for any reason the initial winner of the competition fails to negotiate an agreement with the sponsor to implement the design, the sponsor reserves the right to commence negotiation with the next-ranked design team. In this case, this next-ranked team will likewise be required to assign all rights, title, and interest (including all intellectual property) in their submissions and the associated design to the Smithsonian as part of such contract.

All costs incurred by the design team in connection with the negotiation of an agreement with the sponsor shall be the sole responsibility of the design team.

The Smithsonian will manage the development of final design and construction drawings as well as the construction of the National Native American Veterans Memorial. Since the design competition results will be used to solicit and allocate capital improvement funds, and design and construction may be phased as funds become available, the sponsor reserves the right to request modification in the program or design prior to completion of detailed design and construction documentation. The sponsor reserves the right to request design modifications for any reason, including communications from design reviewing agencies and for budgetary considerations.

Participants agree and understand that the Smithsonian may enter into a separate contract for fabrication and/or construction, and further agree and understand that participants in this design competition shall not have any expectation that they shall be awarded, or have an exclusive right to negotiate, any such fabrication and/or construction contract.

Nothing in the design competition commits the Smithsonian to enter into a contract or award with any participant or for any services (other than the Stage II honorarium) related to this design competition. The Smithsonian hereby expressly reserves the right not to proceed with the project at any time.

12. Disclaimers

12.1. Technical Malfunctions: The NMAI is not responsible for any problems or technical malfunctions of the internet or any website,

including injury or damage to applicant's or to any other person's computer related to or resulting from participating or downloading materials for this design competition.

12.2. Privacy: Any data that the NMAI receives is subject to the Smithsonian Institution's Terms of Use and Privacy Statement, which can be found at <http://www.si.edu/termsfuse> and <http://www.si.edu/privacy>. All participants waive any privacy expectations they may have with regard to their entries. Participants must not submit any content or personally identifiable information that they do not want made public (online or on premises). Participants' street addresses, emails, and phone numbers will not be posted. However, the names and state of residence of Stage II finalists and the competition winner may be displayed on the design competition website and promotional materials. Also be aware that visitors to the competition website may access and use your content displayed there to the extent permitted under the Smithsonian Institution's Terms of Use.

12.3. Release: All participants hold the Smithsonian, its regents, officers, agents, employees, fellows, interns, research associates, and volunteers, harmless from and against all claims of any nature arising in connection with a participant's participation in the design competition, or participant's acceptance or use of awards and prizes. The Smithsonian and its regents, officers, agents, employees, fellows, interns, research associates, and volunteers, its subsidiaries and affiliated companies, are not liable for any costs, damages, injuries, or other claims incurred as a result of anyone's

participation in the design competition or finalists' or winner's acceptance and usage of the awards and prizes.

13. Competition Administration

13.1. Competition Sponsor: The sponsor of the National Native American Veterans Memorial Design Competition is the Smithsonian's National Museum of the American Indian (NMAI). As the sponsor, the NMAI is responsible for retaining and managing the contract for the competition manager; funding the competition, including all expenses and honorariums; and ensuring appropriate involvement in and support of the competition activities.

13.2. Governance Group: The governance group represents the sponsor and is the adjudicating authority for the competition. The governance group will receive participants' appeals regarding disqualification and make a final decision regarding such appeals. Decisions of the governance group are final and not subject to appeal.

13.3. Design Oversight Committee: The design oversight committee (DOC) serves as an advisor to the jury. DOC members are Smithsonian employees and will assist the jury with the evaluation of the Stage II design concept submittals by providing a technical overview of each submittal. The DOC will participate in the Stage II briefing and the mid-course reviews, providing feedback on the feasibility of proposals.

13.4. Jury: The jury is appointed by the sponsor and comprised of individuals representing a broad range of disciplines with both Native American and non-Native perspectives on the military, military history and commemoration,

architecture, landscape architecture, urban design and planning, and arts and culture. The jury is responsible for evaluating the submittals for both stages of the design competition, identifying Stage II participants, and selecting the winning memorial design concept.

13.5. Competition Manager: The competition manager is retained by the sponsor to manage the competition process. The competition manager's role is to be the sole contact of, and representative for, the participants throughout the competition; organize and coordinate all activities of the competition to ensure an equitable, open, and clear process leading to decisions by the jury; facilitate meetings as required for the orderly execution of the competition; and make determinations regarding eligibility and disqualification.

14. Competition Address

All questions or other communications, and all Stage I design entries, should be submitted via the competition website at:

AmericanIndian.si.edu/nnavm

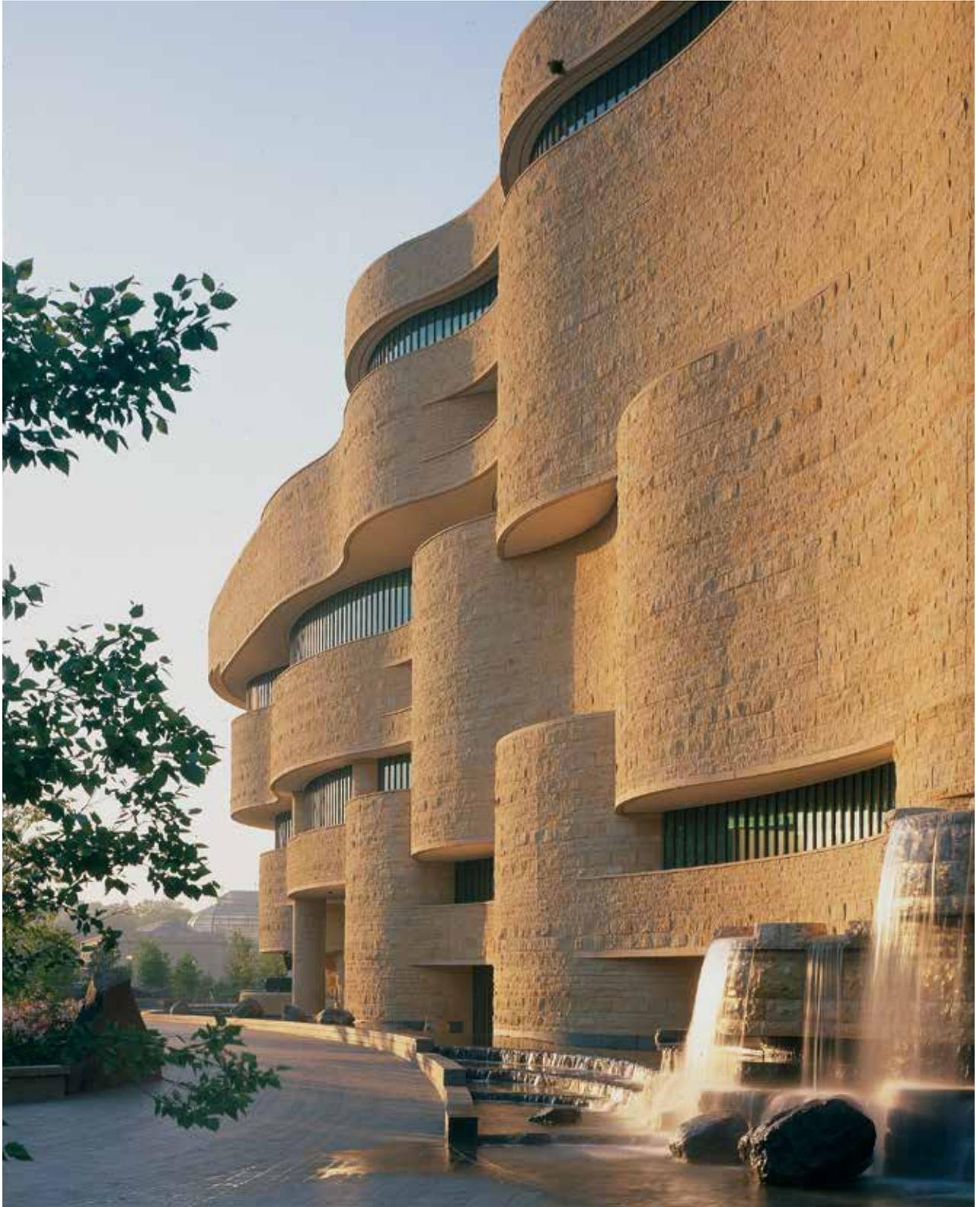
15. Competition Schedule

The design competition schedule is hereby appended to, and is part of, the competition regulations. It lists the sequence of events and the deadlines in accordance with the competition process. Modifications to the competition schedule, if made, will be published as addenda.

COMPETITION SCHEDULE



November 11, 2017	Competition Announcement
January 9, 2018	Stage I Entries Due
Week of January 15–19	Stage I Jury Session
January 25, 2018	Announcement of Stage II Participants
Week of February 5–9	Stage II Briefing and “Meet Your Designers” Event
Week of March 5–9	Stage II Mid-course Review
May 1, 2018	Stage II Design Concept Submittals Due
May 1–15, 2018	Exhibition of Stage II Design Concepts
May 16, 2018	DOC Review of Stage II Design Concept Submittals
Week of June 4–8	Stage II Jury Session
July 4, 2018	Announcement of Selected Design Concept
November 11, 2020	Veterans Day Dedication of Memorial



The Smithsonian's National Museum of the American Indian, 2004. © Maxwell MacKenzie

COMPETITION JURY



Mr. Larry Ulaaq Ahvakana (Inupiaq)

Artist, Ahvakana Fine Art

Mr. Ahvakana is an outstanding sculptor with a national reputation. His works are included in a large number of major museums, numerous corporate collections, and in national and international private collections. He has also received several public art commissions. A professional artist for over thirty years, he is a graduate of the Rhode Island School of Design in Providence; the Institute of American Indian Arts in Santa Fe; Cooper Union School of Art in New York; and currently based in Suquamish, Washington. Mr. Ahvakana is most renowned for his Inuit or Inupiaq figures and animals. Sculpted from wood, alabaster, marble, glass, ivory, and cast in bronze or other metals, his images' pristine, clean-lined form and an almost reverent presence capture the spirit of the Inuit/Eskimo.

Ms. Stephanie Birdwell (Cherokee)

Director, Veterans Affairs, Office of Tribal Government Relations

Ms. Birdwell has twenty years of experience working in Indian Affairs, at both the federal and tribal government levels. She began her federal career as a social worker with the Bureau of Indian Affairs (BIA), Northern Pueblos Agency in New Mexico. Ms. Birdwell moved on from the agency social service program to serve as the BIA southwest regional social worker; BIA division chief, human services, at the headquarters level; and in various leadership and management capacities within DOI/BIA/Bureau of Indian Education. In her current position within the Office of Public and Intergovernmental Affairs, Ms. Birdwell directs the agency's effort to implement the Department of Veterans Affairs tribal consultation policy and enhance relationships with 566 tribal governments located in 38 states.

JURY

Dr. Johnnetta Betsch Cole

Director Emerita, Smithsonian Institution

Dr. Cole is an American anthropologist, educator, and museum director. She was the first African-American female president of Spelman College, a historically black college. She also served as president of Bennett College before becoming the director of the Smithsonian's National Museum of African Art from 2009 to 2017. In honor of her broad civic involvement in various worthwhile causes, she has received sixty-four honorary degrees and numerous awards, including the TransAfrica Forum Global Public Service Award; the Radcliffe Medal; the Eleanor Roosevelt Val-Kill Medal; the Alexis de Tocqueville Award for Community Services from United Way of America; the Joseph Prize for Human Rights presented by the Anti-Defamation League; the Straight for Equality Award from Families and Friends of Gays and Lesbians (PFLAG); and the Alston-Jones International Civil and Human Rights Award.

Mr. Edwin Fountain

General Counsel, American Battle Monuments Commission

Mr. Fountain is General Counsel of the American Battle Monuments Commission, which was established by Congress in 1923 and serves as the guardian of America's overseas commemorative cemeteries and memorials. He was previously a partner in the international law firm Jones Day, where he practiced for twenty-four years. In 2008 he co-founded the World War I Memorial Foundation, which successfully advocated for funding to restore the District of Columbia's World War I Memorial on the National Mall. Mr. Fountain currently serves as the Vice Chair of the World War I Centennial Commission, which is charged by Congress to plan, develop, and execute programs, projects, and activities to commemorate the Centennial of World War I, and to establish the National World War I Memorial in Washington, DC.

Mr. Mark Kawika McKeague (Native Hawaiian)

Director of Cultural Planning, Group 70 International, Inc.

Mr. McKeague is an advocate of the Native Hawaiian perspective in environmental and land use planning and cultural resource management, as

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well as architectural design and space programming. He has over sixteen years of experience in facilitating local and national level planning efforts for a diverse clientele within the private, public, and non-profit sectors. This experience, coupled with Mr. McKeague's background and passion as a Native Hawaiian, has resulted in his unique and knowledgeable approach to land use planning and cultural resource management. Mr. McKeague has also served as the Senior Cultural Resource Manager for Kamehameha Schools, responsible for the stewardship of cultural resources within nearly 360,000 acres of conservation and agricultural lands.

Mr. Brian McCormack (Nez Perce)

Principal Landscape Architect, McCormack Landscape Architecture

Mr. McCormack founded McCormack Landscape Architecture in Lapwai, Idaho, to fulfill a need he discovered throughout his extensive travels—to provide landscape design and site planning for tribal projects throughout the country. As an enrolled member of the Nez Perce Tribe of Idaho, he has a sensitivity and personal understanding of Native American cultural values and beliefs that enable him to bring a unique design perspective to tribal projects. Mr. McCormack is renowned for his Native American landscape architecture, indigenous plant design, understanding of sacred sites, and culturally appropriate site planning. His international experience includes landscape designs for cultural centers, tribal museums, resort hotels, recreational facilities, master-planned residential communities, commercial projects, and single-family residential landscapes.

Ms. Lillian Pitt (Wasco/Yakima/Warm Springs)

Artist

Ms. Pitt is one of the most highly regarded Native American artists in the Pacific Northwest. Her works have been exhibited and reviewed regionally, nationally, and internationally, and she has been the recipient of numerous awards and distinctions. Primarily a sculptor and mixed media artist, Ms. Pitt's lifetime of works include artistic expressions in clay, bronze, wearable art, prints, and most recently, glass. The focus of her work draws on over twelve thousand years of Native American history and tradition of the

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Columbia River region. Regardless of the medium she chooses to use, her contemporary works are all aimed at giving voice to her people. Ms. Pitt's works are found in personal collections, art galleries, museums, numerous public spaces, and cultural institutions.

Dr. Herman Viola

Curator Emeritus, Smithsonian Institution

Dr. Viola is a curator emeritus at the Smithsonian's National Museum of Natural History and a senior advisor to the National Native American Veterans Memorial project. A specialist on the history of the American West, he served as director of the Museum's National Anthropological Archives and has organized major exhibitions for the Smithsonian, including the current exhibit *Patriot Nations: Native Americans in Our Nation's Armed Forces*, which tells the remarkable history of the brave American Indian and Alaska Native men and women who have served in the United States military. Dr. Viola's research specialties include the American Indian, the Civil War, and the exploration of the American West. He has authored numerous books on these topics, including *Warriors in Uniform: The Legacy of American Indian Heroism*.

Mr. Kevin Gover [Pawnee], Alternate Juror

Director of the National Museum of the American Indian

Mr. Gover is the director of the Smithsonian's National Museum of the American Indian and a citizen of the Pawnee Nation of Oklahoma. Mr. Gover has also had a distinguished career practicing law. His practice areas included federal Indian law, commercial transactions, environmental and administrative law, and legislative affairs. Mr. Gover served as the Assistant Secretary for Indian Affairs in the U.S. Department of the Interior under President Bill Clinton where he won praise for his efforts to rebuild long-neglected Indian schools and expand tribal and Bureau of Indian Affairs police forces throughout the country. His tenure as assistant secretary is perhaps best known for his apology to Native American people for the historical conduct of the Bureau of Indian Affairs.

GOVERNANCE GROUP



Mr. Walter Lamar [Blackfeet/Wichita]

President and CEO, Lamar Associates

Mr. Lamar is a former FBI special agent and deputy director of the Bureau of Indian Affairs law enforcement. As president and CEO of Lamar Associates, he offers culturally appropriate training for Indian Country law enforcement and service professionals with both on-site and online courses. Lamar was twice awarded the FBI Shield of Bravery, one of only two agents to achieve that distinction. In 2012, the National Center for American Indian Enterprise Development awarded him the American Indian Business Owner of the Year award for “fostering creation of sound American Indian businesses through the support of community programming and projects.”

Mr. Thomas Dempsey

Director, Office of Contracting and Personal Property Management, Smithsonian Institution

Mr. Dempsey, a graduate of Tulane University School of Law, has been with the Smithsonian since 2006. As the director of the central acquisition management office for the entire Smithsonian Institution, Mr. Dempsey oversees a wide range of contracts, from multi-million dollar construction projects to the bamboo shoots for the pandas. His staff includes attorneys, intellectual property experts, architects, engineers, and other contract specialists.

DESIGN OVERSIGHT COMMITTEE



Debra Berke, Contract Specialist, Office of Contracting

Michelle Delaney, Senior Program Officer, Office of the Provost, Under Secretary for Museums and Research

Bill Donnelly, Landscape Architect, Smithsonian Facilities, Smithsonian Gardens

Ryan Doyle, East Mall Zone Manager, Office of Facility Management and Reliability

Doug Hall, Deputy Director, Office of Protection Services, Physical Security and Business Operations

Debbie Nauta-Rodriguez, Deputy Director for Planning and Program Management, Smithsonian Facilities, Office of Planning, Design, and Construction

Sharon Park, Associate Director, Architectural History and Historic Preservation, Smithsonian Facilities, Office of Planning, Design, and Construction

Rob Robertson, Operations Manager, National Museum of the American Indian

Janice Ruggles, Associate Director, Safety, Smithsonian Facilities, Office of Safety, Health, and Environmental Management

Andrew Scott, Deputy Chief, Engineering and Design Division, Smithsonian Facilities, Office of Planning, Design, and Construction

Ann Trowbridge, Associate Director for Planning, Smithsonian Facilities, Office of Planning, Design, and Construction

Sherri Wheeler, Director, Office of Visitor Services

Beth Ziebarth, Director, Accessibility Program

COMPETITION MANAGEMENT



Mr. Donald J. Stastny, FAIA, FAICP, FCIP

Competition Manager

Mr. Stastny is a practicing architect, urban designer, and process facilitator, rebuilding communities physically and culturally. Using design as a comprehensive and strategic tool, he works toward elevating the public’s understanding and expectations of architecture and urban design. Mr. Stastny is recognized as one of the preeminent competition managers in North America. Providing a stewardship role in design competitions, he “designs” opportunities for professionals to create outstanding architecture and places. Among the more than fifty selection processes he has managed are U.S. embassies, national memorials, national museums, and sites on the National Mall. Mr. Stastny was awarded the 2006 AIA Northwest and Pacific Region’s Medal of Honor and the 2009 AIA Thomas Jefferson Award for Public Architecture.

Ms. Jennifer Mannhard, AICP

Project/Communications Manager

Ms. Mannhard is a design advocate and communications consultant engaged in creating vital urban communities and public space. Throughout her career in architecture and urban planning she has collaborated on many complex and high profile design process management projects. She has coordinated and facilitated community visioning, design charrettes, and national design competitions—creating professional environments that enable her collaborators to achieve great levels of success in their assignments. She takes pride in helping others to present their work in the best light. Ms. Mannhard has been part of the design competition management team for national memorials, national museums, and sites on the National Mall.

June 27, 2016	National Congress of American Indians Mid Year Conference, Spokane, WA
June 29, 2016	Crow Nation, Crow Agency, MT
July 19, 2016	Cheyenne and Arapaho Tribes, Oklahoma City, OK
July 20, 2016	Comanche Nation, Lawton, OK
July 21, 2016	Cherokee Nation, Tulsa, OK
September 28, 2016	Washington, DC, with the VA Office of Tribal Government Relations
October 5, 2016	Gila River Indian Community, Chandler, AZ
October 21, 2016	Alaska Federation of Natives Convention, Fairbanks, AK
October 28, 2016	Eastern Band of Cherokee Indians, Cherokee, NC
November 10, 2016	San Manuel Band of Mission Indians, Highland, CA
November 14, 2016	Agua Caliente Band of Cahuilla Indians, Rancho Mirage, CA
February 8, 2017	United Southern and Eastern Tribes Veterans Affairs Committee, Washington, DC
February 21, 2017	Neal S. Blaisdell Center, Honolulu, HI
February 23, 2017	Ka Haka 'Ula O Ke'elikōlani, College of Hawaiian Language of the University of Hawai'i at Hilo, Hilo, HI
March 6, 2017	Pokagon Band of Potawatomi, Dowagiac, MI
March 10, 2017	Oneida Nation, Green Bay, WI
March 14, 2017	Hopi Tribe, Kykotsmovi Village, AZ
March 15, 2017	Navajo Nation, Mentmore, NM
March 22, 2017	Midwest Alliance of Sovereign Tribes, Washington, DC
March 27, 2017	Shakopee Mdewakanton Sioux Community, Prior Lake, MN
March 28, 2017	Sisseton Wahpeton Sioux Tribe, Hankinson, ND
April 7, 2017	Southern California American Indian Veterans Association, Valley Center, CA
April 28, 2017	Southern Ute Indian Tribe, Ignacio, CO
May 1, 2017	Reno-Sparks Indian Colony, Reno, NV
May 2, 2017	Colusa Indian Community and CNIGA, Colusa, CA
May 22, 2017	Pueblo of Laguna and Pueblo of Tesuque, Albuquerque, NM
May 25, 2017	National Museum of the American Indian, Washington, DC
June 9, 2017	The Suquamish Tribe, Suquamish, WA
June 12, 2017	Sealaska Heritage Institute, Juneau, AK
June 14, 2017	Alaska Native Heritage Center, Anchorage, AK

NATIONAL NATIVE AMERICAN VETERANS MEMORIAL

AmericanIndian.si.edu/nnavm

Cover (Top)

The Native American Women Warriors lead the grand entry during a powwow in Pueblo, Colorado, June 14, 2014. From left: Sergeant First Class Mitchelene BigMan (Apsáalooke [Crow]/Hidatsa), Sergeant Lisa Marshall (Cheyenne River Sioux), Specialist Krissy Quinones (Apsáalooke [Crow]), and Captain Calley Cloud (Apsáalooke [Crow]), with Tia Cyrus (Apsáalooke [Crow]) behind them. The organization, founded by Mitchelene BigMan in 2012, raises awareness about Native American women veterans and provides support services in health, employment, and education. Photo by Nicole Tung

Looking east towards the U.S. Capitol from the museum's croplands, 2004. © Maxwell MacKenzie

Cover (Middle)

United States senators Ben Nighthorse Campbell, dressed in ceremonial Northern Cheyenne regalia, and Daniel K. Inouye, a member of the Senate Indian Affairs Committee, stand with members of the Vietnam Era Veterans Inter-Tribal Association during the groundbreaking ceremonies for the Smithsonian's National Museum of the American Indian. Washington, DC, September 28, 1999.

Campbell (Northern Cheyenne, b. 1933), a Korean War veteran, is one of the few American Indians to ever serve in the U.S. Congress.

For his actions during World War II, Inouye (1924–2012) received the Distinguished Service Cross (later upgraded to the Medal of Honor), Bronze Star Medal, two Purple Hearts, and 12 other medals and citations. He was posthumously awarded the Presidential Medal of Freedom. MARIO TAMA / AFP / Getty Images

Cover (Bottom)

The Smithsonian's National Museum of the American Indian, 2004. © Maxwell MacKenzie

General Douglas MacArthur, commander-in-chief of the Allied forces in the South Pacific, on an inspection trip of American battle fronts, late 1943. From left: Staff Sergeant Virgil Brown (Pima), First Sergeant Virgil F. Howell (Pawnee), Staff Sergeant Alvin J. Vilcan (Chitimacha), General MacArthur, Sergeant Byron L. Tsingine (Diné [Navajo]), Sergeant Larry Dekin (Diné [Navajo]). U.S. Army Signal Corps