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Indigenous Pennsylvania: Past, Present, and Future

Sarah E. Gilsoul
Gettysburg College

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Indigenous Pennsylvania: Past, Present, and Future

Abstract

Gettysburg College recently adopted an official Land Acknowledgment Statement. However, there is little publicly accessible media that helps students, or the greater Gettysburg community, understand Indigenous presence in our region. This project, Indigenous Pennsylvania: Past, Present, and Future seeks to address the primary question, “How can we represent Indigenous presence within our region to be informative and inclusive of Indigenous worldviews and perspectives?” The study tackles two sub-questions: a) what are the best digital tools to generate a virtual and informative interactive map that can represent Indigenous senses of space, time, and land relations? and b) what aspects of Indigenous presence should and can be mapped? I engaged with Indigenous scholarship to answer these questions. Specifically, Indigenous cartography emphasizes the idea of “depth of place” that involves mapping land as a storied space of ongoing relations. Following other Indigenous cartographers who have highlighted ArcGIS StoryMap's ability to generate rich multimedia narratives, I used the platform to create a StoryMap Collection.

This paper details the research and process of creating the StoryMaps Collection. The Collection itself includes an interactive map and four sites: Painted Turtle Farm, the 42nd New York Infantry “Tammany Regiment” Monument, the Fulton Theatre, and Big Indian Rock. Criteria used to develop each multimedia site included proximity to campus, the ability to organize site content thematically rather than linearly, and importantly, the availability of primary research to supplement secondary research— field site visits and interviews were crucial in providing visual and audio evidence of ongoing Indigenous presence in our region. The second two criteria are attentive to decolonial methodologies that prioritize Indigenous knowledges in opposition to how they are often ignored in mapping. The project will be publicly accessible on the Gettysburg College’s LAS page and can continue to incorporate more local sites.

Keywords

Indigenous Cartography, Indigenous Peoples of Pennsylvania, Decolonization

Disciplines

Digital Humanities | Environmental Studies | Indigenous Studies

Comments

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Indigenous Pennsylvania: Past, Present, and Future

By Sarah Gilsoul

Advisor: Salma Monani

Second Reader: David Walsh

An honors thesis in partial fulfillment of the requirements for the Degree of Bachelor of Arts in
the Environmental Studies Major

GETTYSBURG COLLEGE

Gettysburg, Pennsylvania

Introduction

In the United States, most information found in academia and publicly on the web is dominated by White Western viewpoints. Education in public schools also tends to be whitewashed, and Indigenous history is often not considered or is misrepresented (Minderhout and Frantz 2008, 6; Smith, Tuck and Yang, 2019). This is also the case for Gettysburg, Pennsylvania. Specifically, there is a general lack of Indigenous perspectives and information regarding the land surrounding and currently occupied by Gettysburg College, which is located in the small, but nonetheless nationally famous town of Gettysburg. In United States history, Gettysburg and the historical events of the American civil war that occurred here serve as a symbol of the beginning of a more inclusive society. Yet, if the college, the town, and the surrounding area are to truly attempt to be inclusive and uphold the message of equality stated in Abraham Lincoln's Gettysburg Address, we still have, as is often stated in the Hay version of this speech, "unfinished work" even now in the twenty-first century (Library of Congress, 1995). This "unfinished work" involves, amongst other things, acknowledging Indigenous Peoples' connections to these lands and re-inserting their stories into our discourse. One way to do so is to generate more easily available educational content.

Currently, there are some basic tools available online such as Native Land Digital, which is a map that can help viewers understand how the lands they currently occupy are the traditional territories of specific Indigenous Nations (Native Land, 2021). Such tools are important and continue to be a work in progress. They are not always accurate and cannot always adequately represent Native Peoples' territories or their ecological and spiritual ties to the land due to long years of colonial erasure. For example, the Native Land map does not classify Gettysburg under any nation, yet archeological and historical evidence indicates that the

Susquehannock/Conestoga Peoples (whose territories are shown north of town on the map) most likely used these lands (Carr et al. 2020). The College's new Land Acknowledgment Statement (LAS) notes that in addition, peoples from the Seneca and the Haudenosaunee Confederacy, Leni Lenape, and Shawnee Nations all used the land, "and that the connections of Indigenous Peoples to this land continues today" (Gettysburg College, 2021). Building off the LAS initiative, this project seeks to further our understanding of the region's Indigenous Peoples' connections to these lands through generating publicly accessible educational online content in the form of an interactive map.

The overarching purpose of *Indigenous Pennsylvania: Past, Present, and Future* is to help people who may not be aware of the extensive Indigenous presence in Pennsylvania visualize how these Indigenous spaces relate to and overlap with colonized spaces they may be more familiar with. As geographer Mark Palmer notes in his discussion of land-grant universities, "mapping for accountability creates a context for discussing past injustices and contributions of Native People to land-grant universities as well as thinking about ways to achieve remedies and reciprocity" (2021). Although Gettysburg College is not a land-grant university, it rarely acknowledges or discusses the long-lasting Indigenous significance of the region.

Objectives

This project seeks to address the primary question:

"How can we digitally represent Indigenous presence within our region in a way that is informative and inclusive of Indigenous worldviews and perspectives?"

To answer this question, the study tackles two sub-questions: a) what are the best digital tools to generate a virtual and informative interactive map, in ways that can represent Indigenous senses of space, time, and land relations? b) what aspects of Indigenous presence should and can be mapped to generate a virtual informative and interactive map?

These questions recognize that there is a long and continuing Indigenous presence in Pennsylvania despite the fact that the state does not contain a reservation or recognize any Native groups within its borders (Carr et al. 2020). Also, as Minderhout and Frantz (2008) explore in *Invisible Indians: Native Americans in Pennsylvania*, Indigenous Peoples are very much present and engaged in cultural practices within the state. In a survey conducted by the researchers at powwows and other events distributed throughout Indigenous communities, respondents identified with twenty-five different tribal identities with the most prominent being Lenape/Delaware followed by Cherokee.

In creating a map, it is essential to demonstrate the continued presence of Indigenous Peoples on these lands, but also equally important to acknowledge that Indigenous Peoples' sense of cultural identities are often grounded in relations to specific environments. As Vine Deloria (Anishinaabe) explains in his seminal book, *God is Red: A Native View of Religion* (1992), relationships between human and non-human beings are an integral part of Indigenous spirituality. An essential aspect of creating relationships with the persons who reside in the natural world is that they can materialize only in the context of specific spaces, which in turn can transform the place in which that relationship occurred into a sacred space (Deloria, 1992). This project seeks to respect Indigenous relations to place (including of spiritual connections) through the framework of decolonial methodologies.

Methods

Decolonial methodologies, which while being flexible and adaptive to the specific contexts pertinent to the communities involved, include four central practices: reciprocity and respect for self-determination, embracing “Other(ed)” ways of knowing, exercising critical reflexivity, and embodying a transformative praxis (Smith 2021, TallBear 2014, and Thambinathan & Kinsella, 2021). Environmental communications researcher, Lowan-Trudeau, defines “decolonization” as work which involves the deconstruction and analysis of colonial systems that are present within mainstream culture, and which negatively impact Indigenous Peoples (2021). Decolonizing methodologies, not only recognize the harm of colonial systems but as Thambinathan and Kinsella explain are about “centering concerns and worldviews of non-Western individuals, and respectfully knowing and understanding theory and research from previously ‘Other(ed)’ perspectives” (2021). Even though I, as a researcher, am not Indigenous, I draw on Indigenous intellectual and on-the-ground voices to foreground Indigenous ways of knowing. Such a framework meant that the research was critically reflexive, from deciding how to go about mapping to deciding what sites to showcase, as I elaborate below.

Determining the Best Tools to Map Indigenous Depth of Place

Maps have the power to influence a viewer’s perceptions of cultural, political, and geographical relationships. Unfortunately, as scholars in the developing field of Digital Native American and Indigenous Studies remind us, Western, colonialized maps of the Americas typically undermine and make invisible important culturally specific Indigenous relationships to land and ecological features (Lowan-Trudeau 2021, Pearce and Louis 2008). Thus, the first sub-question, which asks “what are the best digital tools to generate a virtual and informative interactive map, in ways that can represent Indigenous senses of space, time, and land relations?” required a thoughtful engagement with Indigenous Studies research in digital mapping practices.

Following the lead of scholars in Indigenous cartography, the goal of this project was to provide “depth of place,” which involves understanding place as “storied.” As Pearce and Louise (2008) explain, Western cartographic practices, where an aerial viewing perspective is typically used, tend to depict space as a finished or static product that is “universal, homogenized, and devoid of human experience” (Pearce and Louis 2008). In contrast, Indigenous mapmaking often involves “process cartography” which places emphasis on mapping the processes through which the land is experienced (Pearce and Louis 2008,). That is, process cartography encourages viewers to focus on the *stories* associated with the place the map describes rather than see the land as a static “objective” product.

Stories add “depth of place” to maps, and as numerous scholars show when maps engage with decolonizing methodologies, they better represent Indigenous Peoples’ experiences and relations to land (Eisner et al. 2012, Pearce and Louis 2008, Veland et al. 2014, Senier 2018,). Because traditionally, Indigenous modes of relaying knowledge, including information concerned with geographic and spatial relationships, has relied heavily on evolving oral histories, and engaging physical demonstrations (Smith, Tuck, and Yang 2019), Indigenous cartography will often involve a variety of storytelling techniques including the use of imagery, video clips, and audio files to allow viewers to experience the site as if they, or another person were there. This process of seeing and hearing (witnessing) a place is often paired with understandings of implications of what such experiences mean for the land and people’s relations to the land (Palmer 2021, Pearce and Louis 2008, Senier 2018, Veland et al. 2014).

Thus, the ability to integrate multimedia into the map was a necessary criterion in selecting which mapmaking tool would be used. There are several web-based applications that allow users to create narrative online maps, with the most popular being ArcGIS Story Maps and

StoryMap JS from Northwestern University's Knight Lab's. After conducting research on various functions such as ease of use, ability to integrate text and other multimedia, and freedom in design and organization, it was determined that ArcGIS would be the best fit. While each service gives creators the ability to publish their works, ArcGIS StoryMaps creates a web page that hosts the story map, whereas StoryMap JS must be embedded into an external website in order for it to be accessible to viewers. Additionally, ArcGIS has a collection function which allows for the grouping of several StoryMaps together into a cohesive and easily navigable set of items, which proved to be useful in organizing our various site content based on themes. In using StoryMaps, this project aligns with a number of other Indigenous cartography projects. The Mapping Indigenous LA project, for example, uses Esri Story Map tools (predecessors to ArcGIS StoryMaps) to highlight Indigenous presence in Los Angeles, California, which most people do not typically recognize as Indigenous territories (Senier 2018). Five of the maps created for the Mapping Indigenous LA project utilize the "Story Map Journal," which allows geographic locations to tell a story through the use of various media. Similarly, numerous examples featured in the Esri 2019 Tribal Story Map Challenge emphasize the importance of narrative storytelling by privileging extensive textual and multimedia content over the traditional visual of the "bird's eye view" map.

Developing Content: Secondary and Primary Data Collection to Determine Site Selection and Organization.

The second sub-question, which asks "what aspects of Indigenous presence should and can be mapped to generate a virtual informative and interactive map?" required researching and compiling a database of Indigenous sites of value within our region. Currently, no such database exists. The organization of sites was done carefully upon review of secondary Indigenous Studies

sources and changed throughout the research portion of the project. Three important criteria helped narrow site selection and cartographic organization.

The first criterion in the site selection process was that each was within a two-hour driving distance from Gettysburg College. The distance was chosen in hopes that this project can be used as a resource for college students, faculty and staff, and visitors to campus who want to explore the area. Like other Indigenous cartographic projects, such as Mapping Indigenous LA, for example, *Indigenous Pennsylvania: Past, Present, and Future* will serve as a “virtual tour” that visitors can use to navigate to a variety of distinct locations based on their interests (Senior, 2018).

Second, in addition to proximity to campus, while sites in the original database were organized based on time period (representing sites with historical, contemporary, or continued future significance), such linear temporalities do not prioritize an Indigenous sense of time. As numerous Indigenous Studies scholars, as well as our primary sources, note, non-linear temporalities better capture how Indigenous Peoples experience lived time (Whyte, 2018, Whyte 2021, Rifkin 2017, Fenton 2021, and Robins 2021). For example, as Goeman describes in *Land as Life: Unsettling the Logics of Containment*, colonial perspectives of linear time encourage us to interpret land as an object with shifting ownership, lacking connections to the past and with the most relevant and important “owner” being whoever occupied it most recently (Goeman 2015). This perspective permits us to forget the meaningful personal and communal experiences that occurred and continue to occur there (Goeman 2015). Thus, each site is instead organized using *themes* of lived experiences that have continued relevance and importance.

Third, with both proximity to campus and thematic organization in mind, The *Indigenous Pennsylvania: Past, Present, and Future* Story Map project then involved conducting research to

“story” the sites. I draw on a rich secondary archive of research, including Indigenous Studies scholarship, publicly available information generated by Indigenous groups and Nations, and historical/archaeological records. Primary research is also integral to the research process.

Given that Western ideology, culture, and worldviews tend to disproportionately dominate both academic and mainstream media, I sought to amplify and give priority to Native stories, histories, experiences, and perspectives as told by Indigenous Peoples themselves. The importance of local Indigenous voices was instrumental to the choice of sites highlighted. MaryAnn Robins (Onondaga), for example, was interviewed as she was a consultant for The Ghost River project, an Indigenous retelling of the Conestoga Massacre that occurred at the Fulton Theatre site. Robins is also the President of the Circle Legacy Center in Lancaster, PA, an organization dedicated to empowering and providing support to Native Americans of all backgrounds and which played an integral role in re-installing a memorial plaque on the Fulton Theatre.

In general, interviewees were selected based on their relationship to the themes, groups, or organizations that were connected to the sites. For example, Jeff Rioux was chosen as an interviewee for the Painted Turtle Farm site due to his connection to the farm as the Director of the Center for Public Service and his role in managing the farm. Primary research required field visits and the inclusion of pictures taken from an eye-level perspective in an attempt to immerse the reader in the site and give them a sense of what it would be like to physically occupy and experience that space. Additionally, the project involved creating videos and audio files to allow viewers to see and hear another person tell them about the implications or experience of being in the space. Rather than repeating information gathered during interviews through audio and video recordings, the multimedia content supplements the text, and users must interact with each form

of media to gain the greatest understanding of each site. This method influences readers to subconsciously engage with Indigenous ways of knowing and storytelling.

In order to test the map's usability, consultants with backgrounds in Indigenous Studies, including those involved as informants to the project, were given access to the map prior to publication along with a survey with questions concerning the StoryMap project's organization, content, navigation, engagement, and relevance. Members of the college's Land Acknowledgement Committee. The survey was distributed via google forms, participation was voluntary and anonymous, and while five questions were Likert scale, all questions allowed room for comment. Unfortunately, only two consultants submitted survey responses, though they both reported that the map was easily navigable and that the content was interesting and well-supported.

Results and Discussion

Indigenous Pennsylvania: Past, Present, and Future is an ArcGIS StoryMaps project that consists of a collection of pages, including an orienting Introductory page that describes the project goals, a Map page that provides satellite imagery of south-central Pennsylvania and currently highlights seven site points, with a side-bar that provides short blurbs on each, additional pages for four of these pinned sites with in-depth narrative text and multimedia, a Guiding Questions page with a study guide, an About the Author page, and an Acknowledgments page.

Four of the pinned sites on the Map page link to associated StoryMaps pages with an in-depth discussion of relevant themes and include: the Painted Turtle Farm at Gettysburg College; the 42nd New York Infantry "Tammany Regiment" Monument on the Gettysburg Battlefields; Fulton Theatre in Lancaster, PA; and Big Indian Rock in Conestoga, PA. While the first site is

campus-based and the second is within easy walking distance from the college, the last two sites specifically came about through developing connections with local Native collaborators (and their allies) within our region as discussed in “Developing Content: Secondary and Primary Data Collection.”

The map page includes three additional site points, which do not have their own StoryMap pages but do link to the four primary sites on the map. They include: "Lincoln's Gettysburg Address Memorial" on the Gettysburg National Military Park Battlefields in Gettysburg, PA, the "Gettysburg Area Middle School" in Gettysburg, PA, and the "Jack Hopkins House Excavation" on Gettysburg College's campus in Gettysburg, PA.

Additional locations were considered as possible primary sites at the beginning of the project, including the Carlisle Indian Industrial School in Carlisle, PA, the Kinzua Dam in Warren, PA, and The Lenape Nation Cultural Center in Easton, PA. While the inclusion of these sites would have further displayed the expansive presence of Indigenous Peoples across Pennsylvania, there was not enough time to conduct the necessary “depth of place” research or to generate multi-media engagement options for more than four sites and we ultimately had to be selective in choosing locations. For example, during the site selection phase, both the Fulton Theatre (included in the map) and the Carlisle Indian Industrial School (not included in the map) were considered as possible sites because both confront Indigenous massacres and attempted erasure. In the end, the Fulton Theatre was chosen to be included on the map due to the fact that the massacre that occurred at the site is rarely talked about or acknowledged in schools and general discussions of Indigenous presence in the area. The Carlisle Indian Industrial School, in contrast, is a stain on United States history that most people across the country are made aware of at some point during their secondary or primary education. Priority was ultimately given to the

Fulton Theatre due to the comparative lack of already existing literature and awareness amongst the public.

As Palmer reminds us, Indigenous cartography does not have to reject the tools of Western mapping, but rather it incorporates them into a different frame of context (2021). With this notion in mind, I combated the colonized mapping perspective by generating extensive and in-depth narrative pages for each primary site that heavily engage with decolonizing and Indigenizing practices. The inclusion of these pages encourages users to engage in the rich multi-media stories where users can access an in-depth description of the ecological, emotional, and historical relationships of each location in whatever order they choose by selecting sites directly on the map or by navigating through the menu tabs at the top of each page. I chose to opt out of traditional Western representations of space over time, where content is organized in a linear fashion, with the oldest events occurring at the top of the page and the most recent near the bottom.

Instead, in order to remain true to notions of Indigenous temporality, I intentionally constructed pages where content relates to events or themes that go back and forth through time to urge viewers to think of each place as a node with many pathways that intersect and branch off. By presenting events or themes in a non-linear format, I prevent viewers from privileging the past, the present, or the future, because often, Indigenous experience values each equally.

The StoryMaps Collection

A Story Map Collection was created in order to join the individual pages, which serves as the landing page for the *Indigenous Pennsylvania: Past, Present, and Future* project as a whole. The Home page of the collection is laid out in the journal format, which uses wide item cards

that uses each page's title and cover photo to represent their respective individual StoryMaps. (Figure 1). This layout is ideal for this project in its current state because there are relatively few pages and each page is considered to be of equal importance, which is reflected by consistent sizing of item cards. Users can simply scroll down the page to the section they would like to view and click on the item card.

Visual Representation of The Map

To create the map page itself, I used the immersive map tour block feature because it was important to emphasize that each of the themes discussed in the narrative portion of the StoryMaps were tied to the physical location of the site. I chose to use the compact list "Explorer" layout for the map because it allows users to skim the list of sites and jump to whichever site piques their interest by clicking on the gallery thumbnail or the site point on the map itself (Figure 2). The map, then, pans and zooms in to the location and shows the relevant content for the site in the side panel. The side panel provides a brief overview of the themes addressed at each site's narrative page as well as a link to the page itself.

Although all of the pages created for the collection are considered StoryMaps, only "The Map" page includes a visual representation of a map. The map, due to the limits of digital mapping, reflects colonial cartographic practices and understandings of land as unchanging and devoid of life. It is included on "The Map" page in order to spatially orient users who may be unfamiliar with traditional Indigenous mapping practices so that they may understand that places with Indigenous significance surround the area occupied by Gettysburg College, and that they may overlap with places viewers are familiar with. While the use of the map may be permissible in some instances, integrating the map into each of the project's pages would have potentially

distracting consequences that could dilute the decolonizing practices and attempts at indigenization that are carried out on each page.

Instead, the StoryMaps of the four primary sites pages were each created starting with an entirely blank slate, which allowed me to easily add and organize text and multimedia content in ways that best suit the themes addressed by each site's page.

Visual Representation of Primary Sites: Painted Turtle Farm

The Painted Turtle Farm StoryMap attends to three major themes which include Indigenous understandings of gratitude and reciprocity, Gettysburg College's efforts to engage with Indigenous presence and practices through the use of the Painted Turtle Farm on campus, and food injustice and food sovereignty as they relate to Indigenous Peoples through time.

Gratitude and Reciprocity are discussed in the context of the Haudenosaunee Thanksgiving Address which involves the act of giving thanks for all of creation. Each element of the natural world is acknowledged as an autonomous entity or "other-than-human being," and those reciting the address make sure to thank each element for its contribution to their way of life. In its acknowledgment of how each component is critical to the wellbeing of people, the Thanksgiving Address, and those reciting it, understand the interconnectedness of people and the natural world (Thanksgiving Address - Akwesasne, 2020). The Address is recited at the beginning and end of any important event or occasion and participants start each ceremony with a deep sense of gratitude for people, plants, animals, and objects that Western cultures would consider static or dead. In an effort to indigenize the Painted Turtle Farm StoryMap it was decided that the Haudenosaunee Thanksgiving Address would be the first narrative content displayed on the page, as the Address is often the first spoken words at a gathering. The Thanksgiving Address also immediately prompts users to consider how gratitude and reciprocity

may impact how Indigenous People relate to the landscape as well as provide some insight into how these ideologies may make access to sacred lands and traditional farming practices important.

The Painted Turtle Farm itself is also a topic for discussion at this site, as it is a place where Gettysburg College is actively working to rekindle Indigenous notions of human-land relations. The farm is jointly run by the Center for Public Service and Casa de la Cultura, a community organization with the goal of promoting the cultural rights of immigrant communities on local, regional, and global levels through community collaboration. More recently, the farm's mission has grown to include the promotion of Indigenous rights and cultural traditions as well, which has manifested in the addition of a Three Sisters Garden.

Due to historical and contemporary instances of assimilation, discrimination, and reduced access to traditional food methods, both immigrant workers and Indigenous Peoples, to this day, face issues of food insecurity (Whyte 2018, Gurney et al. 2015, Sagaskie et al. 2019). A major focus of the farm is combating issues of food injustice by promoting food sovereignty as articulated in the video and audio interviews with Jeff Rioux Director of CPS) and Emma Fee (a student coordinator) that are featured on the page. The farm works in collaboration with food insecure populations to grow healthy and culturally relevant foods they wish to produce through sustainable agricultural methods. The integration of the Three Sisters planting method throughout the farm is culturally relevant to the families with Indigenous heritage from Mexico who use the community plots on the farm. The Three Sisters Garden also pays homage to the Indigenous practices that would have taken place in areas surrounding Gettysburg College had colonization not so dramatically removed Peoples and cultures from the land (Whyte 2018, Gurney et al. 2015, Sagaskie 2019).

The themes addressed on the Painted Turtle Farm StoryMap allow the page to engage with decolonial methodologies by providing an immersive sense of being in the physical space that the site occupies through the use of strategic imagery. As stated by Pearce (Citizen Band Potawatomi) and Louis (Kanaka 'Ōiwi), a shift in perspective to a low, eye-level vantage point “removes both the authorlessness of the map as well as the human emptiness of the place,” by allowing the viewer to see the site from a person’s point of view and effectively “provides the reader with a feeling of being situated in the map” (2008). The multimedia used on the Painted Turtle Farm page provides the immersive experience as described by Pearce and Louis by including video interviews with those who run the farm, and images photographed from eye-level of the Three Sisters Garden as well as several photographs taken from within the garden itself.

Visual Representation of Primary Sites: 42nd New York Infantry “Tammany Regiment” Monument

The major themes addressed at the 42nd New York Infantry “Tammany Regiment” Monument include discussions of the monument itself which, despite the service of approximately 20,000 Native Americans in the Civil War (City of Alexandria, VA 2021), is the only representation of a Native person on the Gettysburg National Military Park grounds. Even still, it does so in ways that romanticize and stereotype Indigenous Peoples. The Monument serves as a starting point of the discussion of both the historical relationship that Indigenous Peoples have had with the Civil War and the surrounding area, as well as the use of and effect of native American imagery or people as symbols or mascots.

The historical figure that the statue on top of the 42nd New York Infantry Monument supposedly depicts is Chief Tamamend. He was specifically celebrated for taking part in

negotiations with William Penn in the 1680s and allegedly agreeing to The Walking Purchase, though his participation in such an agreement was likely fabricated (Minderhout & Frantz, 2008). This story memorialized and appropriated his likeness as a symbol of peaceful diplomacy within dominant White culture. His likeness came to represent American nationalism, and he essentially became a mascot for institutions like the Tammany Society and military groups like the 42nd New York Infantry. Although Chief Tammany was a member of the Lenape nation, the memorial depicts him standing in front of a tipi, a dwelling traditionally used by the Plains Indians on the other side of the country (Deaver and Billings, 2011). Unfortunately, the appropriation of Indigenous cultures and Peoples' likeness continues to be a common occurrence in the United States, with contemporary examples within the Gettysburg Area Public school system.

Themes addressed on the 42nd New York Infantry "Tammany Regiment" Monument StoryMap are centered on the decolonial methodology of critically examining the colonial system of dehumanizing minority and oppressed groups by using their imagery as mascots. In order for decolonization to occur, Lowan-Trudeau states that "Indigenization," which honors Indigenous worldviews, must also occur simultaneously (2021). As has been made clear by Indigenous Peoples across the country, as well as the American Psychological Association, using native American imagery as mascots or symbols is psychologically damaging and perpetuates harmful stereotypes. Any effort to decolonize spaces requires not only listening and respecting how Indigenous People do not like being depicted, and refraining from creating harmful portrayals, but it also must involve efforts to Indigenize that previously dehumanizing space. Indigenization requires the rebalance and return of power and control to Indigenous Peoples. In

terms of portrayals of Native People in the media, which means that space must be created or cleared for Indigenous Peoples to portray themselves.

This page ends with efforts to indigenize portrayals of Native Peoples in the media by highlighting the importance of Indigenous-made media, which raises awareness of Indigenous Peoples presence, their histories, and the fight against stereotypes by portraying themselves. A trailer for the Patagonia sponsored documentary film, “Run to be Visible” is included at the very bottom of the page to demonstrate how Indigenous People wish to be portrayed. The film highlights how soil microbiologist Lydia Jennings (Huichol and Pascua Yaqui) uses her love for trail running to address the under-representation of Indigenous scholars in sports and academia while also celebrating her Indigenous heritage (Patagonia, 2021). Due to the COVID-19 pandemic, she could not attend her graduation from a doctoral program in person. Instead, she decided to celebrate by running fifty miles, with each mile dedicated to a different Indigenous scientist or knowledge keeper who had come before her (Patagonia, 2021).

Visual Representation of Primary Sites: Fulton Theatre

The Fulton Theatre StoryMap focuses on themes relating to the historical and continued violence against Native Peoples, efforts to displace and assimilate Indigenous Peoples, and Indigenous resistance through time. While this site confronts negative and traumatic Indigenous experiences on the landscape, it also highlights the resilience and strength of Indigenous People as they continue to engage in activism and take back ownership of their stories.

Violence against Native Peoples is addressed in the historical discussion of the Conestoga Massacre as well as the contemporary Missing and Murdered Women human-rights crisis. While it is difficult to discuss, it is important to understand that both historical and contemporary events

have had lasting and devastating impacts on Indigenous communities, as is made evident by the various audio and video interview clips included on the site.

This StoryMap engages with decolonial methodologies and privileges Indigenous perspectives by highlighting the Indigenous-made graphic novel and multimedia project, *Ghost River: The Fall and Rise of the Conestoga* as the page's primary source of information pertaining to the Conestoga Massacre. The *Ghost River* project is a collaborative and contemporary retelling of the massacre and its related legacies from Indigenous points of view (Fenton 2019). Additionally, interviews with MaryAnn Robins (Onondaga), a consultant on the project and the President of the Lancaster based organization, *Circles Legacy*, supplement the narrative text of the StoryMap by providing oral understandings of the Conestoga Massacre, a traditional method of Indigenous storytelling.

The *Fulton Theatre StoryMap* is also organized to combat Western linear conceptions of time by going back in forth from descriptions of events that happened in the present, such as the re-installation of a memorial plaque on the *Fulton theatre* for the victims of the Conestoga massacre, to the historical description of the Conestoga massacre as told by contemporary Indigenous Peoples, and back to the present by detailing the process of creating the multimedia project *Ghost River: The Fall and Rise of the Conestoga*. The organization of the site urges the user to continuously think about the lasting impacts of these events, even with the passage of time. In audio interviews a video interview included on the page, MaryAnn Robins further explains that the intentional use of nonlinear organization illustrates the lasting impact and intergeneration trauma that results from such horrific events.

Visual Representation of Primary Sites: *Big Indian Rock*

While each of the primary site locations attend to themes with environmental implications to some extent, all of the major themes relating to the Big Indian Rock StoryMap are concerned with Indigenous relationships with nature and the land itself. The major topics addressed on this page are Indigenous spirituality as it relates to the natural world, how that continued relationship manifests in the LandBack movement, Indigenous Peoples of Pennsylvania since time immemorial, and efforts to re-connect to Indigenous land traditions as a strategy to combat climate change.

In creating this StoryMap, as well as the project in general, it was essential to demonstrate the continued presence of Indigenous Peoples on these lands, but also equally important to acknowledge notions of recognizing land and geography as complexly ecological, emotional, and relational throughout the mapmaking process. (Styles, 2019, Goeman 2015). Physical spaces hold great significance because Indigenous religions are place specific and evidence of such sacred places are often marked by the presence of petroglyphs like at Big Indian Rock which portray human, plants, human- and animal-like supernatural entities, and other natural forces (Pennsylvania Historical and Museum Commission 2015).

To remain as respectful of sacred relationships as possible, images of the petroglyphs themselves were not included in the StoryMap. Petroglyphs are sacred images, and their creation is intentional and labor intensive (Small, 2015). Given that the creation of such pieces would have taken a great deal of time to carve, often the imagery depicted has important cultural significance. Although what happened to the likely creators of the petroglyphs is unknown, various Indigenous Peoples and groups in the area continue to regard the petroglyphs as sacred. The omission of petroglyph imagery was deliberate as not to disrespect any contemporary Indigenous Peoples or their ancestors. Instead, a sense of being in the space was created using

images of the landscape taken in the first-person perspective from on top of Big Indian Rock (Figure 3).

Another example on the Big Indian Rock StoryMap of the significance of land to Indigenous Peoples is the discussion of the LandBack movement, which was born out of a lack of access to sacred places. The movement calls for the return of currently occupied and unceded land to Indigenous Peoples and their inclusion in pivotal decision-making moments regarding the management and use of traditional lands (Cooper, 2021). Though Indigenous wildlife management strategies are gaining recognition in the eyes of environmentalists worldwide and some organizations like the Nature Conservancy are pushing for the transfer of land back to Indigenous groups in order to save ecosystems, there is still significant progress to be made (Robbins, 2021). The Biden administration, for example, has failed to halt the Dakota Access Pipeline and climate change endangers the health of Indigenous communities by threatening the ecological communities they are a part of (Pool 2022). The StoryMap ends with a call to action, stating that more needs to be done to protect Native Peoples and lands.

This StoryMap engages decolonizing methodologies in a variety of ways, though the most evident are embracing other(ed) ways of knowing and respecting sacred relations. A major way in which this StoryMap embraced other(ed) ways of knowing was by devoting a significant amount of the discussion to explaining Indigenous perceptions of the natural world, and the importance of respecting those relations. Examples of Indigenous land management practices as effective and often better ways of managing landscapes were also included throughout the StoryMap. The embracing of other(ed) ways of knowing was done intentionally to demonstrate to viewers that Western academics, scientists, and politicians are not always the best suited to

address problems and to demonstrate the value of including Indigenous ways of knowing in decision-making processes.

Guiding Questions

I anticipated that the nonlinear organization of the project as a whole, as well as of individual site pages, may leave some readers confused and unsure as to how they should make their way through the website. To help users navigate through the project's "depth of place" and its rich narrative and multimedia content, a StoryMap titled "Guiding Questions" with only a cover image and text blocks was created to house a study guide. The study guide features six questions for each primary site location on the map. Some additional questions are included at the beginning and end of the study guide that relate to the project itself as well as more general closing thoughts. Questions consist of comprehension-based questions and probing questions.

Comprehension-based questions were designed to test the user's understanding of various events or main ideas discussed, and finding the answer involves locating the information on one of the site pages. An example of a comprehension-based question used in the study guide is:

"Which groups are mentioned in Gettysburg College's Land Acknowledgment Statement?"

Probing questions were designed to encourage users to explore the implications or effects of themes discussed throughout the project, to evaluate their own perspectives on topics, and to apply ideas or concepts to external contexts like their own lives, their communities, or society at large. An example of a probing question included in the study guide is:

“How does the perspective of nature expressed in the Haudenosaunee Thanksgiving Address differ from your own understanding of the natural world? How does it differ from the perspectives of those of your peers and those of your family?”

StoryMaps that Provide Context to the Project

Three additional StoryMaps were created with the purpose of providing context to *Indigenous Pennsylvania: Past, Present, and Future*. Like the study guide, each of these StoryMaps only include a cover image and text blocks. The first is the introduction page which shares the same title as the project. The purpose of the introduction is to provide users with a sense of why the project was created and what the process of creating the interactive StoryMaps collection entailed. The page includes background information that addresses the need for recognition of Indigenous presence in the area as well as the objectives of the project, a brief overview of the methods used in creating the StoryMaps collection, and the need for continued work on *Indigenous Pennsylvania: Past, Present, and Future*, and other projects like it.

The “About the Author” StoryMap is where I position myself within the project and justify my reasons for wanting to participate in this work. I explain that my interest in Indigenous understandings of the environment led me to take classes that centered on learning about Indigenous experiences and perceptions of the natural world. In the process, I became aware of and shocked by the extent to which Indigenous Peoples have been historically and continually denied access to sacred spaces and relationships as well as the ability to practice traditional and sustainable lifestyles. I was even more so troubled by the fact that I had not learned about many of the issues that Indigenous People face until I was well into my college career. It became clear that something was missing in terms of communication between the academic world and the general public. While my position as a college student granted me access to peer-reviewed

sources written by Indigenous scholars and courses taught by experts in Indigenous Studies research, I understand that is a privilege many do not have.

This page was important to include as an individual StoryMap because there will certainly be people who come across the webpage who will be critical of why I, a non-Indigenous person, would insert myself into a project like this. I explain that my role in this project is to add to the growing field of free content for people interested in learning more about Indigenous Peoples in Pennsylvania, especially regarding the significance of place and relationships with the natural world. Knowing that I am not an Indigenous person, and that I am not the best suited to be talking about these issues, I additionally explain how it was essential for me to engage with Indigenous media and scholarship, as well as speak with Indigenous people themselves whenever possible, in order to portray the space that each site on the map represents.

The final StoryMap is titled “Acknowledgments” which recognizes and gives thanks to everyone involved in the creation of *Indigenous Pennsylvania: Past, Present, and Future*. While the content of this page could have been added to the bottom of either the “About the Author” or Introduction pages, it was important that the Acknowledgments be a standalone StoryMap in the collection. The extensive list of people who played an integral role in helping this project come to fruition demonstrates the community-wide effort that is necessary for projects like this to happen and for harmful and closed-minded perceptions to change.

[Looking Towards the Future](#)

This has been a year and a half long Honors Thesis project. My role in this project will end when I graduate in May, but this work can continue well into the future, as there are many more sites with Indigenous significance in Pennsylvania and because Indigenous presence in the

area continues to be ongoing. The hope is that more sites will be included on the map with accompanying in-depth narrative pages as the *Indigenous Pennsylvania: Past, Present, and Future* project expands in the future. The addition of sites like the Carlisle Indian Industrial School, the Kinzua Dam, and The Lenape Nation Cultural Center, amongst many others, will provide a more comprehensive understanding of Indigenous presence across the landscape.

Knowing that Land Acknowledgement statements can be performative, it is important to emphasize ways in which schools must put meaning behind the words proclaimed in their statements (NAIS 2021). Projects like *Indigenous Pennsylvania: Past, Present, and Future*, are a step in the right direction because they address the fact that the same violent colonial systems that dispossessed Indigenous Peoples of their land in the past continue to affect Indigenous communities today. However, more work needs to be done in order to make the College more accessible to Indigenous students, faculty, and staff as well as the surrounding Native communities.

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Figures

Figure 1.

Screenshot of the landing page of the “Indigenous Pennsylvania: Past, Present, and Future” StoryMaps Collection.

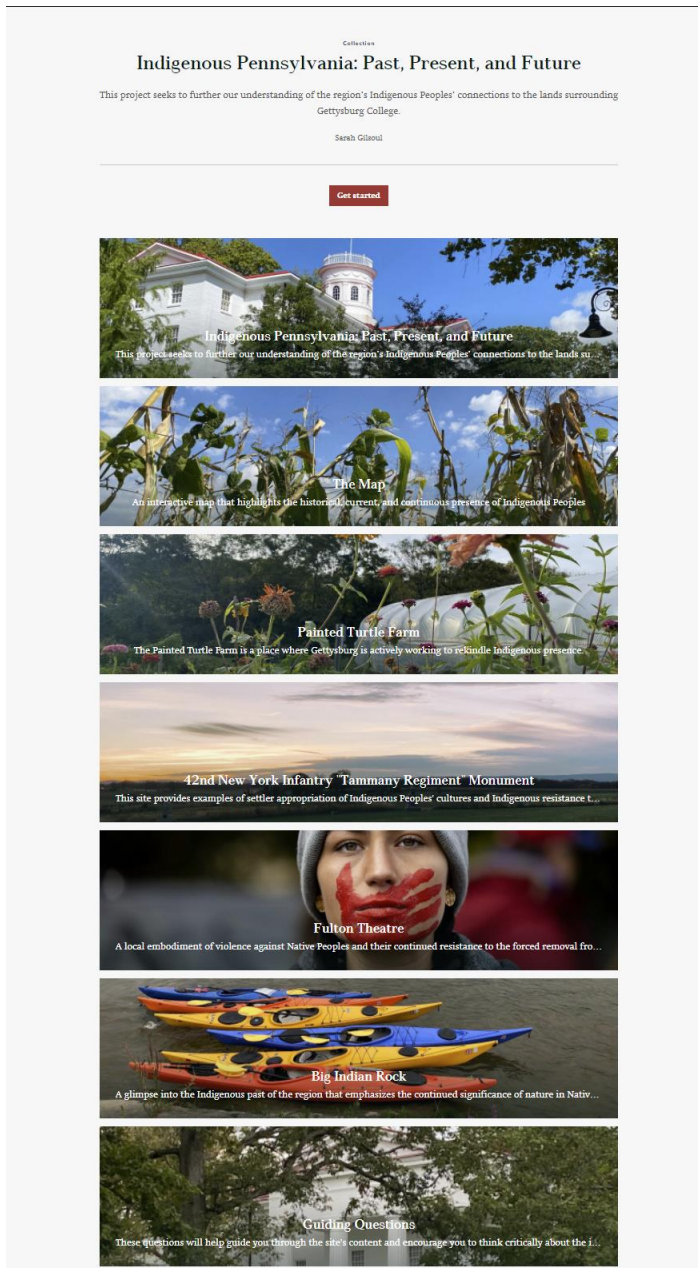


Figure 2.

Screenshot of "The Map" StoryMap page which has an aerial view of Southcentral Pennsylvania in the Esri Explorer map layout.

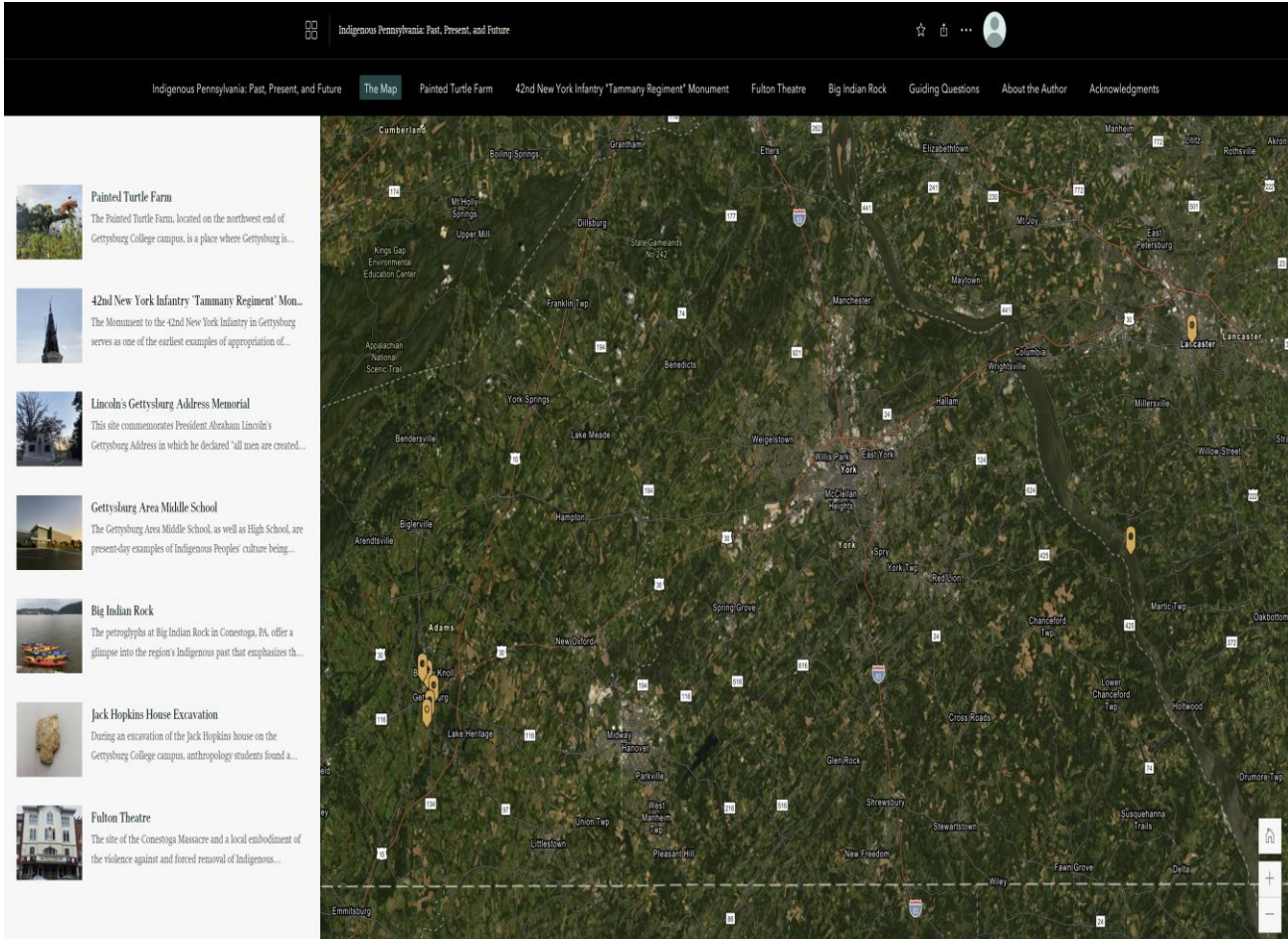


Figure 3.

One of several images taken in the first-person perspective of the landscape surrounding Big Indian Rock. This image and others like it included on the page create an immersive experience without disrespecting the sacredness of the petroglyphs themselves. Photo Credit: Janelle Wertzberger. July 30, 2021

