INDEPENDENT LENS

DISCUSSION GUIDE



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USING THIS GUIDE



This discussion guide for *Eating Up Easter* is a tool to inform and prepare you to facilitate and organize Indie Lens Pop-Up events. This guide includes tips for hosting screenings, background information to deepen understanding of issues and topics in the film, and engagement strategies to inspire and foster conversation.

Eating Up Easter asks viewers to join a global effort to revitalize Indigenous culture and protect the environment for future generations. This discussion guide is designed for viewers and event organizers who want to use the film to discuss issues of cultural survival, sustainable tourism, and waste reduction in their communities. Background information provides users with additional context, and discussion questions and engagement activities encourage community members to generate local solutions to the global problems presented in the film. Your support of *Eating Up Easter* during the film's premiere on PBS's *Independent Lens* helps achieve these primary goals:

- Educate audiences about local and global cultural survival efforts to revitalize Indigenous language, music, artifacts, and values.
- Build awareness about plastic pollution in the oceans and local waterways and encourage waste reduction at the individual and community level.
- Promote responsible tourism that reduces negative impacts on the environment while promoting equality and cultural diversity.

ABOUT INDIE LENS POP-UP

Indie Lens Pop-Up is a neighborhood series that brings people together for film screenings and community-driven conversations. Featuring documentaries seen on PBS's *Independent Lens*, Indie Lens Pop-Up events draw local residents, community leaders, and organizations together to discuss what matters most, from newsworthy topics and social issues to family and community relationships. Make friends, share stories, and join the conversation at an Indie Lens Pop-Up screening near you: bit.ly/ILPOP-Screenings

This season, Indie Lens Pop-Up builds on its theme of "neighborhood" by asking audiences: **What's your vision for your neighborhood?** As community members increasingly experience polarization and division in their everyday lives, we invite people to come together at events across the country to hear diverse stories, practice listening with acceptance and openness, and build communities in which all neighbors belong and feel welcomed.

ABOUT THE FILM



How to Watch the Film

Indie Lens Pop-Up community screenings:

April 7–May 24, 2020

PBS *Independent Lens* Premiere:

May 25, 2020

Online at video.pbs.org:

May 25–June 23, 2020

More than just a picture postcard of iconic stone statues, Rapa Nui, also known as Easter Island, is a microcosm of a planet in flux. Native Rapanui grapple with a booming tourism trade that brings in money, but that also brings in waste and contributes to changes in the climate that threaten the island's fragile ecology. In *Eating Up Easter*, Rapanui filmmaker Sergio Mata'u Rapu and producer/writer Elena Rapu introduce viewers to artists, ecologists, and developers who balance their strong cultural heritage with modern-day challenges. Though it is a tiny inhabited island in the Pacific Ocean, Rapa Nui reflects the clash between growth and sustainability faced by communities worldwide.

FROM THE FILMMAKER



For the last 50 years, my island—my culture—has been used as a cautionary tale of humans' ability to destroy our planet. Film cameras have pointed away from our thriving community and instead focused on our *moai*, stone statues representing our ancestors and a mysterious past. Journalists' pens wrote about the destruction of our island, the death of our people, the demise of a great culture. But they got it wrong. We, the Rapanui, are still here. We were not able to tell our story then, but today we are.

The catalyst to start this project was a news article I came across in 2011 explaining that Hawaii had enough food reserves for only one week. If the airport were destroyed, if a storm were to halt all naval traffic, food would become a huge issue to the more than 1 million residents and visitors. I asked the same question about my island, Rapa Nui. How long did we have before our people went hungry? I knew our demand for external products was high, but I didn't know how high. As I learned more about how little we grew (because building cabins for tourists was more lucrative) and how much we imported (which contributed heavily to the buildup of trash on the island), I realized that the story was not in food security, but in the rapid development of a tiny island in the middle of the Pacific.

The misrepresentation of my culture has been the fuel behind my interest in telling stories. But as I dug deeper into the problems and complexities of living on a remote island, I found universal qualities reflected in the wealthiest continents on the planet. The truth is that we are all the same, living on our own little island in the vast universe. But our story is not a cautionary tale, because we are still alive, we hold the power to correct our course in history as my ancestors did.

"The misrepresentation of my culture has been the fuel behind my interest in telling stories."

Days before finishing the film, at the end of what was a six-year process, I heard news from the island. Mama Piru, one of our central characters, had passed away at the young age of 60. Our hearts broke, and our minds went blank. What would we do without her driving energy to care for our planet? Who would pick up where she left off? Days of numbness finally brought the answer—we would, we must. This film is dedicated to her and to our ancestors who navigated through the rough seas and brought our people closer to the light beyond the horizon.

Hai mahatu. Amu'a.

—Sergio Mata'u Rapu

PEOPLE IN THE FILM



SERGIO MATA'U RAPU

Sergio Mata'u Rapu is the director/producer of *Eating Up Easter*. He is native Rapanui and the only Easter Islander working in production in an English speaking country. Through his work, Sergio aims to show the diversity of life through thought-provoking media to inspire resolutions to social, economic, and environmental conflicts.

ELENA RAPU

Elena Rapu is the producer/writer of *Eating Up Easter* and an anthropologist. She is passionate about exploring the complex realities faced by living cultures as they grow and change in a globalized world.

PIRU HUKE

Piru Huke affectionately known as "Mama Piru," was a cultural icon and community leader who championed for Rapa Nui's environment and culture. Her ability to mobilize coastal cleanups and motivate businesses to recycle continues to have a lasting impact.

MAHANI TEAVE

Mahani Teave is a young Rapanui piano prodigy who traveled the world as a concert pianist. During her return visits, she saw distressing changes and in response moved home to start a music school for children in need.

ENRIQUE ICKA

Enrique Icka combined his passion for the environment and traditional Rapanui music, with his training as an engineer to build, in partnership with Mahani Teave, a sustainable cultural center and music school using recyclable materials.

SERGIO RAPU HOA

Sergio Rapu Hoa was the first Native governor of Rapa Nui and the first university-trained Rapanui archaeologist. He spent his career working to conserve and restore ceremonial sites, and today is fighting for the betterment of his people by leading the charge in the island's development.

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Learning more about the issues in the film will help you identify themes that are relevant to your local community. For screening event organizers, you can share this information with guest speakers to establish a common foundation for your community discussion.

About Rapa Nui

Rapa Nui is a remote island of volcanic rock located in the southeastern Pacific Ocean, approximately 2,500 miles off the coast of Chile and 1,100 miles from its nearest Polynesian neighbor, Pitcairn Island.[1] It is about 14 miles long and 7 miles wide—roughly the area of Washington, D.C.—and 40 percent of the island is national parkland. Recognized by the United Nations as a World Heritage site, the Rapa Nui National Park is home to about 900 colossal rock statues, or *moai*, and more than 300 ceremonial platforms, or *ahu*, as well as other works of ancient art.[2]

According to Rapanui legend, the island was first inhabited some 1,500 years ago by a Polynesian chief named Hotu Matu'a ("great parent"), who sailed from a nearby island with his extended family in a double canoe.[2] The descendants of these first inhabitants carved the majority of the moai between 1400 and 1600. With little more than picks, or *toki*, the Rapanui carved the moai, some as tall as 30 feet, out of volcanic tuff at the island's quarries.[1] They then moved the statues as far as 10 miles in order to place them on the ahu, although Rapanui legend claims the moai walked into place themselves. The moai were created as tributes to ancestors of the island, and it is said that the figures are alive with *mana*—a Rapanui word that is not easily translated, but is related to concepts like spirit, power, wisdom, and knowledge. It is believed that the moai watch over the island and protect its people with *mana*.

Starting in 1600, archaeological evidence shows that the population that built the moai began to shrink.[3] Anthropologists and archaeologists have debated the causes for decades. One common theory is that overpopulation took its toll on the island's resources. It is suggested that deforestation and the accompanying soil erosion made it difficult to cultivate food. Also, canoes couldn't be built because of the lack of trees. People adapted to the changing environment by creating rock gardens, as shown in the film. However, remains suggest that the population continued to decline from its peak of 20,000 people to a mere few thousand.[1]

Around this time, scarcity of resources, internal conflict, and a shift in ideology led to the abandonment of moai carving. Over the course of the next two centuries, all of the moai fell or were purposely toppled. In the 20th century, archaeologists returned various moai to their original upright positions.

Sources:

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2 whc.unesco.org/en/list/715/
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Colonization of Rapa Nui

The first European explorer landed on Rapa Nui on Easter Day in 1722 and dubbed it Easter Island. His descriptions of the moai captured the attention of his fellow European explorers, and they began arriving to see for themselves. As has happened with many Indigenous populations, disease brought by foreigners decimated the population. Others were captured and enslaved in the Peruvian slave trade. Those who were left endured the tyranny of a French mariner who had bought up a large amount of land on the island and declared himself king. At its lowest point, the Indigenous population on the island fell to just 111 people.[4]

In 1888, Chilean colonizers arrived on the island and signed a treaty of annexation with Rapanui clan leaders. The Chilean government then leased the island to a Scottish sheep-ranching company until 1953. The Rapanui were removed and fenced off

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from their ancestral land to make room for sheep pastures, and people crowded into the village of Hanga Roa, which grew to become the island's only town. After 1953, the Chilean Navy maintained repressive control over the Indigenous population, even prohibiting the Rapanui from leaving the island.[4]

In 1965, Alfonso Rapu—Sergio Sr.'s older brother—led an insurrection that forced the Chilean government to return land rights and grant citizenship to the Rapanui. In the island's first election, Alfonso was elected mayor. Later, Sergio Sr. was appointed the island's first Rapanui governor and served from 1984 through 1990.[5]

Some Indigenous Rapanui continue to call for independence from Chile. A few demonstrators have set up makeshift dwellings on their ancestral land within the national park, and others have occupied Chilean-owned properties in Hanga Roa, pointing out that the properties violate treaty rights, which say only Rapanui can own land on the island. In 2010, the Chilean government was admonished by U.N. human rights observers for violently removing members of the Hitorangi clan and the Tuko Tuki clan from a Chilean-owned hotel sitting on land that belonged to a clan ancestor.[6]

The Rapanui have won some steps toward control over their ancestral land and heritage. In 2017, they took over the administration of the national park and the preservation of the cultural artifacts within it. In 2018, Chile agreed to a long-contested Rapanui proposal to limit the island's population of Chilean mainlanders—now, anyone wanting to move to the island must show proof of being related to a native Rapanui or proof of being hired by an employer on the island. And in 2019, the Rapanui successfully convinced a museum in Norway to return thousands of artifacts taken from the island by a Norwegian anthropologist.[7]

Many more Rapanui artifacts taken by outsiders remain scattered around the world in museums. One of the most well-known pieces is a moai called Hoa Hakananai'a ("lost friend"), which currently resides at the British Museum. The moai was removed from the island in 1868 by a British crew and presented to Queen Victoria in London. Rapanui advocates have called on the British Museum for its return to the island, but as of 2019, negotiations were still underway.

Sources:

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5 www.berkeley.edu/news/media/releases/2002/11/peace/rapu.html

6 www.aljazeera.com/programmes/101east/2013/02/201322717502181420.html

7 www.cnn.com/style/article/easter-island-statue-return-museum-statue-scli-intl/index.html

Globalization and the Rise in Tourism

The earliest explorers and colonizers had a somewhat globalizing effect on Rapa Nui, but with changing international politics, globalization—a process of exchange advanced by technology and communication that renders populations interconnected and interdependent—accelerated exponentially through the end of the 20th century.[8]

In the 1980s, the United States negotiated with Chile to fund an expansion of Rapa Nui's airport runway to serve as an emergency landing spot for the NASA space shuttle.[9] The space shuttle never utilized it, but the improved runway made it possible for a more global exchange of products and people. The end of Augusto Pinochet's military dictatorship in Chile in 1990 opened up new opportunities for international trade in the country, and the fall of the Soviet Union the following year and the end of the Cold War freed up capitalist nations to expand their economic infrastructure.

Free trade agreements in the 1990s fundamentally changed the way goods were produced and consumed in many parts of the world. Remote islands like Rapa Nui now had access to consumer products made and traded globally. Advances in media and communication technology fueled the growth of industries like Hollywood film, and in 1993, Kevin Costner released Rapa Nui, a film shot on the island that continued a long tradition of fascination with the island's moai heritage.

New wealth paired with improved transportation and communications technology fueled a steady rise in global tourism through the end of the 20th century. Globally, tourism has more than tripled since 1990, increasing from 438 million tourists in 1990 to 1.4 billion in 2019.[10] Rapa Nui used to get two planeloads of tourists per week. Now it's two per day, with more than 100,000 people visiting the island each year.[11]

As more products and people have been flowing into Rapa Nui from around the world, the island has had to manage a lot more waste. In the last decade alone, waste nearly doubled on the island, from 1.4 metric tons per year to 2.5 metric tons per year.[12] But much of the island is a protected national park, so Rapa Nui has a very limited area for waste storage and must pay to transport much of it off the island.

Sources:

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9 www.washingtonpost.com/archive/politics/1986/02/19/space-age-intrusion-unsettles-easter-island/8d2f0a64-f87e-456d-982b-4340aa5a34ee/?noredirect=on

10 www.unwto.org/global-and-regional-tourism-performance

11 www.cbsnews.com/news/easter-island-heads-famous-moai-statues-slowly-fading-away-60-minutes-2019-04-21/

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BACKGROUND INFORMATION

Indigenous Cultural Survival Globally

Cultural survival refers to contemporary efforts to protect a culture by revitalizing its Indigenous language, artistic expressions, traditional sciences, and spiritual traditions and restoring ancestral land and artifacts to its people.

In the face of colonization and globalization, Indigenous communities have endured much loss. The desire of the Rapanui featured in the film to protect their culture—their shared behaviors, beliefs, and customs—is a desire held by many Indigenous people worldwide.

There is incredible cultural diversity within the 5,000 Indigenous groups—more than 370 million people—across 90 countries.[13] For example, the Lakota in the United States, the Mayas in Guatemala, and the Maori in New Zealand may all identify as Indigenous even though their customs vary greatly. But one commonality found across many Indigenous cultures is a closeness to the land and natural environment. The United Nations describes Indigenous as "those that inhabited a country or a geographical region at the time when people of different cultures or ethnic origins arrived. The new arrivals later became dominant through conquest, occupation, settlement, or other means."[14]

Language, artistic expressions, traditional sciences, and spiritual traditions are all important to cultural survival, but language is an essential component of communication. Mahani articulates its importance in the film when she says, "If we lose our language, we lose all the meaning of ancient stories which are told in Rapanui—the deep meaning which comes from a word which sometimes cannot be translated." Yet of the 7,000 languages spoken worldwide, 2,680 are in danger of extinction.[15]

Before the arrival of Europeans, as many as 250 languages were spoken by Indigenous groups in the continental United States. Today, dozens of Native American languages are critically endangered, and 50 are extinct.[16] For decades, the U.S. government played a direct role in the loss of languages by forcing Indigenous children into boarding schools where they were prohibited from speaking their Native languages. In 1990, Congress passed the Native American Languages Act, repudiating former policies and reaffirming Native Americans' right to use their Indigenous languages anywhere. In 1992, Congress updated the act to include grant funding to support the effort of language revitalization.

Although Internet technology has offered new opportunities for recording and circulating Indigenous languages, advocates say that more immersion programs are needed if endangered languages are to avoid extinction.[17] To see if there is an endangered language near you, review this map from the

Endangered Languages Project:
www.endangeredlanguages.com/#/5/39.059/-85.876/0/100000/0/low/mid/high/dormant/awakening/unknown.

Sources:

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15 www.un.org/esa/socdev/unpfii/documents/5session_factsheet1.pdf

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17 www.voanews.com/usa/native-americans-work-revitalize-traditional-languages

Threat of Climate Change

Rising sea levels brought on by climate change pose a new threat to Rapa Nui's cultural heritage. Climate scientists predict that sea levels could rise as much as 6 meters by 2100.[18] As seas rise and more extreme storms cause waves to crash along the shore, beaches are eroding, and some are disappearing entirely. Many of the moai on Rapa Nui sit along the island's coastline and are in danger of being washed into the ocean.

An estimated 80 percent of all tourism worldwide is focused in coastal areas, the areas that could be most affected by climate change.[19] Hawaii's Waikiki Beach could be underwater in 15 years.[20] Other Pacific Islands, for example, the Marshall Islands and Kiribati, will likely disappear entirely under the sea as a result of climate change. Also, due to their limited freshwater resources, small islands run the risk of water shortages.

With their cultural dependence on the land and natural resources, Indigenous communities are extremely vulnerable to the effects of climate change, even though they contribute the least to greenhouse gases.[21] Many Indigenous community leaders are at the forefront of climate change activism by promoting traditional science that focuses on regenerating the land, protecting biodiversity, and sequestering the carbon required to reduce global temperatures and by protesting the expansion of fossil fuels—the Standing Rock Sioux Tribe's demonstration against the Dakota Access Pipeline in South Dakota and its ongoing advocacy for renewable energy is an example.

Sources:

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More About Plastic

Plastic pollution is quickly becoming one of the world's biggest environmental problems. A by-product of the oil and natural gas industries, plastic is cheap, indestructible, and moldable, highly desirable qualities to companies that make and package goods. Since the 1950s, petrochemical companies have produced 9 billion metric tonnes of plastic—equivalent in weight to 27,000 Empire State buildings.[22]

Plastics have benefited human life in many ways, such as the development of lightweight, durable medical equipment and the reduction of transportation costs due to plastics being light in weight. However, an estimated 50 percent of plastic items are used only once, then thrown away.[23] Examples of single-use plastic items include shopping bags, beverage containers, straws, take-out containers, and food packaging. A typical plastic bag, for example, has an average life span—the amount of time it is used before being thrown away—of about 15 minutes.

Multiple polymers go into creating different kinds of single-use plastics, making them difficult for users and municipalities to sort and recycle. Even if plastic is properly recycled, the market to buy recycled plastic is small and shrinking. In 2018, China, which once accepted 4,000 shipping containers of recycled plastic a day to use as raw material, banned the import of all recycled plastic.[24]

Only about 9 percent of the world's plastic has actually been recycled, and only about 12 percent has been incinerated.[25] The rest ends up in landfills and oceans. More than 8 million tons of plastic are dumped into our oceans every year, creating island-like patches of garbage throughout the Pacific.[26] Plastic does not biodegrade in even the harshest of ocean conditions. Instead, it breaks down into tiny particles called microplastic that is eaten by fish, birds, and other wildlife. For coastal communities that eat the fish, toxic microplastics are poisoning the local food supply. Initial studies have also found microplastics in the U.S. food supply and drinking water. Twelve percent of freshwater fish studied contained microplastics, and every square mile of Great Lakes water had more than 100,000 particles of plastic—polluting the drinking water of more than 40 million people.[26] The most common form of microplastic found in the studies was fiber, for example, shed from polyester clothing in the wash. Fiber microplastics are so fine that they are difficult for municipal water filtration systems to catch and end up in the ecosystem wherever municipalities discard their water.

With an increasing awareness that recycling is not a sustainable solution to the problem of plastic pollution, advocates have turned to legislation to help reduce the production of single-use plastic. Worldwide, 32 countries have banned plastic bags.[27] In 2018, a ban on products containing plastic microbeads went into effect in the United States. It is the only plastic ban at the federal level. At the state level, California, Vermont, and Oregon have all banned single-use plastic bags. Bans have also been put into place at local levels; however, 9 states— Delaware, Indiana, Iowa, Mississippi, Missouri, North Dakota, Oklahoma, Pennsylvania, Tennessee—have passed preemptive legislation that prevents municipalities from passing their own plastic bans.

For a guide to U.S. plastic legislation, see this map from

National Geographic:
www.nationalgeographic.com/environment/2019/08/map-shows-the-complicated-landscape-of-plastic-bans/

Sources:

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Promoting Responsible Tourism

Like in Rapa Nui, tourism is a primary source of income for much of the world, especially in emerging economies. Globally, the tourism industry accounts for one in every 11 jobs.[28] According to the World Trade Organization, travel is the first or second source of export earnings in 20 of the 48 least-developed countries.[29]

Communities dependent on tourism are often reluctant to regulate the industry. Rapa Nui has placed limits on the length of time tourists can stay on the island, recently reducing the limit to 30 days per visit, down from 60.[29] Most of the efforts to improve sustainability, however, have focused on changing the tourism industry and promoting responsible travel among individual tourists.

The terms eco-tourism, ethical travel, sustainable tourism, and volunteer tourism are all used in the industry to describe forms of travel that aim to reduce the negative impact of travel on the environment and/or people in tourist destinations. Tour companies can mean a variety of things when they use the terms. When planning travel, it is important to do your research to determine if sustainability is incorporated into the tour. The United Nations outlines key aspirations of sustainable tourism as reducing carbon emissions, promoting cultural diversity, and keeping money in the local communities to reduce poverty.[28]

A common way for tourists to travel more sustainably is to voluntarily purchase carbon offsets to make up for the greenhouse gases emitted by the transportation used to reach the destination. Funds raised from carbon offsets are donated to sustainability projects that reduce greenhouse gases in the atmosphere, resulting in a net-zero or close to net-zero carbon impact. To buy carbon offsets for yourself or your organization, check out verified project directories, such as Terrapass: terrapass.com and Gold Standard: goldstandard.org/take-action/offset-your-emissions.

Reducing plastic waste is another important environmental consideration in responsible tourism. Individuals can reduce plastic by packing reusable water bottles, canvas shopping bags, refillable toiletries, and snacks for the plane ride. Travelers can also refuse plastic when it is offered—it is helpful to learn a few polite phrases in the local language. However, a lot more needs to be done in order to collectively reduce single-use plastic in the tourism industry. You can encourage the change by supporting companies that have already taken the initiative and by submitting requests to tour companies, hotels, and resorts that have not.

Responsible tourism includes tours that support cultural and environmental preservation and invest in community-based organizations. Although tourism is the largest industry in many developing countries, many of the tourist dollars do not actually flow to the local groups that need them most. For every $100 spent in tourist destinations, it is estimated that only $5 stays in the community.[30] More tours are now available that focus on patronage of local nonprofits, such as the Toki Rapanui School of Music and the Arts featured in the film or women's artisan craft cooperatives. Some even coordinate volunteer activities for tourists to regenerate sites they visit, for example, seeding coral at island reefs or working on an organic farm.

Cruises present some additional challenges to promoting sustainable tourism. Large cruise ships can be particularly hard on the environment, with their high emissions and the lax waste management laws. Critics argue that large cruises contribute to "overtourism" by flooding tourist destinations with high volumes of people in a short amount of time, and then passengers return to the ships to eat and sleep rather than spending their tourist dollars with community businesses.[31] Some smaller cruise lines focus on sustainability, such as the Lindblad–National Geographic expeditions. Before booking a cruise, make sure to look into the cruise line's sustainability policies and practices.

Sources:

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DISCUSSING THE FILM

These sample discussion questions for the film are a jumping-off point for your community conversations. You can explore these questions with others who have seen the film or participate in online conversations using the hashtag #EatingUpEasterPBS. Event organizers can share these discussion questions with partners and guest speakers in advance of the event to help plan the community conversation.

1. *Eating Up Easter* shows us how connected we are, even to one of the most remote islands in the world. What commonalities did you see between Rapa Nui and your community? Could you relate your experiences to any of those described in the film?
2. "Ever since outsiders first saw our moai, they have tried to write our story," filmmaker Sergio Rapu says in *Eating Up Easter*. Why is it important for Indigenous people to tell their own stories? How can we as a community support local Indigenous storytellers?
3. What did the filmmakers, Sergio and Elena, say they want for their child? What would you like to preserve and pass on to your descendants?
4. "Easter Island is not isolated just like the past anymore. The island has to develop like any culture. It's changing; nothing's static," says Sergio's father in the film. What is your response to his perspective? Do you think Indigenous communities can adapt to a global economy and keep their culture intact?
5. Sergio's father explains what things were like before the tourism boom, when he grew up in subsistence living. How do you think this shapes his views on development on the island?
6. What were some of the things that Sergio's father and others in the film could only get off the island? How might communities that cater to tourists ensure that development meets the needs of the local people?
7. Mahani describes globalization as "a giant snowball" that "starts eating up everything—culture, kids, elders; everything goes into it." How would you describe globalization? What are the benefits and drawbacks of globalization?
8. What shift in values do Mama Piru, Mahani, and Enrique lament in the film? How do you interpret the differences between traditional Indigenous cultural values and those brought by colonialism and globalization?
9. Mahani and Enrique built the Toki Rapanui School of Music and the Arts as a way to revitalize traditional Rapanui culture. How do local Indigenous communities approach cultural survival? In what ways can the larger community support the effort to protect Indigenous language, arts, and traditional science?
10. How does climate change relate to the issues raised in the film? How might coastal communities and/or Indigenous groups be affected by the changing climate?
11. Are there tourist sites in and around your community that are at risk for overtourism or pollution? How do your local tourism organizations approach sustainability?
12. Did the images from Mama Piru's recycling plant surprise you? Do you think people would do more to reduce waste if waste management systems were more visible?
13. In the film, we see Mama Piru picking up bits of microplastic from the shore. Where did it come from and how did it get there? Has microplastic been found on shorelines in your area?
14. For decades, communities have invested substantially in recycling. Yet, estimates indicate that only 10 percent of the world's plastic has been recycled. What are the shortcomings of recycling? Why isn't it preventing plastic pollution?
15. What is your community doing to reduce waste and eliminate pollution, especially single-use plastic? What proposals are being considered?
16. Sergio asks in the film, "What if to protect the future of the place you love, you have to let go of the things you have come to love? Could we make that choice?" How would you respond to that question? Do you think we need to make sacrifices in order to protect the planet and its people? If so, what are some of those sacrifices?
17. Do bio-construction methods and materials like those used to build the Toki Rapanui School of Music and the Arts exist in your community? How are science and technology being used here to respond to the environmental concerns raised in the film?
18. As it is in Rapa Nui, tourism is a vital part of local economies in much of the world—the filmmakers themselves have worked in the industry (both have guided tours on Rapa Nui). If tourism is something communities want to maintain, how can we make it more sustainable? What do the industry and individual travelers need to do to practice and promote responsible tourism?
19. Sergio says in the film, "There's a lot of noise in this world telling us that we'll fail, that we're too idealistic, that what we want is not possible." How do you personally rise above "the noise" and the pessimism to keep building momentum toward large-scale change?
20. During this season of Indie Lens Pop-Up, we are asking audiences to share with us their vision for both the global community and their own community. Given what you've seen in the film, what is your vision for the global community and your own community?

HOSTING A COMMUNITY SCREENING EVENT

Potential Partners and/or Speakers

When planning community screenings of the film, we recommend that you partner with local organizations to help promote the event and to find speakers familiar with the topic to lead a discussion with your audience. These suggestions can help you find relevant partners and speakers for your local screening event.



- Reach out to local **Pacific Islander and Native Hawaiian groups** in your community to invite them to talk about their experiences immigrating to your area. They may be able to share strategies they've used to preserve their cultural practices since coming to the United States and reflect on the topics of globalization that Sergio and his father discuss in the film. Search for schools, cultural centers, and affinity organizations to find Pacific Islander and Native Hawaiian groups. One such group is the Asian Pacific Islander Community Leadership Foundation based in Seattle: **aclfnorthwest.wordpress.com/contact/**.
- You could also reach out to **Indigenous community leaders** from nearby Native American Nations. Many Indigenous communities worldwide face similar concerns about ensuring cultural survival, maintaining a connection to the land, and advocating for the environment. Ask local leaders to speak to the commonalities and differences between their local experiences and the experiences facing the Rapanui.
  - For a directory of Native American Tribes, see the National Council of American Indians: **www.ncai.org/tribal-directory**.
  - You can also look through the Indigenous Language Institute's directory of organizations that promote the revitalization of Indigenous languages: **www.ilinative.org/directory/index**.
- Invite **environmental advocates** from local nonprofit organizations. They will likely be able to provide more information about plastic pollution in our oceans, lakes, and rivers and the effects of climate change. They can also help fill you in on local efforts to advocate for the environment.
  - Reach out to a crew from Earth Guardians, an Indigenous youth-led environmental organization: **www.earthguardians.org/crews**.
  - Search the Surfrider Foundation network for a community chapter or student group: **www.surfrider.org/chapters**.
  - Ask if there is a local Water Sentinel Team member in your local Sierra Club chapter: **www.sierraclub.org/chapters**.
  - Find a nearby chapter of the United Nations Association of the USA (UNA-USA) to see if they have local volunteers focused on clean water and/or climate change: **unausa.org/chapters/**.
- Look for socially responsible businesses, entrepreneurs, and inventors in the community to speak about ways they are working to reduce waste, for example, a local representative from a grocery chain that has cut back on plastic packaging. If your state or community has recently passed a plastic ban, business representatives could also talk about how they are changing their practices to comply with new laws. Socially responsible businesses may also be interested in sponsoring your event or providing an in-kind donation, such as biodegradable serving ware for a reception.
  - Look for locally based members of the Plastic Pollution Coalition: **www.plasticpollutioncoalition.org/the-coalition**.
  - See the North American partners affiliated with the Ellen MacArthur Foundation: **www.ellenmacarthurfoundation.org/our-work/regions/north-america**.

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Potential Partners and/or Speakers

- Seek out representatives from the local **tourism and hospitality industry** that focus on sustainability. For example, staff at a local hotel chain or from a sports stadium may be able to speak about current initiatives to reduce waste. You could also reach out to a local university or technical college that offers a degree in hospitality or hotel management to see if educators can talk about how they are training the next generation of tour guides to focus on sustainability. Some of these organizations may be interested in sponsoring your event, and educators may promote it to their students.
  - Reach out to your state hospitality association to see if they have members focused on sustainable travel: **www.ahla.com/psa**.
  - Connect with a local hostel from the Hosteling International USA network, which focuses on responsible travel: **www.hiusa.org/**.
  - Contact nearby national parks to see how they are fulfilling the National Park Service's commitment to sustainability: **www.nps.gov/findapark/index.htm**.
  - Ask elected officials and public works personnel to talk about waste management and sustainability efforts by your local government. Elected officials can speak to local environmental laws that have been proposed or passed, and public works personnel can talk about the implementation of waste and water management initiatives in the community. Your local government may also be focused on reducing its carbon footprint; check the list of U.S. mayors committed to the Paris Climate Accords to see if your mayor is included: **www.usmayors.org/mayors-climate-protection-center/**.
- Check your local university for anthropologists and archaeologists that focus on Rapa Nui and/or Indigenous cultural survival. They may be able to help explain more generally about elements of culture and ways academia is supporting community efforts to preserve languages and heritage sites. When seeking out academic speakers, it is helpful to look for scholars that actively partner with Indigenous communities in their research so that you're promoting scholarship that empowers Indigenous community members. An example is Britton Shepardson, a Northern Arizona University anthropologist who founded the Terevaka Archaeological Outreach volunteer program dedicated to educating and empowering local youths on Rapa Nui. For more ideas, check out the Archaeological Institute of America's map for scholars who focus on cultural site preservation: **www.archaeological.org/programs/societies/find/**.
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HOSTING A COMMUNITY SCREENING EVENT

Tips for Hosting a Zero-Waste, Plastic-Free Event

In the spirit of the film, we encourage you to set a goal to eliminate as much waste and plastic from your screening events as possible. Zero-waste events strive to divert waste from landfills and oceans by reducing, composting, recycling, and reusing materials. Zero waste is more of an ideal than a hard target—it may be difficult to completely eliminate waste. But you may be surprised to see how significantly you can reduce waste with some advance planning.

- Meet with representatives of your venue in advance to learn more about how they manage waste. You may find that they already follow some zero-waste principles or are eager to learn how they can improve. Ask if they already recycle or compost. If they do not, ask if you can bring in your own bins to collect and remove recyclable and compostable materials after the event
- Familiarize yourself with your city's recycling and composting guidelines. Each city has different facilities and services for managing waste. For example, some cities have composting facilities, others do not; some may recycle plastic bags, whereas others rely on local grocery stores to collect and recycle plastic bags and film. Your city and county governments' websites should have more information about what is collected and where materials should be brought after the event.
- Advertise that your event will be zero-waste in your event promotions, and encourage your audience members to avoid bringing things like plastic water bottles and to-go containers to the event. You could even advertise incentives for riding a bike or taking public transportation to the event—for example, have participants show their bus pass or bike helmet to receive a reusable canvas tote bag with your organization's logo.
- Use recycled paper when printing event flyers and avoid glossy paper. Using recycled paper helps to boost the market for post-consumer goods, which makes recycling a more viable solution to reducing waste. And although some forms of glossy paper get their shine from natural additives, others have a polymer coating that makes the paper unrecyclable. It can be difficult to tell the difference and confusing for those who receive flyers to know if they can be recycled, so it's best to avoid glossy paper entirely.
- Try an electronic sign-in form for guests to enter their contact information when they arrive. Using a paper sign-in form does not create much waste—it can be shredded and composted after the event. But if you want to try to digitize the process to avoid paper, you could set up a laptop and create a sign-in form using a tool such as Google Forms (https://www.google.com/forms/about/) or Survey Monkey (https://www.surveymonkey.com). Bonus: This allows you to avoid the step of data entry after the event and instead focus on managing event waste.
- Instead of providing a paper program to each guest at your event, display the information digitally via an on-screen slide show before or after the film screening. If your venue has Wi-Fi, you could also upload the information on a webpage and provide a link for audience members to view on their smartphones.
- When providing water for guest speakers, opt for boxed water or tap water in reusable glasses instead of bottled water. Or you could ask all guests to bring their own reusable water bottle to support your zero-waste goal.
- Set up your waste station at the event to make proper disposal clear and convenient for your guests. Ideally, have three bins available, sitting side by side: compost, recycling, and landfill. To help participants know where to correctly dispose of their waste, create signage or tape examples of real materials to each bin. It is helpful to have a knowledgeable volunteer next to waste stations.
- Are hosting a reception with food or beverages before or after the event? If so, this is where you have the greatest opportunity to reduce waste. Instead of plastic or Styrofoam serving ware, find compostable or biodegradable options. Plates, cups, and bowls all have paper options readily available. Plates and bowls made out of sturdy palm leaves and cups and cutlery made out of plant starch are also options. You can also consider using real silverware, serving utensils, and platters and washing them afterward to reuse at future events. Alternatively, serve finger foods that do not require cutlery to eat. For receptions, a volunteer at the waste bins is essential so people know which items can be composted and which cannot.
- After your event, report to attendees how close to zero waste you got and thank them for their help in the effort. Consider documenting your process on social media with the hashtag #EatingUpEasterPBS to make the waste management part of the event more visible. For example, take photos showing what you collected and showing volunteers dropping off items at the proper facilities. Showing real-life examples of the process might encourage followers to set their own zero-waste goals for their homes, schools, or workplaces.

ENGAGING WITH THE FILM



In addition to a community discussion, individuals and/or groups can participate in engagement activities to bring awareness and change.

- Engage in Native Land Acknowledgments to recognize local Indigenous communities. A Native Land Acknowledgment is a formal statement that pays tribute to those who call your area their ancestral land. In countries like Canada, Australia, and New Zealand, it's not uncommon to hear a land acknowledgment before the start of the school day, a meeting, or a sporting event. Your land acknowledgment could be something like this: "Welcome to our film event, which is taking place on the ancestral land of the [name of local Indigenous group]." Event organizers can deliver the acknowledgment themselves or invite local Indigenous community leaders to deliver the acknowledgment in their own words. For maps of Indigenous ancestral land, visit **https://native-land.ca/** (note: this map is evolving with community input) and **https://www.natgeomaps.com/re-indian-country**.
- Host a zero-waste workshop to educate audience members about how they can reduce waste in their homes, schools, and workplaces. Look to your partner organizations for workshop facilitators with experience in zero-waste practices. For example, a city official could help audience members understand how different materials should be sorted for recycling, and an organic farmer could educate audience members on the basics of composting at home. People with experience in reducing waste in office and school environments could help individuals at your event learn how to expand their impact. Ask people to post about their zero-waste changes online with the hashtag #EatingUpEasterPBS so everyone can see their collective impact.
- Coordinate a beach cleanup at a nearby waterway to collect plastic and other waste before it gets into the water supply. It's best to partner with an environmental organization that has led beach cleanups before—they can recommend the materials needed to safely clean up and dispose of waste found at the beach. The cleanup could occur the same day as the screening or a few days after. Be sure to document your cleanup with before, during, and after photographs and post them online with the hashtag #EatingUpEasterPBS. Use the online posts as an opportunity to educate people about why it is so important to keep beaches free of waste.
- Host an artist showcase featuring local Indigenous storytellers, filmmakers, artists, musicians, and media makers to help amplify their efforts to preserve Indigenous culture. You may have a Pacific Islander community nearby that would like to share language, food, or music at your event. Or you could reach out to local Native American Nations—many have cultural centers that teach language, heritage arts, and environmental traditions as a way to ensure cultural survival. When showcasing Indigenous arts, it is important to offer space for Indigenous leaders to share their perspectives, concerns, and vision for the community so that the engagement activity goes beyond cultural entertainment.

ENGAGING WITH THE FILM

- Arrange to tour a local cultural site with guides that can inform guests about the cultural and environmental conservation efforts at the site. Ask guides to focus on questions like: "How much tourist traffic does the site attract?" "How do you preserve the site so it will be around for generations?" "How do you manage waste from the tourists who visit?" The tour should help guests appreciate the significance of the site and also the behind-the-scenes efforts that go into maintaining it. You can also ask site staff if guests can volunteer to help with cleanup efforts during the visit.
- Invite local inventors and/or science students to exhibit at a science fair featuring environment-friendly alternatives to plastic. Businesses in your community may have products that they can demonstrate to your guests, such as HiBAR's no-plastic-bottles shampoo bar. Or you could challenge a local science class to come up with new products and packaging that solve the problem of plastic pollution. Set up the exhibits alongside information about organizations and resources with which people can connect after the event.
- Ask audience members to bring specialty materials for a recycling drive. For example, invite an electronics recycler to be present at the event to collect and safely reuse or recycle outdated electronics—find a directory of donation centers and certified recyclers on the EPA website: **www.epa.gov/recycle/electronics-donation-and-recycling**. Another example is collecting clothing that can be reused by fashion brands. Companies such as ThredUp **www.thredup.com/cleanout** and New York City's #WearNext campaign **www.ellenmacarthurfoundation.org/our-work/activities/make-fashion-circular** work to reduce waste in the fashion industry
- If your state or city does not have a plastic ban in place, invite audience members to pledge to refuse plastic when it is offered to them by retailers. Create a photo booth and have pledge cards available that read "I will refuse plastic." Have people take a photo with their pledge card and post it online to serve as a reminder to them and their friends. Make sure they tag their photos with #EatingUpEasterPBS so they will be visible to the film team and other viewers.
- Listen to Rapanui music on your own time or play it at your screening event to honor the cultural music created by Rapanui musicians. See this Spotify playlist by Enrique Icka, who is featured in the film: **open.spotify.com/artist/27yWpqfFP1RNdZnseUS0Ht**, and check out this one from a variety of Rapanui musicians: **open.spotify.com/playlist/1JCJyK0FDa2l3Xvy2E5Z4u**.
- Raise funds for the Toki Rapanui School of Music and the Arts that is featured in the film by hosting an outdoor fundraiser, such as a 5K run or swim event. It is best to partner with a sports organization that has experience in safely hosting such events. For the school's donation page, visit: **tokirapanui.org/en/donate.html**.
- Organize a sustainable travel tour to Rapa Nui or Hawaii. Your local public media station, university, or other organization may already host group tours—see if you can work with tour organizers to add an island destination and to make their tours more culturally and environmentally sustainable. It is helpful to partner with groups or tour companies that specialize in responsible tourism. Here are some examples:
  - For tour companies that focus on cultural travel, see the recommendations from the Easter Island Foundation: **islandheritage.org/wordpress/?page_id=62**.
  - Check out the book *Detours: A Decolonial Guide to Hawai'i:* **www.dukeupress.edu/detours**.
  - Review this directory of resources from the Center for Responsible Travel: **www.responsibletravel.org/docs/Resource%20Directory.%20FINAL%20FOR%20WEBSITE.pdf**.

RESOURCES

Media

- **www.pbs.org/independentlens/films/eating-up-easter/** – This is the *Independent Lens* website for the broadcast premiere of *Eating Up Easter*.
- **eatingupeaster.com/** – The *Eating Up Easter* filmmakers created this website for their film.
- **kartemquin.com/films/eating-up-easter** – Kartemquin Films created this webpage for *Eating Up Easter*.
- **www.pbs.org/video/te-kuhane-o-te-tupuna-cysjsq/** – *Te Kuhane o te Tupuna* follows Indigenous efforts to return important artifacts taken from Rapa Nui.
- **plasticoceans.org/swimming-easter-island-book/** – The *Swimming Easter Island* book narrates Sarah Ferguson's world-record-setting swim around Rapa Nui to raise awareness about plastic pollution.
- **www.pbs.org/independentlens/films/rumble/** – *RUMBLE: The Indians Who Rocked the World* looks at Native American influences on rock and roll music.
- **www.pbs.org/independentlens/videos/dawnland/** – *Dawnland* investigates the effects of Indigenous child removal policies in the United States through the stories of the Wabanaki people in Maine.
- **www.pbs.org/independentlens/films/what-was-ours/** – *What Was Ours* follows the Eastern Shoshone and Northern Arapaho tribes in Wyoming as they work to recover ancestral artifacts.
- **www.pbs.org/independentlens/films/we-still-live-here/** – *We Still Live Here—Âs Nutayuneân* is the story of the revitalization of the Wampanoag language.
- **www.dukeupress.edu/detours** – The book *Detours: A Decolonial Guide to Hawai'i* is a travel guide written from the perspective of Native Hawaiians.
- **www.pbs.org/independentlens/films/waste-land/** – *Waste Land* introduces viewers to the garbage pickers in Brazil at the world's largest garbage dump.
- **www.bbc.co.uk/programmes/p04tjbtx** – BBC's *Blue Planet II* looks at the effects of pollution on our ocean ecosystems.
- **www.storyofplastic.org** – *The Story of Plastic* investigates the global plastic pollution crisis.
- **www.bagitmovie.com/index.html** – *Bag It* explores the question "Is your life too plastic?"
- **www.cnex.tw/plasticchina** – *Plastic China* follows the families that worked to sort plastic waste imported into China.
- **99percentinvisible.org/episode/national-sword/** – This podcast episode from *99 Percent Invisible* explains China's ban on plastic waste imports.

Organizations

- **www.piccom.org** – Pacific Islanders in Communication is a media arts organization supporting content about Pacific Islander culture.
- **tokirapanui.org/en/** – This is the website of the Toki Rapanui School of Music and the Arts featured in the film.
- **plasticoceans.org/** – Plastic Oceans, an international nonprofit organization that raises awareness about plastic pollution, is a distribution partner for the film.
- **oceanconservancy.org/** – Ocean Conservancy works to protect the world's oceans and hosts the annual International Coastal Cleanup Day.
- **www.ellenmacarthurfoundation.org/** – The Ellen MacArthur Foundation works with business, government and academia to design restorative economies.
- **www.earthguardians.org** – Earth Guardians is an Indigenous, youth-led organization of environmental activists.
- **www.surfrider.org/** – The Surfrider Foundation members protect the ocean, waves, and beaches that they love.
- **www.sierraclub.org/policy/water-policy** – The Sierra Club is a grassroots environmental organization that focuses on clean water.
- **www.epa.gov/trash-free-waters** – The EPA's Trash-Free Waters program aims to reduce the volume of trash entering U.S. waterways.
- **www.culturalsurvival.org** – This nonprofit organization is dedicated to advancing Indigenous rights and culture worldwide.
- **unausa.org** – The UNA-USA is an organization of Americans that support the work of the United Nations.
- **en.unesco.org** – UNESCO works toward peace and understanding worldwide by developing educational and scientific programs and promoting cultural heritage.
- **sustainabletravel.org** – Sustainable Travel International is a New York–based nonprofit that works to reduce the impact of tourism on nature and communities.
- **www.responsibletravel.org** – The Center for Responsible Travel is a Washington, D.C.–based research organization studying the effects of tourism.

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ITVS
ITVS is a San Francisco-based nonprofit organization that has, for over 25 years, funded and partnered with a diverse range of documentary filmmakers to produce and distribute untold stories. ITVS incubates and co-produces these award-winning films and then airs them for free on PBS via our weekly series, *Independent Lens*, as well as other series through our digital platform, OVEE. ITVS is funded by the Corporation for Public Broadcasting. For more information, visit **itvs.org.**

INDEPENDENT LENS
Independent Lens is an Emmy® Award-winning weekly series airing on PBS Monday nights at 10:00 PM. The acclaimed series, with Lois Vossen as executive producer, features documentaries united by the creative freedom, artistic achievement, and unflinching visions of independent filmmakers. Presented by ITVS, the series is funded by the Corporation for Public Broadcasting, a private corporation funded by the American people, with additional funding from PBS, the John D. and Catherine T. MacArthur Foundation, Wyncote Foundation, and the National Endowment for the Arts. For more visit **pbs.org/independentlens**.

Join the conversation:
With #EatingUpEasterPBS and #WeAreAllNeighbors at **facebook.com/independentlens** and on Twitter **@IndependentLens.**

CORPORATION FOR PUBLIC BROADCASTING
The Corporation for Public Broadcasting (CPB), a private, nonprofit corporation created by Congress in 1967, is the steward of the federal government's investment in public broadcasting. It helps support the operations of more than 1,500 locally owned and operated public television and radio stations nationwide. CPB is also the largest single source of funding for research, technology and program development for public radio, television and related online services. For more information, visit **cpb.org**, follow us on Twitter **@CPBmedia**, **Facebook** and **LinkedIn** and subscribe for other updates

PACIFIC ISLANDERS IN COMMUNICATIONS
Pacific Islanders in Communications (PIC) was established in Honolulu in 1991 as a national non-profit media arts organization. PIC is a member of the National Multicultural Alliance (NMCA), which collectively addresses the need for programming that reflects America's growing ethnic and cultural diversity. PIC works collaboratively with partners to ensure an increasing diversity of programs and people in public television and beyond. For more visit **piccom.org**.

KARTEMQUIN FILMS
Kartemquin Films is a home for independent filmmakers developing documentary as a vehicle to deepen our understanding of society through everyday human drama. Focusing on people whose lives are most directly affected by social and political change and who are often overlooked or misrepresented by the media, Kartemquin's films open up a dialogue, both in communities and between the general public and policymakers. For more visit **kartemquin.com**.

ITVS · cpb Corporation for Public Broadcasting · PBS · MacArthur Foundation · Wyncote Foundation · National Endowment for the Arts arts.gov