Love What You Love Podcast
Episode 19: Indigenous Culture with Corinne Rice
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Hey, I'm Julie Rose. Welcome to *Love What You Love*. I'm an author, creator, and enthusiast, and I've always been fascinated by the things that people are super into, because they're always a unique expression of curiosity, and joy, and wonder. So every week I'll introduce you to another fascinating human who's into really interesting stuff.

I don't know if you've heard, but there's an election coming up in a few weeks. Now's a great time to check out your voter registration status and your voting options at Vote.org. Voting is an incredible way to advocate for yourself and your community. Speaking of, let's meet this week's guest.

Corinne Rice is a powerful advocate for, and lover of, Indigenous culture. She's Mohawk and Lakota, and a regular writer for PowWows.com, a cultural consultant for businesses, and Auntie to over 20,000 Instagram followers.

In this chat, we talk about cultural appropriation, the Native American religious and cultural practices that were outlawed until 1978, walking the red carpet at the Grammys, and so much more. So find out why Corinne is so passionate about Indigenous culture, and why you might get passionate about it too.

Julie: Hello, Corinne! Thank you so much for joining me today.

Corinne: Thanks for having me.

Julie: I am really excited to talk with you because I've come to know you through your posts on Instagram, which have been so incredibly informative and inspiring around Native American culture, Native American issues. And actually, before we get into that, I want to make sure I'm using the right terminology. So, is it best to say Native American, Indigenous? Can you say either one?

Corinne: Yeah, there's three terms that are generally acceptable. That's Native American, American Indian, and Indigenous.

Julie: And are they, kind of, interchangeable, or are they context-specific?

Corinne: They're more context specific. So, if we're talking about legal issues, we would say American Indian because that's what's in the legal texts. If you were talking on a peer basis, like to different peers, I would use Indigenous, simply because I don't know someone's tribal nations offhand. If I knew their tribal nations, I would address them as their tribal nations. And then Native American, if I was speaking to a crowd of European Americans who I, kind of, have to generally assume they don't know very much about my cultures, I use Native American because that's what they know. Kind of how people know my Lakota culture as the Sioux, whereas that's a French term, really. That's not how we referred to ourselves ever until first contact.

Julie: Got it. Okay, thank you for that clarification. That actually is one of my first questions. I see from your profile, you're Lakota and Mohawk, also Swiss, and you grew up in the Bay Area. I'm super interested in how you came to be so involved and so passionate about Indigenous culture, and Indigenous issues.

Corinne: So, I am Oglala Lakota and also Kahnawake Mohawk, and I'm also Dutch, Indonesian, and Swiss, so I'm a nice little mix. This is what I tell my children, because they are even more mixed – their father is European American – I say that there are many pieces that make you who you are, and throughout your life you will identify with some or all of those pieces, and more intensely and less intensely at different parts of your life. And it is absolutely okay to honor those pieces of you as a multi-racial child, as you feel comfortable.

And that's, kind of, where my journey went. In the Bay Area there's not… I mean, there is a Native community, but we're Pan-Indigenous. There's Natives in the Bay Area that come from all over. It's not like there's… in terms of larger numbers, there's the Muwekma Ohlone that are there; that's their land. But in terms of being an urban space, you have Navajo, you have Blackfeet, you have Lakota, you have people from all over in one space because of incentives from the US government after Korea, in the '50s, for people to move out West and to assimilate in that way. That's kind of how my family ended up out there.

But there's this journey you go through, I think, as a multi-racial person where different parts of who you are shine through. My brother and I, at the same time, we were really like… We knew about our Native heritage and our Native culture, but our grandfather was not raised by his parents. He was in the foster system. So, in order to reclaim our cultural understandings, we had to really work, and we had to be respectful of his trauma, and not pressure him to learn with us. We were doing this on our own and we wanted to reconnect with our family and our lands, and that was a journey we stepped into at the same time. After I had my children there was this urgent desire and need for them to know who they are, know their culture.

Julie: So yeah, that was my question. The catalyst was actually having children, and that's kind of what got you on that journey.

Corinne: Yeah, and there's multiple things, but I think that last little push was having my own children.

Julie: How did you approach that, living in the Bay Area when it's more Pan-Indigenous? How did you go about reconnecting, or connecting, with your Lakota background?

Corinne: Well, there's the American Indian centers, the IHS buildings, Indian Health Services, that have cultural programs that provide spaces for people to connect. And you find your community as you attend these events, and powwows, and then via social media you find your people, and you learn.

I spent many, many years just listening, and I still… Even today, I speak out, yes, about what I know, but there's still so much that I don't know. There's still so much that I'm learning, and I have to be cognizant of the fact that I really don't know jack. [laughs] And I think that's important, to always emphasize that I really am in the process of learning too. You've seen my stories. When I post a lesson, I try to emphasize that we're learning together, and I'm not speaking from a place of authority, or of a place of being an expert necessarily, on my culture. I am a granddaughter who is learning. And I think that's really important to include that.

Finding elders, finding community in those urban spaces was difficult. You're right, there were a lot of different cultures in one space and it's pretty difficult. Also, we get comfortable with Pan-Indigenous things that we have to say, "Wait, is that Lakota? Or is that a Navajo belief?" You know what I mean? So, being in spaces where you can find

a Lakota elder, or somebody in that urban area to teach your traditional things is difficult. But social media has been really nice that way.

Julie: That's so surprising, that you learn such important traditional things through such a crazy modern method.

Corinne: Right? Well, we had an online Mohawk language and culture class that I was a part of. It's based in Oakland, but it was all online via… We had a Facebook group, and that was how we kept in communication with each other. It was super convenient that way, because even though Oakland is in the Bay Area, it's still an hour-and-a-half away from where I was living. And it was just this new way to connect with elders that I don't… Obviously, it had never been done before, right? So it gave a greater access to knowledge.

Julie: I'm curious too about… And I'm sure it's the case in a lot of urban areas. Does the Pan-Indigenous group… does it start to create its own unique culture? Like it's a mélange of all these different things, rather than the individual tribal traditions?

Corinne: If I'm understanding you correctly, you're wondering if there are people in the community who lose track of what their nation's beliefs are and adapt more to a Pan-Indigenous, multicultural Native mix of things? Yes, that happens, but that's the minority. Most of us know where we come from, we know who our families are, we know who our nations are, so we represent those things in that space.

I think that there becomes some confusion when a granddaughter or a grandson comes into that space with trauma of not knowing where they come from, and desiring to connect again, but not knowing where to start. And then they start hearing stories, or they'll hear beliefs or whatever, and will feel connected to that without necessarily knowing if that's their teachings or not. I think there's danger in that, only in that it could cause so much more confusion and heartbreak when that granddaughter or that grandson comes into the community and is confused.

So yeah, but I think that's the minority though. I think most of us, if we're in that space and we're confident stepping into that urban Native community center, most of us at least have some understanding of where we come from.

Julie: Can you talk a little bit about the role of powwows, and what happened after 1978? And I don't know that a lot of my listeners are going to understand what the importance is of 1978, so maybe you can talk about those two things?

Corinne: Yeah. In 1978 the American Indian Religious Freedom Act was passed. What that did was put to paper that we as Native peoples were legally allowed to practice our culture. Whereas before that, there were states that had written legislation that said that we could be killed for practicing that. So, it was a major deal. And I don't necessarily mean to say that people went out hunting Natives in the '60s, but that's also not too far from the truth, either.

What ended up happening, because it was illegal and dangerous for Natives to practice culture, songs, dance, religion, we found a way to practice those cultures, and those songs, and those dances by what we would call a powwow. Tribal nations were put together in spaces that were not their own during the relocation, and we had nations that were totally… had never had contact with each other, suddenly living in very close quarters. There was, oftentimes, arguments, and disagreements, and it became tense for Native Peoples to suddenly be confined in a small area.

So in order to survive our cultures and our songs, we had what we ended up calling powwows. The terms meant 'to gather together', and it was a chance for us to practice those things in a space together. We also gave gifts to each other. We call them giveaways. If you go to a powwow, they'll have giveaways, or gift giving, or honorings, where you gift to another family, blankets or what have you.

But European Americans came to these powwows to be entertained, so we had… like, the Fancy Dance, which is not a traditional dance… Fancy dancers have big, showy feathers, and they swing… I don't even know what the professional term for it is, but they swing things around, and they bring attention to themselves, and they're being very dramatic in their display, and that's not a traditional dance. That was created for the entertainment of the white man who would come to these powwows. But because it was entertaining for them, they allowed it.

But we were able to hold on to traditional practices in those spaces. It was a means of survival in terms of some cultures. It's pretty much a Plains… Powwow started as, like, a Plains tradition, and the Jingle Dress dance is Ojibwe. There's different things that are done at powwows that have come from all over at this point.

Powwows are all over. They do have powwows in urban spaces, but primarily you would find them in Indian country, or in the Midwest. And I go to them because I'm a journalist for PowWows.com and would write about powwows, or dancing, traditions, and various other things. But because of Covid, right now we're not really having powwows, or if there are powwows, they're happening in very small communities with only the local dancers. It's not anything like it was pre-Covid.

Julie: I guess I misunderstood. I thought powwows were, kind of, primarily for the Pan-Indigenous urban folks, but it sounds like it's across all the different nations.

Corinne: No, yeah. And it's done all over. What started as a way to survive our culture has become… it's a gathering. It's a fun event for Native communities, and we enjoy doing it, and the dancing is a prayer for us. And the whole process… We don't do it for entertainment anymore, necessarily. No, that's not true. We do. I'm thinking of things like Gathering of Nations in Albuquerque, and I'm thinking of how the community really… Communities will open up and be like, "Everyone is welcome to come to a powwow." You don't have to be Native to go to a powwow. You can go to a powwow, as long as you're respectful and you don't, you know, try to go out there and dance all crazy and disrespectful.

But you know, it's become a time where we want people to come and learn about who we are, because the more you know about who we are as Native Peoples, the less work we have to do in communities that think we're non-existent anymore.

Julie: I want to step back a little bit and understand. So, you're a journalist, and you're a teacher now, is that something you always wanted to do when you were growing up?

Corinne: No. [laughs] I went to university for musical theater with a minor in opera. So, that is not journalism, nor is it photography, nor is it education work. I don't know many people who started out with an idea of what they wanted to do and then ended up doing that. But I did want to become a writer. I did always love writing, and I think that I've found an, albeit a little different, way to incorporate that love of writing into what I'm doing now.

So, I think the passion changed from fiction writing, which is what I really enjoyed doing, to bringing that same concept of trying to get people to see what I'm seeing, which is why I loved fiction writing… I wanted my audience to see what was in my head, to feel the emotions I was feeling, and to really feel placed into what I was talking about. And I think that I found a way to bring that same energy into the work and education that I'm doing now.

Julie: So, as you have been doing this research, and sharing what you've learned, sharing the stories, what is, like, the most surprising thing you've learning so far?

Corinne: It's in the communication with my followers. The most surprising thing that I've learned so far is, I think that… How do I want to put this? [laughs] There is a certain type of bravery that comes when you're working in an online space, as opposed to face to face, right? So, I will post something controversial, I know it's controversial, we're talking about, "Oh you can't say 'tribe' because it's inappropriate, here's why." "Oh, mascots are bad because they dehumanize my people, and here's why."

Sure, there's going to be people angry about it, but the most surprising thing is how brave people are in telling me how angry they are, or how wrong I am, and stepping into those spaces, and I'm referring specifically to, like, my private messages on Instagram. And they have that confidence to be direct in a way that I don't think they would feel if they were standing in front of me. I think that's the most surprising thing, "Is this who we've become? Has social media or internet really taken the courtesy out of our voices?"

Julie: Yes. [laughs]

Corinne: The answer is yes. So, that's why I, kind of, had to set expectations and boundaries on my Instagram. I have a little welcome highlight, and it says, "Do these things. Do not do these things. If you do any of these things that I have set a boundary on, you will be blocked." And I have to remind people, please introduce yourself, tell me who you are, how you find my page, treat it like an email. Don't just be like, "You're wrong because… And you're gonna…" you know, all this stuff, because we're still humans, and we're still communicating, and I would like to hear what you have to say, and I'm sure you would like to have a discussion on this in my messages. Or maybe not. Maybe they just want to yell at me. But the communication skills are different, and that was surprising.

Julie: What's generated the most, kind of, messages like that for you, thus far?

Corinne: The "No You're Not Allowed to Say Tribe" lesson.

Julie: Hm. Can you talk a little bit about that, in case my listeners haven't seen that story yet?

Corinne: Yeah. That story talks about how in the wellness industry, and in business, and company trainings, the phrase "Find Your Tribe" is very frequently used without understanding how it is harmful to Indigenous Nations to use that word when you're not Native, or when you're not referring to a Native topic or tribal issue.

So, I posted that lesson, and I want to say it was shared 14,000 times. It had… I don't even know. I got hundreds of messages from people. Mostly they were positive feedback, or thanks for sharing, and, "I'm glad to have this as a resource to refer people to," or whatever. But oftentimes it was what I would explain as that first initial defense. When you hear something and you don't want to think that you've done something harmful, you immediately defend yourself, right? So that first response is to be like, "I

use it because of this, and I would never…" and to attack me, and my knowledge, and understanding of some things to make themselves feel better.

A lot of the messages were, "You're racist because you're saying I can't use this term," and just not very kind things. Things I won't say on your podcast. And I would just erase them. I wouldn't even honor it with an open, because this person was not looking to understand. They were looking to speak loudly in my space, and I was not about to allow that.

Julie: So, why do people have that harsh reaction like that? And also, why is cultural appropriation such an important, passionate point for you?

Corinne: Well, I think, embarrassment, right? But then, I think that… And I'm not saying that all of European American culture is this way, but if we're going to speak from a context of understanding that colonialism exists, and has existed for hundreds and hundreds of years, white people don't like being told they can't have something. It's similar to when a child has been given everything or taken everything that they wanted, and hurt people to get it, even though that child wasn't maybe desiring to hurt someone but hurt someone in the process to take something they wanted, when you tell them "no," what does a child do?

Julie: Throw a fit.

Corinne: Right. They pitch a fit about it. And it's because they're suddenly being told they can't have something. That's just how it is. It's a process for a community to be told, "You know, that's not really not okay for you to have. You can't have this." Like using white sage and smudging if it wasn't gifted to you, if you bought it at Urban Outfitters or whatever, that community specifically was very upset at hearing that it was both offensive and that they couldn't do it. And I had people say, "What if I grow it myself? What if I do this myself? What if I use it in this way where I'm just trying to be positive with using the word 'tribe'?" No. You cannot do it. It was just not received well, and I expected it.

Julie: For folks who maybe don't get why you draw such a hard line about this, what are the implications if people are doing this stuff from a cultural appropriation point of view?

Corinne: Aside from the fact that Native Peoples have had our culture stripped from us violently, killed for it, killed for practicing our own cultures, it's hurtful as a Native person to know that my ancestors were murdered for being part of a tribe, and here you are asking to call your bridal party for your wedding your "Bride Tribe," right? It's insulting to me and to my ancestors who literally bled because of being part of a tribe.

And cultural appropriation is that way, whether it's… You want to wear a headdress? Why? You want all the other oppression that comes with that too? It's that same attitude of, "I can put this on without fear of my own life, and then I can take it off without fear of my own life." Whereas a Native person is constantly oppressed and/or in fear of their life simply for living as a Native person. It's coming from a place of extreme privilege to say, "I want to do this thing because it's fun, and then I'll stop when I want to and be fine." A Native person doesn't get that choice.

Julie: I want to shift gears a little bit and talk about a couple things. Horseracing and Native fashion. I've noticed that those are two things that you are super passionate about. Can you talk a little bit about Native fashion, why it's interesting for you, and how it is involved in resistance?

Corinne: Yeah! That's what I say all the time. As a Native, fashion is resistance, and I like to refer specifically to this understanding I had as a child. I knew about ceremony, and clothing, and that ribbon skirts exist, or whatever, but we wouldn't wear it on a daily basis. It was specifically, "You wear this for powwow, or ceremony, or sweat," or whatever, and then that was it. You wore jeans and a t-shirt, and that was it. So here I am, watching this woman from India walk down the street to go to the grocery store in a sari, and I was like, "Oh man! That's so gorgeous and beautiful!" And I had this little bit of envy of, like, "I wish I could wear my cultural clothes every day and be proud of that." It dawned on me, "Why not?"

And then with things like social media, yet again, we're suddenly seeing other designers and women and men stepping forward with… their ribbon shirts are just exquisite. And you have the opportunity to, not only in your local community, buy from someone you know, or your aunt's friend or whatever, you have the ability to network and work with other people in another state that are making ribbon skirts.

There's a woman named Norma Baker-Flying Horse, and she has a design label called Red Berry Woman. She would design these ball gowns that had Indigenous, like, ledger horses, and all these different designs on her clothing, and these exquisite ribbon skirts, and people were getting creative by putting lace over them. It was just… Like, Native fashion really blew up and started to get big, probably from around 2014 and on, just climbing and climbing in terms of how far people were going and things we were coming out with. And I would wear Native fashion as a journalist every chance I got, because the more you got used to seeing me wear these clothes, the more I didn't have to explain that our people were still around.

And that is an exhausting thing to walk into a room as a presenter, as a teacher, as a businessman, or whatever you're trying to do just as a Native person, and to have to start, instead of, "Here's what we want to do with your company," or, "Here's what I want to do as a teacher," but have to start with, "Hi. I exist. My people are still here." So when you normalize seeing Native fashion all over, when that becomes normalized, they're not questioning whether we exist anymore because they're seeing it.

I don't question whether people from India still exist because I know they do, and because here I was in the Bay Area seeing saris all over, and Indian men wearing their traditional clothing. It's the same idea. Reminding people that we are still here is a form of resistance. It's an in-your-face, I-am-still-existing, still-here kind of message. In 2018 I went to the Grammy Awards…

Julie: What?!

Corinne: Yeah, I went to the Grammy Awards as a journalist with a drum group called Young Spirit because they were nominated for a Grammy under the World category. That was an experience I will never forget, and I intentionally wore a dress designed by Norma Baker-Flying Horse, and wore moccasins, I had jewelry, and my Native friend did my makeup for me, specifically so that everything on my body on that red carpet was Indigenous, and was Native, and supported Native designers or artists. I did that intentionally because I was like, "You have all these country singers, and pop stars, and rap artists, but here I am very loud and proud as a Native woman walking that red carpet." And that was a huge deal for me, and I wrote an article for PowWows.com about it because it was done intentionally.

Julie: Did you get any feedback? Did anybody comment on your dress and your shoes while you were there?

Corinne: They did, yeah. I think it was *Teen Vogue* that took a picture, but I don't know if they ended up posting it or not. There was more attention on the fact that the drum group ended up singing on the red carpet with their drums. That was the most popular thing that happened in that interaction, and rightfully so. It was well deserved, they were amazing, and the entire red carpet went silent, and just listened, and watched, and oh shoot, everybody wanted an interview with them after that. It was really intense and really cool to be there and to take ownership of that space.

Julie: When it comes to Native fashion, what's your point of view in terms of non-Indigenous folks supporting those Native designers?

Corinne: Yeah. Supporting Native designers and buying from Native designers is absolutely, 100% okay. In fact, we really want that. We don't want you to buy that fake Native print from Target, or Wal-Mart, or whatever. We want you to buy specifically from Native designers. And they create things that they know and are comfortable with non-Natives wearing.

The only thing that we don't want is wearing our traditional regalia, or eagle feathers, that kind of thing if you're non-Native, like ceremonial clothing. And that doesn't… If you're going to a ceremony, like you married a Native man and you're going to a ceremony with him, then yeah, you would wear ceremonial clothing. You're married to a Native man? Of course! But if you're just wanting to wear ceremonial clothing because you want to…

Julie: That's so bizarre, but yeah, okay.

Corinne: But there are people out there that are like that, so we've got to address it.

Julie: And I also want to learn… if you don't mind, to talk a little bit more about the horseracing, because I know that's something that you are interested in, and I think your boyfriend is super into. So I'm just curious what that is about?

Corinne: My boyfriend Greg Grey Cloud is part owner in an Indian relay horse team called Front Line Relay. It's a traditional sport. It's how we used to settle disputes, and compete with each other, and have fun. There's a sense of pride that comes to each community that has a horse team. Greg has four thoroughbred horses, and all of them come from previous horseracing… different races, not Indian horse relay racing, but they come to the team already accustomed to going hard.

The young men that are on the team are from age 10 to 22. It's pretty cool getting to watch them and just being a proud Auntie, you know. I call them all my nephews. It just really feels like a family. Being out there, the team feels like a family. We all support each other, and make sure everybody's got food, and "Did you drink any Gatorade? Are you drinking? Are you ready? Did you get sleep?" All these things that come with watching out for those boys. It's just really neat.

Julie: And how does the racing work? You said it's a relay race.

Corinne: There's three horses. They start out, they mount the horse when they say go, and they take off around the track, and then they jump off the horse while it's moving, and run to the next horse, and jump on that one, and take off. And they do that three times. It's *the* most dangerous sport in the United States right now, but it's so much fun. [laughs]

Everybody's screaming, everybody's cheering, and you get that energy that comes up from it. And already knowing about how we as Lakota people have a relationship with the horse… We don't consider it a tool. We consider them a relative. So it's neat watching the boys and how they are in relation to their horse when they are racing, because they're, like, as one.

Julie: And is this something that's, kind of, more specific to Plains tribes?

Corinne: Yes. So, you would find the Crow are part of the races, Blackfeet, Cree, Lakota, Dakota… I mean, all through the Plains Nations there's races that happen. But they also race out in Washington too, but traditionally it's Plains Natives.

Julie: So, you are not living in the Bay Area anymore. Where are you living now, generally? And what prompted that move?

Corinne: My partner and I live in Rosebud, in South Dakota on the Rosebud Sioux reservation. I was living in Minneapolis, and then Covid hit, and then there were the riots after George Floyd was murdered. And my whole neighborhood either had fires, or was looted, and I didn't have access to things, and it wasn't safe for me to be there with my children. People were breaking into my apartment. So I ended up staying out here with Greg for a couple of weeks during all of that, and then he was like, "Well, you're out here anyway…" [laughs] "Might as well not pay rent on two places."

So, I do travel to Minneapolis on the days that I have my children, which is a seven-hour drive, either that or they come out here, and we're out here on the ranch together, and it's just really nice. It's way more peaceful, quiet, especially being around the horses. Anxiety is down 100%. So, it's really great. And being on my homelands, too… I'm Lakota, so being near the Black Hills, being able to go visit Wind Cave, and being able to go to these places where my people literally come from is… I'm very lucky to be able to do that right now in my life.

Julie: What is something about Indigenous culture, or the Indigenous experience that you really wish people knew or understood?

Corinne: I really wish people understood that each individual Native culture is different. So, people refer to, "Oh, I'm learning about Native American culture," whatever, which is fine, but that phrase… I wish people would understand, "I'm learning about Dené culture," or Navajo culture, Hopi, Lakota, Mohawk, Ojibwe culture, because they are totally different. It would be like visiting China and then going to visit Russia. They're totally different languages, totally different creation stories and cultural practices. I'm learning Lakota, which is *way* easier than Mohawk. I wish people had a greater understanding that these are totally different nations. I wish people had that greater understanding.

When you have someone who is uneducated and they say, "You're Native American so you have a headdress," but they're saying this to a Navajo man… First of all… "I don't know if I have the energy for this conversation!" As a person, I will judge how much energy I'm going to put into a conversation with someone by the language they use when they talk to me about Indigenous cultures. So, if someone comes up to me and says, "Oh you're Native American," and that's all they say, without asking what my Nations are, then I'm like, "Ugh." And then I won't invest in that relationship or that conversation, so they're losing out as well. So that's what I wish. I wish our school

systems or wherever really emphasized the different cultures, and the different languages, and that each is a different nation.

Julie: And taught about, you know, the nations of the land that you're living on.

Corinne: I grew up in California, so fourth grade me is learning and making a mission. Oh god. Looking back on that, I'm like, "Ooh, cringey," you know, just knowing the history now of… that it was literally slavery, horrible histories in that. But I'm happy to hear that a lot of California elementary schools are not requiring their fourth-grade students to make missions, that they are instead… I know the school I used to work with, they gave the option to either do a mission or to do a presentation on a specific tribal nation.

Julie: So, in all of this, and reconnecting with your roots, and reconnecting with family and traditions, what makes you happiest?

Corinne: I feel rooted. Before I knew my cultural stories and ways, I was constantly seeking to belong somewhere. And because of that I felt like I could fly off the face of the Earth and not know really who I was or where I came from. But then when I gained that understanding, now I feel rooted. I can feel the ancestors behind me when I speak. Whereas before, sure they were there, but maybe I didn't have access to knowing they were there, right? So I feel like that makes me the happiest. That makes me happiest because I feel content in being rooted. I feel like that's my operating space. Knowing where I come from, I can go out and do things, and come back to home. Home space is knowing who I am, why I am, and the relatives that surround me.

Julie: You know, if a listener wants to learn more, of course they should go check out your Instagram, but are there other resources that you would direct folks to?

Corinne: So, my Instagram is @MissCorinne86, and I have a lot of highlights saved at the top that, really, people can learn a lot and gain resources from. But then I also have a Patreon page, also under Corinne Rice, MissCorinne86, and that has… I mean, if you're an educator, if you're a teacher, I have curriculum written by Native Tribal Nations that are totally… have so much information. And I list them by grade, so I have curriculum from K through 12.

But then, go to PowWows.com and read some of the articles that are there. Or Indian Country Today is another Native news site, and read any of those articles, because they're written by Indigenous people about Indigenous issues, and I think that is super important. Make sure that if you want to learn about Native issues, also, that you're diversifying the age group you learn from, because an older Native elder is going to have a different outlook and ideas about one thing that a millennial-generation Native will have, or an urban Native will have, or a Native who grew up on the res would have.

So I always tell people when I'm consulting, if you're going to want to learn and you want to really know how to approach what you're doing, diversify where you get your information from. Don't take one Native person's opinion and run with it. Make sure you check in with a lot of different people, a lot of different groups, always ask if they are emotionally available for that, and then offer to pay them for it. I think that's super important, and it shows them they are valued for the knowledge that they hold.

Julie: And I just want to close out… I'm curious about joy in this context.

Corinne: I get a lot of joy in feedback that I get from people who say, "Oh, I didn't know that before, and I know now," because I know they're going to go out and be a good ally, right? And I feel a lot of joy and pride in knowing that some of my followers would

literally go to bat for me in terms of, like… They will protect me from having to deal with somebody's racist behavior. If they see it first, they'll be like, "Nah, Auntie, we've got this," and some of these white men and women will go, really, and almost, like… I guess you would describe it as like a shield. They would shield me from that and be like, "No, you taught us enough. We're good. We're going to make sure this person's educated so you don't have to deal with it."

And I think that brings me a *ton* of joy because… I mean, there's a little sense of, like, "Wow, I helped them feel confident enough to speak out in that space that is theirs to that person." It's a huge deal, and I think as an educator, that's kind of what we hope for, for someone to feel educated and confident enough in what we've taught them that they can go out and be a loud voice in their spaces. That's kind of what a lot of my followers do, and that brings me just a ton of joy. [laughs] It makes me proud, really. My followers call me Auntie, so it's just like, I don't know, being a proud auntie of all these people who are just going out and being badass now. [laughs]

Julie: That's awesome. Yeah, and I've learned so much, so I'm very grateful to the time and emotional energy that you've put in on your Instagram, and also during this conversation. Thank you very much.

Corinne: You're welcome.

Definitely check out Corinne's Instagram, @MissCorinne86. It's not only a wealth of knowledge with her regular and very detailed lessons, but she reposts some of her hilarious TikToks as well. Corinne's Patreon is Patreon.com/MissCorinne86. I'll put a link to both in the show notes, as well as links to Corinne's favorite nonprofits, and mine too.

Just a reminder that you can find the podcast on Instagram @LoveWhatYouLovePod, on Twitter, @WhatYouLovePod, and the website is LoveWhatYouLovePod.com. If you'd like to support the podcast, leaving a rating or review on Apple Podcasts – even if that's not where you listen – is a great way to do that. Or, you can spread the love and share about the podcast on social media. Word of mouth is one of the best ways to introduce new listeners to the show. Thank you, thank you to everyone who has rated, reviewed, or socialed already.

Zeke Rodrigues Thomas at Mindjam Media provided amazing editing assistance, as always. You can find Zeke at MindjamMedia.com. All of the transcripts for *Love What You Love* are available for everyone on the website now. Thanks to Emily White for the fantastic transcripts, as always.

So listen, get excited and passionate about stuff. Go out there and love the hell out of whatever it is that you love. You need it, and we need it. Thanks for listening. Let's hang out again soon.

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National Indigenous Women's Resource Center

WicaAagli.org

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