DAWN LAND
A DOCUMENTARY ABOUT CULTURAL SURVIVAL AND STOLEN CHILDREN

Father and child, Indian Island, Maine.
Photo by: (screen grab) Ben Pender-Cudlip, Courtesy: Upstander Project

MARJORIE BARRICK MUSEUM OF ART
Wednesday Evening, November 7, 2018

The American Indian Alliance and the American Indian Research and Education Center present the Nevada premiere of this essential documentary in partnership with the Marjorie Barrick Museum of Art.
We acknowledge that the University of Nevada, Las Vegas is situated on the traditional and ancestral lands of the Nuwuvi (Southern Paiute) Peoples. We honor and thank Indigenous communities as our partners on the land of what is currently the city of Las Vegas.

If anyone in the viewing audience had relatives in Indian boarding schools, was adopted or fostered, was an adopting or foster parent, or worked in a tribal or state child welfare system, you may be especially impacted by the content of this film and we strongly encourage you to be well supported when you engage with this material. The issues addressed by the film have deep personal resonance for some and can potentially stir up complex chapters of personal and family history, historical and intergenerational trauma, and pry open long-held secrets wrapped in shame, fear, and disgrace. Viewers: please take care of yourselves and one another as you watch Dawnland.

For a list of resources available to the entire UNLV Community, please visit: https://www.unlv.edu/studentwellness/caps/mental-health-resources

UNLV students who are seeking care can call (702) 895-3627
UNLV employees can obtain care by calling (877) 234-5151
Any Nevada resident can seek care by calling (775) 684-5920

Welcome
Carolee Dodge-Francis, Director
American Indian Research & Education Center
Alisha Kerlin, Interim Director
Marjorie Barrick Museum of Art

The U.S. History of Family Separation: 1492 to Present Day
William Bauer, Professor of History, UNLV

The Indian Child Welfare Act & Efforts to Dismantle It
Addie Rolnick, Professor of Law, UNLV

Question & Answer Session
Professors Rolnick & Bauer

Break

Dawnland Screening

Navajo children, June 19, 1929. Courtesy: University of South Carolina
Presenter Biographies

William Bauer, PhD
Director, American Indian & Indigenous Studies
Professor, Department of History

William (Willy) Bauer is a professor of history and a citizen of the Round Valley Reservation in northern California. He received his B.A. from the University of Notre Dame and his M.A. and Ph.D. from the University of Oklahoma. Dr. Bauer offers classes on American Indian history, the history of American Indian gaming and the American West. He is also UNLV’s faculty liaison to the Newberry Library’s Consortium on American Indian Studies. Bauer is the author of California Through Native Eyes: Reclaiming History (University of Washington Press, 2016) and “We Were All Like Migrant Workers Here”: Work, Community and Memory on California’s Round Valley Reservation, 1850-1941 (University of North Carolina Press, 2009). He has also edited the third edition of Major Problems in American Indian History (Cengage, 2015) and published an introduction to a revised edition of John W. Caughey’s McGillivray of the Creeks (University of South Carolina Press), and essays on California Indian history in the Western Historical Quarterly, Native Pathways; American Indian Culture and Economic Change in the Twentieth Century (University of Colorado Press), and A Companion to California History (Wiley-Blackwell, 2014). Bauer is currently writing a history of California Indians and working on a family biography, based on the life of his great-grandfather.

Carolee Dodge-Francis, EdD
Associate Professor, Executive Director, American Indian Research and Education Center, Nevada INBRE Program Coordinator

Carolee Dodge Francis, Ed.D., is Executive Director of the American Indian Research and Education Center, and Associate Professor within the School of Community Health Sciences. She is an American Indian researcher, and nationally recognized for her research, program development and evaluation work in chronic disease within Tribal communities. She has over 30 years experience in community/public health, health education development and research with urban and rural American Indian communities nation-wide. Her funding awards include the National Institutes of Health, Center for Disease Control and Prevention, Nevada State and private foundations.

Alisha Kerlin, MFA
Interim Director, Marjorie Barrick Museum of Art

Alisha Kerlin has over a decade of museum and gallery experience in addition to her professional practice as an artist, educator, curator, and researcher. Currently the UNLV Marjorie Barrick Museum of Art Interim Executive Director, she encourages dialogue about art and ideas through interdisciplinary programs and innovative exhibitions linked to wide-ranging community outreach. With full graduate faculty status, she received the UNLV College of Fine Arts Outstanding Administrative Faculty of the Year in 2017. In the same year, she earned an inaugural UNLV Top Tier award, confirming her academic excellence, creative activity, and pursuit of research befitting a Top Tier institution. Kerlin played a vital role in the Barrick’s transition from UNLV’s “hidden jewel” into an award-winning university art museum. As the former Assistant Curator and Collections Manager, she introduced practices that brought the organization of the visual art collection in line with international museum standards. As Interim Executive Director, she rebranded the institution by adding “of Art” to the name, solidifying the fifty-year-old museum as a gathering place for the creative community.

Addie C. Rolnick, JD, MA
Professor of Law

Addie Rolnick joined UNLV from UCLA School of Law, where she was the inaugural Critical Race Studies Fellow. Her scholarship focuses race and criminal/juvenile justice, Indian country justice systems, and equal protection-based attacks on indigenous rights, including challenges to the Indian Child Welfare Act. Her work has helped shape national policies related to Native youth in the juvenile justice system, and she regularly works with tribes to build and improve tribal juvenile justice and child welfare systems. She teaches federal Indian law, civil rights, criminal law, critical race theory, and a practicum in tribal law.
Indian Reservations and Colonies of Nevada

1. Duck Valley Indian Reservation
2. Duckwater Indian Reservation
3. Ely Indian Colony
4. Fallon Indian Colony
5. Fallon Indian Reservation
6. Ft. McDermitt Indian Reservation
7. Ft. McDermitt Indian Reservation
8. Ft. Mojave Indian Reservation
9. Goshute Indian Reservation
10. Las Vegas Indian Reservation
11. Las Vegas Indian Colony
12. Lovelock Indian Colony
13. Moapa River Indian Reservation
14. Pyramid Lake Indian Reservation
15. Hungry Valley Community
16. Reno-Sparks Indian Colony
17. Summit Lake Indian Reservation

TE-MOAK SHOSHONE TRIBE
18. Battle Mountain Indian Colony
19. Elko Indian Colony
20. South Fork Indian Colony
21. South Fork Indian Colony
22. Wells Indian Colony
23. Timbisha-Shoshone Tribe
24. Walker River Indian Reservation

WASHOE TRIBE OF NEVADA & CALIFORNIA
25. Carson Indian Colony
26. Dressierville Indian Colony
27. Stewart Indian Community
28. Woodfords Indian Community
29. Winnemucca Indian Colony
30. Yerington Indian Reservation
31. Yerington Indian Colony
32. Yomba Indian Reservation

Map courtesy of the Nevada Indian Commission
The Compelling Question of Dawnland Is:

What is the relationship between the taking of the land and the taking of the children?

About the film
For most of the 20th century, government agents systematically forced Native children from their homes and placed them with white families. Many children suffered devastating emotional harm by adults who shamed and demeaned them, and tried to erase their culture. In Maine the fallout was unbearable. Dawnland tells the story of the Maine Wabanaki-State Child Welfare Truth and Reconciliation Commission, the first in the U.S. to address Native issues. For over two years, Native and non-Native commissioners traveled across Maine to hear testimony and bear witness to the dramatic impact of the state’s child welfare practices on Wabanaki families. Dawnland takes viewers to Wabanaki communities and inside the truth commission as it grapples with the meaning of truth, reconciliation, racial healing, tribal autonomy, and child welfare system reform.

About the producers
Upstander Project develops documentary films and related curricula that challenge false historical narratives and help bystanders become upstanders. We are especially interested in upstanding to stop injustice. We believe our society is weakened by social indifference that comes from an overreliance on myths, silencing of some voices, and distortion of history. The words and deeds of upstanders can help us become more aware of and engaged with forgotten historical and current events, and more fully participate in a democratic society. Our films are tethered to learning resources that support educators who want to focus on ignored stories by using documentary film. We made our short film, First Light, and developed a suite of nine related learning resources, and then created Dawnland to help tell the important, timely, and complex story of the Maine Wabanaki-State Child Welfare Truth and Reconciliation Commission. It has been our privilege and responsibility to honor the stories of the people who shared personal statements with the Maine Wabanaki-State Child Welfare Truth and Reconciliation Commission. We have aspired to be worthy of their trust as filmmakers, researchers, and educators.

The Importance Of Upholding The Indian Child Welfare Act

All children deserve to be raised by loving families in supportive communities, surrounded by the culture and heritage they know best.

In Native cultures, family is defined very broadly. Everyone plays an active role in raising a child and is ready to help in times of crisis.

But when the U.S. child welfare system was created, it was biased against raising a child in this way — as a community. As a result, the U.S. government removed Native children from their families — not because of abuse or neglect, but because of this communal way of being. The Indian Child Welfare Act (ICWA) was passed in 1978 to prevent Native American children from being unjustly taken away and adopted outside their culture.

Today, however, ICWA is not consistently respected.

We need to uphold and improve the law to make sure we are doing what is best for Native children.

What Can You Do?

Help change the narrative about Native Americans.

Play a supporting role. Respect the idea that Native Americans must be the authors and primary storytellers of their history.

Go beyond words. Consider how stories, data and images can advance the new narrative. Ensure that you’re not falling into stereotypes; making assumptions about all tribes based on experiences with or information about one tribe, romanticizing Native cultures and peoples, perpetuating invisibility or echoing false narratives.

Interrupt and correct the false narrative. If you hear or see others perpetuating myths, stereotypes or other aspects of the false narrative — whether out of ignorance or blatant racism — share with them the correct information.

narrative is the broadly accepted story that reinforces ideas, norms, issues and expectations in society. It is created by stories passed along between family and friends, by the news media, by entertainment and pop culture, by education and public art, and by policies and much more. It often reinforces stereotypes.
Do your homework and ask for help. Don’t rely on Native Americans to teach you about how to be an ally. It is not their job to explain or defend their cultures, histories or current reality. It’s your opportunity and responsibility to learn all you can and to develop the ability to determine what is or is not appropriate. Respectfully seek clarification and insights from people with whom you’ve built relationships, and respect their critical feedback.

Understand sovereignty. If you are an elected official or if you work in the governmental, legal or judicial system, take a class on tribal law and sovereignty. If you are a law professor, ensure that your students have knowledge of and respect for tribal law and sovereignty.

dominant narrative is the lens through which history is told from the perspective of the dominant culture.
narrative change is an intentional effort to replace an existing narrative with something new. It is a powerful contributor to social change. Narrative change can lead to shifts in attitudes, behaviors, practices and policies — and can lead to deeper and lasting changes in systems and cultures.

Consider and act upon these questions:
1. How can I use my platform to give voice to others?
2. Am I inadvertently contributing to a false or negative narrative by not taking into account or including contemporary Native peoples in my work? Am I using one Native spokesperson as the representative of all Native Americans?
3. Why and how is it important to my work to advance new narratives about Native Americans as part of building respect across society?
4. What can I do to use this new narrative?
5. How can I ensure that what I am communicating or creating is advancing this new narrative rather than working against it?
6. How can I swiftly and strongly correct false narratives when I see them?

For more information on changing the narrative about Native Americans, please visit: reclaimingnativetruth.com

Visit UNLV’s University Libraries’ online list of Native American-Related resources at: http://guides.library.unlv.edu/nativeamericans

Anna Townsend, age 9, of Fallon, Nevada, testifying on April 8, 1974 at the Subcommittee on Indian Affairs of the U.S. Senate
Courtesy: NBCUniversal

Father and child, Indian Island, Maine
Photo by: (screen grab) Ben Pender-Cudlip
Courtesy: Upstander Project
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