

Tool 3.2



Learning from Indigenous Peoples

CLARITY Competence Area:

Embracing values that sustain the lives of all living beings

GreenComp Competence Area:

Embodying sustainability values

Why use this tool?

This tool is meant to support reflection on the historical and ongoing injustices that Indigenous Peoples face, and to encourage respectful engagement with Indigenous Peoples' knowledge systems and practices when it comes to growing climate resilience and fostering ecosystem regeneration.

It is essential to note that Indigenous Peoples are communities who have been experiencing colonization, in most parts of the world. Yet, they still carry a deep sense of responsibility for the lands they have inherited from their ancestors, which includes ecosystems that have been exploited and those that have remained intact. While colonization is often associated with empires exploiting territories and people overseas, it has occurred within Europe as well. The Sámi in Sápmi, present across parts of four countries (Sweden, Norway, Finland and Russia) and the Inuit of Kalaallit Nunaat (Greenland – a self-governed territory within the Kingdom of Denmark) are examples of Indigenous Peoples who still suffer from the burden of European colonization.

Today, one of the biggest challenges faced by many Indigenous Peoples is "Green" or "Climate colonialism" as a result, many Indigenous Peoples see their territories once again plundered for rare minerals or to install wind power, now with the excuse of saving the planet. It is important not to exoticize Indigenous Peoples' cultures, while recognizing their knowledge as vital to our shared journey towards a more climate-resilient world.

Activity 3.2.1

Listening to recorded stories narrated by Indigenous Peoples

Overview

This activity consists in listening to life stories narrated by Indigenous Peoples. Those could be stories of daily practices of taking care of the Earth, accounts of their history and/or stories introducing spiritual beliefs or nature rituals. Listening to recorded stories told by Indigenous Peoples directly is critical. Some resources for such stories are in the reference section below.

Curriculum linkage

History, Geography, Science (biology), Civics & Social Studies and Sustainability & Climate Education.

Competences built

Self-reflection, perspective taking and humility

Prep

Read about local Indigenous Peoples, if any, environmental racism, authors working on decolonial studies (see references), so as to explore your own representation, assumptions and biases about Indigenous Peoples.

Select a story (or film) narrated by an Indigenous person or community, which is relevant to your context and/or the questions you would like to address

Competences/activities to practice first by the teacher:

The Listening tool (3.3.), particularly Deep Listening (3.3.2)
Moving to reduce climate anxiety (1.3.)



BASIC INFO

Age range:

7+

Duration:

From 20 minutes to 2-3 hours

Group size:

Flexible

Level of difficulty:

Advanced - many questions and challenges need to be considered when engaging with Indigenous Peoples and/or when sharing their stories or studying their arts and other cultural expressions. Numerous biases, and assumptions also need to be addressed.

Materials/space required:

Tools to play the video/recording

Location:

Indoors

Engagement of external stakeholders:

None



Steps in the activity

1. Introduction
2. Listening
3. Dialogue

Step 1: Introduction

1. Introduce the exercise to your learners by highlighting three basic facts: (1) over 80% of the world's biodiversity is located on territories cared for by Indigenous Peoples, hence many of them have a precious understanding of how to care for the Earth, and (2) Indigenous people are very diverse and live different lives both in urban and rural areas today, and (3) most Indigenous Peoples have been oppressed and continue to be oppressed by governments in various ways over the past centuries, and exploring this history is essential to better understand their own stories.
2. Introduce the story or the film that you have selected for the learners by giving some details about the ecosystem in which the Indigenous people are located. Dive into the characteristics of the local fauna and flora; of the topography including the presence of mountains, rivers or the sea; and show images of the settlements or buildings in which Indigenous people live in this area, especially if they are not shown during the story. This will give a glimpse into the local ecosystem from which the knowledge is derived, as well as into the reality of today's life for many Indigenous people. Depending on the age of the learners, you can also dive into the history of oppression of this specific Indigenous People, and any political struggle they may still be part of today.
3. Highlight that this activity is about listening to a story that may not feel familiar to the learners and could introduce concepts or ideas they have never heard before. It is important to listen with curiosity and an open mind, knowing that there will be a time for questions afterwards. In case a concept or an approach makes them feel critical or uncomfortable, let them know that there will also be space to discuss those emotions afterwards. If they feel sad, angry or any other overwhelming emotions during the recording, let them know that they can breathe deeply or practice any other movement-based practices (5.2.), and that those emotions can be addressed after listening to the story.



Step 2: Listening

1. Play the recording or the movie. It is critical to share recordings or movies made by Indigenous people and or in close collaboration with Indigenous people. Please check the resource section for ideas or references.
2. Invite learners to take note during the recording if a question comes up, so that they can write it down and free their mind to continue listening deeply.



Learners in a Norwegian classroom, watching a recording from the Sámi people.

Photo: Marte Maurabakken/Climate Creativity.

Step 3: Dialogue

1. Start with inviting learners to express the emotions they have felt while listening to the recording or watching the film, if any. If needed, suggest some movement-based activities for the whole group (1.2.).
2. Encourage learners to share some questions they may have on any aspects of the story. When they have comments, invite them to turn them into a question so as to dive deeper with the group.
3. Give learners the opportunity to reflect on themes, topics or questions that emerged in the story:
 - a. What were they surprised about?
 - b. Did they notice a different relationship to nature?
 - c. Did they notice a different relationship between members of the Indigenous community than the ones they are used to in their community?
 - d. Did they notice a different relationship to climate change?
 - e. What would they like to further explore or research individually or as a group?

Dos and don'ts

Do:

- Prepare well about Indigenous Peoples in general and the Indigenous People from which the storyteller is before the class.
- Question and address your own assumptions and biases before the class.



Don't:

- Don't assume you know a lot about Indigenous Peoples because you have done some research. Acknowledge that there is a lot you may not know nor know in an embodied way, including when answering questions by learners.

Adaptations:

We invite you to adapt this activity to the specific needs of your learners, including by taking into account their neurodiversity. When adapting tools and activities for neurodivergent learners, please note it is not about treating others how *you* want to be treated, but how *they* want to be treated. Ask, listen, and stay open to different ways of learning and engaging.

Resources

For children:

You can check the following selection of Indigenous-made animation films. For each film, you can find a short synopsis and a suggested age-range for the viewers:

<https://www.nfb.ca/channels/indigenous-made-animation-films/>

This playlist is for children 9-11: <https://www.nfb.ca/playlist/indigenous-cinema-classroom-ages-611/#6>

This playlist is for children 12-14: <https://www.nfb.ca/playlist/unikkausivut-sharing-our-stories/>

This website also offers multiple animation and documentary videos:

<https://firstnationspedagogy.ca/storytelling.html>

For 6 - 10 years old: [The flight of the hummingbird](#)

For 12-18 years old: [Three thousand](#)

For older learners:

This website offers multiple animation and documentary videos:

<https://firstnationspedagogy.ca/storytelling.html>

Here is an Indigenous Stories playlist:

https://www.youtube.com/playlist?list=PLyBdAUI4LX9jeCbaI0PkxNuoYGPBLo_Sj

Suggestions: [Four faces of the moon](#)

2 videos about the Sámi people – for ages 10 and older

Two videos that complement each other well. The first video shows reindeer herding traditions, told by an 83 years old Sámi woman. In the second video, a young Sámi woman talks about Sámi people's current challenges. (Use YouTube's automatic caption function to get subtitles in a language your learners understand.) These two videos work well for learners from 10 years old and older:

1. <https://www.youtube.com/watch?app=desktop&v=rBU25yAyeI>



2. <https://www.youtube.com/watch?app=desktop&v=Mm4eY0Tk7-k>

References

Activity designed by One Resilient Earth.

Important references when preparing for this activity:

[United Nations Declaration on the Rights of Indigenous Peoples](#)

[Gesturing Towards Decolonial Futures \(GTDF\)](#) is an arts/research collective that uses this website as a workspace for collaborations around different kinds of artistic, pedagogical, cartographic, and relational experiments that aim to identify and de-activate colonial habits of being, and to gesture towards the possibility of decolonial futures.

[Protocol for non-Indigenous people working with Indigenous people](#)

Podcasts and writings by Indigenous Knowledge holders

A podcast by Cherokee reporter Rebecca Nagle: [There is no Climate Justice without Indigenous Sovereignty](#)

A podcast by Sherri Mitchell, (her name in her language is Weh'na Ha'mu Kwasset), an indigenous rights attorney from the Penobscot Nation and the author of a wonderful book, [Sacred Instructions](#). The podcast brings together indigenous lessons, teachings and guidance she has been moved to share with the wider world, on behalf of the elders in her community: [No Place Like Home](#)

[Writings and Interviews](#) of Robin Wall Kimmerer, a mother, scientist, decorated professor, and enrolled member of the Citizen Potawatomi Nation. She is the author of [Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teaching of Plants](#), which we also highly recommend.

[Sand Talk](#), a book by Tyson Yunkaporta, who looks at global systems from an Indigenous perspective



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Activity 3.2.2

Taking part in a conversation with an Indigenous person

Overview

If the conversation is facilitated in ethical ways based on free, prior and informed consent, a direct dialogue can help better understand Indigenous knowledge systems and practices, and build some new connections with the learners.

Curriculum linkage

History, geography, Science (biology), Civics & Social Studies and Sustainability & Climate Education.

Competences built

Self-reflection, perspective taking and humility

Prep

- Learn about principles and practices related to Free, Prior and Informed Consent (see references below)
- Contact an Indigenous Elder or Indigenous knowledge holder and discuss the condition of their interventions in line with the principle of free, prior and informed consent.
- Agree on the story to be told or questions to be discussed with learners.
- Agree on any movement or practice to be mobilized by the learners if need be, after the story is told.

BASIC INFO

Age range:

7+

Duration:

30-60 minutes

Group size:

Flexible

Level of difficulty:

Advanced - many questions and challenges need to be considered when engaging with Indigenous Peoples and/or when sharing their stories or studying their arts and other cultural expressions. Numerous biases, and assumptions also need to be addressed.

Materials/space required:

Tools to play the video/recording

Location:

Indoors

Engagement of external stakeholders:

Indigenous person



Competences/activities to practice first by the teacher:

- The Listening tool (3.3.), particularly Deep Listening (3.3.2)
- Moving to reduce climate anxiety (1.3.)

Steps in the activity

1. Introduction
2. Listening
3. Dialogue

Step 1: Introduction

1. Introduce the exercise to your learners by highlighting three basic facts: (1) over 80% of the world's biodiversity is located on territories cared for by Indigenous Peoples, hence many of them have a precious understanding of how to care for the Earth, and (2) Indigenous people are very diverse and live different lives both in urban and rural areas today, and (3) most Indigenous Peoples have been oppressed by governments in various ways over the past centuries, and are likely to still be oppressed today. Exploring this history is essential to better understand their own stories.
2. Introduce the Indigenous Elder or Indigenous knowledge holder by reading a short biography shared by the invited Elder or knowledge holder.
3. Allow time for the Indigenous Elder or Indigenous knowledge holder to do a land acknowledgement and/or greet the learners in the way they see fit.
4. Introduce the topic or the questions that the Elder or Indigenous knowledge holder will discuss.
- 5.
6. Let learners know that it is important not to interrupt the Elder or Indigenous knowledge holder and to keep questions for the end, unless previously agreed upon with the Elder or Indigenous knowledge holder.
7. Highlight that this activity is about listening to a story that may not feel familiar to the learners and could introduce concepts or ideas they have never heard. It is important to listen with curiosity and an open mind, knowing that there will be a time for questions afterwards. In case a concept or an approach makes them feel critical or uncomfortable, let them know that there will also be space to discuss those emotions afterwards. If they feel sad, angry or any other overwhelming emotions during the intervention, let them know that they can breathe deeply (1.3.1), and that those emotions can be addressed after the recording.



Step 2: Listening

1. Listen to the Elder or Indigenous knowledge holder.
2. Invite learners to take note during the intervention if a question comes up, so that they can write it down and free their mind to continue listening deeply.



The following images show learners engaging in an online discussion with a representative of the Māori Indigenous community and participating in an in-person meeting with a young individual from the Maasai community.

Photo by Enerel Bat-Ochir, REAL School Budapest.

Step 3: Dialogue

1. Start with inviting learners to express the emotions they have felt while listening to the intervention, if any. If needed, suggest some movement-based activities for the whole group (1.3.), and/or other movement or activity agreed with the Elder or Indigenous knowledge holder.
2. Encourage learners to share some questions they may have on any aspects of the story. When they have comments, and when possible, invite them to turn them into a question so as to dive deeper with the group.
3. Give learners the opportunity to reflect on themes, topics or questions that emerged in the story:
 - a. What were they surprised about?
 - b. Did they notice a different relationship to nature?
 - c. Did they notice a different relationship between members of the Indigenous community than the ones they are used to in their community?
 - d. Did they notice a different relationship to climate change?
 - e. What would they like to further explore or research individually or as a group?
4. Allow some time for the Elder or Indigenous knowledge holder to ask questions to the learners.





Dos and don'ts

Do:

- Prepare well about Indigenous Peoples in general and the Indigenous People from which the storyteller is before the class.
- Question and address your own assumptions and biases before the class.
- Let the Elder or Indigenous knowledge holder answer the questions, unless they are not related to their interventions.

Don't:

- Don't assume you know a lot about Indigenous Peoples because you have done some research. Acknowledge that there is a lot you may not know nor know in an embodied way, including when answering questions by learners.

Adaptations:

We invite you to adapt this activity to the specific needs of your learners, including by taking into account their neurodiversity. When adapting tools and activities for neurodivergent learners, please note it is not about treating others how *you* want to be treated, but how *they* want to be treated. Ask, listen, and stay open to different ways of learning and engaging.

References

Activity designed by One Resilient Earth.

Important references when preparing for this activity:

- [United Nations Declaration on the Rights of Indigenous Peoples](#)
- [Gesturing Towards Decolonial Futures \(GTDF\)](#) is an arts/research collective that uses this website as a workspace for collaborations around different kinds of artistic, pedagogical, cartographic, and relational experiments that aim to identify and de-activate colonial habits of being, and to gesture towards the possibility of decolonial futures.
- A report of the [Human Rights Council on Free, Prior and Informed Consent](#).
- [Protocol for non-Indigenous people working with Indigenous people](#)

Podcasts and writings by Indigenous Knowledge holders

- A podcast by Cherokee reporter Rebecca Nagle: [There is no Climate Justice without Indigenous Sovereignty](#)



- A podcast by Sherri Mitchell, (her name in her language is Weh'na Ha'mu Kwasset), an indigenous rights attorney from the Penobscot Nation and the author of a wonderful book, [Sacred Instructions](#). The podcast brings together indigenous lessons, teachings and guidance she has been moved to share with the wider world, on behalf of the elders in her community: [No Place Like Home](#)
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Activity 3.2.3

Learning through arts or cultural heritage

Overview

Exploring the arts or cultural heritage of Indigenous Peoples can help better understand the variety of relationships to oneself, others and nature among different Indigenous Peoples, and tie them to issues of oppression and marginalization related to colonization and colonial continuities.

Curriculum linkage

History, Geography, Natural Science and Cross-Curricular & Global Competences.

Competences built

Self-reflection, self-awareness, perspective taking and humility

Engagement of external stakeholders:

Possibly, for example:

- An Indigenous artist (when possible)
- An expert working on the repatriation of Indigenous Peoples' art – they could bring in valuable perspectives

Prep

- Choose an artwork that tells a story about the relationship between Indigenous and non-Indigenous people. Feel free to explore contemporary Indigenous art, particularly for the short version of the exercise.

BASIC INFO



Age range:

15+ for level 1, 18+ for other levels

Duration:

From 45 minutes to several hours

Group size:

Flexible

Level of difficulty:

Advanced - many questions and challenges need to be considered when engaging with Indigenous Peoples and/or when sharing their stories or studying their arts and other cultural expressions. Numerous biases, and assumptions also need to be addressed.

Materials/space required:

Tools to play the video/recording

Location:

A visit to a dedicated museum could also be of value, provided that it is seen as an opportunity to introduce critical thinking and perspective taking



- Learn about the cosmology behind the art, if relevant.
- Learn about principles and practices related to Free, Prior and Informed Consent (see the reference section below)
- If visiting a museum, learn about the story of the Indigenous objects and art forms, as well as the measures that the museum might have taken to return the art to the community to which it belongs.

Competences/activities to practice first by the teacher:

- The Listening tool (3.3.), particularly Deep Listening (3.3.2)

Levels in the activity

1. Art as a mirror
2. Exploring the history
3. Researching the history

Level 1: Art as a mirror

1. Introduce an artwork from a contemporary Indigenous artist that explores the relationship between Indigenous communities and non-Indigenous society through their art.
2. Encourage students to express the ideas and/or emotions that came up while looking at the artwork. What did the artwork evoke in them? Which questions do they have? What would they like to know when looking at the artwork? This part of the exercise can be done in small groups, which would then be invited to share their thoughts and ideas with the larger group.
3. Introduce the artist, the intention and the process behind the artwork. Feel free to provide more details on the dimensions that could help answer questions raised by the learners.
4. Invite a second round of reflections and questions by the learners, either individually or in groups. If they worked in groups for the first round, they may wish to work individually for this second round, and vice versa. Feel free to take some notes throughout the discussion to identify key themes and patterns.
5. Offer the learners the opportunity to reflect on how their reflections and questions illuminate different ways of relating to oneself, others and nature in both Indigenous and non-Indigenous contexts.
6. Open up a reflection on the conditions that foster those different ways of relating to oneself, others and nature. This can be tied to an exploration of cultural diversity in relation to biodiversity as the most biodiverse regions of the world are also the ones that are the most culturally diverse.



Level 2: Exploring the history

1. Building on the first artwork, explore the body of work of the artist and the history of their community in context.
2. Alternatively, visit a museum dedicated to Indigenous arts, artifacts and ways of life, and focus on a specific artwork/artifact or community to explore the history of this Indigenous People in context. The art or artifact can be chosen on the basis of the relationship to oneself, others and nature that it symbolizes, and that appears to be different from relationship to oneself, others and nature practiced by most people in society.
 - a. In the museum, explore how the art or artifact was acquired and possible measures that are implemented to return the art or artifact.
3. Some questions you can discuss with learners, for example in the museum, include:
 - a. What kind of relationship does the art/artifact symbolize?
 - b. How does this feel different?
 - c. What can we learn from this type of relationship in relation to the climate crisis and/or building climate resilience?
 - d. What does the process of returning the art/artifact symbolize?
 - e. Which additional measures or new practices could be in place to repair what has been done, and ensure that better relationships are sustained between Indigenous and non-Indigenous people?
 - f. What could be the role of the museum if most of the art/artifacts are returned?
4. Provide learners with the space and time to discuss or process the emotions that emerge out of this discussion through words, movements or creative practices (see tools under category 5 for inspiration).



Students took part in an excursion to the Ethnographic Museum of Budapest to explore Yanomami. Spirits. Survivors., a powerful photo exhibition by Claudia Andujar.

Photo by Carmelo Zamora, REAL School Budapest.



Level 3: Researching the history

1. Invite groups of students to dive deeper into the history of a specific Indigenous People so as to research:
 - a. Their cosmology and relationship to oneself, others and nature before or despite colonization
 - b. The process and impact of colonization on that People
 - c. The current situation for that People
 - d. Actions and measures to protect their rights as Indigenous People
2. Encourage groups of learners to pay particular attention to their sources and to reflect on the different perspectives introduced by different scholars over time.
3. Invite learners to reflect on what they have learnt through this research project in relation to building climate resilience in the context of a broader ecological crisis.



Dos and don'ts

Do:

- Prepare well about Indigenous Peoples in general and in particular the Indigenous People whose artefacts you will be exploring.
- Question and address your own assumptions and biases before the class.
- Acknowledge when you do not know and highlight that specific questions may require additional research.

Don't:

- Don't assume you know a lot about Indigenous Peoples because you have done some research. Acknowledge that there is a lot you may not know nor know in an embodied way, including when answering questions by learners.
- Don't limit their sources to peer-reviewed papers when researching a specific Indigenous People, and open a discussion with students on how to deal with situations where the novelty of a topic or the likelihood of bias compels learners to broaden the sources of information they consider.

Adaptations:

When possible, invite an Indigenous artist or Indigenous expert to be part of the discussion.

We invite you to adapt this activity to the specific needs of your learners, including by taking into account their neurodiversity. When adapting tools and activities for neurodivergent learners, please note it is not about treating others how *you* want to be treated, but how *they* want to be treated. Ask, listen, and stay open to different ways of learning and engaging.



Resources

- [Arctic Arts Summit website](#)
- [Emerging Indigenous Artists](#)
- [Famous Indigenous Artists](#)

References

Activity designed by One Resilient Earth.

- [United Nations Declaration on the Rights of Indigenous Peoples](#)
- A report of the Human Rights Council on [Free, Prior and Informed Consent](#).
- [Gesturing Towards Decolonial Futures \(GTDF\)](#) is an arts/research collective that uses this website as a workspace for collaborations around different kinds of artistic, pedagogical, cartographic, and relational experiments that aim to identify and de-activate colonial habits of being, and to gesture towards the possibility of decolonial futures.
- [Protocol for non-Indigenous people working with Indigenous people](#)

To go deeper into the role of the arts and the exploration of artworks, as well as into experiences with decolonizing futures, please head out to the [One Resilient Earth website](#), and check:

- [When will we return what we took from Indigenous Peoples?](#), a dialogue with Nicholas Galanin – Yéil Ya-Tseen, Tlingit/Unangax̣ multi-disciplinary artist
- [Why we should value food](#), a dialogue with Konkankoh, Indigenous Elder from Cameroon
- Laureline Simon's [TEDx talk](#)

Podcasts and writings by Indigenous Knowledge holders

- A podcast by Cherokee reporter Rebecca Nagle: [There is no Climate Justice without Indigenous Sovereignty](#)
- A podcast by Sherri Mitchell (her name in her language is Weh'na Ha'mu Kwasset), an indigenous rights attorney from the Penobscot Nation and the author of a wonderful book, [Sacred Instructions](#). The podcast brings together indigenous lessons, teachings and guidance she has been moved to share with the wider world, on behalf of the elders in her community: [No Place Like Home](#)
- [Writings and Interviews](#) of Robin Wall Kimmerer, a mother, scientist, decorated professor, and enrolled member of the Citizen Potawatomi Nation. She is the



author of [Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teaching of Plants](#), which we also highly recommend.

- [Sand Talk](#), a book by Tyson Yunkaporta, who looks at global systems from an Indigenous perspective.



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Activity 3.2.4

Listening to the Land: Exploring your own roots

Overview

This activity invites learners of all ages to engage with and learn from Sámi perspectives on land, time, and identity through storytelling expressed in art and music.

Through this experience, learners are encouraged to listen with curiosity, honour diverse worldviews, and consider how traditional ecological knowledge can inform climate resilience and sustainability today. They are also invited to explore their own relationship to land and place, reflecting on the values, memories, and responsibilities that shape their roots.

Curriculum linkage

History, Geography, Biology, Sustainability & Climate Education, Arts and music.

Competences built

Self-reflection, perspective taking and humility

Prep

- Watch this video before deciding whether to introduce it to your learners: [Who Are The Sami?](#) (25 minutes). Also familiarise yourself with the materials you want to share with the students. Suggestions below.
- If you would like to add other materials, we encourage you to explore resources on local

BASIC INFO



Age range:

6+

Duration:

2.5-4 hours

Group size:

Flexible

Level of difficulty:

Advanced. When engaging with Indigenous Peoples, representing their stories, artistic expressions, and cultural heritage, requires careful consideration of many complex questions. It is essential to reflect on and address underlying assumptions, biases, and power dynamics that may influence this engagement.

Materials/space required:

Tools to play/view the art. Text (when pdf is available) might be better to offer printed.

Location:

Indoors

Engagement of external stakeholders:

No



Indigenous Peoples (if any), environmental racism, and authors engaged in decolonial studies (see references). Also reflect on your own representations, assumptions, and biases related to Indigenous Peoples.

Competences/activities to practice first by the teacher:

- To be better prepared to support learners who may experience emotional distress, you can practise using 'Moving to reduce climate anxiety' (1.3).

Steps in the activity

1. Set the scene
2. Experience & listen
3. Reflection
4. Your relation to a place and space

Step 1: Set the scene

Begin by sharing these three essential facts:

1. **Biodiversity & Stewardship:** Over 80% of the world's remaining biodiversity exists on lands cared for by Indigenous Peoples. These communities often hold deep, place-based knowledge about sustaining life.
2. **Diversity of Lived Experience:** Indigenous Peoples, including the Sámi, live in both rural and urban areas today, and their practices, languages, and art forms continue to evolve.
3. **History & Injustice:** Most Indigenous Peoples have faced historical and ongoing oppression. For the Sámi, this includes land dispossession, assimilation policies, and efforts to erase language and culture.

You may also want to share the recommended video as part of your own preparation. While it is produced outside of Indigenous communities, it offers valuable insights and can serve as a starting point for learning.

Step 2: Experience & Listen (25–30 minutes)

Watch or listen to the selected materials.

1. Introduce the works: those suggested below related to the Sami culture, or others that you have chosen (for example in 'resources' you can find similar



items highlighting Inuit art and culture from Greenland). After the introduction it is possible to let the learners choose one or two that they would like to engage with:

- a. Sofia Jannok – *Yoik of the Wind*:** A musical performance blending traditional Sámi yoik with modern influences. Explain the concept of yoik as more than a song – it's a way of remembering and honouring people, places, and moments. Discuss how visual and musical storytelling can carry knowledge, resistance, and care for the Earth. Joik - video: [Yoik of the Wind](#)
 - b. Britta Marakatt-Labba – *Gádjunbáttit/Lifelines*:** Embroidery art depicting Sámi mythology, everyday life, and historical events. One example here: <https://arcticartssummit.com/articles/11-sweden-based-sami-artists-addressing-indigenous-pasts-presents-and-futures/>
 - c. Victoria Andersson – *Årsringar (Growth Rings)*:** Textile art reflecting personal narrative on time, identity, and connection to place. <https://arcticartssummit.com/articles/11-sweden-based-sami-artists-addressing-indigenous-pasts-presents-and-futures/>
- 2.** Invite students to write down any questions or emotions that arise. For instance:
 - a.** When you see or listen to (these works):
 - b.** What are your feelings?
 - c.** What are your thoughts?
 - d.** What would you like to know more about?
- 3.** Let them know there's no need to understand everything immediately – it's about taking part and listening with openness.

Step 3: Reflection (20–30 minutes)

- 1.** Facilitate a circle or small group dialogue using the following prompts:
 - a.** Did this artwork stir any feelings or thoughts about land – like how people live with it, care for it, or belong to it?
 - b.** What surprised or intrigued you?
 - c.** How is the relationship to nature expressed in these works?
 - d.** How does this challenge your understanding of land and ownership?
 - e.** What would you like to learn more about?
- 2.** If necessary, the activity can close here, but we strongly recommend Step 4 if you have the time and resources.



Step 4: Your relation to a place and space (45-90 minutes)

Invite learners to create their own drawing, textile artwork, (digital) collage, or music reflecting their relationship with land, ancestry, or time. You can follow these steps:

1. Invite the learners to recall meaningful moments, places, or relationships that connect them to land, ancestry, or time.
2. Encourage them to connect their ideas or feelings to those sparked by the artworks they've explored.
3. If they choose artwork rather than music, invite them to sketch a rough layout and choose images, materials, or symbols that tell their story in relation to land, ancestry or time.
4. Create: Use fabric, papers, mixed media, or digital tools to bring their pieces to life; or invite experiments with song or instrumental contributions.
5. Optional to add a title and description explaining the meaning of their work.
6. Share and reflect: Let each who feels ready present their contribution to others and reflect on the stories and connections shared in the group.



Dos and don'ts

Do:

- Learn about Sámi and other Indigenous peoples' history and ongoing issues (e.g., mining, reindeer herding rights).
- Present Sámi and other Indigenous peoples' perspectives as contemporary and diverse.
- Acknowledge the ongoing impacts of colonization while celebrating Indigenous Peoples' resilience and knowledge.
- Respect the complexity of Indigenous Peoples' relationships with land - each has their own perspective, including adaptations to the demands of the countries in which they are embedded.
- Acknowledge that some learners may have complex or painful relationships to land and roots. Migrant students and others who have experienced displacement or trauma are often present in classrooms. Phrase questions and design activities with sensitivity – for example, avoid assuming a shared sense of home or belonging to a particular place, and offer space for multiple interpretations and stories.



Don't:

- Generalize Sámi and Indigenous Peoples' knowledge or practices as timeless or static.
- Reduce the art to "symbols" without acknowledging their historical and political dimensions.
- Romanticize traditional lifestyles without understanding their sophistication and ongoing relevance.
- Assume all Indigenous communities are the same – each has a unique culture, language, and history.
- Assume all learners have a positive or stable connection to a specific place, land, or heritage. Avoid asking questions like “Where are you really from?” or assigning tasks that require students to describe a childhood home or ancestral land without offering alternatives.

Adaptations:

Adapt the questions to suit your age group. Questions and prompts are often easier to remember and answer for the learners if they are written down and/or illustrated by pictograms. An alternative for younger children when introducing the artworks is to do it in smaller groups and have pictograms of feelings and emotions at hand for the learners to choose from, when posing the question: Tell me how you feel or how your body feels when looking or listening to this. If your students are young, they can be invited to show the emotion with their body.

We invite you to adapt this activity to the specific needs of your learners, including by taking into account their neurodiversity. When adapting tools and activities for neurodivergent learners, please note it is not about treating others how *you* want to be treated, but how *they* want to be treated. Ask, listen, and stay open to different ways of learning and engaging.

References

This tool was developed by Legacy17 in close cooperation with a contributor from the Sámi community, with the intention of being as mindful and respectful as possible regarding cultural appropriation and the broader legacies of colonialism. While every effort has been made to honour Sámi and Inuit perspectives, we acknowledge that a single activity cannot fully encompass the richness or complexity of these cultures. We encourage you to adapt or adjust the activity with care, and please feel welcome to contact us with any questions or concerns.

If you would like to focus on Inuit culture:

- The Arctic Summit is a valuable resource. In this selection, we have focused on links that highlight Inuit art and culture from Greenland:



<https://arcticartssummit.com/an-introduction-to-the-art-and-culture-of-kalaallit-nunaat/>

- This link leads to the work of Ivínguak' Stork Høegh, who is a contemporary Greenlandic Inuk artist based in Nuuk. Here the works shown are digital photo collages and the art often addresses political themes and futurity related to Greenlandic society: <https://arcticartssummit.com/articles/how-ivinguak-stork-hoegh-layers-indigenous-futurity-within-her-work/>

More resources related to Sámi culture and art:

- About traditional clothes - Sáme Jåhkåmåhke márnánin. Samer på Jokkmokks marknad. The Sami at Jokkmokk Market. 2021: <https://www.youtube.com/watch?v=v8l48mo9rN0>
- About the sami culture: <https://www.samer.se/2987>
- A TEDx talk: [Our Rights To Earth And Freedom: Sofia Jannok at TEDxGateway](#)



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