

***In the Light of Reverence***

***P.O.V.'s Youth Views***

**Youth Outreach Toolkit**



# ***In the Light of Reverence* Youth Outreach Toolkit**

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## INTRODUCTION

Welcome to the ***In the Light of Reverence Youth Outreach Toolkit***! We are very excited to have your participation in the Youth Views program. Youth Views is dedicated to collaborating with young people that want to explore the use of documentaries as community building tools. The ***In the Light of Reverence Outreach Toolkit*** focuses on involving young people in the creation of screening events where critical dialogues and civic response can succeed under youth leadership and initiative. We hope to continue creating more youth outreach toolkits for other P.O.V. programs with your input.

### **The Goals of The *In the Light of Reverence Youth Outreach Toolkit* Are To...**

#### **Support youth by...**

- encouraging the development of critical thinking, media literacy, community organizing, peer support, personal expression, leadership, coalition building, and solution seeking through the organizing and execution of an ***In the Light of Reverence*** screening event in their communities.
- presenting a vehicle for “breaking the ice” on the ***In the Light of Reverence*** topics through screening the film in a safe context for dialogue with families and community members.
- providing documentary films to youth activists and youth community leaders as tools for education and outreach. Youth Views wants to offer support to young people who want to use documentaries as catalysts for action their communities.

#### **Support youth service providers by...**

- assisting communities and institutions in mapping the assets and resources available for all youth.
- fostering coalition building among groups concerned about youth.
- highlighting community resources available for human rights activists and Native American and other indigenous youth

**How can you use *In The Light of Reverence* in your community?** The Youth Views Advisory Board identified three screening goals that can be used for community discussions and activities. These goals are...

1. **Understanding The History of Indigenous Communities In America**
2. **Understanding Indigenous Spirituality, Sacred Sites And Religious Freedom**
3. **Understanding Human Rights Issues For Indigenous Communities**

### **How to use this kit**

Since you may start anywhere with this kit, here are descriptions of each section:

- The **Background Information on *In the Light of Reverence*** provides a synopsis of the film, descriptions of the characters in the film and background information on the Native American tribes and struggles for sacred sites featured in the film.
- Each of the three **screening goals** contains suggestions on audiences, screening objectives and screening formats, sample discussion questions, and recommended post-screening follow-up activities. Please adapt these suggestions to your event's needs or create your own screening goals. (If you do make any changes to the kit, please send us a copy, so we can credit you in the next version of the kit!)
- The **Step-by-Step Guide on How to Organize a Screening Event** section provides questions, points, and tips to consider when planning your event.
- The **resources index** can help you brainstorm possible screening partners, audiences and other resources for your event.
- The **Acknowledgements** section provides information on the creators of the ***In the Light of Reverence* Youth Outreach Toolkit**, the Youth Views program, and P.O.V.

## ***In the Light of Reverence***

### **About the Film**

*In The Light Of Reverence* is a documentary that explores three legal clashes over natural resources in the United States. The disputes are between American Indians who consider these sites sacred and other Americans who wish to use the sites for recreation and commercial enterprises. These disputes raise questions about the environment, religious freedom, the relationship of citizens to federally owned land, the lasting impact of historical inequities, and how our society mediates between groups whose vastly differing experiences have produced competing needs and belief systems.

The film juxtaposes Lakota, Hopi and Wintu elders' reflections on the spiritual meaning of place with non-Indians' views of how best to use the land. The contrasting positions reveal deep cultural and historical conflicts: Native American tribes hold land communally, derive spiritual sustenance from nature and place little value on individual rights, while American culture reveres private property rights, separates religion from land and greatly values individual freedom. Historically, the United States has not protected religions based on the former point of view but has gone to great lengths to protect those based on the latter.

### **The Lakota and Devils Tower**

*Mato Tipila*, the Lodge of the Bear, also known as Devils Tower, is one of the premier climbing challenges in the world. For the Lakota and 16 other tribes of the northern Plains who perform sun dances and vision quests nearby, the monolith is sacred. In the 1990s, the National Park Service considered a ban on climbing the tower. Opponents argued that the government was taking sides—promoting Indian religion—and denying climbers their right of access. In court, the Park Service argued it was a matter of respect and accommodation of cultural traditions. Eventually, the Park Service adopted a compromise, asking climbers not to climb during June, when Indian ceremonies are at their height. Today, 85% of climbers have voluntarily stopped climbing in June. The Lakota observe with some irony that climbing is banned entirely at sites that others consider “sacred,” including Mt. Rushmore.

### **The Hopi and the Colorado Plateau**

The Hopi have a spiritual covenant to care for their desert homeland. Throughout the Colorado Plateau, mining companies extract pumice, gravel, coal and water for profit. Private property rights won out over religious concerns at Woodruff Butte, and Hopi shrines were bulldozed. The government bought out a pumice mine on public land at the sacred San Francisco Peaks. In addition, a coal mining lease on reservation land at Black Mesa has led to the depletion of vital Hopi village springs as coal is mixed with groundwater and slurried to a distant power plant.

### **The Wintu and Mt. Shasta**

For a thousand years, the Winnemem band of the Wintu has conducted healing ceremonies on *Bulyum Puyuik*, “Great Mountain,” also known as Mt. Shasta. When a proposed ski resort threatened a sacred spring, the Wintu and other tribes fought against it. As a result of their work the Forest Service superintendent denied the permit for the ski resort, citing the Winnemem's concerns for the spiritual integrity of the mountain. Ironically, the publicity from the battle drew growing crowds of New Age spiritual seekers to Mt. Shasta. The Winnemem Wintu believe that some New Age practices offend the mountain and mock their traditional ceremony. As a result, they are attempting to influence what is permitted.

## CAST OF CHARACTERS

### *Lakota*

**William Perry Pendley**, chief legal officer of the Mountain States Legal Foundation, fears government oversight of public lands, be it for the American Indian population or for the population at large. “This is not private land, this is federal land,” he says. Closing off the land to anyone who does not practice the Native American’s faith, he says, is a “dangerous precedent.”

**Vine Deloria, Jr.** is a leading Native American scholar, whose research, writings, and teaching have encompassed history, law, religious studies, and political science. He is the former executive director of the National Congress of American Indians and a retired professor of political science and history. He is the author of many acclaimed books, including *Evolution, Creationism, and other Modern Myths*, *Spirit & Reason*, *God Is Red*, *Red Earth*, *White Lies*, *Power and Place: Indian Education in America*, *Custer Died for Your Sins*, and *Behind the Trail of Broken Treaties*.

<http://www.fulcrum-books.com/html/deloria.html>

**Johnson Holy Rock**, member of the Lakota tribe, works to keep the sacred area of the Black Hills, particularly the “Lodge of the Bear” free from the exploitation posed by climbers and people that wish to benefit economically, and not spiritually, from the area.

**Andy Petefish**, a commercial rock climbing guide at Devil’s Tower (Lodge of the Bear) in Wyoming, sued the Park Service when in 1995, they asked climbers to voluntarily stay off Devil’s Tower during the month of June so as not to interfere with the Native Americans’ prayer ritual. Petefish claims that climbing is a “spiritual” experience for him, and that the Native Americans have no right to take that from him.

### *Hopi*

**Dale McKinnan** is a miner assigned to work in the area indigenous to the Hopi. He claims that he couldn’t see what it was that was so special about the land: “I didn’t realize I was destroying anything but a big ugly pile of rocks out in the big ugly middle of nowhere.” However, he says, “When the Native Americans came with their concerns, I had to take a step back, and I tried to put myself in their position.”

**Vernon Masayesva** is the former chairman of the Hopi Tribe and current executive director of Black Mesa Trust. Like many of his generation, he watched for over 20 years as the Peabody Western Coal Company pumped billions of gallons of groundwater from a natural reservoir beneath his reservation; he became concerned about the impacts Peabody’s operations were having on the land and on his tribe.

**Leigh Kuwanwisiwma** is the director of the Cultural Preservation Office of the Hopi Tribe. In this position he has been instrumental in obtaining grants and contracts for cultural resource work on and off the reservation.

[http://www.usbr.gov/uc/envprog/amp/amwg/amwqbio\\_kuwanwisiwma.html](http://www.usbr.gov/uc/envprog/amp/amwg/amwqbio_kuwanwisiwma.html)

*Wintu*

**Caleen Sisk-Franco** is a native of the Wintu tribe and has worked in collaboration with her peers to maintain the land around Mt. Shasta, California as a sacred space. She fought a winning battle against outsiders that wanted to use the land for a ski resort.

**Florence Jones** is the top spiritual doctor of the Winnemem Wintu of northern California. The Wintu's ancestral home is the McCloud River watershed south of Mt. Shasta. Healing ceremonies have been conducted there for a thousand years. For 15 years she and her niece have led the fight against a proposed ski resort on Mt. Shasta.

## Glossary of Terms

**ENVIRONMENTAL JUSTICE:** Equal and fair access to a healthy environment; equal enforcement of environmental regulations; and a movement to protect communities of color and poor communities from environmental hazards. *-From Colors of Resistance*

**ENVIRONMENTAL RACISM:** Racial discrimination in environmental policy-making and the enforcement of regulations and laws; the deliberate targeting of communities of color for toxic waste facilities; and the history of excluding people of color from the leadership of the environmental movement. *-From Colors of Resistance*

**GENOCIDE:** The systematic killing of people because of their race or ethnicity. *From Amnesty International USA's Human Rights Here and Now.*

**HUMAN RIGHTS:** The rights people are entitled to simply because they are human beings, irrespective of their citizenship, nationality, race, ethnicity, language, gender, sexuality, or abilities. Another definition for human rights is those basic standards without which people cannot live in dignity. To violate someone's human rights is to treat that person as though she or he were not a human being. To advocate for human rights is to demand that the human dignity of all people be respected. *From Amnesty International USA's Human Rights Here and Now.*

**SELF-DETERMINATION:** Determination by the people of a territorial unit for their own political future without coercion from powers outside that region.

**UNIVERSAL DECLARATION OF HUMAN RIGHTS (UDHR):** Adopted by the United Nations general assembly on December 10, 1948. Primary UN document establishing human rights standards and norms. All member states have agreed to uphold the UDHR.

## **Screening Goal One**

### **UNDERSTANDING THE HISTORY OF INDIGENOUS COMMUNITIES IN AMERICA**

*“Our family history goes back seven generations in Crook County in the ranching business. And there really were no Native Americans here—until they were invited by the park service.”*  
—Jesse Driskill, member of the Wise Use Property Rights movement

#### **A. Potential Screening Objectives and Screening Venues**

***We encourage you to invite members of diverse communities to participate in your event as an opportunity for everyone to examine shared issues, understand each other’s points of view and broaden networks.***

***These are some suggestions on how to organize a screening of this film for your community and focus your audience discussion.***

1. Suggested audience: Diverse youth communities. Objectives for discussion can include:
  - ❑ Examining the different points of view and events presented in the film by placing them in a historical context.
  - ❑ Identifying and deepening understanding of how various historical events impacted indigenous communities.
  - ❑ How indigenous communities are responding to their histories.
2. Suggested audience: Youth organizers and activists. In addition to the suggestions above, discussion objectives can also include:
  - ❑ How non-indigenous people can respectfully collaborate with indigenous communities as allies and on common issues.
  - ❑ Organizing follow-up meetings in order to respond to issues raised in the film.
3. Suggested venue: A local museum that has a collection of indigenous objects in order to provide an opportunity for museum staff to share their professional and personal experiences with indigenous sacred sites with a diverse youth audience. Discussion objectives may also include:
  - ❑ How museums are responding to controversies around the ownership of indigenous objects.
  - ❑ How museums are trying to build respectful relationships with indigenous communities in response to the controversies over cultural property.

## B. Introductory Remarks

***Before you screen the film you may want to ask the audience to ponder a few questions, reflect on their own experiences or understand a unique aspect of the making of the film. This focuses the audience on issues that will be examined during the discussion.***

Here are some points or questions you may want to highlight before the start of the film:

- ❑ How many of you feel that you learned a lot about American Indian history in school? What do you recall? Identify new things you may learn from the film.
- ❑ Christopher McLeod, the director of *In the Light of Reverence*, had this to say on what motivates him as a filmmaker:

*“Though I had been to Yale, majored in American history, pursued great teachers, I had never encountered anything like the wisdom I felt pouring from the indigenous people I met. One weekend I went from a Hopi kachina dance in the village of Walpi to the Peabody Coal Company's stripmine on Black Mesa — from a community song for rain to the industrial destruction of the earth. The clash of worldviews was stark, and very upsetting. The realization that my education had left out an entire way of seeing and knowing the natural world was a shock. That shock has been the motivating factor in my work ever since and the collision of worldviews has been the story I have tried to capture and articulate.”*

- ❑ While viewing the film, ask yourself, “Do some of the events shown in the film remind me of similar examples in history?” If so, what does this mean?
- ❑ The filmmakers made a serious effort to build trust with members of the American Indian community in order to create this film. While viewing this film, can you identify some reasons as to why the filmmakers needed to build a strong foundation of trust?

## C. Sample Discussion Questions

***Here are some questions you may want to ask the during an audience discussion of the film. These questions can be applied to any of the discussion objectives listed above. You may want to select as few or as many questions from the different sections below. Please feel free to create your own questions as well.***

### Check-in Questions

*To poll the audience on their historical knowledge of American Indians.*

1. What did you learn about American Indian history and culture in school? How would you describe the perspective of American Indian history and culture you were taught in school? Whose point of view was reflected in that perspective? What kinds of values influenced this view of history and culture?
2. What is a stereotype? What are some examples of stereotypes about American Indians? Where did you first learn of them? Were there any stereotypes about American

Indians expressed in the film? If so, what has been the impact of these stereotypes in resolving the issues discussed in the film?

3. How did you feel about the attitudes people in the film expressed about indigenous people and cultures?
4. Discuss your ideas of fairness and justice. Describe your experiences of being treated in a fair and just manner, or an unfair or unjust manner. Based on the film, do you think American Indians have been treated in a fair and just manner in the past? Are they being treated fairly and justly today?
5. Did you learn anything new after watching this film? If so, what were the most interesting historical or cultural facts? How did you feel while you were learning about the issues the film examined? Did this film influence your view of history and culture? Explain.

### **Questions About American Indian History**

*To define the historical background behind events in the film.*

6. What are your thoughts on Christopher Columbus's voyage to the Americas? What has been the impact of his voyages on indigenous communities? Do you consider him a hero of American history? Does his legacy influence the communities profiled in the film? Explain.
7. What is Indian country? Where is it? How has it changed since colonists and immigrants have arrived in the Americas? How would you describe the past relations between the indigenous people and the newcomers? How would you describe it now?
8. According to the film and what you know, how and why did American Indians originally lose their lands? How did their communal lands become private property? Was this loss different for different tribes? Who benefited from these losses? How?
9. According to Jim Ayer, "The pursuit of happiness was a pursuit of private property, and now, that's being eroded, in essence, under the guise of religion." Do you agree that owning private property can be a source of happiness? What happens when something held in common by a community becomes a commodity, with its main value as a source of income? Were American Indians allowed to own property? Do you think the practice of American Indian religions interfere with the right to private property? Explain.
10. What is a treaty? What are some examples of local treaties? Did the United States government and American Indians uphold the treaties they made with each other? What has been the impact of treaties on the relations between American Indians, the United States government, and other United States citizens? Explain.
11. According to the film, how has the United States responded to American Indian religions? How did these policies affect Indian and non-Indian communities? How did these policies affect you?

### **Questions About the Impact of History**

*To understand the impact of historical events on contemporary issues raised in the film.*

1. What were some of the conflicts between different groups in the film? What is the historical background behind these conflicts?
2. Did you see different laws conflicting with each other in the film? Explain. If so, how can they be resolved?
3. According to the film, why did the Hopi and Navajo sign away their mineral and water rights to the Peabody Coal Company in the 1960s?
4. According to the film, the United States government paid bounty hunters to kill Indians—\$5 a head in California. Why did the United States government do this? What has been the impact of this policy?
5. According to the film, “Like most northern California Indians, the Wintu have no reservation...A hundred and fifty years later, the United States still does not recognize the Wintu as a tribe.” Why do you think the United States government did not officially recognize the Winnemem Wintu? What happens to a community when the United States government does not recognize them as an indigenous nation? How does their unrecognized status affect Wintu claims to Mount Shasta?
6. How did indigenous groups profiled in the film organize themselves to protect their sacred sites? How have American Indians organized for their rights in the past? Do you see connections between acts of resistance from the past and those shown in the film? Explain.

### **Questions About Who Tells History**

*To understand how different cultures record history and some of the ethical issues for historians working in indigenous communities.*

1. What are the implications when scientists excavate or document indigenous sacred sites (such as burial grounds, petroglyphs and pictographs) in order to study indigenous cultures? What are the benefits and drawbacks for indigenous communities and scientists when this is practiced? Explain.
2. What happens when outsiders record the history and culture of a community? In the case of American Indians, who are you more likely to believe, the accounts from a tribal oral historian or from a scientist? Why? Can both of their views of history and culture be correct? What are both groups' methods for collecting information?
3. According to the film, “In the secretive Hopi society, traditional law forbids identifying certain places to the uninitiated. When places are known, they are more vulnerable.” Why are sites more vulnerable when more people know about them? How do you think outside historians and scientists who want to study Hopi culture should respond in this situation?

### **Questions About Collaborations Across Communities**

*To identify how groups successfully collaborated in protecting sacred sites.*

1. Can two groups have different views and both be correct? Explain.
2. What were some significant differences in the views expressed in the film? Why are there these differences? Did people in the film respect each other's differences? What were the differences in the following areas: land, family, ancestors, elders, language, valuing cooperation over competition, and individual rights versus community responsibilities?
3. Why was it possible for some indigenous and non-indigenous people to collaborate together in protecting sacred sites, even though they may have different religious and cultural beliefs?
4. What were the characteristics of successful collaborations between these two groups? How can you take the lessons of these collaborations back to your communities? Give examples of some of the differences in your community that need a collaborative approach to solve.
5. If you were part of the communities in the film, would you have come up with different solutions than the ones shown in the film? If so, what would be your next steps in addressing those problems?
6. What is the history of your local indigenous community?
7. Did you see any similarities between the challenges faced by indigenous communities in the film and the challenges your own community faces? Explain.
8. What can you do to increase understanding of indigenous history and culture in your community? How do you think this kind of education will affect your community?

## **Screening Goal Two**

### **UNDERSTANDING INDIGENOUS SPIRITUALITY, SACRED SITES AND RELIGIOUS FREEDOM**

*“In the corner of the mind of many judges is the idea that these just can’t be real religions. Religion is something you do in a church. Real religion isn’t something you do in nature. The category for that is recreation. And the idea that a religion could be tied to a particular place is not part of the life experience of these judges.”*

—Charles Wilkinson, Professor at the University of Colorado, School of Law

#### **A. Potential Screening Objectives, Screening Venues and Discussion Formats**

***We encourage you to invite members of diverse communities to participate in your event as an opportunity for everyone to examine shared issues, understand each other’s points of view and broaden networks.***

***These are some suggestions on how to organize a screening of this film for your community and focus your audience discussion.***

1. Suggested audience: Diverse youth communities. Discussion objectives may consist of:
  - ❑ Examining the different points of view presented in the film by putting them into a context that examines the different religious beliefs (such as spiritual stewardship) practiced by indigenous communities in the film.
  - ❑ Discussing the history of how the United States has responded to indigenous religions, along with how indigenous communities are currently organizing themselves to protect their religious freedom.
  - ❑ Examining the connection between religion and culture in preserving indigenous communities.
  - ❑ Brainstorming examples of different kinds of respectful rules to be followed when with indigenous religions and cultures interact.
  - ❑ Developing a list of ways to promote and introduce indigenous communities to communities at large.
  
2. Suggested audience: Indigenous communities and/or diverse activist youth groups. In addition to the suggestions above, objectives for discussion may consist of:
  - ❑ Updates of the sacred sites profiled in the film.

- ❑ Problem-solving around how to become involved with protecting sacred sites profiled in the film, on ancestral lands, located on other indigenous nations and/or in the local community.
- ❑ Planning follow-up activities in order to respond to issues raised in the film.
- ❑ Organize workshops along with a screening of the film where indigenous elders share with young people their knowledge of sacred sites.

## B. Introductory Remarks

***Before you screen the film you may want to ask the audience to ponder a few questions, reflect on their own experiences or understand a unique aspect of the making of the film. This focuses the audience on issues that will be examined during the discussion.***

Here are some points or questions you may want to highlight before the start of the film:

- ❑ When you think of American Indian religions what images come up for you? How do you think American Indian religions are defined? How would you describe their ceremonies?
- ❑ *“Many American Indian parents tell their children to keep their religious ceremonies secret because of a history of betrayal. When ceremonies are exposed and misused by outsiders, many believe the power of these ancient religious practices are destroyed. There are many books and films that may reveal details, but lack an understanding of the meaning and importance of the ceremonies. These misleading depictions often exist because the creators and authors did not receive permission to document this information or did not approach their work of documentation from a perspective of respect and understanding of the American Indian community.”*  
—Margaret Yellow Wolf Tarrant (Mandan Hidatsa),  
Youth Views Advisory Board Member
- ❑ Due to this history of mistrust and betrayal, the film team (which included the co-producer Malinda Maynor, a member of the Lumbee tribe) made a serious effort to build trust with members of the American Indian community in order to receive permission to record segments of the religious ceremonies in the film. One way the film team built trust with the community was through creating the film with an advisory board composed of Native people with whom personal relationships had been nurtured for decades.
- ❑ This film can be seen as a testament to the courage of communities that have decided that educating outsiders about their struggles around religious freedom is worth the risk of exposing sacred knowledge. It is also a testament to the optimism that these communities will receive the assistance they seek, instead of more experiences of betrayal.

## C. Sample Discussion Questions

*Here are some questions you may want to ask the during an audience discussion of the film. These questions can be applied to any of the discussion objectives listed above. You may want to select as few or as many questions from the different sections below. Please feel free to create your own questions as well.*

### **Check-in questions**

*To poll the audience on their background and general knowledge of religion and spirituality.*

1. How would you define and describe spirituality and religion? How are they different and similar?
2. Is maintaining a spiritual/religious practice important to you? If so, how does it benefit you? If not, why not? Why is spirituality/religion important to other people?
3. What is valued as sacred by your faith? How do you and others of your faith celebrate the sacred? How often? Were there any similarities between the spiritual beliefs expressed in the film and what you believe or how you practice? Explain
4. Did you learn anything new about American Indian religions after seeing this film? Explain.

### **Questions About American Indian Religious Concepts**

*To understand the meanings of American Indian religious concepts shared in the film*

1. What are some examples of stereotypes about American Indian religions? Where did you first learn of them? Were there any stereotypes about American Indian religions expressed in the film? If so, what has been the impact of these stereotypes?
2. What are some of the religious beliefs expressed in the film? How do American Indian religions differ from other religions? How do they differ from each other?
3. What does the concept of spiritual stewardship mean to you? How do indigenous people in the film practice spiritual stewardship?
4. What are creation stories and why are they important? How did the following creation stories mentioned in the film illustrate American Indian beliefs about the sacredness of land and the responsibilities of taking care of the land? How does each tribe express their belief in these stories? How are they connected to the conflicts in the film? Explain.
  - Run of the Sacred Hoop (Lakota)
  - White Buffalo Calf Woman (Lakota)
  - The Role of Kachinas Spirits, the Bringers of Rain (Hopi)
  - Spider Woman (Hopi)
  - Creation Story of the Winnemem Wintu

### **Questions About Understanding Sacred Sites**

*To understand the importance of sacred sites to indigenous communities.*

1. Do you relate to the land, and if so, how?
2. What are examples of sacred sites in your religion or spirituality? Have you visited them? If so, how did you feel while you were there? Have you visited any of the sacred sites profiled in this film? If so, what was your experience like?
3. Why are indigenous sacred sites important to their communities? Why are certain sites considered “sacred”? What kinds of activities take place there? Johnson Holy Rock (Lakota) said in the film that the Black Hills were kept “in the light of reverence” by his people. What does this phrase mean?
4. After watching the film, how would you describe the climbers’ experience of nature? Can climbing be a religion? How would you contrast the climbers’ experience of nature with the experiences of the Lakota? Do you think the climbers also “revere” Mato Tipila? Explain.
5. Can you name other indigenous sacred sites that were not included in this film? Do you know of any challenges in protecting these sites?
6. Describe ways that non-indigenous people can be respectful to indigenous religions and cultures? How do you think people should treat sacred sites and religious knowledge? List your ideas.

### **Questions About Cultural Survival**

*To examine the connection between religion and culture in preserving indigenous cultures.*

1. What is culture? Does culture preserve communities? Do you see connections between culture and religion? Explain.
2. Why do some people in the film believe that their cultures won’t survive without their sacred sites and ancestral lands?
3. Why do indigenous communities keep their sacred sites a secret from outsiders? Are there ways to keep the secrecy while continuing to do work to protect sacred sites? If so, how?
4. What do you think of New Age practitioners that use the religious rituals and symbols (such as sweat lodges, vision quests and sundances) from indigenous religions when they worship? What are your thoughts on New Age practitioners who claim they were other races (and therefore have the right to also claim the cultural/religious elements from different races) since they believe in reincarnation? Can it be possible for New Agers to “live in that ceremonial way that the Native Americans did”, as the Rainbow Children said they wanted to?
5. What is cultural appropriation? What are some examples of it? Why do people participate in cultural appropriation? How do communities feel when parts of their culture are appropriated? What are the different ways communities respond to this practice?

### **Questions about Religious Freedom**

*To understand what religious freedom is and what it means to indigenous communities.*

1. What is the role of spirituality/religion in binding communities together? How does it work?
2. What happens when the spirituality/religion of a community is lost, or if believers are not allowed to worship in the way they desire?
3. Do you think other interests or industries disrupt the abilities of indigenous communities to carry out their spiritual stewardship over the land? Explain.
4. Vernon Masayesva (Former Hopi Tribal Chairman), said in the film, "We broke a covenant. And I think that's what bothers all Hopis these days. How do we make up for it? You know, we made a terrible mistake. We have sold our soul to this company." What are the penalties for indigenous communities that break their spiritual covenants and fail to take care of their sacred sites? Do you think those penalties are still being experienced today? Explain.
5. How would you define "religious freedom" in your own words? How did you first learn of this concept? What laws guarantee religious freedom?
6. Have acts like the American Indian Religious Freedom Act or Executive Order No. 13007 of 1996 provided protection for American Indian religions? Explain.
7. How were indigenous people in the film trying to protect their religious freedom? What challenges were they facing? How did their allies assist their efforts?
8. What can you do to learn more about indigenous religion and spirituality and protect sacred sites?

## **Screening Goal Three**

### **UNDERSTANDING HUMAN RIGHTS ISSUES FOR INDIGENOUS COMMUNITIES**

*“This is Forest Service land. This is not Indian land. I don’t want to sound cold or bitter, but they lost the war, and they were put on reservations. As far as sacred ground goes, this ground is really sacred to me. And other mountains, you can’t single this one out. If you go to a building, a house, look at the floor, it’s made out of concrete. Concrete is rock, sand, and pea gravel. And that comes from a mountain. You can’t make roads, you can’t make anything without tearing into a mountain, it’s just impossible. That’s how we make things. That’s our culture.”*

—Darryl Lindsey (a White Vulcan miner) responding to Hopi protests  
against the destruction of their sacred lands

#### **A. Potential Screening Objectives, Screening Venues and Discussion Formats**

*We encourage you to invite members of diverse communities to participate in your event as an opportunity for everyone to examine shared issues, understand each other’s points of view and broaden networks.*

*These are some suggestions on how to organize a screening of this film for your community and focus your audience discussion.*

1. Suggested audience: diverse youth communities. Objectives for discussion can include:

- ❑ Examining the different points of view and events presented in the film by placing them in a human rights context.
- ❑ Identifying how human rights are different from other kinds of rights.
- ❑ Organizing follow-up activities to respond to issues raised in the film.

2. Suggested discussion format: A panel discussion of local community experts. In addition to the suggestions above, discussion objectives can also include:

- ❑ Problem solving and sharing models for how various communities are organizing to protect their human rights.
- ❑ Promoting human rights resources to communities at large.
- ❑ How to collaborate to protect human rights in diverse communities.

3. Suggested format: Organize a workshop on human rights that uses the film as a case study to examine specific human rights issues in general and specifically for indigenous communities.

## B. Introductory Remarks

***Before you screen the film you may want to ask the audience to ponder a few questions, reflect on their own experiences or understand a unique aspect of the making of the film. This focuses the audience on issues that will be examined during the discussion.***

Here are some perspectives you may want to highlight and discuss before the start of the film:

- *“I’m glad that we’re going to look at this film through a lens of human rights because many of the struggles the American Indian community faces relate back to the fact that we lack many basic human rights. Historically every colonizer of the Americas has chosen to view the indigenous people as not humans, but as animals. This change in their perspective allowed them to justify what was in reality genocide against indigenous people.”*  
—Margaret Yellow Wolf Tarrant (Mandan Hidatsa),  
Youth Views Advisory Board Member
  
- *“Viewing the stories in this film through a human rights perspective, allowed me to see some of the commonalities between Native American communities and my community. We are not so different after all. Our communities both struggle with a history of colonization that still continues to manifest itself. I see that we continue to have experiences of seeing violence committed against our land, culture and daily life. One of the closest examples from my community is the struggle between residents and the United States military over conducting military exercises (which is basically bombing) in Vieques in Puerto Rico. ”*  
—Jon Roman, Youth Views Advisory Board Member
  
- *“Most of the information I learned about Native Americans in school was inaccurate and prejudiced. The story of the Native American community written in many history books leads you to conclude that Native Americans were all extinguished, that all the Indians are dead! I like this film because it tells the stories of what’s going on right now in Native American communities and enables us to understand the perspectives of some of the community. It also smashes the misconceptions that colonialism doesn’t exist anymore or that Native Americans enjoy “special privileges” or are content to live on their reservations in the United States.”*  
—Jennifer Tan, Youth Views Advisory Board Member

## C. Additional Materials

Before the discussion you may want to hand out to the audience copies of the ***Universal Declaration of Human Rights*** and ***The Draft Declaration on the Rights of Indigenous Peoples***. URLs for both documents are included in the resource packet.

## D. Sample Discussion Questions

*Here are some questions you may want to ask the during an audience discussion of the film. These questions can be applied to any of the discussion objectives listed above. You may want to select as few or as many questions from the different sections below. Please feel free to create your own questions as well.*

### **Check-in Questions**

*To poll the audience on their knowledge of human rights.*

1. What are human rights? What are some examples of human rights?
2. What values are expressed behind the idea of human rights? Is it possible to have universal values or standards of behavior? Explain.
3. Why are human rights sometimes denied? What types of human rights violations most disturb you? Have you done any work around them? Explain.
4. Is your community dealing with human rights issues? If so, how do you feel about it? How have you responded to those issues?

### **Questions About What Does It Mean To Be Human**

*To identify what qualities make us human and define what human dignity is.*

1. What does it mean to be “human”? How is it different from just “being alive” or “surviving”?
2. What is dignity? What happens when someone’s dignity is not respected? Was human dignity affirmed and/or undermined in the film? Did people in the film show each other respect? Explain.
3. Based on your answers to the last two questions, what do you think people need to live in dignity?
4. Do you believe all human beings are essentially equal? Can there be value in human differences? Explain.
5. Do you believe any of our human qualities can be taken away from us? What happens when another person or government tries to deprive someone of things that are necessary to live in human dignity?
6. Did the United States government regard American Indians as human beings? What have been the effects of this treatment? Have American Indians been able to live in human dignity? Explain.

### **Questions About Needs and Wants**

*To clarify the differences between human needs and human wants.*

1. What do human beings need and what do they want in order to be healthy and happy? How do you differentiate between what is a need and what is a want? Are the indigenous people in the film receiving equally what they want and what they need? Explain.
2. What are some of the influences on what the indigenous people in the film want? How do culture, ethnicity, class, age, and/or gender influence their desires?
3. How can we remedy situations where some people have their wants satisfied at the expense of others getting what they need? Is this what is happening in the film? If so, how did indigenous people in the film respond to this situation?
4. What happens to a community when many people's basic needs are unmet? Should these needs be met? If so, who is responsible for meeting them? How are communities in the film fulfilling their needs?
5. What is the relationship between human needs and human rights?
6. Are there people in your community whose needs are not being met? What lessons could they learn from the film and the way the American Indian groups are responding to their situation?

### **Questions About Different Kinds of Rights**

*To examine different kinds of rights.*

1. How would you describe the following kinds of rights? Can you find some examples of each in the film? Explain.
  - Civil
  - Cultural
  - Economic
  - Legal
  - Moral
  - Natural
  - Political
  - Social
2. Were any of the rights, discussed in the film, in conflict with each other? Which rights were being protected and by whom? Which ones were being denied? Practiced? Enjoyed? Explain.
3. How are human rights different from other kinds of rights? What's the difference between human rights and those guaranteed by the United States Constitution?
4. Why do you think that some rights found in the Universal Declaration of Human Rights (UDHR) or The Draft Declaration on the Rights of Indigenous Peoples are not found in United States laws (the Constitution and Bill of Rights)?

### **Questions About Rights and Responsibilities**

*To examine the rights and responsibilities associated with using land.*

1. Do you think responsibilities go along with having rights? If, so what are those responsibilities? Did people in the film act responsibly when they were asserting their rights? Explain.
2. Do citizens have a right to use public land however they want, as expressed by some in the film? Does the government have the right to impose rules on how to use public land? If two groups have different yet exclusive claims to a piece of land, what principles should be used to decide how to use the land? Has racism or cultural superiority influenced these past principals? Explain.
3. Do you aspire to own land? Later in your life, if you owned land that contained American Indian sacred sites, what would you do? Do you think we have an obligation to accommodate indigenous religious beliefs and practices on sacred lands across the country (wherever they are located)? Explain.
4. What happens on a biological, physical, physiological, cultural, and a spiritual level when land is destroyed? Can communities recover from these kinds of damage? If so, how?

### **Questions About Indigenous Human Rights**

*To examine the challenges to human rights indigenous communities in the film experienced. You may want to use these questions in a workshop that accompanies the film.*

1. What articles of the Universal Declaration of Human Rights (UDHR) were involved in the film? Did you see any violations of these articles in the following stories? If so, who is responsible for these violations? Who benefits as a result from these violations? Who suffers from them? What were some affirmations of UDHR articles in the film?
  - Mount Tipilo (Lakota)
  - Hopi Sacred Shrines on the San Francisco Peaks, Woodruff Butte and Black Mesa
  - The Hopi Aquifer
  - Mount Shasta (Wintu)
2. How did you feel about the attitudes expressed by members of the following groups that opposed the indigenous communities in the film? Did their beliefs and actions reflect respect for the dignity of American Indians? Were the strategies they used to oppose indigenous communities respectful? Are the agreements they have with indigenous people fair? Should they be held accountable for how they use land? How would you describe the relationships these groups have had with American Indians throughout history? Explain.
  - Climbing enthusiasts
  - The Wise Use Property Rights movement
  - Miners
  - New Agers
  - Real estate developers
  - The Peabody Coal Company
  - The Skiing Industry
  - The United States Forest Service

3. Who took risks to defend human rights in this film? Explain.
4. Can the act of defending a human right violate another person's human rights? Is it ever justified to violate some rights in order to gain others? Did you see this happening in the film? Explain.
5. Who is responsible for addressing the human rights issues raised in the film? What other groups or individuals are also working on these issues on a local, national or global level? How can these groups collaborate together effectively? Did you see examples of this in the film? Explain.
6. Were there special circumstances for the communities, in the film, that made some rights more important to them than others? Explain.
7. What human rights issues are other indigenous people around the world facing?
8. Why do you think a *Draft Declaration on the Rights of Indigenous Peoples* was created to protect the human rights of indigenous communities?
9. According to the standards set by the United Nations in the *International Declaration of Human Rights and the Draft Declaration on the Rights of Indigenous Peoples*, have American Indians been granted their rights? Are these rights being protected?
10. Did this film influence your understanding of human rights? Did it influence your understanding of human rights issues in indigenous communities? Explain.
11. Do you think the rights issues in the film should be more widely known? If so, what are effective ways to get attention and increase understanding within your community? How do these issues affect your community directly? Indirectly? How would you like to see your community respond to these issues?
12. What can you do to work for human rights for indigenous communities? What can you do about the human rights issues in your own community?

# Step-by-Step Guide on How to Organize a Screening Event

The *In the Light of Reverence Youth Outreach Toolkit* is flexible and can be tailored to your organization's specific event goals. This guide includes questions, points, and tips to consider when planning your *In the Light of Reverence* screening event. Additional materials can be found on the P.O.V. website at [www.pbs.org/pov/youthviews](http://www.pbs.org/pov/youthviews).

## 1. Determine Your Objectives:

To begin planning, you should call a meeting and ask participating staff, individuals, and organizations to identify their objectives and determine to what extent they can be involved. Possible objectives include:

- ❑ **Encourage dialogue** among adults and children
- ❑ **Raise awareness** among adults, parents, educators and others
- ❑ **Form** new organizational alliances
- ❑ **Make new contacts** with the media and become a resource to which they will return
- ❑ **Recruit new members** through increased visibility

## 2. Reach Out:

- ❑ **Fill out the online application form** (<http://www.pbs.org/pov/utills/povengagements.html#partners>) Your immediate response will enable us to help organize from our end!
- ❑ **Identify a Campaign Coordinator.** Please give us the name and contact information on the application.
- ❑ **Formulate ideas about who you want to take part in this event,** including ages of the participants.
- ❑ **Contact other community organizations** and briefly describe the event you would like them to help you host.
- ❑ **Create a list of community leaders or public officials** whose participation you believe will be valuable to the event.

## 3. Logistics:

- ❑ **Decide on a date.** Choose a time and location (approximately 90 minutes to 2 hours). Depending on how many community members you invite, you might need a large room. You will also need a TV monitor and VCR.
- ❑ **Choose a facilitator,** preferably someone who is familiar with the issues and can create a friendly environment for open discussion and can generate meaningful dialogue about the issues raised by the film.

## 4. Media Outreach (if applicable):

- ❑ **Send us a media contact list and your press release** as soon as you have your press contacts set.

- ❑ About four days prior to the event, contact the people to whom you sent press materials and encourage them to cover the event. **Pitch the value of this unique screening and the importance of encouraging dialogue.**
- ❑ **Prepare Press Kits** for distribution on the night of your event, or to mail to those media contacts who cannot attend. The Kits should include the Press Release, a flyer adapted to your event and general information about your organization. You can also include a photo slick if appropriate; call us if you need more.

#### 5. On the day of your event:

- ❑ **Confirm facilities**, make sure TV and VCR are running smoothly, and perhaps arrange for some snacks. Go over discussion points with your facilitator. Ask someone from your organization to take pictures.
- ❑ If you expect a particularly large group of people, **plan to break participants into groups** for discussion following the screening of the film.
- ❑ **Pass around a sign-up sheet** at the beginning, and an **Audience Evaluation Form** at the end, so that you will be able to obtain written feedback and reconnect with participants after the event.
- ❑ **Reserve the last half hour** of your meeting to strategize about follow-up activities.

#### 6. Follow-up Activities:

We hope this project will serve to launch ongoing dialogue and activities in your community. There are follow-up activities listed within each of the Screening Goals.

## Companion Materials and Resources

### To purchase or rent *In the Light of Reverence*:

Bullfrog Films  
P.O. Box 149  
Oley, PA 19547  
Phone: 800-543-3764  
Fax: 610-370-1978  
[video@bullfrogfilms.com](mailto:video@bullfrogfilms.com)

### Earth Island Institute's Sacred Land Film Project

[www.sacredland.org](http://www.sacredland.org)

The mission of Earth Island Institute's Sacred Land Film Project is to use journalism, organizing and activism to rekindle reverence for land, increase respect for cultural diversity, stimulate dialogue about connections between nature and culture, and protect sacred lands and diverse spiritual practices. For the last decade they have focused on the production and distribution of the documentary film, *In the Light of Reverence*.

## American Indian History and Contemporary Issues

### American Indian Movement (AIM)

<http://www.aimovement.org/>

### Four Directions Institute-Wintu

<http://www.fourdir.com/wintu.htm>

This page provides Wintu locations, a brief history and timeline and links to Wintu websites.

### Fundamental Principles of Tribal Sovereignty

<http://www.airpi.org/research/st98fund.html> American Indian Policy Center (AIPC) was founded in 1992, as a non-profit serving the Midwest Indian community. It was born out of a decade's worth of discussions among the founding group of American Indian professionals. This site describes the Center's views on the "fundamental principles of tribal sovereignty."

### Gold, Greed & Genocide

<http://www.1849.org/>

Over 150,000 Native Americans lived in California prior to the gold rush. This site discusses the devastating effect of the discovery of gold on the American Indian population.

### History of American Indian Law and Gambling

<http://www.family.org/cforum/fosi/gambling/gitus/a0030889.cfm>

This site contains a list of major historical developments that have shaped American Indian law and/or Indian gambling expansion. It is by no means comprehensive; instead, this list serves to educate the reader on many pivotal court decisions, acts and legislation.

### Lakota Dakota Information Home Page

<http://puffin.creighton.edu/lakota/index.html>

This page deals with Lakota and Dakota peoples. These distinct but related groups are sometimes referred to as Sioux or Siouan peoples.

### **Official Website of the Hopi Tribe**

<http://www.hopi.nsn.us>

The Hopi's continual occupancy of their region since 500 A.D. gives Hopi people the longest authenticated history of occupation of a single area by any Native American tribe in the United States. This site documents the culture and history of the Hopi tribe.

### **Timeline of Events Relevant to Northern Plains Tribes**

<http://www.hanksville.org/daniel/timeline2.html>

## **American Indian Religions and Sacred Sites**

### **Declaration of War Against Exploiters of Lakota Spirituality**

<http://puffin.creighton.edu/lakota/war.html>

This website contains a statement was passed on June 10, 1993 at the Lakota Summit V, an international gathering of US and Canadian Lakota, Dakota and Nakota Nations.

### **Message to the World from Hopi Traditional Elder Thomas Banyacya**

<http://www.alphacdc.com/banyacya/>

"My name is Banyacya. I am a member of the Hopi sovereign nation. Traditional Hopi follow the spiritual path that was given to us by Massau'u the Great Spirit. We made a sacred covenant to follow his life plan, ... taking care of this land and life. Our goals are not to gain political control or monetary wealth, but to pray and to promote the welfare of all living beings and to preserve the world in a natural way. " Read more about the ideals of the Hopi on this website.

### **Native American Sacred Traditions and Western Culture**

<http://www.angelfire.com/on/otherwise/native.html>

This website contains links to articles that aim to foster understanding of Native American Sacred Traditions and Western Culture.

### **Plastic Shaman**

<http://www.geocities.com/ourredearth/plastic.html>

This website contains a statement issued by Our Red Earth, non-profit organization concerned with First Nations issues, civil rights, and human rights.

### **Plastic Shamans and Astro turf Sun Dances: New Age Commercialization of Native American Spirituality**

[http://muse.jhu.edu/demo/american\\_indian\\_quarterly/v024/24.3aldred.html](http://muse.jhu.edu/demo/american_indian_quarterly/v024/24.3aldred.html)

This article by Lisa Alred was published by *The American Indian Quarterly* in 2000.

## **American Indian Community Resources**

### **American Indian Anti-Defamation Council**

<http://nativenet.uthscsa.edu/archive/nl/91d/0134.html>

The mission of the American Indian Anti-Defamation Council is the establishment and operation of a national and international network of education and communication dedicated to the protection, enhancement, and prosperity of the indigenous peoples (American Indians) of the Western Hemisphere.

### **Indian Law Resource Center**

<http://www.indianlaw.org/>

“Legal advocacy for the protection of indigenous peoples’ human rights, cultures, and traditional lands so that Indian tribes and nations may flourish for generations to come”

### **International Indian Treaty Council**

<http://www.treatycouncil.org/>

The International Indian Treaty Council (IITC) is an organization of Indigenous Peoples from North, Central, South America and the Pacific working for the Sovereignty and Self-Determination of Indigenous Peoples and the recognition and protection of Indigenous Rights, Traditional Cultures and Sacred Lands.

### **National Congress of American Indians**

<http://www.ncai.org/>

The National Congress of American Indians was founded in 1944 and is the oldest and largest tribal government organization in the United States. NCAI serves as a forum for consensus-based policy development among its membership of over 250 tribal governments from every region of the country.

### **Seventh Generation Fund**

<http://www.7genfund.org/>

Founded in 1977, the Seventh Generation Fund is the only Native American intermediary foundation and advocacy organization dedicated to promoting and maintaining the uniqueness of Native Peoples and our nations.

### **United National Indian Tribal Youth**

<http://www.unityinc.org/>

UNITY's mission is to foster the spiritual, mental, physical and social development of Native youth and to help build a strong, unified and self-reliant Native America through involving its youth.

<b>Cultural Survival and Museums</b>
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### **Cultural Survival**

<http://www.cs.org/newpage/index.cfm>

“Promoting the rights, voices, and visions of indigenous peoples.”

### **Hopi Cultural Preservation Office**

<http://www.nau.edu/~hcpc-p/>

Provides links to information about the Hopi tribe including history, culture, current issues and current projects.

### **National Museum of the American Indian**

<http://www.nmai.si.edu/>

List of exhibits, events and special projects at the Museum of the American Indian, celebrating American Indian culture and history.

## **Readings on Cultural Respect**

<http://www.alphacdc.com/treaty/r-explt.html>

Prose and poetry by various authors aiming to correct the misperceptions of Native Americans in society.

## **Environmental organizations**

### **Center for Environmental Citizenship**

<http://www.envirocitizen.org/>

The Center for Environmental Citizenship was founded in 1992 by college students working to increase the citizen participation of their peers with regard to environmental issues.

### **Earth Island Institute**

[http://www.earthisland.org/home\\_body.cfm](http://www.earthisland.org/home_body.cfm)

Earth Island Institute works for solutions to environmental problems by promoting citizen action and incubating a diverse network of projects.

### **Earthjustice**

<http://www.earthjustice.org/>

Earthjustice is the nonprofit law firm for the environment, representing—without charge—hundreds of public interest clients, large and small. Earthjustice works through the courts to safeguard public lands, national forests, parks, and wilderness areas; to reduce air and water pollution; to prevent toxic contamination; and to preserve endangered species and wildlife habitat.

### **Indigenous Environmental Network**

<http://www.ienearth.org/>

Established in 1990 within the United States, IEN was formed by grassroots Indigenous peoples and individuals to address environmental and economic justice issues (EJ).

### **National Park Service**

<http://www.nps.gov/>

In affiliation with the U.S. Department of the Interior, the National Park Service provides information about the nation's parks – their history and culture, nature and science, interpretation and education.

### **Native Americans and the Environment**

<http://www.cnie.org/NAE/>

This website has a document archive and catalogues Internet and published resources on Native Americans and the environment.

### **Student Conservation Association**

<http://www.theSCA.org>.

The Student Conservation Association provides service opportunities, outdoor skills and leadership training to thousands of young women and men each year.

### **Student Environmental Action Coalition**

<http://www.seac.org/>

The Student Environmental Action Coalition is a grassroots coalition of student and youth environmental groups, working together to protect our planet and our future.

### **Student Pugwash USA (SPUSA)**

<http://www.spusa.org/pugwash>

SPUSA is an educational, nonprofit organization that strives to add a dimension to scientific study that goes beyond formulas and figures. Activities force young people to probe the reasons for scientific advancement and the implications of technology on citizens' everyday lives.

### **Environmental Support Center**

<http://www.envsc.org/>

The Environmental Support Center's mission is to promote the quality of the natural environment, human health, and community sustainability by increasing the organizational effectiveness of local, state, and regional organizations working on environmental issues and for environmental justice.

## **Human Rights**

### **Universal Declaration of Human Rights**

<http://www.un.org/Overview/rights.html>

### **Draft Declaration on the Rights of Indigenous Peoples**

<http://www.usask.ca/nativelaw/ddir.html>

### **Amnesty International**

<http://www.amnesty.org/>

Amnesty International (AI) is a worldwide movement of people who campaign for internationally recognized human rights.

### **Human Rights Watch**

<http://www.hrw.org>

Human Rights Watch is dedicated to protecting the human rights of people around the world. They stand with victims and activists to prevent discrimination, to uphold political freedom, to protect people from inhumane conduct in wartime, and to bring offenders to justice.

### **Human Rights Education Associates**

<http://www.hrea.org>

Human Rights Education Associates (HREA) is an international non-governmental organization that supports human rights learning; the training of activists and professionals; the development of educational materials and programming; and community-building through on-line technologies. HREA is dedicated to quality education and training to promote understanding, attitudes and actions to protect human rights, and to foster the development of peaceable, free and just communities.

## **Native American Media Outlets**

### **Indian Country Today News**

<http://www.indiancountry.com/>

The nation's leading American Indian news source.

## **Native American Journalist Association**

<http://naja.com/index.html>

The Native American Journalists Association serves and empowers Native journalists through programs and actions designed to enrich journalism and promote Native cultures.

## **Media Literacy**

### **American Indian Sports Team Mascots**

<http://www.aistm.org/1indexpage.htm>

This website provides information and updates on the national movement to remove American Indians imagery as mascots for sports teams.

### **"I" is Not For Indian: The Portrayal of Native Americans in Books For Young People**

<http://www.nativeculture.com/lisamitten/ailabib.htm>

Selective Bibliography and Guide developed by the American Indian Library Association for educators seeking books that positively represent Native Americans.

### **Oyate**

[www.oyate.org/](http://www.oyate.org/)

Oyate is a Native organization working to see that Native lives and histories are portrayed honestly by evaluating texts, resource materials and fiction by and about Native peoples; conducting teacher workshops, compiling small resource center and library; and distributing educational materials.

### **Students and Teachers Against Racism**

<http://www.racismaagainstindians.org/>

Through education, STAR seeks to bring the image of Native Americans into the present, to support the well being of Native children in schools through the accurate depiction of history and by raising awareness of the need for sensitivity to Native culture as well bringing recognition to the ongoing contributions of Native Peoples today, and to celebrate the varied and rich cultural traditions of all Native people in the United States.

### **Techniques for Evaluating American Indian Web Sites**

<http://www.u.arizona.edu/~ecubbins/webcrit.html>

The purpose of this Web page is to provide some guidelines useful for evaluating and identifying Web sites that contain accurate information and that are not exploitative of American Indians.

### **The Harm of Native Stereotyping**

<http://www.bluecorncomics.com/stharm.htm>

Describes how popular images of Native Americans are often flawed and derogatory.

## **Media**

### ***Alcatraz Is Not An Island***

<http://www.pbs.org/itvs/alcatrazisnotanisland/filmmakers.html>

In November 1969 a small group of Native American students and urban Indians began the occupation of Alcatraz Island in the San Francisco Bay. Eventually joined by thousands of Native Americans, they reclaimed "Indian Island" for the first time since the 1880s, forever changing the way Native Americans viewed themselves, their culture and their sovereign rights.

### **Boomtown**

<http://www.pbs.org/pov/boomtown>

In Washington State, there are 26 Indian tribes – all of them trading in fireworks. *Boomtown* follows the Suquamish tribe during firework season – a chaotic five-week sales period – while exploring life, liberty and the politics of Indian sovereignty in America.

### **The Business of Fancydancing (Spokane)**

<http://www.fallsapart.com/fancydancing/>

A poetic story of growth, death and the choices that define us, *The Business of Fancydancing* reunites Spokane Reservation best friends Aristotle Joseph and Seymour Polatkin sixteen years after their high school graduation, and confronts the issues of growing apart from one's friends and from one's culture.

### **The Buffalo War**

[www.pbs.org/buffalower/](http://www.pbs.org/buffalower/)

In the war between conservation and commerce, the spiritual destiny of a people, the future of a species and the economy of a region are at stake. *The Buffalo War* reveals the tensions between Native American tribal members, environmental activists and ranchers in the American West at the start of a new century.

### **Circle of Stories**

[www.pbs.org/circleofstories/](http://www.pbs.org/circleofstories/)

Circle of Stories uses documentary film, photography, artwork and music to honor and explore Native American storytelling.

### **Who Owns the Past?**

[www.pbs.org/wotp/](http://www.pbs.org/wotp/)

This documentary examines the American Indian struggle for control of their ancestral remains.

<h3><b>Suggested Readings</b></h3>
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In American Indian history, religion, culture and literature.

#### For Younger Children

Amon, Aline. *The Earth Is Sore: Native Americans on Nature*. New York: Atheneum, 1981.

Bruchac, Joseph. *Between Earth & Sky, Legends of Native American Sacred Places*, New York: Voyager Books, Harcourt, Inc., 1999.

Ortiz, Simon. *The People Shall Continue*, San Francisco, C.A.: Childrens Book Press, 1994.

McLain, Gary. *Indian Way: Learning to Communicate With Mother Earth*, Santa Fe, NM: John Muir Publications (dist. By Norton), 1990.

#### Fiction for Young Adults and Adults

Alexie, Sherman. *Toughest Indian in the World*, New York: Grove Press, 2001.

Allen, Paul Gunn, ed. *Hozho--Walking in Beauty : Native American Stories of Inspiration, Humor, and Life*. New York: McGraw-Hill/Contemporary Books, 2001.

Doane, Michael. *Bullet Heart*. New York: Knopf, 1994.

Erdrich, Louise. *Love Medicine*. New York: Bantam, 1984.

Philip, Neil, ed. *Earth Always Endures: Native American Poems*. Photographs by Edward S. Curtis. New York: Viking, 1996.

Silko, Leslie Marmon. *Almanac of the Dead*, East Rutherford, NJ: Penguin USA, 1988.

Welch, James. *Winter in the Blood*. New York: Penguin, 1974.

Nonfiction for Young Adults and Adults

Adler, Bill. *Growing Up Native American*. New York: Avon, 1995.

Bigelow, Bill. *Rethinking Columbus: The Next 500 Years*, Milwaukee, W.I.: Rethinking Schools Ltd; 2nd edition, 1998.

Brown, Dee. *Bury My Heart at Wounded Knee*, New York: Henry Holt & Company, Inc., 2001.

Crow Dog, Mary. *Lakota Woman*, Bt Bound, 1999.

Golden, C.O.: Fulcrum Publishing, 1997.

(these are listed in Cast of Characters)

Elk, Black; Neihardt, John Gneisenau; Elk, Nicholas Black; Bear, Standing; and Deloria, Jr.

Vine. *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*, Laramie, Wyoming: Bison Books Corporation, 2002.

Hirschfelder, Arlene B. *Rising Voices: Writings of Young Native Americans*. Warsaw, Poland Ivy Books, Reprint edition, 1993.

Josephy, Alvin M. *Now That the Buffalo's Gone*. New York, Knopf, 1982.

Keeney, Bradford. *Walking Thunder: Diné Medicine Woman*. Philadelphia, PA: Ringing Rocks Press, 2001.

Loewen, James. *Lies My Teacher Told Me*, Carmichael, C.A.:Touchstone Books, 1996.

Matthiessen, Peter. *In The Spirit of Crazy Horse*, East Rutherford, NJ: Penguin USA, 1992.

Milne, Courtney. *Spirit of the Land: Sacred Places in Native North America*, New York: Viking Books; 1994.

Molin, Paulette; Hirschfelder, Arlene B. *Encyclopedia of Native American Religions: An Introduction*, Facts on File, Inc.; 1999.

Zinn, Howard. *A People's History of the United States:1492-Present*, New York: Harperperennial Library, 2003.

## **Acknowledgements**

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