

“Whether their ancestors or some earlier tribe were said to have built them, Ohio’s earthworks are viewed by many contemporary Indigenous as the heritage of all ancestors.”

## **They Came, They Claimed, They Named, and We Blame:** Art Education in Negotiation and Conflict

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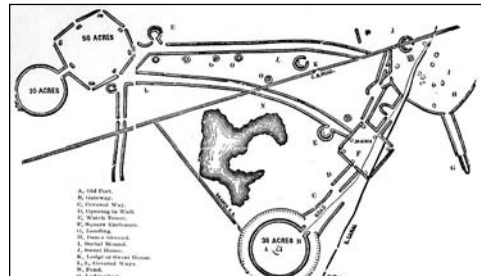
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The Octagon Mound in Newark, Ohio was named one of the 70 wonders of the ancient world (Scarre, 1999), and yet today, this American Indian spiritual space is occupied by a private country club whose golf course winds around the mound. This article describes Indigenous, colonial, and academic voices regarding mound access issues and community-based arts events that explore these dialogues. Power, positioning, coalition building, and colonial tensions are captured through the methodology of narrative portraits. Colonial, decolonial,<sup>1</sup> and self-determinate theories are utilized in analyzing the narratives. A consulting collaborative approach is explored and suggested as one way of responding to practices, research, and injustices that continue to face American Indians.

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Colonialism occurs when a group of privileged people procures and exploits resources for their own gain without regard for the people or culture of the land wherein those assets lie (Fanon, 1967; Tuhiwai Smith, 2005). This particular story begins over 2,000 years ago when the Original People built outdoor structures in a place that is now known as Newark, Ohio. Mounds are one form of these structures and occur in various shapes, from simple circles and images of animals to complex structures such as the Octagon Earthworks, which consists of a 50-acre octagon connected to a 20-acre circle by two parallel walls. A rounded rectangular Observatory Mound stands along the outer rim of the circle at a point opposite the octagonal enclosure. These earthworks stand as a testament to the architectural and engineering genius of the American Indian culture(s) of that time. A quasi-state organization, The Ohio Historical Society (OHS), which receives 70% of its operational funds from the State of Ohio, is the deed holder of the Octagon Mound. The OHS leases the land to Moundbuilder's Country Club for \$7,000 a year. The country club advertises their colonial hold on the land on their website, "The golf course at Moundbuilders is unlike any other in the world. It is designed around famous Prehistoric Native American Earthworks that come into play on eleven of the holes" (<http://www.moundbuilderscc.com>). Discovering, documenting, and classifying a culture, object, or space confirms difference and re-confirms a colonialist's agenda (Fanon, 1967; Tuhiwai Smith, 2005).

*They came, they saw, they claimed, they named, and they maintain.*



**Figure 1. Early documentation of the Octagon Mound. Public Domain.**

Oxford archaeologist Chris Scarre, in his book *The Seventy Wonders of the Ancient World* (1999), lists the Newark Earthworks as one of only three sites in North America that qualify as a wonder of the world. The other two sites are Cahokia in Illinois and Chaco Canyon in Nageezi, New Mexico.

Cahokia is the largest mound complex north of Mexico and is a state park. Chaco Canyon is a National Park and is known for its architecture, engineering, and sun and moon clocks. The Octagon Mound is known for its architecture and being the only documented earthen lunar calendar in the world. It is now a golf course for a private country club with around 200 members. In history books and documentaries about mounds, much is stated about Cahokia and other mound sites in the United States, but little is noted about the Octagon site compared to these other sites. In 1998, six people, Native and non-Native, gathered to discuss this situation. At the end of a 2-hour meeting, they had formed an ad hoc committee for the purpose of gaining access to the Octagon site. On that day, the story expanded beyond the imposed colonial, mythical, and romantic oppression and became a

Native, academic, and colonial trilogy of narratives, negotiations, and political posturing. In this article, I explore the academic, Native, and colonial narratives, which reveal racial and cultural attitudes, positioning, and fractions.

### Methodology

The trilogy of narratives—Native, academic, and colonial—has been collected through observations and personal participation in meetings, events, and programs that began at the lunch where the ad hoc group was founded and have continued to the present time. I use the term *narrative* to define data that reveals culture, values, beliefs, stories, and histories (Witherell & Noddings, 1991). The narratives are shared portraits, oral and written, about events and people. Portraiture, as defined in this study, is a tool of data representation that offers a collection of detailed stories told in an attempt to illuminate a more general phenomenon, capturing the insider's views (Lawrence-Lightfoot, 1997). As a case study, the use of portraiture to represent data has the potential to capture the multiplicity of asking, telling, writing, and reading stories. Hence, as a locally situated creation, portraiture reveals the cultural values that structure and integrates individuals' experiences and representations. Some people and events shift between Native, academic, and colonial, creating delicate tensions. These narratives are analyzed within colonial, decolonial, and sovereign theories that mirror the trilogy. A triangulated inquiry (van Maanen, 1988) is utilized in which these social phenomena are observed in natural setting, but supplemented with other data to provide a richer understanding of complex social events, subtle differences, and similarities between members of the country club and academia along with the collusion of the OHS with both groups as well as with Native organizations that have some power over other Indigenous people and purport to speak for American Indians.

Linda Tuhiwai Smith (2005) states, Indigenous<sup>2</sup> have been trained in Western academy and we struggle with the tensions of being in conflictive spaces and the “demands of research, on one side,

and the realities they encounter amongst their own and other indigenous communities, with whom they share lifelong relationships” (p. 5). I recognize, as a Native scholar, that I also have struggled with such tensions, negotiations, and biases in this work. For example, being a part of this story has created areas of tension externally and within myself as I negotiated the conflictive spaces of being Native (Eastern Band Cherokee), academic (Professor and Coordinator of American Indian Studies), and an activist (Co-chair of the Friends of the Mounds).

### Positioning Art Education

I received a call one summer morning from Barbara Crandell, a Cherokee elder, community organizer, and friend. She informed me there was going to be a meeting at a local restaurant and she felt that I needed to be there. I went. At the table were colleagues of mine: an historian, an archaeologist, an anthropologist, a community member, Barbara, and myself. The purpose of the meeting was to discuss the country club's desire for building in the mound area and an apparent extension of the lease agreement without public notice for 50 more years by the Ohio Historical Society (OHS).

During the conversation, I was asked what were my interests in the mounds. I shared with the group that upon moving to Newark, a few years ago, I read the front section of the phone book to become familiarized with community places and events that could be used in several of the courses I taught, such as art education for education majors and ethnic arts. I organized field trips for both courses to encourage students to explore their community, understand community issues, and be aware of community resources. One of the stops was the Octagon Mound. I shared with the group that I had grown up with a cultural understanding about mounds. My father, a Cherokee, viewed mounds as a place to gather and to hear the ancestors.

The first time I took a class to the Octagon Mounds, golfers in the distance spotted us, threw golf balls, and yelled at us to leave. I had not intended to explore colonialism and white privilege

that day with my students, but I seized the moment and shared my oral history about the mounds and displacement of the Cherokee people.

My ad hoc colleagues were surprised that art educators explored cultural, social, political, or historical events and issues. When I asked what they thought I taught, one stated “Teaching teachers how to teach stick drawing.” It was then that I understood why I was included in that meeting and I began to visualize my emergent role.

In my role as an art education professor at the Newark campus, I began to arrange speaking engagements for the university and curate exhibitions that explored various cultural issues. The first of many nationally known American Indian artists and activists to visit was Charlene Teters. Connecting speakers, community activities, exhibitions, and courses to the liberation of the Octagon Mound was key in positioning art education at the front. This emerging role expanded earlier notions by community-based art educators such as Congdon,

Blandy, and Bolin (2000) by focusing on constructing a dialogic space for social reconstruction.

In the 2009 Lowenfeld Lecture, Olivia Gude stated, “Quality art education creates individuals who have the propensities and skills to form communities of discourse, spaces of shared and contested meaning” (p. 9). It is because of this early positioning of art education, and my being viewed as a mediator, that art was viewed as a dialogic tool.

### Native Narratives

The civilizations that built the mounds were large and lived in ancient cities similar to those of the Mayans. In the book *The Native American* (1993), the authors, David Hurst Thomas, Jay Miller, Richard White, Peter Nabokow, and Philip Deloria, explain that the archaeological history of the native peoples of the Americas goes back more than 30,000 years, and that by the time Columbus landed in the “New” World, it was an old world that had already seen civilizations rise and fall. They claim that the continents were populated by some 75,000,000 people who spoke 2,000 distinct languages and had developed a rich diversity of separate cultures, all linked by a network of trade. The cities became too large and could not be ecologically sustained, and a cataclysm occurred, which led to a breakup of the cities. The final cultural act of the city dwelling mound-builders was the development of the tribal system.

Elders from many tribes recall that the people were farmers, fishers, hunters, and gatherers of wild plant foods (personal communications, 2005). They lived in small villages scattered along the major tributaries of the Ohio River—especially the Great and Little Miami, the Scioto, and Muskingum rivers. From many archaeological digs, OHS staff state that the moundbuilders were also known for their magnificent works of art they crafted from materials gleaned from the ends of their world: copper from the upper Great Lakes, mica from the Carolinas, shells from the Gulf of Mexico, and obsidian, a black volcanic glass, from the Rocky Mountains. These exotic materials may have come to Ohio as valued commodities in a network of trade, but we



**Figure 2. Moon alignment at its northernmost point. Newark Earthworks Center.**

have little evidence of what items the traders might have given in exchange. Knives and bladelets made from Ohio's beautiful Flint Ridge flint are found scattered throughout eastern North America, but not in the quantities that would suggest a fair trade for the bushels of mica and copper found at Ohio Hopewell sites.

In 1992, an archaeological dig at the Great Circle in Newark found that the outside was built with dark earth while the inside was lined with brighter yellow-brown clay. Brad Lepper (1996), an archaeologist, states that, "In Native American societies, different colors have different associations and mean different directions, different soil colors probably had symbolic meaning" (p. 230). Much of what is known today about the mounds has resulted from connecting contemporary traditions to archaeological evidence. Many of the Native American cultural groups who lived in and around "the Ohio Country" when their narratives were first recorded in print, such as the Shawnee and Lenape (Delaware), Miami and Wyandot agreed on the sacredness and significance of these mounds, which were generally avoided when groups set up villages or camps (Squier & Davis, 1998).

Whether their ancestors or some earlier tribe were said to have built them, Ohio's earthworks are viewed by many contemporary Indigenous as the heritage of all ancestors. Oral traditions of respect and reverence continue among Ohio Native Americans today, and the narrative record is still growing and preserving stories of these mounds. Contemporary art forms that infuse traditional stories and music with activist and educational information about the mounds, such as Daystar's<sup>3</sup> performance at The Ohio State University-Newark on October 22, 2005, serve as examples that influenced non-Indigenous people to learn more and for American Indians to be active. Today, many people are reconnecting with these sites after many years of being denied the privilege of practicing their traditions at these very sacred areas. A Northern Cheyenne elder, William Tallbull (1921-1996), stated:

From my own perspective, for many reasons I find it deeply troubling that the earthworks continue to be used as a golf course. This is a very powerful place and it should be treated with reverence and respect. It is critical that local Native people be consulted about the use and future of the Newark Earthworks and that they have access to this place, to care for her, and to be cared for by her. The golf course keeps this important relationship from growing. (2006, p. 1)

Many Native people have stated that, without the golf course/country club, the earthworks would have no doubt been destroyed; therefore, the Club played an important role in preserving this site. In many public meetings about the Octagon Mound, Native people from multiple tribes claimed that times have changed and the right thing to do is to return the care of the site to its traditional stewards—the local Native people. Native people are drawn to the power of the place. Sonya Atalay, an Ojibwe descendant and archaeologist, states:

These sites remind all of us of that connection—that time is not linear, and the past is always with us. In caring for the past, we care for ourselves and future generations. I think these sites have a power in them—by their very nature they move us to reflect and question, to wonder and ponder. These are important lessons for us all to reflect on and I think Newark Earthworks and other powerful places like it have the power to help us do that. (2006, p. 2)

As Atalay suggests, the idea of decolonization is not a transfer of political power or possession of space from one source to another, but rather a process of becoming oneself (Fanon, 1967). Due to the historic relocation of Natives since the 1800s, Ohio does not have a federally recognized tribe. This void has established multiple Native voices that either have too much power, no voice, or little to no recognition. In observing a meeting between Ohio Indigenous people and organizations with politicians in 2005 in Columbus, Ohio, I heard Native people question each other about their Indigenous identity and act demeaning rather

than put differences aside for a greater good. The colonial psychological internalizations hindered their ability to identify with their historical memory of identity, resistance, and organization. Political, socio-economic, and cultural differences have created psychological damage and internalization of the colonizers' beliefs (Ballengee-Morris, 1998). Disagreements around identity are deeply related to who should have power. Blood quantum, legal tribal affiliations (card-carrying Indian), cultural tribal affiliations, and self-identification have been colonizers' criteria to determine who has voice and many Native people in Ohio have adapted those beliefs (Garrouette, 2003).

### Colonial Narrative

Some historians state that at the time of early European occupation, the Native peoples of the Americas did not claim "ownership" or knowledge of the mounds (<http://www.octagonmoonrise.org>).

According to written documentation of the early White explorers and settlers, the American Indians living in Ohio during the late 17th and early 18th centuries had no certain traditions relating to the mounds (Lepper, 1996). When asked, most said they knew nothing about the earthworks. A few claimed the earthen walls were ancient forts built by their ancestors (Lepper). Some said the earthworks had been fearful "theaters of blood" and wanted nothing to do with the cursed places. The White explorers and settlers believed the ruins were the work of a "lost race" of people from the Old World—perhaps Egyptians, Romans, Hebrews, or Hindus (Lepper). That information has served the colonizer to deny other perspectives or information and supports the current colonial and academic stance that the moundbuilders disappeared and at best their culture died. In the documentary, *Myths and Moundbuilders* (1997), the narrator carefully states that the culture died, which has been inter-



Figure 3. Octagon Mound and golfers. Photograph by Patricia Mason.

preted by others, such as the OHS, as the people died; therefore, there are no decedents. Scholars called these unknown people the Mound Builders, for obvious reasons.

In 1848, Ephraim Squier and Edwin Davis, under the auspices of The Smithsonian Institution, documented what is now referred to as the Newark Earthworks. Their work confirmed that many Native people constructed the mounds during the years of 200 B.C. to 500 A.D. The culture was first identified at an archaeological site on the farm of a man named *Hopewell*, thus the academic name. Native people would like this term eliminated from use in scholarly works and children's history books because of the references made about Hopewell people and culture. There was no Hopewell.

Since the first description of the ancient mounds was recorded and excavations were made around the time the city of Newark was established in 1802, the mounds have been desecrated. The Ohio and Erie Canal and the Central Ohio railroad pushed through a portion of the site in the early 1800s, destroying mounds in their path. The Great Circle, another part of the earthworks located a few miles away, was purchased by the Licking County Agricultural Society during this time and became a site for the county fair. Through the next 50 years, parts of the earthworks succumbed to plowing and construction as the city grew. From 1893 to 1896, the Ohio General Assembly approved Octagon as a camp for state militia, and the site was transferred to the state. In 1908, Octagon was deeded to the Newark Board of Trade by the State of Ohio. Just 2 years after ownership changed, in 1910, the Moundbuilders Country Club entered into a lease for the land and opened a 9-hole golf course designed by Thomas Bendelow, one of American's pioneer golf course architects. The course was expanded to 18 holes in 1923. Ownership eventually transferred from Newark to the Ohio State Archaeological and Historical Society, which was renamed the Ohio Historical Society in the 1950s. Up until the OHS management changed in the late 1990s, public access was not an issue.

In 2000, Moundbuilders Country Club membership decided to enlarge its clubhouse. Through the efforts of an odd mixture of displeased club members and an ad hoc group (Friends of the Mounds), the past colonial practices between the club and OHS were challenged. Powerful country club members maintained that "their possession of the mound was their power and their right, and they did not have to allow or extend access to the community or Native people" (Town Hall Meeting minutes, 1999). Maag (2005), a reporter from *The New York Times*, attended one of the events and interviewed many people including Ralph Burpee, the director of the country club, and myself. Burpee stated, "We have rights too."

### **Academic Narrative**

The ad hoc group named themselves the Friends of the Mounds (FOM), and the members established goals, with increasing access to the mounds as the top priority. By working with OHS staff, the country club representatives, and other stakeholders in the development of a cultural resource management plan, access was finally granted—4 days each year to be chosen by the OHS. This resolution was hard to accept for some FOM members, particularly the Native people. The academic community (professors, teachers, archaeologists, and others) viewed it as a victory. The indigenous members felt that little was given. Tension within the FOM group grew.

Barbara Crandell,<sup>4</sup> a Cherokee elder and FOM member, spoke of two reasons for her displeasure with the agreement. Golfers maintained the space 361 days of the year, and the OHS had the power to choose the dates for access without consultation. Crandell considered the Octagon site to be public land. While she was praying on the observatory mound on June 26th, 2002, Crandell said golfers, who wanted her to leave, taunted her. After she refused, Moundbuilders Country Club President Skip Salome called the Newark Police Department, who arrested her. In a jury trial conducted on November 7, 2002, Crandell was convicted of criminal trespassing, a misdemeanor charge, and fined \$250 plus court costs, which totaled \$875.27. She



**Figure 4. Mayor, Barbara, and friends paying the debt. Photograph Patricia Mason.**

refused to pay the fine. The FOM, with renewed vigor, wrote newspaper articles and solicited donations to pay for Crandell's fine. Reenactments were performed for local television cameras and national awareness was stirred.<sup>5</sup>

In January 2003, about 25 people—Native Americans and non-Native Americans, including former Newark Mayor Frank Stare and Councilman William Rauch—gathered in the Newark Municipal Building to show Crandell their support and observe the payment of her fine and court costs in the municipal Clerk of Courts Office. The arrest reinvigorated FOM, but also increased the tension between some of the Indigenous people and those they considered academics. Some felt that the academic members had too much power and were part of the colonial system, which required me to negotiate my own feelings and simultaneously provide guidance and mediation for both sides. As Tuhiwai Smith (2005) states, the expectations from both the academic and Native worlds collide at times. Some Native people viewed negotiation and mediation as selling out. Due to the long historical

colonial practices imposed on Indigenous people and tribes, this reaction is a part of self-determination. According to Tuhiwai Smith (2005), to become self-determined, organizers must understand the political, social, and economic history of all of the organizations, which claim to represent the culture, and not repeat their mistakes. Self-determination requires that a group's values, traditions, and history be translated into a new language, concentrating on issues common to the group. While the academic members did not always understand that some of their actions were *power-over* rather than *power-with* the Native communities, lunches, private meetings, and not communicating about long-term plans were a part of the actions by some of the academic members who were viewed at odds with the issues common to the group. As colonial actions were from a place of power-over, self-determined reactions have relied on the survival skill of negotiating (Tuhiwai Smith, 2005). Respect and following protocols are integral and viewed as self-determination, so power-with is the process of negotiating and retaining faith in "humanity of indigenous beliefs, values and practices" (Tuhiwai Smith, 2005, p. 160).

Another chance was given for a tenuous coalition. The Ohio Historical Society administrators, Moundbuilder Country Club representatives, Friends of the Mounds representatives, and community members including Native people gathered to develop a cultural resource management plan for the mounds. The management plan specified that a celebration and full access be made available when the moon came to its most northern alignment, which would occur in September, October, and November 2005. A separate group called the Moonrise committee was established, which included members from FOM and the OHS, to plan three events. For 2 years, this committee planned the three events in collaboration with universities, an archaeological organization, and a Native American academic organization.

On September 24, 2005, a national Native American conference took place at The Ohio State



University campus in Newark, Ohio. An agreement drawn up between the Moundbuilders' Country Club and Richard Shiels, Director of the Newark Earthworks Center and conference organizer, allowed 40 participants access for an evening event, as well as a bus tour of the space prior to nightfall. Two participants and I arrived early and witnessed the police stopping the bus and telling the bus driver that if he did not turn around, everyone would be arrested. Shiels called the club management reminding them of the agreement and members were allowed to get off the bus. That evening, while the drums<sup>6</sup> sang and healing ceremonies took place, music from the club—K.C. and the Sunshine Band's "Get Down Tonight,"—blared from the open doors and windows of the country club building. Although this was an attempt to disrupt with music, the arts, once again, brought the participants together and made them stronger. The next day, the director of the club stated that the Native people had been disruptive to a wedding and told Shiels that drums and dance were no longer welcome at the mounds.

The next event was held on October 22, 2005 and was designated as the day the public would have access to the Octagon Mound. The club decided to hold a casino event that same night for its members. Two days before the event, rumors circulated that the country club was going to have a sprinkler *accident* and would therefore have the legal right to cancel the event due to fear of destroying the grounds. Mother Nature stepped in, and it rained. Although turf experts consulted from other local golf courses noted such grass is genetically engineered to withstand traffic after rain, the event at the mounds was canceled. Representatives from the country club feared the grass would be ruined. The daytime events occurred, including a large art exhibition, and over 2,000 people attended. After the evening dance performance, rumblings from the audience revealed that many people planned to attend the moon rise on their own accord and risk being arrested.

That night, almost 200 people stood on observation mound quietly waiting for the moon. Sage and sweet grass permeated the air and soft whispers of voices sang. Security guards with flashlights roamed the area telling people that the park was closed or the event was canceled, but they never ventured into the area where the gathering stood. As the moon rise neared, several Native members watched about 40 people with wine glasses in hand come from the club and situate themselves at the rise area (the middle of the mound). As witnessed, this privileged group listened to their expert speak about *exotic* places and claim that he had no idea why this space was considered special. When I asked a security guard why those people were allowed to be there, he replied that they had the right to be there as they were country club members and essentially owners (personal communication, 2005). Ironically, I was asked to leave quietly or else I would be escorted off the property. I left their area and went back to stand with the larger group situated at the fringe of the mound.

### Claiming

A part of decolonialization is the development of a critical consciousness for social/cultural change (Freire, 1973). The future of the Newark Earthworks revolves around money and power, and this is difficult to challenge. Those working on behalf of the Newark Earthworks, which includes the Octagon Mound, must find ways to affect the money and power of those currently in control.

Many have questioned the conflict of function with a golf course constructed on a spiritual site—colonial perspective celebrating it, the academics' theorizing, and many Natives feeling desecration. Often a comparison of the mounds to churches such as Vatican City is made. The difficulty with that comparison is that it does not convey the crucial issue of power—who has the power over a sacred site and who controls access? As Sonya Atalay (2006) states,

People might think about playing golf in Vatican City and get upset or feel it is wrong, but what they need to imagine is the entire



**Figure 5. Day Star Dance Group's Mound Dance. Photograph by author.**

**Figure 6 (right). Art gallery and opening. Photograph from OSU-N Files.**



force of colonization that created and continues to effect the situations we are in today. Consider the fear of communism during the last century or the fear of terrorism today. Try to imagine those fears becoming a reality and the feeling of seeing your local church “preserved” as a recreation area, while you aren’t allowed to spend time praying in your church anymore. (<http://www.octagonmoonrise.org>)

Of course, the situation with Native people and the Earthworks site is far more complex than this, but through this example, one can gain insight into the last 500 years of colonization and the growing importance of the current struggles and triumphs for decolonizing sacred places.

Conflict, tensions, multiple perspectives, stories, and power struggles have served groups well as fodder for change. Out of the community ad hoc group, Friends of the Mounds, and the academic hub, the Newark Earthworks Center was created. This effectively institutionalized the academic narratives along with a charge to address those conflicts, tensions, and stories. The OHS, NEC, and FOM continued to work together to nominate the Octagon for World Heritage status. The conference planners decided that the 2008 Newark Earthworks Day would position the mound as the world site. Representatives from Stonehenge and Teotihuacan, researchers in the field, local Native people, and Aztec dancers were brought together on May 3,

2008 to exchange colonial and decolonial histories, challenges, and successes. This committee also believed that the arts could communicate in a way that would reach the heart. Drumming, dance, and art exhibitions had provided educational fodder, entertainment, and political posturing for the past 2 years. The committee wanted the 2008 exhibit focused toward university students.

#### **Artfully Rewrite Narrative Constructs**

A central point for a course I taught, Visual Culture and Indigenous Peoples, was to serve as one role model in how the arts develop leadership skills, embrace collaborative practices, and create coalitions. Students in this class researched historical documents, contemporary events, interviewed individuals, and developed an exhibition that focused on the site as a World Heritage Site. The students wanted the viewers to experience “build it and they will come” moments. The demographics of the class were out of the ordinary for The Ohio State University, with three Native students out of seven total. They decided to focus, like this article, on three narratives, Native, Academic, and Colonial. The walls of the gallery were painted in three shades of brown for the dirt(s) making up the mound. A mound with a 7-ft diameter was placed in the middle with baskets of dirt at each entry. Each panel provided space for visual and textual materials to tell stories about arrests, science, golfing on the mounds, World Heritage sites, and access

among other topics. Inside glass display cases, tees, golf balls, beer bottles, and other artifacts found at the Octagon Mound were placed on view. One wall was used as a space for viewers to write their comments so that their voices could become a part of these narratives.

The students applied a consulting collaborative approach by interviewing and researching multiple viewpoints/people and carried that method throughout the exhibition. Tuhiwai Smith (2005) states that this process encourages reflective thinking and practice. Consulting collaborative approaches include critical forms of reflective experiences, cultural studies, and research experiences that can challenge established ways of thinking and acting by encouraging a re-examination of one's own values and practices. This process can build learning communities, which will support students' and communities' lifelong successes and achievements through practices that question social problems, policies, and ethical dilemmas. Many art educators have advocated community-based, service-learning approaches for years and quite successfully (Congdon, Blandy, & Bolin 2000; Daniel, 2001; Taylor, & Ballengee-Morris, 2004). I suggest that we in Higher Education should engage preservice and future leaders/scholars to redress the exclusion of indigenous voices in the study of art history, built environments, spirituality, and political agency. This could discourage art educators from being a part of an historical collusion when presenting Native people/arts from only a historical perspective, objectifying and romanticizing the cultures and arts, and instead, to support new educators to consider becoming change agents. If we are to support and develop change agents, it is necessary to explore with our students how to view the world and practice collaboration, democracy, and coalition for cultural change. If we believe in preparing students for leadership positions, we must include them in all aspects of what leadership requires, which can demand going beyond positioning and posturing, to also knowing when and how to mediate and appreciate justice

and power. Leaders are made through reflective processes, professional development, experience, and role models.

## Conclusion

As the 2008 exhibition attempted to weave the stories and challenge the viewer to act, it was also an uncomfortable space. Collaborating and working within a coalition is quite a delicate balance. In all three narratives, power is/was a desire. The club wanted no change in the status of the mounds, but it occurred regardless. The OHS stepped up to their charge by supporting the World Heritage nomination and actively negotiated access issues. They are flexing their power and reaching out to other stakeholders. The academic community continues to struggle to be inclusive to all Indigenous people. The communities are further estranged, with Native people on the fringes. Collaborative practices between the different Indigenous groups have been difficult. Positioning for power or posturing for economic gain has created long histories that seem hard to mend.

For the past 95 years, this sacred place has been an entertainment and recreational site for 200 privileged people. In New Zealand, there was a similar case where a golf course, Raglan Golf Club, occupied sacred ground and the course was later moved to another area (Look4). The sacred grounds were reclaimed and respect for that space was maintained. In contrast, contemporary traditions and symbols such as current mound building practices in the United States, consistent use of symbology such as spirals, and the spiritual significance of east and west entry spaces, equinox and solstices are not viewed as a part of a long ancestry of knowledge, practices, and places. Although contemporary Native arts have been used at every Newark Earthworks' event, including dance, music, visual arts, gorilla-like installations, theatre, reenactments, storytelling, poetry, and drumming, the Indigenous artists have been denied direct ancestral connections to these moundbuilders. To give power to these connections would destroy the

colonial academic theories and begin to acknowledge a cultural relationship to this space, which could lead to a legal reclamation.

In the Octagon Mound case, even if contemporary cultural connections continue to be denied by the academy and country club members, the least that could be accomplished would be building respect for a sacred space and a National treasure.

Renaming the land was probably as powerful ideologically as the thought of changing the purpose of the site. For Native Americans, whose origin stories emerge from the earth's surface, place and identity move into the realm of spirituality—assuming that colonialism has not taken that away too. Let the title to this sequel be: *They came, they named, we blamed, and we reclaimed.*

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## ENDNOTES

- 1 Author intentionally does not use postcolonial theory because American Indian Nations are still under colonial rule and therefore is still in a decolonial state—process of regaining through self-determination.
- 2 *Indigenous*, *Native*, and *Indian* are currently viewed as correct terminology according to the National Museum of the American Indian, [www.nmai.si.edu](http://www.nmai.si.edu)
- 3 More about Daystar Dance Company can be found at <http://www.daystardance.com/east.htm>
- 4 Since I was a witness to the events, I told the story as it developed. One can read more about it at <http://www.ibsgwatch.imagedjinn.com/learn/2003/2003jan25.htm>
- 5 A sample of the articles can be found on websites such as:  
[www.sacred-sites.org/preservation/angered\\_octagon\\_mound.html](http://www.sacred-sites.org/preservation/angered_octagon_mound.html)  
[books.google.com/books?isbn=1564146669](http://books.google.com/books?isbn=1564146669)  
[www.sconet.state.oh.us/rod/docs/pdf/5/2003/2003-ohio-2512](http://www.sconet.state.oh.us/rod/docs/pdf/5/2003/2003-ohio-2512)  
[www.octagonmoonrise.org/CurrentNEWS.HTML](http://www.octagonmoonrise.org/CurrentNEWS.HTML); [www.nativevillage.org/Archives/2006earthworks.uc.edu/ETE/Teacher's%20Guide,%20Grades%206-12.pdf](http://www.nativevillage.org/Archives/2006earthworks.uc.edu/ETE/Teacher's%20Guide,%20Grades%206-12.pdf)  
[www.enquirer.com/editions/2003/01/06/tem\\_monlede06side.html](http://www.enquirer.com/editions/2003/01/06/tem_monlede06side.html)  
[www.newagefraud.org/smf/index.php?action=printpage;topic=870.0](http://www.newagefraud.org/smf/index.php?action=printpage;topic=870.0)
- 6 Many Indigenous groups view drums as a living entity and not an object.