

BOOK CLUB IN A BOX

INSTRUCTIONS FOR HOST

BEFORE YOUR DISCUSSION

- Email an invitation to your book group members
- The following bookstores are offering 10% off the purchase of this book:
 - *King's English Bookshop in Salt Lake City*
 - *The Book Bungalow in St. George*
- **Battle Over Bears Ears** (56 min) is available to stream at vimeo.com/631267688/991a638053 | Password: BOBE
- Join the Facebook Group “Book Club in a Box Discussion Group” to find ideas, helpful links, etc.
- During your discussion:
 - Make PBS Utah materials in the box available to the group
 - Show clips from the film
 - Take photos to share with PBS Utah and Facebook group

AFTER YOUR DISCUSSION

- Encourage your book club participants to fill out the survey
- Share your photos and ideas with others on the Facebook Group
- Invite your book club members to join the Facebook Group via email
- Complete host survey
(Link will be emailed to you after your discussion)

BOOK CLUB IN A BOX | **GET INVOLVED!**

You chose this box because you are interested in these stories and issues. Learn more about Bears Ears National Monument and archaeology in Utah by visiting these organizations' websites:

- **Friends of Cedar Mesa**
friendsofcedarmesa.org
- **Utah Dine Bikeyah**
utahdinebikeyah.org
- **San Juan Basin Archeological Society**
sjbas.org
- **Edge of the Cedars State Park Museum**
stateparks.utah.gov/parks/edge-of-the-cedars
- **Bears Ears Education Center**
bearssearsmonument.org
- **Great Staircase Escalante Partners**
gsenm.org
- **Zion Canyon Arts and Humanities Council**
zarts.org



BATTLE OVER BEARS EARS

Battle Over Bears Ears, a one-hour documentary produced by PBS Utah, explores the deep connections to place and the vast cultural divides that are fueling the fight over how the Bears Ears Monument is protected and managed. Whose voices are heard, whose are lost, and how do all sides find common ground in this uncommon place? At its heart, it's a battle for homeland and sovereignty. Bears

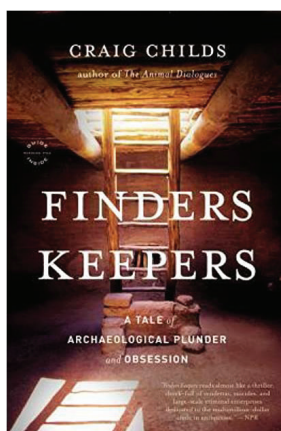
Ears, a remote section of land characterized by its distinctive red cliffs and abundance of juniper and sage, is at the center of a fight over who has a say in how Western landscapes are protected and managed. With the stroke of a pen, President Obama designated 1.35 million acres in Utah's southeastern corner as the Bears Ears National Monument. But Obama's move also renewed the fight between Westerners and Washington, and furthered the divide between those who live in the monument's backyard, their elected leaders and those who see preservation as a vital and urgent need. The fight has continued through three administrations. President Trump reduced the monument's size by 85%. Now, President Biden is weighing in on the monument's future, with a promise to expand its boundaries. The battle continues – leaving the fate of this remarkable land in question.



NANCY GREEN Executive Producer

PBS Utah Executive Producer, Nancy Green, specializes in the production of documentaries for local, regional, and national PBS broadcast. Her work at PBS Utah spans over 25 years, focusing on diverse topics, including healthcare, the arts, history, and the outdoors. Recent films include, **Battle Over Bears Ears**, **Homeless at the End**, and **Search & Rescue**. She is also the Executive Producer for This Is Utah, a weekly magazine-format show highlighting the people and places that make this state such a diverse and amazing place to live. Green has won numerous awards during the course of her career, including awards from: the Rocky Mountain

Emmys, Utah Society of Professional Journalists, Houston WorldFest, National CINE Golden Eagle, New York Film Festivals, and Women in Television & Film. Prior to her work at PBS Utah, Green served as Associate Producer for the national KUTV Baby Your Baby Series. She studied Neuropsychology at the University of Massachusetts at Amherst prior to receiving her M.F.A. in Film and Media Arts from the University of Utah where she also teaches documentary studies. Originally a native of New Jersey, Green was lured to Utah by the fresh powder. She lives in Salt Lake City with her musician/composer husband, Frank and her not so musical cats, Tink and Cal.



FINDERS KEEPERS: A TALE OF ARCHAEOLOGICAL PLUNDER AND OBSESSION

To whom does the past belong? Is the archeologist who discovers a lost tomb a sort of hero — or a villain? If someone steals a relic from a museum and returns it to the ruin it came from, is she a thief? Written in his trademark lyrical style, Craig Childs's riveting new book is a ghost story -- an intense, impassioned investigation into the nature of the past and the things we leave behind. We visit lonesome desert canyons and fancy Fifth Avenue art galleries, journey throughout the Americas, Asia, the past and the present. The result is a brilliant book about man and nature, remnants and memory, a dashing tale of crime and detection.



CRAIG CHILDS Author

Childs is known for following ancient migration routes on foot, pursuing early Pueblo passages across the Southwest and most recently the paths of first peoples into the Americas during the Ice Age. He has published more than a dozen books of adventure, wilderness, and science. His new book, *ATLAS OF A LOST WORLD: TRAVELS IN ICE AGE AMERICA*, examines the dynamics of people moving into an uninhabited hemisphere in the late Pleistocene, documenting arrivals from Alaska to Florida to southern Chile. He has won the Orion Book Award and has twice won the Sigurd F. Olson Nature Writing Award, the Galen Rowell Art of Adventure Award, and the Spirit of the West Award for his body of work. He is contributing editor at *Adventure Journal Quarterly*, and his writing has appeared in the *New York Times*, *Los Angeles Times*, *Men's Journal*, and *Outside*. The *New York Times* says "Childs's feats of asceticism are nothing if not awe inspiring: he's a modern-day desert father." He has a B.A. in Journalism from CU Boulder with a minor in Women's Studies, and from Prescott College, an M.A. in Desert Studies. An occasional commentator for NPR's Morning Edition, he teaches writing at University of Alaska in Anchorage and the Mountainview MFA at Southern New Hampshire University. He lives outside of Norwood, CO. Childs is an Arizona native, and he grew up back and forth between there and Colorado, son of a mother hooked on outdoor adventure, and a dad who liked whiskey, guns, and Thoreau. He has worked as a gas station attendant, wilderness guide, professional musician, and a beer bottler, though now he is primarily a writer. He lives off the grid in Western Colorado.

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DISCUSSION QUESTIONS by Louise Excell

1. Both book and film give voice to differing, often oppositional, points-of-view: Indigenous Peoples, descendants of Mormon settlers, archeologists, pot-hunters, ranchers, environmentalists, politicians, academics and bureaucrats. How do multiple and diverging voices reveal and complicate your own feelings regarding the creation of Bears Ears National Monument?
2. *Finders Keepers* and **Battle Over Bears Ears** each relate the 2009 “Blanding Raid” by federal agents which resulted in suicides and disgrace of prominent residents. Each describes the raid as “heavy-handed,” and “strong-arm tactics” by the federal agents. To what extent do you think the experiences of residents in San Juan County in 2009 influence their resistance to the federal government’s designation of the national monument?
3. In **Battle Over Bears Ears**, then Secretary of the Interior Sally Jewell asks: “What does protection mean?” Craig Childs, in *Finders Keepers*, describes museums world-wide with tens of millions of cultural artifacts that remain hidden from view in musty basements, collected by archeologists in order to protect and preserve history. Are they dead objects, devoid of cultural significance? Childs says because they have been removed from their contextual setting, they lack “historicity” and they are just old. How should we honor human material history, and what should we be willing to sacrifice to protect it?
4. Nearly all cultures have rituals and traditions to honor their dead. Many in our own western cultures consecrate graves and would be horrified to think that those sacred resting places might be desecrated by looters seeking items of value. Yet we don’t seem quite as alarmed when ancient Egyptian or Incan tombs are excavated and mummified remains placed on display in museums. Do we owe the people of antiquity, like the Ancestral Puebloans or Fremont people, the same respect we pay to our own ancestors?
5. Do you think the opposition to the creation of Bears Ears is based in the desire to protect heritage industries, like ranching? Is the opposition based in the fear of the “Other,” like hordes of tourists, the federal government, or even those with differing cultural perspectives?
6. Whose voices are heard regarding the cultural history of Bears Ears? Supporters and opposition claim “no one wants to listen.” Whose voices should be heard? Does being there first give Indigenous Peoples more rights than the descendants of white settlers whose ancestors carved a route through solid sandstone cliffs and lowered wagons down precipitous ledges to carve out meager existence in a land no one seemed to want?
7. In the film, descendants of the First People and descendants of white European settlers both describe Bears Ears as “sacred” to them? One speaker in the film describes cultural differences between Indigenous tribes and the dominant U.S. culture as a contrast between “circles and cycles” and “squares and lines” respectively. Indigenous people are cyclical thinkers; Anglos are linear thinkers. One way to think about this is that Western cultures view time itself as linear, moving from start to finish, from beginning to end, while Indigenous Americans tend to view time as a circle, without beginning and end, so that past, present, and future may exist simultaneously. If this is indeed true, why would it make a difference in attitudes about sacred places?
8. In *Finders Keepers*, Craig Childs asks why the archeologist is right and the pot-hunter is wrong. He cites ethicist James O. Young who argues that artifacts belong to the cultures of those who made them if they are proven to have “genuine, substantial, and enduring significance,” and Young goes on to say that cultures cannot rightly claim every single thing produced by past members. In your mind, are there ethical boundaries for looters and archeologists?

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LOUISE EXCELL

Louise Excell is a Dixie State University professor emeritus of English and Humanities. She lives in Springdale, Utah with her husband, landscape photographer David Pettit. She is currently chair of the Zion Canyon Mesa, a residency center for writers and artists near Zion National Park. She has served on the Springdale Town Council, and two terms on the Board of Directors of Utah Humanities. She co-edited *Reimagining a Place for the Wild*, published by University of Utah Press in 2019.

**INGREDIENTS**

5 cups cold water
1 cup roasted blue cornmeal
1 ½ teaspoons cedar or juniper ash (or baking soda)

NAVAJO BLUE CORN MUSH

Blue corn mush, or *Tanaashgiizh*, is a quick and easy recipe similar to cream of wheat, but using blue cornmeal instead. The cooking process is also similar to cooking polenta. Traditionally, to prepare the dish the Navajo way you need a pot of boiling water, cedar ash, and a bundle of stirring sticks. Adding ash to blue corn mush is like adding baking soda to polenta. It makes for a creamier texture and it cuts the cooking time in half. If you can't find juniper ash, substitute some baking soda. The juniper or cedar ash adds a nutritious dose of calcium. In fact, many Navajos (and American Indians in general) are lactose intolerant, but if they eat mush often, chances are they are getting a good source of calcium

INSTRUCTIONS

1. In a bowl, mix the flour and ash (or soda) together with a whisk until evenly distributed. Set aside.
2. Place water in a large pot, making sure it does not exceed halfway. Add the flour mixture while the water is cold as to not create large lumps. Whisk together until smooth
3. Cook mixture on medium high, stirring constantly so the bottom of the pot does not burn. Cook until desired consistency. Add water to think, if necessary.
4. Sweeten with sugar, honey, or agave and add nuts or berries, if desired. Enjoy while it is warm!