

11-19-1977

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Portland State University

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John Gosselin

Marilyn James

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Recommended Citation

Portland State University; Gordon, Wendy; Gosselin, John; and James, Marilyn, ""Minority and the Media Workshop"" (1977). *Special Collections: Oregon Public Speakers*. 209.
<https://pdxscholar.library.pdx.edu/orspeakers/209>

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“Minority and the Media Workshop”
John Gosselin, Marilyn James, Wendy Gordon
Portland State University
November 19, 1977

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Transcribed by Ruby Bontrager, June 8 - June 12 2020

Audited by Carolee Harrison, August 2020

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[recording begins with indistinct voices in background]

HOST: What I'd like to do is introduce our guests, for the purposes of radio [chuckles]. Okay, on my right is John Gosselin, a graduate student in social work at PSU; also Marilyn James, director of the Indian Support Program at PSU. On my left, we've got Jane [...] who is in the informational service office at PSU. We also have Wendy Gordon to my immediate left, from K-O-I-N, is that correct?

WENDY GORDON: Mm-hmm.

HOST: Okay, and we will start off in terms of the topic with “minority in the media” today, and we will have Marilyn give the first presentation; and we hope you'll hold the questions until after we... everybody's given their presentation.

MARILYN JAMES: Okay, I brought this which is from the National Education Association, and it's the *National Indian Educational Association*, which is a Native American evaluation of media materials. In order to evaluate materials with Indian content, they have built up a reserve of Indian people who can read or who can have material read to them and they evaluate it. Some of it is related to their tribe specifically, some of it which is general information is evaluated by several people; they take several evaluations and then break them down for the most objective evaluation of the material.

There are volumes one and volumes two of this book and it looks pretty thick -- there's almost four hundred pages in this book -- but as I was going through it, and it covers all kinds of topics... [flipping through pages] "Bigfoot, academia, adult education programs, age, botany, burial... Bonner Party, drama, dreams, education tests, education-BIA, health, history, federal aid, federal government, treaties, photography, shrines," right on down, A through Z, and as I was looking through the book I found that a lot of the books—and it wasn't put together really well—it was all listed in alphabetical order so there's no categorical reference, you can't go to the category and look up the evaluations of that material, you just kind of have to go through the book, unless you know what the author's name is or the title, and then you can find it that way.

When I was looking through the book, and not all the material is evaluated, so you just have to kind of leaf through the material and find out which ones were evaluated and which ones weren't. I thought it would be interesting to do a percentage of the evaluations in this book, so I filtered through it—like I said some of them were listed several times—so I picked the ones that were listed only, just picked once. In my percentages, I took a hundred evaluations. Thirty-one of those evaluations were negative. Unacceptable. Thirty-one of the evaluations were positively positive, and I'll explain that in a little bit. Thirty-eight of the evaluations were negatively positive, and out of the positively positive, these were materials dealing with arts and crafts, songs, poetry, and mostly children's literature. None of these were dealing with the real, social and social factors with the Indian content in the media. The negatively positive were [flipping pages] oh, let me read you a few of these. One by Valken...well, here's an unacceptable one. Valkenburgh, Van. "Abe and His Indian Stones" is the name of the article, or book, and it was unacceptable. It ignores the contribution, makes Indians uncivilized, should be read in classrooms only by mature and informed students who can see the bias. This is one of the negatively positive and [reading] "this film is hard to understand, the narration and setting are difficult to follow, it would be hard for children to understand. This film seems as though it were put together in a hurry," [speaking] even though it was determined that it was acceptable material; there was some negative feeling about that piece of material.

[flipping pages] And there's more. "Indian Boys in Today's World" which is a film; it was acceptable. [Reading] "This material would help the Native American identify and be proud of heritage *if* used with supplemental materials," so the film wouldn't really be good by itself. So the evaluation was acceptable but negatively acceptable, if you didn't use it with supplemental material. A lot of the things that I found in the book that were evaluated that were acceptable *still* used terms like "heathen," "uncivilized," "savage"; so, derogatory terms that I think would not... would put a negative to the positive, so everything that was termed "acceptable," I went

through and saw negative points in the evaluations. Jan and I were looking at the book and we *both* just found out about this—apparently it's very new—and the evaluation system is strictly by Indians, and we're thinking about setting up an evaluation system in the university where students can get together and evaluate the material and have three or four people involved, so we can get an objective idea of what the material content is and then write the evaluations for project media.

That's what I brought this for. If you want... if you're interested in looking through this and seeing what's offered with Indian content in the media, you're welcome to leaf through it. It's not my copy. I will purchase a copy and have it in the Indian Support Program office in the near future. And I thought it would be interesting to show you some of the media involving education on the children's level. Northwest Regional Labs—which is funded through the Office of Education—it has started a series of children's books, and this is level one and there's a whole set of them—I think there's a series of twenty in each set—and they deal with being Indian Natives. [reading, flipping pages] "Tales of Coyote and Other Legends," "Birds and People," what's this? "Chipmunk Meets Old Witch," just all... they're all Indian stories from different reservations, they cover several reservations in the Northwest, I think Montana, Idaho, Washington, Oregon. I'm not sure if they're going to expand after that.

This is level one and it's the only one that has been published. Each one of these series comes with a teacher's manual, and a tape—a cassette tape—and it's got little songs and Indian dances for children to... who can't relate to a book, that can relate to listening; and then for children who can't relate to listening *or* reading, they have activities in the teacher's manual that can involve children. They found out tremendous things about these books because they actively involve the younger students, and found that their learning capabilities were expanding because they were *more* actively involved, and all of these materials were used in areas where there was a concentration of Indian children, on or near reservations, basically. This has been tested for three years. The funny thing about it is the teachers [chuckles] couldn't understand the morals of the stories, and they were so simple that they had to supplement the teacher's manual because they were trying to make it more complicated than it really was. They were tested in fifty-four classrooms. They saw an increase of twenty-five percent greater participation. Since they were not termed "grade one," "grade two," and "grade three," they were termed "level one," "level two," and "level three" even though they interchanged the materials in all the different classrooms from grade one to grade three.

They will be starting grade four through six after the first of the year, and to my knowledge, this is the only Indian program in the United States that is doing this right now, with very positive

Indian content media. If you'd like to look through these books, they're real cute stories, in fact I've read almost all of them [laughs, audience laughs], myself. That's about it.

I have my *own* opinions of Indian content in the media, and I think that what's on the media today is not in a relevant language to the culture. They're basically systematic in quality and quantity, they're done in an illicit language that Indian people can't relate to. They're... almost destroying the process of education by putting a child in class, using a language that is not valued on or near where he's living. So he has no way of understanding or even retaining the knowledge, even though it might be educationally beneficial.

Most of the materials on the market today are patronizing and I just hate it. They're patronizing, where the Indians were rejected so much before and you saw Indians riding horses and shooting bows and arrows; they always depicted the Indian as lazy, a drunkard, there's always this stereotyping, and for some reason there's always a competitive comparison, and if the films are done by non-Indians you'll notice more and more that everything's competitive, everything's aggressive, everything's comparing. Children grow up with this. They're comparing, y'know, well, look at the way Indians are depicted as a drunken Indian, the stereotypes of laziness, the stereotypes of dumb Indian, savage, uncivilized... *those* types of stereotypes that children have to grow up with today, they can't... and they grow up with a negative attitude, and so their learning processes are slowed down. And this is what Northwest Regional Labs has been working on, is trying to put a positive side to the Indian culture, and depict stories that are Indian, and that Indian children can relate to and can enjoy learning about and retain and participate in because they're proud of what they are.

I think that anything that is not done by Indians—the films, the books—I think that people are blinded by their culture. And so... by that I mean, that if you're a white man, and you've grown up with all the stereotypes of Indians, or you've grown up with all the stereotypes of Blacks, and you are kind of blinded by that culture and everything that's put forth on that effort shows your blindness, and everything that I've seen in the media today depicts one or two or more of the stereotypes put on Indians, and I really think it's unfair.

I went and saw "Three Warriors" the other day, which is a new film put out by Fantasy, I think. Was it? Fantasy?

JOHN GOSSELIN: I don't know, I've seen it on TV.

JAMES: ...Fantasy. And it was a very good movie, I think that there were a lot of positive points in it and that children have to live with what they have today. They can't go back in tradition

and stay there. It's good to learn about it, it's good to know about it, but in the film I think it showed that you can't go back. It showed a lot of neat things like what being a man was really all about, what being a warrior was really all about, and relating to Indian culture and traditions.

They still depicted Indians in a lot of stereotypes. They still had the drunken father who committed suicide or drowned himself when he was drunk, or something along that nature. The total rejection of the boy—which was his rejection of being Indian and wanting to be white—that stereotype that white is better and now I want to reject my Indianness and I'm longing to be white, I don't want to go back to the reservation, I hate it there. And then showing him and all of the other sides of it. I think the film was good, I think everybody should see it, but I still think that you should be aware of the biases that are in the film even though they are good. Like "Little Big Man." The guy was really a white man who could not choose between being white and being Indian, or "human being" as they call the Indians in that film. Yet, in the film, he still chose to go back to the white way, even though he had rejected it several times, he still chose to go to the great white path, so to speak.

The massacres put on by the Indians you always see on television shows or hear about the massacres of the Indians did to Custer, or other wars that the Indians won, they always put the Indian as the bad guy when he wins, but they never went and really showed the gory side of when the white man killed the Indian children and women and would ride into camps without the Indians even being armed and destroying the Indians in hundreds and hundreds of numbers. Children, little babies that couldn't shoot or talk back were shot and killed. But that side of the story is never revealed in the media. That side of the story is always put undercover and is always made to be the Indian is always the bad guy. And they're always stereotyping us. We're all humans. We all breathe the same air. We all walk on the same ground. Our skin color is a little bit different, but that's about it. I think we should all be given a fair shake in the media and be given something that is relevant to how we really are. Not all Indians are lazy. Not all Indians go out and work themselves to death, either. But I think you can show two sides of the story and not just one and the continual stereotyping of Indians is still happening, and everything in the media—the stereotyping of the Indians and what the Indians have to offer—there's never any... note of the contributions of what Indians have given society. Jan was talking about how corn was a hybrid plant, and tomatoes were hybrid plants, and they produced beautiful fruit. It was a science in itself, yet man as they're depicted in the media, the Indians as they're depicted in the media, they contributed corn and tomatoes, big deal, so what?

GOSSELIN: What's that one commercial where it shows the Indian girl, Mazola or something...

JAMES: Why don't you tell some more about that?

GOSELIN: Well, what I was thinking about was like, kind of going back over some of the things you've said, one of the things that was of interest to me... see, I'm from the Midwest, and my tribe is located in Northeast Kansas, and it's a lot different from the tribes in... well, my tribe is in the Midwest, and then the ones here are in the Northwest. This here, these particular books were put out by... for the Northwest tribes. Each one of the tribes has contributed something to it. Instead of like it all being from the Warm Springs point of view, it kind of located at Warm Springs for Warm Springs kids, they have not only Warm Springs but Crow, Blackfeet, Northern Cheyenne, and a whole bunch of others. I think it's really good because it relates specifically to the Indian kids from those particular areas, and it's something that's lacking in the Midwest. I know our tribe is not as advanced as these tribes around here, as far as making use of their resources and such and such, such and such. Because of that, they have their own particular unique problems and this kind of a thing would be a good thing for them too also, but it would have to be from their view rather than the view out here.

JAMES: And another thing that should be mentioned is Indians get lumped into one big sum of population, these are all Indians. They never seem to be able to relate to how different tribes really are. Say, I'm from Washington state and I'm from Eastern Washington. We are so different and diverse from the tribes in Western Washington. They eat fish, they hardly ever hunt, they dry their meat; their background is totally different. Their language is totally different. It's almost a black and white type of comparison because they're so different. They're just... even from my reservation, where we're actually called the Colville reservation, there are eleven different distinct bands on the reservation there. Okanagan, San Poil, Methow, Chesaw, Wenatchee, Inchelium... just eleven different bands. Each one of those bands were pushed from the Northwest areas into... onto reservation land. And then, they said, "Okay, we're gonna take the Colvilles, because they seem to be more educated and more adapted to the white man's ways, so we're gonna call you the Colville reservation. Your agency will be here, and you will elect a body of officials." So we had eleven council members on our tribal structure. They're all from different areas. There's two from different areas and I don't think that any one of them are from the same band, even though we... right now we're pretty much assimilated into the process of being Colvilles and fighting our own little battles, but you'll still see the diversity of the different areas, and what's going on with each of those bands, it's totally different.

I went to school in Kansas, so I know what Jan's talking about and how the Northwest... or the Midwest has developed. It's a big political game. My tribe has Mel Tonasket, who's quite a famous politician for Indians, he, in fact, he was up for the Bureau commissioner this past year and lost out because he was getting too political.

So, we have people that can play the politics, and as you go back East there are less and less politicians because they're more involved in traditional types of things. They're more involved in the traditions. They're not as involved in getting the bucks from the federal government, or seeing that they get a bigger piece of the cake in the political game. And I think these kinds of things aren't publicized as much either, in showing that everyone should be equal, and there is a percentage of dollars that gets put everywhere and in Project Media or Northwest Regional Labs, to get this done. Who gets to have it? The Northwest, because that's where all the politics are played. This should be happening in the Midwest, this should be happening in the East. But because we had the politicians out here, which I'm glad of, because I'm from here, it should be put on an educational level throughout the United States.

GOSELIN: Yeah, I think a lot of it is a question of resources, too. The tribes... like our tribe doesn't have anything. Originally they were allowed so much land; their reservation was stolen by politicians or whoever and they wound up just a small little, maybe two or three miles' square area, and they've got government houses built on it now. And they really don't have any money. The land as far as itself isn't worth anything, except for maybe farm leasing and things, but here there's a lot of people interested in these tribes around here because they've got all the land, they control a certain percentage of the fishing, they've got... I mean, there's a lot of people in high positions that would really like to see the Indians lose a lot of their rights. In fact, one of the things that really struck me as interesting was the senator, whoever it is up here in Washington, is putting in another bill to terminate all government obligations towards Indians, again, and this was a policy that was pretty popular in the fifties, and they kind of get away with it with all the social unrest in the sixties; they couldn't say, "Well, we wanna forget all our treaty obligations and everything to all Indians and just leave them on their own, where they're at," and the trouble is in the Midwest and around there with all those Indians are where they're put a hundred years ago, they don't really relate to the dominant society at all. They stay within the reservation, they stay pretty much within their own traditional religions; like my tribe and the Potawatomies which are right next to our tribe, are pretty close, intermarried, and Potawatomies are real traditional. They're still carrying on the traditions that there were before there was even any white people in this country, or economics. And another thing to keep in mind about this particular type of thing is that I would say probably ninety percent of it is not Indian-written...

JAMES: ...writers.

GOSELIN: ...movie producers or whatever, and it's not, there isn't that many Indian things in the media that have been put in by Indians, and that's the big problem, that's the whole idea of

having it evaluated by Indians because also like, if you take a particular book like this one I'm reading now on the prairie Potawatami, it's gotta be evaluated, it would have to be evaluated by people from there because they would be the only ones that could really understand what was being put across in it. There was a lot of religious things in it and such, a lot of families named that are still there that... they have their own perspectives and you can get it evaluated and get a hundred different answers from a hundred different people all within the same reservation. And then, take that and carry that over into general society, and then let them read that and you can just see how nobody really understands what was going on in the book and be able to relate to it. It's really a complicated thing.

...and that's about it [chuckles].

HOST: You guys got to leave early, could we break the format because they're about to leave early? Questions and answers... [JAMES: Sure.] Okay, let's have some questions and answers from... [background noise] because Marilyn James will have to leave, and John... [background voices off mic]...any questions?

AUDIENCE MEMBER 1: What... where are those books gonna be used at? Are they gonna be used in the Portland Public Schools or on the reservations or where?

JAMES: Well, they were tested on our new reservations. The publication has started on them now. They will be offered to any school who wants to use them. They will also have a consultant for teachers who don't understand the morals of the stories and those types of things so they can put across the correct meaning of the story. Most of the stories depict animals, and I was talking to Joe Coburn who is directing the Northwest Regional Labs' legends and stories, and he was saying that most of the comments he got from teachers dealt with, "The animals are talking, how are you ever gonna put that across to a kid?" And he said, "Turn on your TV Saturday morning and see what cartoons are doing." Another one was... another one was... "What about... the morals of the story? They depict something and they don't really follow through, they're more generalizations." And he said, "Well, something's usually shown as foolish and something is shown as positive, and it shows the child to reinforce their behavior, not to be foolish or not to do whatever the book's doing or you will end up like Blue Jay," who was... one of these books, I think, is about why Blue Jay hops.

Well, the raven was shooting at this stingray fish, I guess is what they're called... starfishes? And he's fat, he's big and round, but he's thin. And so he would entice Raven to shoot arrows at him. And so when Raven would shoot the arrow, the starfish would turn sideways and it would miss him because he is very skinny. And this happened several times, so Blue Jay decides that

he is going to be the target for the raven. And he gets up there and he spreads his wings out and the arrow comes and he turns sideways, but he's fatter so he gets hit in the leg, and that's why Blue Jay hops now. So you're enticing trouble, and if you do, you're gonna be coming up with a limp leg or whatever. And so, there were just parts of these books that people didn't understand, and another one of the comments was, "How can you get people or kids to believe *these* things if they're Christian? If they're real Christian kids, how can they believe some of this stuff?" And Joe told them, "Well, you're Christian people. How can you have Santa Claus? Or the Easter bunny? You're still Christians, yet a lot of churches sponsor Easter egg hunts or have Santa Claus on Christmas." Those are just as odd Christian-wise as a lot of these things! [chuckles, audience laughs].

But you can see what some of the problems and the backfires of these kinds of programs bring. Because like I said, people are blinded culturally and they can't accept a lot of things. And it'll be interesting to find out, if it gets released on the public school level, what some of the reactions are going to be. And he's keeping... he's going to keep a log of reactions and what to do and comments on the books so we can understand what the problems will be. He said it was very hard, in the beginning to—as an adult—to talk to kids and find out what kids really enjoy doing. Like there's a book in here about a powwow. And there's a little girl who's at the powwow who... you know, little kids never are still. And you never find out what a powwow is really about, but you find out what a kid does at a powwow. And kids can relate to that. Like, the girl may have been out riding a horse or hanging around the bleachers or whatever, talking to her friends. You never see what a powwow is actually about, but you see what a child could relate to at a powwow. And what would be important for them to know as far as powwows are concerned. He did say that grades four through six would probably be a lot easier.

AUDIENCE MEMBER 2: So the consultant will be an Indian, rather than a white man who has taken a few classes in Indian ways.

JAMES: Yes, the consultants will be Indian. They'll be able to relate to the stories. And all of the people who gave the stories were Indian, and they are genuine Indian stories, and some of them I think are funny versions of how Indians may relate to different things like pop or... just off-the-wall kinds of things. But, I've really enjoyed these books myself, and just reading them and finding out what they have in them, and what's offered to Indian children in the media today. And the history books, the textbooks, always depict the Indian as a savage, uncivilized being, and never relating to a positive side so children can develop a... affiliation or a pride with who they are and what they are. And I think this is a beginning. I wish it would have been here many years ago; maybe we wouldn't have all the problems that we do today in Indian society if this would have happened years and years ago.

AUDIENCE MEMBER 3: Is there anything, can you think of anything with upper-level education like for eighth grade, high school levels?

JAMES: Well, like I said this is expanding. This program is expanding from four through six. I don't... he said he didn't know whether they were going to be able to go into higher levels of education other than this. I'd like to see it, we need it, but the federal government is kind of funny about doling out the dollars, after they've funded projects on a development or... what would you call it? [GOSSELIN: Demonstration.] Yeah, demonstration level. And then they may go in and find out that these are really dynamite things, and then the federal government decides that's enough money to that program and we won't fund it anymore. So it's hard. We have to fight for everything we get. And even though we are making progress and getting a few good things, it all comes out of the federal pocket and whenever the federal money decides... the federal government decides that we no longer need to develop in these areas or they don't want to see us develop in these areas, they'll cut us off. And the tribes aren't rich, as some people think, that they can fund all of these projects. A lot of it has to be backed up by federal money. They won't even let us take care of our own kids, as far as foster care and adoptions are concerned. So if they won't let us take command of that, they're not going to let us take command of too much for our own destination, and that's the sad part about it.

HOST: Any more questions? Go ahead.

AUDIENCE MEMBER 4: This one's for Santa Claus. It's not typical Indian culture is it? Is there anything in that book... [muffled, in background]

JAMES: Yeah...I don't think there's anything in here about Santa Claus. Is there?

OTHER AUDIENCE MEMBER: Santa Claus works at the reservation.

JAMES: Oh [laughs, audience laughs]. Well it's... I didn't get to read that one [laughs]. But I'm sure they all depict an Indian child's reaction to something, and how they relate, and they have to relate at all different levels, and... I don't think, no; I don't think there's an Indian Santa Claus, but I'm sure that Indian children have to relate to that, and I'm sure every Indian child today knows about Santa Claus.

GOSSELIN: But there is the Indian spirit of giving, and that kind of what goes along with the idea of Santa Claus...

JAMES: There's something in here that might be of interest. Of how they broke down the books, and how they related to children.

Let me see... [flipping pages]... it's... about how the teachers would relate to something that was written in a book or something that was told by a child. And this is what was said: [reading] "Cries for Ribs and I left the giveaway. Rode up a draw in the breaks to the top of the butte and saw an elevator way down the Little Bighorn." That might not make too much sense, "giveaway, a draw in the breaks, an elevator way down the Little Bighorn" talk. Hearing it and understanding it is the basis of how we begin to learn and to communicate with one another. Communication happens when we're talking about the same thing, and when two pieces of mind are the same, then there's a peace of mind.

"'Cries for Ribs,' oh you say, that's a name, your friend, 'cries for ribs.' The giveaway should be 'gave,' because it's in the past.

'Oh, a giveaway is held when something good happens to a person so the family gives away things they really like.'

Okay. 'A draw in the breaks?'

'Oh, it's about like a coolie.'

'Okay, what's a coolie?'

'Oh, a land formation like a valley except it doesn't have a river or stream except after rain or snow runs off.'

'Top of the butte?'

'Oh the tip of a large hill.'

'An elevator? In the hills out in the country?'

'Oh, an elevator is where they store grain.'

'Okay, thought that's what they rode up: the coolie.'"

So this shows how a lot of teachers reacted to what's in the books, and they didn't understand so they tried to interject proper languages and those types of things into the understanding of this, when then there was no communication. That's where the communication broke down and this is why the teacher's manuals had to be supplemented, so teachers could understand what was going on. So the teacher's manuals give a breakdown of what the book is about and also have activities, which would enhance the children's learning process.

HOST: Any more questions?

[question in background]

JAMES: To overcome the problem of... ?

AUDIENCE MEMBER 5: [continues talking, mostly muffled] ...ultimate goal of including Indians...

JAMES: I'm not sure how that's gonna be done.

AUDIENCE MEMBER 5: [...] this kind of publishing books... in terms of Indian culture...
[unintelligible]

JAMES: Right, well it's never going to be overcome if people say, "I want to put this together" and they go out and read a few books or see a few films about Indians, and don't have any real Indian consultant in how things should really be pictured and visualized or written down as an actual Indian content, and none of that is really done today. I think we should have more Indian writers, more Indian publishers; maybe we'll overcome it.

OTHER AUDIENCE MEMBER: But how can we if all the Indians remain on the reservation?

JAMES: Well, not all Indians *remain* on the reservation. One of the problems is that when Indians come out to get an education, usually they come out to get an education with the thought in the back of their mind that they're going to return. What they usually do is come out here and learn a lot of irrelevant, educational facts and statistics that don't even pertain to reservation life or Indian ways, and they go back to the reservation and find themselves so frustrated that they have to relearn everything they're doing because it doesn't apply at all. And I think we have to start education on an education level. And not only educating the Indians to something that's relevant to them, but also educating other people that are non-Indians to what is really Indian and relevant to being Indian. And something that is true to life, instead of the stereotyping, patronizing, blindness that we have today.

AUDIENCE MEMBER 6: In terms of mass media, primarily electronic media, I know you were talking about printed matter, but that's a very limited scope because there are only so many people who read... no matter what race we're in. Black people have a big problem in the area of reading books even about Blacks, but television is of course the most important media. I have personally... I don't recall seeing any members of the Indian group represented on TV as news telecasters or whatever, in any capacity. And I think this is where you might be looking forward to having some type of influence.

JAMES: I know of one [chuckles]. But...

AUDIENCE MEMBER 6: Is he in Oregon?

JAMES: No, he's in Washington state. His name is Jim Disitel. And I think he's with a television station in Seattle now. He was in Spokane, but I'm not sure whether he's doing the news or exactly what he was doing... he was doing the news at a television station in Spokane, but I think he worked there for at least ten years before they let him actually be seen on television.

What I'm doing now and hoping to do with the Indian Support Program is have Indian people come and do videotapes. Last weekend, we did a videotape with Richard Castles and Cruz Esquivel. Richard is a spokesman for the Hopi elders and has like an eighth-grade education, but he knows a lot about the Hopi prophecies and what the Hopi's way of life and thought process is. He related that and some of the problems that the Hopi people have. Cruz Esquivel who is a Yaqui Indian is a professor at Evergreen State College, has a Ph.D. in philosophy and is a great pianist, and has a lot of nice things to offer on a philosophical level... but more of these kinds of tapes should be introduced into the media, and hopefully we'll be able to do that.

OTHER AUDIENCE MEMBER: Are those in-house tapes? Where are they playing?

JAMES: We're doing them through the university. [unintelligible background conversation]

GOSELIN: Yeah we had a... when I was in Kansas at Washington University when I was going to school there we had an educational TV station that was there for that... We have... our Indian center was involved in a television show. Periodically they would have an Indian television show, like they would get together and the director might have certain individuals from the community there and they would talk about real issues: school, how they would relate to living within the urban environment as close to the nearby reservations because a lot of the physical jobs and things you could do in the city. And that gave the community an opportunity to really focus in on what was happening with the tribes in their own area and see what some of their needs are, and maybe then they could understand a little bit, and they could do away with a lot of the negative stereotypes that are associated with reservation Indians and the drunks and things like that.

JAMES: And it's another stereotype that Indians living on reservations know less than Indians who are daring enough to go out in society and make their way through education. It's not true. There's a lot of Indian people on the reservation that have never left that are very much more knowledgeable than some of the Indians that have come out and gotten their education. These are some of the kinds of people that I want to depict on videotapes so we can drop those stereotypes that Indians that are living on the reservation don't have proper learning so

therefore they're not knowledgeable. And that's wrong because there are a lot of people on the reservation that have things to offer. A lot of good, strong things... [trails off].

AUDIENCE MEMBER 7: The basic difficulty of getting contributions from those people is that the government money doesn't come in the right place?

JAMES: Well, a lot of those contributions are hard to get because most of those people are old, and if we don't have the resources to send them on an airplane or to take the equipment out there to them, it's hard to get them in to do a talk.

GOSELIN: I'll tell you a good example of this. We were funded from the government for a GED program but the idea of it was to get together a workable type of thing that the Indian people could relate to, to get them into the Indian center, like arts and crafts and folklore, and all these things. And the people themselves, the ones that we were gonna get to come in, refused to be documented. They didn't value that. They were fearful of somebody capitalizing on their sharing where they're at with anybody other than who they choose within the tribe. And as a matter of valuing what they value compared to what society values. And that's why you don't see too many Indians from my particular area going into the media or going into that kind of thing because a lot of them aren't into working with them. They just don't value the same things society values, so they're just as content to stay where they're at, even though they have other choices that they have to be educated too because that's where a lot of alcoholism, a lot of problems are because they really don't have any place to put their energies, and they're frustrated with their positions. It's a constant war between the Indian way and the outsider way... you feel comfortable where you're at, and it's one of the big problems.

JAMES: That was one of the stipulations of Richard Castles who was down here and did the videotape, he said it's against Hopi prophecies and philosophies to capitalize on anything that deals with Hopi religion or Hopi prophecies, and he only agreed to do the tape after I told him that it would be made available to interested people, faculty members who wish to offer Hopi content; and he said that right now in the prophecies they have several spokesmen who go out and spread the Hopi prophecies and the word, and tell them the plight of what's happening on the Hopi reservation today. He would only agree to do the tape after I told him that it would not be that well-publicized or capitalized upon from the university, or from me as a person. So, those are some real definite problems in getting people to do them, because it's against their ways and their wishes.

AUDIENCE MEMBER 6: When it comes down to it, I know at one time there was a large Indian population in the Americas, now it's common knowledge to the matter of becoming extinct as a

human species. And I mean people can sit there and die out of existence. There is a point in time where I think that you have to make a decision, whether it's worth going out there and engaging the outside world just for pure survival. I think Black people in this country have been able to keep their population up because of the interface between the Black community and the white nation at large. And I'm—the way it's looking to me—sixty, seventy, eighty years from now, given the fast pace of things in life, I don't know if the Indian people as little bands or nations can afford to sit there much longer.

JAMES: Well, it's true there has been a lot of intermarriages and so the Indian blood degree has been diluted. Depending upon where you're raised, and we have a lot of blonde-haired, blue-eyed Indians that act a lot more Indian than some Indians that are full-blooded. In those lines of thoughts, I don't think our spirituality will ever be lost as Indians. I think we have to continue our way of life. I think we have to continue whether we're light Indians or dark Indians. Or how much our blood degree is, because a lot of people relate to being Indian if they're a sixteenth or if they're one-thirty-second Indian; they still relate a lot to being Indian and their background as an Indian. And you'll see a lot of those people at powwows during the summer and mingling and associating with and being proud of their part of what they really are. So that part of it, I think... the spirituality carries through a family, depending on how they were raised, where they were raised, and what kind of process of growing up they've been through.

And in that sense of the word, yes, I'm sad to see that we don't have as many full-blooded Indians as we used to have. It's a consciousness that has to come to every person, "Do I want to intermarriage? Do I want to be married to an Indian so my child will have blood affiliation?" There's a few pluses to being Indian. There's the Bureau of Indian Affairs, which will pay for your education up until you get your bachelor's. There's a few pluses to that, like medical and health. But each person has to decide for themselves. I decided, and I proudly say my daughter's more Indian than I am, because I married a full blood. I made the choice of not going and intermarrying, even though I thought about it a lot of times, and it's not that the opportunity hadn't come up, but it's up to each individual in his own heart what they feel about it, and you can love one another no matter what color your skin is. So it's just where your heart is and you have to decide where you want your child's blood degree to be, or where you want the Indian degree to stay and last. Indians are facing genocide from every level. Not only from intermarriage, but politics. Everything.

HOST: We'd like to terminate the discussion because we've got this other guest and they have to leave too. Well no, I think we make no exceptions because we have people that have to leave pretty soon to go to another engagement... and we can get Marilyn again because Marilyn is around and we can invite her to our class more often.

JAMES: If you'd like to come and talk to me sometime, I'm on the... mezzanine area... the counseling center. So, drop by, and I'll have these books available, and you can come in and look at them if you'd like to and... sure.

[voices in background]

AUDIENCE MEMBER [to JAMES]: One last thing, I don't have a question, but I have a statement. You are very fortunate in that you know what tribe you're from, and you know what your original culture is. Me, as a Black American woman, I don't know what tribe I'm from. And I don't know what my original culture is. So... think about that.

JAMES: I do feel fortunate.

[voices in background]

HOST: OK, we will have Wendy Gordon give the next presentation, and then after that we'll ask her some questions, and we'll save Jane [...] for last. [laughter]

[program ends]