

# *HOMING*

A Process of Co-Creating Documentary and Re-Making Home  
With Rural Women of Diverse Backgrounds



*Image 1. "The Yurt and the Pigeon." From the co-creation process of HOMING.*

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This is to certify that the thesis prepared

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With Rural Women of Diverse Backgrounds*

and submitted in partial fulfillment of the requirements for the degree of

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complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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# Abstract

Thesis Title: *HOMING: A Process of Co-Creating Documentary and Re-Making Home With Rural Women of Diverse Backgrounds*<sup>1</sup>

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*HOMING* is an act of documentary co-creation, of creating new connections, re-imagining the land and the people who inhabit it. It's an act of re-making home and rewriting the future. This research-creation project explores the processes of documentary co-creation as a tool for valuing the plurality of knowledges of women from various backgrounds living in rural areas. Working with the concept of home, *HOMING* is inspired by a range of methods of inquiry and concepts, such as “digital storybridging” inspired from “video bridging” (Frise and Cizek 2009), “conversation” (Kovach 2009), “small places” (Zimmermann and De Michiel 2018) and “poetic inquiry” (Galvin and Prendergast 2016). These acts of co-creation, which are open, flexible, mobile and multiscalar (Zimmermann and De Michiel 2018; Auguiste et al. 2020) are grounded in an approach of “sensitive engagement” (Nash 2009). Emerging from these co-creative processes is a plurality of microhistories of women and ruralities. Together we cultivate and co-create “spaces of home” in a time when we are witnessing waves of individualism, nationalism and othering wash across the world. *HOMING* goes beyond the act of storytelling (Juhasz and Lebow 2018), inasmuch as it uses documentary co-creation to generate new social configurations on a rural territory.

Key terms: *documentary co-creation, home, women, rurality.*

## The Microhistories of *HOMING* and this Written Document

This document accompanies twenty-three excerpts of the microhistories of *HOMING*, which are available on the following map: <http://u.osmfr.org/m/436471/>.

The microhistories are the primary findings of this research-creation project, as they correspond to the visions, experiences and knowledges that I have co-created together with each woman. I have decided to share one- to two-minute excerpts of each microhistory on the map, so that the audience can appreciate how each woman's microhistory contributes to a plurality of voices.

Please note that the original version of this written document is bilingual (see the section *Some Notes About Languages*). I have translated the entire text to English, to enhance access and comprehension for some of my readers. Annex 5 provides a table with the quotes in their original language. I kept the greeting to each woman in her mother tongue as a gesture of acknowledgement.

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<sup>1</sup> This research-creation project was first entitled *HOMING: The Homes of the Women of My Rural Home*, which is the title used in the *Information and Consent Form*. For the sake of brevity, I will only use *HOMING* in this text.

# Acknowledgements

To the unceded traditional territories of the Atikamekw Nehirowisiw Nation, territories that we inhabit and that inhabit us all at once, without us always knowing it. These, too, bring us together in the context of this research-creation project.

To the co-creators of *HOMING*, who plunged with open eyes into this journey of research and creation, without really knowing where it would go. “It’s like going to sea,”<sup>2</sup> Mance will write one day: Amy Magowan Greene, Meky Ottawa, Odette Sarrazin, Sylvie Boulanger, Ghislaine Bourgeault, Thorsten Peters, Sophie Desjardins, Mance Dominique Champagne, Arlaine Blanc, Kim Frenette, Céline Marçais, Carmen Serrano Rodríguez, Renée Lessard, Morgane Asselin-Duguay, Kenia Espinoza Vasquez, Marcelle Goran and Basile Soro, Mariela Pérez Galdames, Carmen Bruda, Guylaine Tellier, Céline Quitich, Thérèse Dubé, Simone Dubé and Denise Dubé.

To all those I don’t know yet.

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To Karine van Ameringen, with whom I have been gleaning for a long time now and for the future of the worlds. And to all the beings of light that surround her.

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To my family and friends Mapuce.<sup>5</sup> To my colleagues at the *Escuela de cine y comunicación mapuce del Ayja Rewe Budi* and the *Power of the lens* research project with whom it is so good to listen.

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<sup>2</sup> Email from Mance Dominique Champagne, June 19, 2019.

<sup>3</sup> I warmly thank Marie-Odile Marcoux-Fortier for her sharp eye during the revision of the French version of this master's thesis.

<sup>4</sup> I would like to warmly thank Ariella Orbach for her sharp eye during the revision of the English version of this master's thesis.

<sup>5</sup> The Mapuce School of Filmmaking and Communication has standardized the writing of words in mapuzugun in its communications using ragileo spelling. In this system, the sound "ch" is written with the "c," transforming "mapuche" into "mapuce," without altering its pronunciation.

To all those who have inevitably inspired me and kindly confronted me. To the creators, the activists, those who are directing their days towards greater social justice and equity: Manon Lévesque, Aude Maltais-Landry, Tobie Fraser, Sophie Beuparlant, Élisabeth Klein, Céline Marçais, Julie Paradis, Marie-Geneviève Chabot, Jeanne Leblanc, Dominique Sicotte, Laurence Leduc-Primeau, Sarah Lalonde, Amélie Pellerin, Chloë St-Denis, Louise Pietri, Marie-Célie Agnant, Alexandra Pierre, Nadia Cicurel, Marthe Halvorsen, Saulo Olmedo Evans, José Gérin-Lajoie, Nupur Basu, Veronika Kaschenko, Odile Eda-Pierre, Odile Joannette, Marie-Claude Fournier, Marie-Julie Asselin, Véronique Turbide, Pasquale Turbide, Julie Marcoux, Edgardo Livov, Paula Livov Macklin, Federico Uribe Linares, Pablo Velez Tobar and Simon-Pier Bélanger. To Benjamin Folch.

To the women of my native region, Lanaudière. To those who were born there, to those who live there, to those who travel through it, know its cul-de-sacs, its streams and its forests. To those who care for and protect it. To those who call it Nitaskinan. To the Manawan women's committee: Céline Quitich, Claudia Newashish, Thérèse Niquay. And to Sipi Flamand.

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To all those who have shared these roads, in bits and pieces.  
To weavers and to all those who dance and sing around me.  
To the lovers of the shape that magnifies the content.  
Witches, we are<sup>6</sup>.

Ghosts and fantasies, wake up.  
Wake us up.



<sup>6</sup> Mona Chollet, in *SORCIÈRES. La puissance invaincue des femmes*, writes : "Since then, wherever I come across it, the word 'witch' attracts my attention like a magnet, as if it always heralds a force that could be mine. Something around it swarms with energy. It refers to a knowledge at ground level, to a vital force, to an accumulated experience that official knowledge despises or represses. I also like the idea of an art that one perfects relentlessly throughout one's life, to which one devotes oneself and which protects from everything, or almost everything, if only by the passion one puts into it. The witch embodies the woman freed from all dominations, all limitations; she is an ideal towards which to strive, she shows the way." (2018, 11) On the roads of *HOMING*, I have met women who show the way, often without knowing it.

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# *Homeuses* in the Territory of Lanaudière or Nitaskinan (From North to South)

While the majority of the co-creators were living in the region of Lanaudière or Nitaskinan at the time of their participation, a few, including myself, did not live there permanently, but considered these places to be part of their homes.

## **Manawan**

Denise Dubé, Simone Dubé, Thérèse Dubé, Céline Quitich, Meky Ottawa

## **Saint-Charles-de-Mandeville**

Sylvie Boulanger, Kim Frenette

## **Saint-Émélie-de-l'Énergie**

Mariela Pérez Galdames

## **Saint-Damien**

Yolande Renaud

## **Saint-Didace**

Carmen Serrano Rodríguez

## **Saint-Gabriel-de-Brandon**

Arlaine Blanc, Ghislaine Bourgeault, Kenia Espinoza Vasquez, Amy Magowan Greene, Odette Sarrazin, Guylaine Tellier

## **Saint-Norbert**

Hélène Blondin, Carmen Bruda, Sophie Desjardins, Iphigénie Marcoux-Fortier

## **Saint-Cuthbert**

Morgane Asselin-Duguay

## **Sainte-Mélanie**

Renée Lessard

## **Notre-Dame-des-Prairie**

Thorsten Peters

## **Lanoraie**

Mance Dominique Champagne

## **Lavaltrie**

Marcelle Goran, Basilie Soro

# A Small Lexicon of *HOMING*

“Home is matter that moves.”

- Sophie Desjardins<sup>7</sup>

**Documentary Co-creation:** documentary co-creation is an approach that allows me to align my ethical stance with my practice of documentary making by acknowledging and redirecting still too common extractive approaches.<sup>8</sup>

**Co-creators or *Homeuses*:** “co-creators” and “*Homeuses*”<sup>9</sup> both reflect the understanding that the knowledges held by the so-called participant is crucial for the creation of the documentary. I consider myself as one of the co-creators, echoing my reflexive stance in both practice and theory. As a co-creator, I can be creatively engaged in the stories of others, while also fulfilling the role of technical and creative translator for the other co-creators.

**Sensitive engagement:** articulated by the media scholar Kate Nash (2009) and studied by the independent filmmaker and lecturer Stephen Thomas (2017), sensitive engagement defines the relationship between the filmmaker and the participants (in the case of *HOMING*, between the co-creators). It valorizes mutual listening and the well-being of the participant. My intent is to adopt the attitude of sensitive engagement as a principle at each step of this research-creation project, from the writing of the *Information and Consent Form* to the representation of *HOMING*.

**Status-quo stories:** “status-quo stories” are defined by the feminist and transformative learning theorist AnaLouise Keating as “worldviews that normalize and naturalize the existing social system, values, and standards so entirely that they prevent us from imagining the possibility of change. Status-quo stories contain ‘core beliefs’ about reality—beliefs that shape our world, though we rarely (if ever) acknowledge this creative role.” (2013, 35) *HOMING* challenges ‘status-quo stories’ while working as a stories multiplier and unifier.

**Small places and microhistorical methodologies:** inspired by the Open Space New Media Documentary articulated by participatory media specialists Patricia R. Zimmermann and Helen De Michiel (2018), *HOMING* uses a microhistorical methodology, reversing the tendency to refer only to official sources so as to create more heterogeneous stories, enlightening the singular through a process of fragmentation. Small places is one of the aesthetic and political production strategies that is used in *HOMING*. My rural home is a small place in which the local intersects with the national and the transnational. From a local perspective, I can grapple with Big Problems such as

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<sup>7</sup> Series of *HOMING* conversations in my yurt, St-Norbert, May 6, 2019.

<sup>8</sup> For more on the meaning of extraction in documentary approaches, see the “Fifty Speculations and Fifteen Unresolved Questions on Co-Creation in Documentary” (Auguiste et al. 2020).

<sup>9</sup> “Homeuses” appeared at some point of the co-creative processes, responding to the need to communicate—efficiently and poetically—with the co-creators of *HOMING*.

gender issues, colonial power and (systemic) racism while making ‘visible local knowledge’ (Grant Kester in De Michiel and Zimmermann 2018, 22).

**Unforgetting:** in the chapter ‘Remembering for the Future.’ of her book *Against Purity—Living Ethically in Compromised Times* (2016, 23–44), associate professor of Sociology and Anthropology Alexis Shotwell, following American social activist and historian Roxanne Dunbar-Ortiz, defines “unforgetting” as an active act of resistance against infrastructure that normalizes the colonial gaze. Roxanne Dunbar-Ortiz probes: “What’s the opposite of truth? We think immediately ‘the lie.’ But in Greek, the opposite of truth is forgetting. This is a very subtle thing. What is the action you take to tell the truth? It is un-forgetting.” (Dixon 2009) *HOMING* is an attempt to “unforget” by rendering visible the invisible colonial structures in documentary making.

**Spaces of home:** “Spaces of belonging” (Morley 2000, 4) are controversial sites connected to identity politics and to the fictional narratives of what home is, “the discursive right to a space (a country, a neighbourhood, a place to live) that is due to us ... in the name of the ‘we-ness’ we have just constructed” (Bammer 1992, ix-x quoted in Morley 2000, 16). Who has the right to be in a place? Cultural geography and media scholar David Morley argues that the existing “spaces of belonging” are exclusive to those who are part of the forces of globalization (2000, 6). The process of co-constructing *HOMING* addresses this problem of power and of exclusive “we-ness” by creating a plurality<sup>10</sup> of stories and possibilities of coexistence. In *HOMING*, I refer to these inclusive spaces of belonging as “spaces of home.”

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<sup>10</sup> Following Jasbir Jain, writer and Honorary Director of the Institute for Research in Interdisciplinary Studies, I have adopted the use of plurality—which refers to coexistence—rather than diversity. Jain argues that historically, “diversity emphasises difference and assumes a norm; it implies strangeness and unfamiliarity” (2017, 23).

## Some Notes About Languages

Inspired by the work of the feminist poet and playwright Chicana Cherrie Moraga (1983), I chose to write the original version of this master's thesis in two languages, English and French, the two official colonizing languages of Canada, the country in which I was born. This choice corresponds to a desire to represent, as accurately as possible, the path that I followed during my graduate studies, and the linguistic tensions associated with it.<sup>11</sup> If I chose to expose myself to these imperfections and this vulnerability, it is also to pay homage to those co-creators who revealed themselves in a language that is not their mother tongue and who live their daily lives in a universe that often only partially understands them. The complexity of this process is compensated by access to the particularities of each of these languages. For example, I use the term “microhistories of *HOMING*” to refer to co-created works, which take the form of small stories from our memories. In French, the word “histoire” does not allow the distinction that exists in English between “history” and “story.” This linguistic weakness, says historian Pierre Nora, “delivers a profound truth: the process that is carrying us forward and our representation of that process are of the same kind” (1989, 8). In English, I use the term “microhistory” rather than “microstory,” as a way to inscribe in history certain fragments of the memories of local women.<sup>12</sup>

Literally, “homing” refers to the ability to find one's way back. “Homing,” “(of an animal, especially a pigeon) that has the ability to find its way home from a long distance away—a homing pigeon—that relates to such an ability” (Antidote 2019). In English, the term “homing” encompasses the idea of an ongoing process, through the suffix “ing” which expresses the idea of something that is happening now and is not finished. *HOMING* therefore implies the idea of movement. It can be a physical movement, or a movement of thought, drawing us toward a collective coherence.<sup>13</sup> This is why I also use *HOMING* as a verb in the text. This is also why we, the co-creators of *HOMING*, have become the *Homeuses*, women drawn into a movement of co-creating our homes through processes of reflection, conversation, sharing and poetic audiovisual explorations.

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<sup>11</sup> A Québécois language with which I grew up, with whose words I like to play, juggle and rhyme, versus a much rougher English language, learned late, whose poetry is only created accidentally. On the poetic possibilities of a mother tongue, see the analysis of Hannah Arendt's writings in Cassin et al. (2016, 46).

<sup>12</sup> On the oppositions between memory and history, see Pierre Nora (1989, 8).

<sup>13</sup> On the possibilities of collective coherence, see David Bohm, *On dialogue* (2004).

# Introducing *HOMING*

*I invited you to HOMING. Twenty-five of you have answered the call. So we are twenty-six Homeuses. Twenty-six women of diverse backgrounds related to the region of Lanaudière who co-created the microhistories of HOMING over a period of almost two years. Québécois, Atikamekw, Nehirowiskwewok, Irish, Australian, Mexican, Bolivian, Chilean, Romanian, Ivorian, we have come together in a process of documentary co-creation about our homes.*

## Sensitively Yours

*Dear Homeuses,*

*Do you remember when we first met, I spoke to you about sensitive engagement, that attitude central to the co-creative processes explored in this research-creation? Sensitive engagement is an attitude “that seeks to understand and promote the good of the other” (Thomas 2017, 35). It is a way of being, listening and caring that challenges informed consent: “sensitive engagement requires of the filmmaker that they attempt to perceive each participant in their particularity, and see the relationship that they develop as an important site of ethical documentary practice” (Nash 2009, 10).*

*In this text, I illustrate in italics this posture of sensitive engagement by appealing to your memory using an epistolary form.<sup>14</sup> This is my way of continuing the conversations, oral or written, that we started together.<sup>15</sup> This master’s thesis is a vestige of what HOMING was, and continues to be for me. Perhaps, also, a window to what HOMING will become. I would like to address this interpretation to you, dear Homeuses, because the presence of each of you has been a source of pleasure and reflection, sometimes of tension and questioning, but always, of teachings. To represent you faithfully, and to give an account of the richness and plurality of our homes, I have included each of your voices and your homes in images.<sup>16</sup>*

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<sup>14</sup> Perhaps others—happy somebodies who come across this text, documentary filmmakers, artists and artisans of co-creative processes, oral historians, rural feminist activists, committed social workers, ministers of culture or any other sentient beings—will find it interesting to dive into this evolving subject? If so, they should know that what they read has been validated by each co-creator. Three works adopting an epistolary form have particularly marked me in recent years: *Spoon*, by Michka Saäl (2015), *Kuei, Je te salue, Conversation sur le racisme* by Natasha Kanapé Fontaine and Deni Ellis Béchar (2016) and *Between the World and Me* by Ta-Nehisi Coates (2015).

<sup>15</sup> The reflections of Aude Maltais-Landry (2014, 17–20)—nourished by her predecessors (Cruikshank 1998; Palmer 2005; Portelli 1997; Dirks 2002)—on writing in oral history have been precious to me in the formal research of this dissertation.

<sup>16</sup> I have included at least one quote from each of the *Homeuses* who consented. These quotes come either from the microhistories or from the continuous conversations that took place during *HOMING*, as well as an image from each microhistory. In documentary filmmaking, it is common for the filmmaker to exclude the people who were filmed during production in the creation of the narrative, or for other ethical or technical reasons. I have long juggled with this problem in my own practice. *HOMING* prioritizes the duty of representativeness.

Like my documentary practice, this dissertation is also a reflexive exercise inspired by feminist approaches and other qualitative relational methodologies, particularly autoethnography.<sup>17</sup> Moreover, I weave here—as I have done at times in the intimacy of our conversations—the theoretical foundations, methodological bases and media inspirations that nourish me, and that draw from different fields of study: documentary co-creation, domesticity and rurality, feminist and intersectional theories, and decolonizing approaches. Building bridges between environments, between cultures, between disciplines, and between audiences remains a priority for me, while always keeping in mind where I—and my whiteness<sup>18</sup>—come from.

## The Places Where I Come From

*Do you remember that when we first met, I also told you about myself, where I come from, my journey as a documentary filmmaker that had led me to travel, my love of documentary co-creation processes, my experiences in Indigenous contexts, my current desire to return home?*<sup>19</sup> Home is the small village of St-Norbert which is located in the region called Lanaudière. It is from this place that I began to learn, that I began building my understanding of what home is. My parents, my room, my sister, my house, the coyotes, the forest, the field, the roads. The roads. I remember that in our daily lives we always took the same roads. The roads that led to school, the roads that led to church, the roads that led to my grandparents' house. These roads led me to a certain knowledge, which is partly tacit knowledge.<sup>20</sup> In 1996, when the report of the Royal Commission on Aboriginal Peoples was released,<sup>21</sup> my gaze was directed towards the forest that I observed through the window, without knowing that the Atikamekw Nehirowiskwewok called this land "Nitaskinan." I didn't know that I didn't need to go very far to confront my own ignorance, which was part of a much larger story of ignorance. Alexis Shotwell argues that ignorance and forgetfulness are actively intertwined in our ways of experiencing whiteness. According to the epistemology of ignorance (Mills 2007; Sullivan et Tuana 2007 cited in Shotwell 2016), "ignorance is not just an absence of knowledge; it is a way to (not) know things. In our being, ontologically, we become who we are in part through what we know and what we are made (or made able) to forget" (Shotwell 2016, 37).

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<sup>17</sup> I relate to the processes of critical autoethnography as described by Robin M. Boylorn and Tony E. Adam: "Critical autoethnography further encourages otherness, both an othering of the self and the self-conscious reflection to empathize with the positionality of an identified other" (Boylorn & Orbe 2013 cited in Boylorn and Adams 2016, 87–88). As a tool to nurture this critical reflexivity, I used a personal journal in which I made note of salient points, tensions, moments of insomnia, reflections.

<sup>18</sup> "Whiteness: The fact of belonging, in a real or assumed way, to the social category 'White.' The concept of whiteness emphasizes that being 'White' is a social construction, like being 'Black' or 'Arab'" (Pierre 2017).

<sup>19</sup> Cree and Saulteaux researcher Margaret Kovach emphasizes the importance of researcher preparation—inner knowledge, personal experience, positioning, reflexivity—and research preparation—readings, choice of methods, choice of participants, interpretation—for both qualitative and Indigenous methodologies (2009, 49–54).

<sup>20</sup> For more on how tacit knowledge contributes to our memory and thinking processes, see Bohm (2004, 60).

<sup>21</sup> The Royal Commission on Aboriginal Peoples (1996) was created in 1991 in the wake of what has been called the "Oka Crisis," as an attempt to re-establish relationships between Indigenous and non-Indigenous people.

As a young adult, I left home, eager to take new roads and meet what I would soon call “the Other.”<sup>22</sup> Through a happy combination of circumstances, documentary cinema had become the vehicle for these encounters. My initial quest for exoticism gradually transformed into a quest for social justice and decolonization.<sup>23</sup> My collaborations at the *Mapuce School of Filmmaking and Communication of Ayja Rewe Budi* (ECCM),<sup>24</sup> as a filmmaker-mentor for Wapikoni mobile and as a co-researcher for the research-creation project *The Power of the Lens* are defining experiences that have coloured and inspired transformations in my documentary practice.<sup>25</sup> I learned that decolonizing filmmaking is not a metaphor<sup>26</sup> and that the narrative sovereignty called for by Indigenous peoples affects both the contents themselves and the forms of organization that allow these contents to flourish.<sup>27</sup> Colonial structures are still shaping the cinematic approaches traditionally promoted in Western cultures, where the issue of systemic racism<sup>28</sup> has recently resurfaced. The Canadian government has officially recognized that Indigenous nations and racialized populations in Canada live in a system that discriminates against them on a daily basis,<sup>29</sup> but the Quebec government of the Coalition Avenir Québec resists the use of the term “systemic,” despite the shocking events surrounding the death of Atikamekw woman Joyce Echaquan at the Joliette Hospital.<sup>30</sup> Discrimination and systemic racism are part of this body of tacit knowledge

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<sup>22</sup> My “‘whiteness’ as the normative subject of western imagination” (Brah et Phoenix 2004, 76) had not yet taught me the historical and ongoing violence linked to the sociopolitical, economic and cultural processes of “othering,” criticized in the nineteenth century by the enslaved woman Sojourner Truth whose question “Ain’t I a Woman?” has remained in the North American and British feminist lexicon (ibid., 76).

<sup>23</sup> Since the birth of *Les Glaneuses* (Les glaneuses n. d.), I have never ceased to be interested—admittedly, at times a little awkwardly—in questions relating to documentary ethics. Ariel St-Louis Lamoureux dedicates a section of her master’s thesis “Le documentaire collaboratif - Enjeux et pratiques artistiques sous l’angle des dynamiques autochtones-allochtones” (2019, 43–49) to the evolution of my documentary practice in Indigenous contexts.

<sup>24</sup> For a more detailed presentation of the work of the ECCM, refer to the chapter “École de cinéma et communication mapuce : Espaces territoriaux, regard distinct et collaboration” (Rain, Orbach, Marcoux-Fortier, 2019) In: Gergaud S, Herrmann TM (Dirs.): *Cinéma autochtones, des représentations en mouvement*. GITPA (Groupe International de Travail sur les Peuples Autochtones), Collection « Questions autochtones », Paris : L’Harmattan ; as well as on ECCM’s YouTube channel (<https://www.youtube.com/user/escuelacinemapuche/>).

<sup>25</sup> When asked to reflect about the future of qualitative inquiry, Margaret Kovach links it to Indigenous methodologies: “[...] I see the field of qualitative inquiry influenced by the protocols of respect, relevance, and responsibility found within the philosophical foundations of Indigenous knowledges and Indigenous methodologies.” (2016, 32) It is critical for me to acknowledge that the methodological approaches of *HOMING* have greatly been influenced by many Indigenous methodologies such as conversation and story circles.

<sup>26</sup> For a critique of the dangers of the overuse and misuse of the decolonization terminology, read “Decolonization Is Not a Metaphor” (Tuck et Yang 2012).

<sup>27</sup> For different experiences and perspectives on Indigenous filmmaking, see the book *Cinéma autochtones, des représentations en mouvements* (2019). On film production in an Aboriginal context, see the tool *On-Screen Protocols & Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories* (Nickerson 2019).

<sup>28</sup> For a definition of systemic racism, refer to the document *Le racisme systémique ... parlons-en parler!* produced by the *Ligue des droits et libertés* (2017, 3).

<sup>29</sup> On June 2, 2020, responding to the upsurge in antiracism struggles following the death of George Floyd in Minneapolis on May 25, 2020, Prime Minister Justin Trudeau officially acknowledged the existence of systemic racism in Canada (Messier 2020).

<sup>30</sup> On September 28, 2020, Joyce Echaquan broadcast a video on Facebook Live revealing the abuse she suffered at the hands of hospital staff before she died. The next day, a dozen vigils were organized in her memory and the following weekend, thousands of demonstrators gathered in the streets of Montreal to fight against systemic racism, under the banner “Justice for Joyce” (Schwartz 2020).



that guides the gaze and the actions of certain white people who are still not reflexive enough, and inaction can also be understood as a form of white privilege, as the artist Lroy points out: “[white] privilege of ignoring racial disparities” (Paul 2015, 13). When ignorance, fear and prejudice persist in the face of difference,<sup>31</sup> the call to action of the antiracist movement becomes more visible. In the Lanaudière region, several initiatives are aimed at educating the population and creating meeting places, such as the Motetan Mamo walk (2017) and the construction of a new Friendship Centre in Joliette (Belhumeur-Gross 2020). Alexis Shotwell states that as settlers, we can “actively participat[e] in a politics of responsibilities in our intellectual and social labour, actively challenging our own and others’ ignorance and occluded thinking, and taking up practices of decolonization” (2016, 25). *HOMING* is my small contribution through documentary co-creation to antiracist and anticolonial struggles. “Unforgetting, following Regan, will also require a willingness from those who partake in the legacy of colonialism and have the potential to affect what is remembered and why. This, again, involves a shift from *knowing about* particular things to *taking action* in particular ways informed by that understanding” (Shotwell 2016, 41).

## The Roads of Encounters

*“The roads. The image of roads will be important. This idea of ... eh ... taking new paths. And I see it a bit like all these scientific theories on how to ‘rewire the brain,’ y’know how we create new neural connections in our brain that, y’know, we think in a way, because we’ve always thought that way. And there are ways to create new neural connections to make us experience something else. And it seems that I’ve started to see this project like that, but at a territorial level. That if I take other roads, if I take new paths, well, I’m also going to meet new people, think differently, experience this territory differently.”*  
 - Iphigénie Marcoux-Fortier<sup>32</sup>

*HOMING* is the way I am “unforgetting,” using documentary co-creation as a form of relational art, as a practice of encounters, of listening, and of dialogue.<sup>33</sup> I’m not the only one coming back to my rural home. The journalist, writer and host of the podcast “The Homecomers,” Sarah Smarsh, shows how the so-called “brain drain” is slowly reversing into “brain gain” in the rural United States (2019). She grew up and wrote a memoir in Kansas, the “dying” place of her adolescence. She argues that American readers love tales about these dying places, but that many other narratives of rurality exist alongside this most common one, many of which were shared with her by readers after she published her book. Also driven by a need to explore his rural home as a deep form of engagement with the future, the filmmaker Wu Wenguang created *The Folk Memory*

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<sup>31</sup> Robyn Maynard argues that “the genocidal colonial project that attempted to destroy Indigenous peoples in order to take over their lands and the brutal enslavement meant to reduce black women, men and children to non-human things are inextricably intertwined.” She points out, however, that racial logics should not be confused, explaining the mechanisms that turn Indigenous people into “ghosts” while black people are represented instead as “monsters” (Maynard 2017, 19–20).

<sup>32</sup> Series of *HOMING* conversations in my yurt, St-Norbert, May 7, 2019.

<sup>33</sup> Art can be a powerful tool of otherness, as explained by Gonçalves and Majhanovich: “The power of art is similar to the power of travelling: with such (always intercultural) experiences we may well become the different, the Other, a being other—and, as Rudyard Kipling said, ‘if you cross over the sea’ (your cultural boundaries) ‘you may end by looking on We as only a sort of They’.” (2016, 6) I propose that this process of transformation is possible in our local, post-multicultural contexts (Fleras 2015).

*Project* (Wenguang 2010), a “multidisciplinary memory initiative producing textual and visual records of the historical experience of rural populations” (Wenguang and Mosher 2014, 37). This ongoing, interdisciplinary project uses filmmaking as a form of place-making, integrating collaborators into the decision-making process. These are but a few instances of media-makers who have set their sites on the places they grew up as a method of documenting place. A similar process of returning and longing is happening in Lanaudière through *HOMING*.

When I started thinking about the roads I had never travelled around my home and about what they represent,<sup>34</sup> I felt I carried a responsibility in my intellectual, social and creative labour. How am I defined by what I had been made to forget? In my home region, the only roads I had taken were the roads visible to my settler eyes. These roads were among the “traces without inventory” (Gramsci quoted in Shotwell 2016, 23) that my “colonial ghosts” (Spoon quoted in Shotwell 2016, 23) had deposited in me. Revisiting the roads raised a series of research questions that guide this process: if “the colonial ghosts live in the bones of their descendants and inheritors” (Shotwell 2016, 23), what kind of a ghost do I want to be? What traces will I deposit in the bones of my inheritors? How can documentary co-creation be used as a political tool to render visible the invisible structures—inside and outside of filmmaking processes—of identities, sharing and inclusivity?<sup>35</sup> How can a project that facilitates conversations and co-creative documentary practice be a method to counter recent trends towards individuality, nationalism and othering? How can *HOMING* contribute to creating “spaces of home” for women of diverse backgrounds living in rurality and to fostering collectivities? My intention is to participate in this existing effort to create spaces of relations and representations throughout the processes of documentary co-creation. On these small roads, I engage with other white settlers in order to address our knowledge and our ignorance, and with Indigenous, racialized and immigrant communities, so we can co-create ways of cohabiting on land to which we all have very different relationships. *HOMING* responds to the invitation made by the co-authors Alexandra Juhasz and Alisa Lebow to the documentary filmmaking community in order to look for other modes of documentary beyond norms of mainstream documentaries. They suggest: “It is crucial to think *beyond* story; to learn from and/or imagine other organizing principles that may have a greater force” (*Beyond Story: An Online, Community-Based Manifesto* 2018). *HOMING* defies the “status-quo stories” that are all around us, by multiplying stories and creating what the professor of Multicultural Women’s and Gender Studies AnaLouise Keating calls “stories of our radical interconnectedness” (2013, 175).

This chapter, *Introducing HOMING* has provided the context in which this research-creation project emerged, why it is needed and how it is situated as part of a deeper engagement. Chapter 2, *Home, Women, Co-Creative Documentary* deepens the theoretical framework of *HOMING*. Chapter 3, *Documentary Co-creation Processes, Methods and Poetries*, details the

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<sup>34</sup> Bohm argues that the infrastructures we construct are not just physical constructions, but also thought constructions: “Almost everything around us has been determined by thought—all the buildings, factories, farms, roads, schools, nations, science, technology, religion—whatever you care to mention” (2004, 11). Thoughts also determine our relation to these infrastructures.

<sup>35</sup> For the distinction between inclusion and inclusivity, see Augie Fleras (2015, 39–40), who highlights the difference between inclusive(ness) and accommodation as integration models.

processes of this documentary co-creation. What steps and strategies were used to design a methodology that also aims to create “spaces of home?” In Chapter 4: *Reflections, Insights and Openings*, I take some time to reflect on the experience of *HOMING*. What did I learn? How did my reflections evolve? What tensions do I remember? What’s next? How do I see the future of *HOMING*?

## Home, Women, Co-creative Documentary

Three angles of study inform this research-creation: *HOMING* as a way to explore the concept of home; *HOMING* as an examination of representations of women and rurality in the media; *HOMING* as part of the rich history of co-creative documentary, with a decolonizing lens applied when working within an Atikamekw Nehirowisiw context.

### Home & Belonging



Image 2: “A Part of You.” From the microhistory *The Core of HOMING—The Homes of Amy, Meky and Iphigénie*. Co-creators: Amy Magowan Greene, Meky Ottawa, Iphigénie Marcoux-Fortier, v.F2020.

“Oh, you’re talking about me  
as in not part of you.”  
- Amy Magowan Greene<sup>36</sup>

“We say: ‘Do you remember?’  
If you want to know if someone remembers something  
and you analyze the word itself,  
it would be like asking: ‘Is it in your blood?’  
It’s in your blood, it flows, and everything comes from  
there.”  
- Meky Ottawa<sup>37</sup>

*Dear Amy, kwei Meky,*

*Do you remember when you came to the yurt to co-create the pilot project of HOMING, which was to become the first microhistory, The Core of HOMING—The Homes of Amy, Meky and*

<sup>36</sup> Series of *HOMING* conversations in my yurt, St-Norbert, November 17, 2018.

<sup>37</sup> Ibid.

*Iphigénie*? Our conversation was a great sample of the diverse meanings held within the concept of home. Through origins and definitions, time and space, architecture and culture, habit and remembrance, home has always been central to human life (Fox 2016). “Home” can at once be a physical place filled with objects, the idea of permanence, belonging and rootedness, a place of memories, nostalgia and emotions, a mythical place, a place of genesis, a place of negotiation associated with control and possession, a place of identity, a reflection of oneself, a place of comfort or violence, a site of repressed trauma, a place of colonial violence, a place of performance, a space of radical disjuncture, a social network within which people take care of each other (Fox 2016; Lauzon 2017; Crenshaw 1991; McCarthy 2013).

The twentieth century has seen different waves of artists exploring the notion of home, from the female surrealists in the '20 and '30s depicting claustrophobic spaces to the second-wave feminists of the '70s, who saw home “as a site of patriarchal power, sexual repression, and socio-economic oppression” (Lauzon 2017, 33). But if “home” is gender sensitive, it’s also a culturally sensitive site. Critiques from African American feminist thinkers have pointed out the homogeneity of this white, heterosexual, middle-class vision of home. Among them, the feminist author and social activist bell hooks claimed that “Failure to recognize the realm of choice, and the remarkable re-visioning of both woman’s role and the idea of ‘home’ that black women consciously exercised in practice, obscures the political commitment to racial uplift, to eradicating racism, which was the philosophical core of dedication to community and home” (2015, 45). Indeed, “home” can hide other “unnoticed assumption [s] about race, economic status, division of labour, the forms of self-fulfillment that are natural or appropriate for each sex, the requirements for functional efficiency of a home, and so forth” (Fox 2016, 82). While “home” represents security for some, globalization and displacement have challenged its stability and have expanded its significance. Lauzon shows how contemporary art responds productively to “the aftermath of displacements, migrations, enslavements, diasporas, cultural hybridities and nostalgic yearnings” (2017, 9). How can the concept of home, which has been historically divisive among feminists themselves, become a tool that unites? Despite its slippery history, a revival of the notion of “home” is emerging in the fields of postcolonial and Francophone studies<sup>38</sup> (Edwards & Hogarth 2008). Rather than being seen as a false or outdated notion, “home” has become a site of struggle within the self-narrative of many female storytellers. *HOMING* has much in common with *Stories of Home*, a compelling storytelling project that invites immigrant and refugee women to speak out for their rights while building solidarity with artists.<sup>39</sup> Embracing a similar purpose, *HOMING* partakes in the long tradition of contemporary works of art that investigate the complexities of the notion of “home,” using this concept as a site of resistance within the self and for bringing together the narratives of a plurality of female co-creators.

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<sup>38</sup> On the dangers of post-colonialism as a site for reinscribing the privileges of non-Indigenous scholars, see the Ngāti Awa and Ngāti Porou iwi scholar Linda Tuhiwai Smith (2012, 25).

<sup>39</sup> *Stories of Home* is one of the projects of *StoryCenter*, a community-arts organization based in the San Francisco Bay Area that uses digital storytelling for justice (StoryCenter, *Stories of Home*).

## Women & Ruralities, Intersectionality & Representation



Image 3. "The women's circle." From the microhistory HOMING: The Homes of Mariela.  
Co-creators: Mariela Pérez Galdames, Iphigénie Marcoux-Fortier, v.F2020.

*"Carmen and I have been talking about women's circles for a while,  
here in Lanaudière, in different places in Lanaudière.  
And me, it's really something that's calling me more and more,  
these spaces of sisterhood, where we can reclaim our femininity."  
- Mariela Pérez Galdames<sup>40</sup>*

*Querida Mariela, draga mea Carmen, chères Renée et Guylaine,*

*Do you remember your enthusiasm for sharing these spaces of femininity and sorority?* Rural women's voices are an important component in the complexification of history. In the past years, rural feminist scholars have contributed to exploring the intersection of women and ruralities (Little et al. 2015), addressing the under-representation of rural women while looking critically at both which ruralities and which women are defined as normative. If, in policy literature, rural "is equated with areas that have a relatively small and dispersed population, are characterized by heavy land use, and are distant from many centralized services" (Manifesto for Rural Women from the Northern Ireland Rural Women's Network 2015, 655),<sup>41</sup> it is also described as "hybrid, co-constituted, multi-faceted, relational, elusive" (Woods 2011, 265 quoted in Little et al. 2015, 2). *HOMING* works towards representations that honor this plurality of ruralities, along with the "diverse diversities" of the women who inhabit them. The Professor of Sociology Augie Fleras has

<sup>40</sup> Series of *HOMING* conversations in my yurt, St-Norbert, June 21, 2019.

<sup>41</sup> The "Manifesto for Rural Women from the Northern Ireland Rural Women's Network" is one of the 150 feminist documents compiled in the book *Feminist Manifestos* (2015), originating from groups, organizations and meetings in over fifty countries and from 1642 to 2016.



articulated this concept of “diverse diversities” in his exploration of the conditions of post-multiculturalism to which Canada must now respond and the challenges of the post-multicultural media (2015, 25–47). Fleras refers to Robert Latham’s “multiverse” that “conveys the idea of multiple social universes, with a corresponding set of diverse perspectives, tacitly assumed premises, and lived realities” (Fleras 2015, 36). In this “multiverse,” intersectionality can be a powerful tool for unveiling hidden power dynamics and transforming them into new sites of engagement (Crenshaw 1991; Carbado et al. 2013; Hill Collins and Bilge 2016; Hancock 2016; Carastathis 2016). The concept of intersectionality as a method and an analytical tool primarily revealed inequalities that existed at the intersection of race and gender, criticizing the agenda of the white feminists.<sup>42</sup> Since then, the use of intersectionality has expanded in order to unpack complexities linked to race, ethnicity, gender, gender identity, sexuality, disability, age, citizenship and so forth. Critiques of intersectionality have pointed out how the concept has been popularized and institutionalized, warning that the result of this instrumentalization is to once again normalize the white gaze or status quo thinking (Keating 2013, 36).



Image 4. “Renée’s Desert.” From the microhistory *HOMING: The Homes of Renée*.  
Co-creators: Renée Lessard, Iphigénie Marcoux-Fortier, v.F2020.

*“For me, home is inside me in a place where I can exist.  
And I have developed it a lot by dedicating myself to women’s rights, wall-to-wall, to all the struggles,  
to all the oppressions that women, or people who identify as women, face. For me, it’s...  
Right now, it’s my plasma. And it is my home.”*  
- Renée Lessard<sup>43</sup>

In order to avoid intellectual distortion and the reproduction of inequalities, *HOMING* acts as a tool for multiplying stories, integrating three lessons that Keating (2013, 38) identified in the foundational text *This Bridge Called My Back: Writings by Radical Women of Color*. The first

<sup>42</sup> For a deeper look at the roots of intersectionality, see the chapter *Getting the History of Intersectionality Straight?* (Hill Collins and Bilge 2016, 53–69).

<sup>43</sup> Series of *HOMING* conversations in my yurt, St-Norbert, June 21, 2019.

lesson is to “make connections through differences.” Seeking commonalities requires that we take note of sameness, similarities and differences, in a process of intellectual humility that requires acknowledging our own limitations. The second lesson is to “adopt radical interrelatedness,” or understanding that, because we are all interrelated—human and non-human—we all impact each other in some way. Concretely, this can be achieved by integrating relational and ethical approaches into our everyday lives. The third lesson is to “listen with raw openness.” This is a practice of deep listening that makes room for non-judgmental consciousness and allows for learning and change. *HOMING* tackles the tensions inherent to “home,” revealing inequalities while simultaneously addressing this site of potential stereotypes<sup>44</sup> and approaching the relationships between women, home and rurality in non-normative ways.<sup>45</sup>



Image 5. “My Grandmother’s House.” From the microhistory *HOMING: The Homes of Guylaine*.  
Co-creators: Guylaine Tellier, Iphigénie Marcoux-Fortier, v.F2020.

“I found out two years ago that my maternal grandmother was Algonquin.  
[...] She was a very ... very brave person and eh...  
She was afraid that her children would experience rejection.”  
- Guylaine Tellier<sup>46</sup>

As media texts, the microhistories of *HOMING*—“stories of our radical interconnectedness” (Keating 2013, 175)—have the power to generate social transformations.<sup>47</sup>

<sup>44</sup> For more on the role of stereotypes and their media representations, see *The Matter of Images* (Dyer 2002).

<sup>45</sup> Although the realm of “home” in *HOMING* goes beyond the realm of domesticity, *HOMING* aligns with Susan Fraiman’s *Extreme Domesticity*, which positions itself as “a vindication of domestic practices and an inquiry into the multiplicity of domestic meanings” (Fraiman 2017, 24).

<sup>46</sup> Series of *HOMING* conversations in my yurt, St-Norbert, June 21, 2019.

<sup>47</sup> See AnaLouise Keating (2013) on threshold theories and pedagogies of invitation, two theories with which *HOMING* is aligned.

Following the lead of cultural media theorists, including bell hooks, John Fiske and Stuart Hall, postdoctoral research fellow Jade Boyd affirms that “media texts draw upon familiar cultural knowledge to reiterate and/or extend dominant ideologies; narrative and image work together to produce social meanings and cultural myths” (2012, 262). Using the same mechanism of linking narrative to image, *HOMING* reverses this process by drawing upon diverse and unfamiliar cultural knowledges to question dominant ideologies and systemic racism. Hence, it can also be seen as tactical media, as articulated by Rita Raley: “the intervention and disruption of a dominant semiotic regime, the temporary creation of a situation in which signs, messages, and narratives are set into play and critical thinking becomes possible” (2009, 6). A post-multicultural media, as detailed by Augie Fleras, “must produce and transmit content that reflects and reinforces the lived-realities of migrants and minorities who thrive on a core post-ethnic principle: do not judge me because of my ethnicity, but never forget where I came from” (Scheffer 2011 quoted in Fleras 2015, 38). A citizen’s media, as articulated by Clemencia Rodriguez, “implies first that a collectivity is enacting its citizenship by actively intervening and transforming the established mediascape; second, that these media are contesting social codes, legitimized identities, and institutionalized social relations; and third, that these communication practices are empowering the community involved, to the point where these transformations and changes are possible” (Rodriguez 2001, 20 quoted in Deuze 2006, 268). I propose that *HOMING*, as a form of post-multicultural and citizen media, opens possibilities for the creation of counter narratives as acts of resistance to sexism, colonialism, racism and xenophobia.<sup>48</sup>

## Co-creative Documentary, Ethics & Consent



Image 6. “The Oware.” From the microhistory *HOMING: The Homes of Marcelle and Basilie*. Co-creators: Marcelle Goran, Basilie Soro, Iphigénie Marcoux-Fortier, v.F2020.

<sup>48</sup> For a deeper exploration of the possibilities of counter narratives, see Yasmin Jiwani (2011).



“It’s very, very new to have latinos in Lanaudière, it’s new to have Africans,  
it’s new, even, to see Atikamekw people in town. You understand? So, our space, our home,  
it becomes more colourful ... it becomes ... it becomes a mosaic. So to see us coming,  
it’s a little normal that they wonder. They feel threatened.  
‘You, eh, where do you come from? And, hey, why did you come here?’  
There’s curiosity, but there’s also fear.”

- Marcelle Goran et Basile Soro<sup>49</sup>

*Chères Marcelle et Basile, querida Carmen S.R.,*

*Do you remember that HOMING helped break the isolation associated with your immigrant background in Lanaudière?* Alongside other scholars, artists and filmmakers who have reflected on the power dynamics and relationships between filmmakers and participants, I strive for practices of documentary making that are entangled with social practices. These social practices intermesh with media co-creation practices as defined by the Collective Wisdom field study by the MIT Open Documentary Lab’s Co-Creation Studio (Collective Wisdom 2019):

Co-creation offers alternatives to a single-author vision, and involves a constellation of media production methods, frameworks, and feedback systems. In co-creation, projects emerge from the process, and evolve from within communities and with people, rather than for or about them. Co-creation also spans across and beyond disciplines and organizations, and can also involve non-human or beyond human systems. The concept of co-creation reframes the ethics of who creates, how, and why. Our research shows that co-creation interprets the world, and seeks to change it, through a lens of equity and justice. (Cizek et al. 2019)

*HOMING* identifies with these co-creative media practices and more specifically, with various practices that are part of the compelling history of participatory and collaborative documentary—spanning from Robert J. Flaherty’s work<sup>50</sup> to interactive documentary—as explored in *Open Space New Media Documentary* (Zimmermann and De Michiel 2018). Zimmermann and De Michiel point to an impressive list of contributors such as Dziga Vertov in the 1920’s, the Workers Film and photo League in the 1930’s, the third cinema theories, the US Newsreel collective, Challenge for Change/Société Nouvelle and the community and grassroots media movement from the 1960’s, the Black Audio Film Collective, the Paper Tiger Television collective in the 1980’s and WITNESS in the urban United States up to the digital storytelling methods that are all connected in various ways to these revamped documentary practices from the 1990’s (2018, xi-xix). I could add to this impressive list the *Escuela de Cine y Comunicación mapuce del Ayja Rewe Budi* that has developed a unique land-based form of co-creation (Rain et al. 2019, 80–85) at

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<sup>49</sup> Series of *HOMING* conversations in my yurt, St-Norbert, June 9, 2019.

<sup>50</sup> Although Flaherty and Rouch can be seen as the fathers of participatory documentary—they both worked in collaboration with communities to create some of their works—the theorization of participatory practice emerged in the 1970s, with the publication of Paulo Freire’s *Pedagogy of the Oppressed*. From that moment on, “participation became acknowledged as a key, transformative concept in community development” (Ledwith and Springett 2010, 15), both in grassroots and dominant spheres.

the beginning of the twenty-first century. Zimmermann and De Michiel argue that myriad inspirations for equity and justice can be drawn from the history of media practices: an expansion of the public commons, lived encounters and shared experiences, participatory spectator engagement, responsive potential to social and political crises, capacity building within marginalized communities, collaboration with communities to determine their needs, the use of different platforms and the sharing of authority to reveal untold stories, local production to stimulate democratic communication practices and encourage self-representation, on-the-ground storytelling and the use of personal narrative, safe ethical media making, story circle, the use of new technologies and horizontality in production practices, and the quest for new places of dissemination (2018, xi-xix).

Co-creative and oral history practices respond to the questions of voice<sup>51</sup> and authorial presence<sup>52</sup>, authority sharing<sup>53</sup>, authenticity<sup>54</sup>, to the role of reflexivity and to the limitations and complexities of representing the other (Frisch 1990; Minh-ha 1992; Ahmed 2000; Dyer 2002; Thompson 2003; Ruby 2005; Fullerton and Patterson 2008; Payne 2011; Sanders 2012; Webster and Gravotta 2014; Hongisto 2016). In the 1990s, Jay Ruby argued that “even with cooperatively produced films, the moral burden of authorship still resides with the filmmaker” (1992, 50). Almost thirty years later, co-creative documentary making challenge this idea of the burden of authorship, integrating multiscalar approaches<sup>55</sup> (Auguiste et al. 2020) staying far from “the ever present, ethical danger in representation [that is] of objectifying the Other” (Thomas 2017, 31). Some co-creative practices in documentary making are responding creatively to this concern. Inspired by *Challenge for Change (CFC)/Société Nouvelle*, the documentary filmmaker Moïse Marcoux-Chabot moved to Gaspésie in 2013 to start the ongoing participatory documentary project called *Gatherings* (National Film Board of Canada 2020). In order to show his own vulnerabilities and to learn how the community wanted to be represented on the screen, the filmmaker organized community screenings that he called ‘new community evenings’ (Mello 2019). Overlapping with participatory practices, the interventionist media described in the *Collective Wisdom* study (Part 3: Media Co-Creation Within Community: “Nothing About Us Without Us”) undertake project design in partnership with communities. Following the footsteps of these initiatives, *HOMING* can be framed as an interventionist media project that “create[s] inclusive and open design spaces where joint visioning and decision-making can occur with partners” (Cizek et al. 2019, Part 3).

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<sup>51</sup> For a broad range of reflections about voice in documentary, see Honess Roe and Pramaggiore (2019).

<sup>52</sup> For a refreshing understanding of the power relationship between the filmmaker and the participants, see *Beyond the Frame: A Study in Observational Documentary Ethics* (Nash 2009).

<sup>53</sup> Steven High, in the Introduction of the book *Oral History at the Crossroad*, writes about the shift between the concept of shared authority proposed by Michael Frisch and the authority sharing which is anchored in a process of mutual communication (2014, 10).

<sup>54</sup> For deepening the shift from observational to performative approaches that has occurred around the notion of authenticity in documentary practices, see Stella Bruzzi (2000).

<sup>55</sup> For more about the multiscalar practices that characterize documentary co-creation, see the “Fifty Speculations and Fifteen Unresolved Questions on Co-Creation in Documentary” (Auguiste et al. 2020, 68–70).



Image 7. “The Didacian Nopal.” From the microhistory *HOMING: The Homes of Carmen S.R.*  
Co-creators: Carmen Serrano Rodríguez, Iphigénie Marcoux-Fortier, v.F2020

“Exactly, I want to cross the river and see what’s beyond!”  
- Carmen Serrano Rodríguez<sup>56</sup>

Another concern for co-creative practices in documentary making is to seek new forms of consent. If, in recent years, the *Me Too* movement has strongly contributed to generating new forms of education around consent in relation to sexual practices<sup>57</sup>, the traditional understanding of informed consent in documentaries must also do an about-face. In the article *Filmmaking Practice: Informed Consent: Must or Myth?* (2008), based on her PhD on author documentary filmmaking and ethics, the critic and media scholar Willemien Sanders argues that the informed consent in the field of documentary filmmaking is, in practice, a myth. After pointing to the origins of informed consent in the world of medicine, she argues that it is impossible for filmmakers to fulfil the four components of informed consent—information, consent, voluntariness and competence—either because the information is not fully available (the “can’t”), or as a strategy to avoid generating awareness about the process of filmmaking (the “won’t”) (Sanders 2008). She is not the only documentary scholar who is revisiting the traditional notion of “informed consent,” based on the insufficient dictate of “Do no harm.” Indeed, there has been a recent shift in some documentary practices to reflect the idea that “consent is a continuous process of negotiation” (Thomas 2017, 50). I deeply appreciate the way Stephen Thomas integrates this process of continuous consent in his documentary *Freedom Stories* (Thomas 2015). I was informed by these debates when writing

<sup>56</sup> Series of *HOMING* conversations in my yurt, St-Norbert, June 9, 2019.

<sup>57</sup> In 2019, Concordia University—like several other institutions under Bill 151—made training in the recognition and prevention of sexual violence mandatory. This training teaches that consent is an ongoing, active, mutual and clear act. For the full definitions of these terms, see the online training manual *It Takes All of Us* (module 2, 21). I integrated these four components into the process of *HOMING*.

the mandatory *Information and Consent Form* that was part of the *Summary Protocol Form* provided by the Research Ethics Unit of the Office of Research of Concordia University.<sup>58</sup> This exercise was critical, because ethics is relative.<sup>59</sup> How could I write this form in such a way as to integrate the attitude of sensitive engagement? How could this form be respectful for working in an Indigenous context, at the time where Indigenous narrative sovereignty is being developed worldwide as a new community-based framework (Cizek et al. 2019)?

## NITITAWIN



Image 8. “My Grandfather and the Water Lily.” From the microhistory in construction *NITITAWIN: The Homes of Céline*. Co-creators: Céline Quitich, Iphigénie Marcoux-Fortier, v.F2020.

“Where have we always lived, and where we are always going to stay, too.  
Where we are going to leave our mark. That’s what it means, Nititawin.”  
- Céline Quitich, Denise Dubé, Simone Dubé, Thérèse Dubé<sup>60</sup>

*Kwei Céline, kwei Claudia, kwei Thérèse,*

*Do you remember when you found the Atikamekw concept that could best translate HOMING?<sup>61</sup> It was when we first met in Manawan. You had created a committee to evaluate the interest of Atikamekw Nehirowiskwewok women in participating in the co-creation project and how it could best meet their needs. I remember, Céline, that you mentioned that you recognized my name. Ten years earlier, I had indeed worked with your son in the context of the Wapikoni mobile activities in Manawan. It reminded me of the importance of the long-term relationship that I had*

<sup>58</sup> See *Annex 2—Information and Consent Form*, p. 58.

<sup>59</sup> See the analysis based on Levinas’ ethics proposed by Fullerton and Patterson (2008): “It is not a rule about how to always behave. Instead it is a summons from the Other that is always particular to the context of the encounter and not contained in a principle that precedes that encounter. ‘Ethics is always relative to a particular Other’ (Murray, 2002, p.186)” (Fullerton and Patterson 2008, 208).

<sup>60</sup> *NITITAWIN* Conversation in Manawan, July 3, 2019.

<sup>61</sup> In the *Indigenous Peoples Atlas of Canada* (2018), Bruce Cutknife starts the section entitled *Language* by writing that “One of the first acts of colonization and settlement is to name the newly ‘discovered’ land in the language of the colonizers or the ‘discoverers’.” (2018, 60) This moment of listening to the name of *HOMING* in the Atikamekw language was a meaningful act of unforgetting.



developed with the community, and of positioning myself as a white ally.<sup>62</sup> During this first meeting, we talked a lot. The history of research in Indigenous contexts—as an integral part of colonization<sup>63</sup>—is tainted by positivist qualitative approaches that were eventually criticized and replaced by more respectful models, moving away from objectivist and extractivist tendencies.<sup>64</sup> Since the report of the Royal Commission on Aboriginal Peoples in 1996, several organizations in Canada have developed tools and protocols to educate the non-Indigenous population<sup>65</sup> and guide researchers towards more ethical research in Indigenous contexts. We also discussed the *Lignes directrices en matière de recherche avec les femmes autochtones* tool developed by Suzy Basile and published by Quebec Native Women Inc.<sup>66</sup> The twelve golden rules—shaped by the OCAP principles of ownership, control, access and possession of research data<sup>67</sup>—are essential tools for NITITAWIN. We talked about the attitude of sensitive engagement built into the consent form, which we studied together. We watched *The Core of HOMING*, which plunged us directly into an exchange about our homes. You asked me to draft a resolution to submit to the Manawan Band Council.<sup>68</sup> You established the priorities of the women of Manawan for NITITAWIN. The first was that it should be a tool for transmitting the Atikamekw language. Since we were talking about our homes, the second was that it take place over the six seasons that make up one Atikamekw year. NITITAWIN's co-creation processes followed their own course, adapting to the realities and needs of the women of Manawan, sometimes within the confines of my own limits and constraints.<sup>69</sup>

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<sup>62</sup> Brownlie and Crowe (2014, 204), two white researchers who have worked with Indigenous women co-designing a small oral history research project called *Warrior Women*, have raised important questions about the positionality of the white researcher, the power dynamics and decolonizing the research.

<sup>63</sup> For a unique perspective from an Indigenous essayist on colonization in the '70s, read *Eukuan nin matshi-manitu innushkueu =: Je suis une maudite sauvagesse*, edited and prefaced by Naomi Fontaine, published by Mémoire d'encrier (2019). This book is a re-edition of a text written in Innu language by the essayist Kapesch, in 1975. It is with a simple, precise and candid language that the essayist evokes the violation, the lack of consent, the dispossession of territory, the abuses, the lack of respect with which the Whites approached the encounter with the "Indians." An Antane Kapesch discusses among other things the presence of journalists and filmmakers.

<sup>64</sup> Linda Tuhiwai Smith in *Decolonizing Methodologies* (2012) and Margaret Kovach in *Indigenous Methodologies* (2009) both demonstrate with acuity why this unequal history of colonial encounters caused prejudice to Indigenous peoples.

<sup>65</sup> See the *KAIROS Blanket Exercise* that "covers more than 500 years in a 90-minute experiential workshop that aims to foster understanding about our shared history as Indigenous and non-Indigenous peoples" (*KAIROS Blanket Exercise* 1997).

<sup>66</sup> In *Lignes directrices en matière de recherche avec les femmes autochtones* (2012), Atikamekw professor and researcher Suzy Basile refers to the Native Women's Association of Canada's *Culturally Relevant Gender Based Analysis* (CRGBA), to the Chapter 9 of the Tri-Council Policy Statement : Ethical Conduct for Research Involving Humans (TCPS) and to the Assembly of First Nations of Quebec and Labrador Research Protocol, which I used as the basis for the collaborative research agreement proposed to the community of Manawan for this research-creation project.

<sup>67</sup> For more on OCAP principles, see *OCAP: ownership, control, access and possession: First Nations inherent right to govern First Nations data* (Assembly of First Nations 2007).

<sup>68</sup> I prepared and sent to the Atikamekw Nehirowiskwewok women's committee a draft resolution for a collaborative research protocol in an Indigenous context, which I have adapted from Appendix 1 of the First Nations of Quebec and Labrador Research Protocol (2014). I rely on the oral consent, as the Atikamekw Nehirowiskwewok women's committee has confirmed to me that the project has been accepted by the Band Council, mentioning jokingly that it was even a man who had proposed to accept the project.

<sup>69</sup> See the section *NITITAWIN in the Times of Coronavirus* for a deeper reflection about my own limitations.

# Documentary Co-creation Processes, Methods & Poetries

I engaged with *HOMING* as a “creation-as-research” process, as described by the media scholars Kim Sawchuk and Owen B. Chapman: “a hands-on form of theoretical engagement at the same time that it acknowledges the processes of analysis and articulation of new concepts that are possible part and parcel of artistic creation” (2012, 21). *HOMING* also draws on Participatory Action Research (PAR)<sup>70</sup> in order to valorize the process of co-creation and the local knowledges.

## Getting Ready for *HOMING*

*Chères Hélène, Yolande et Sylvie,*

*Do you remember that we prepared for HOMING? Before inviting you to join the dance of HOMING, I first had to prepare the terrain on my own, starting with deepening my own thoughts about my homes. I had orchestrated and co-created the pilot project from which the first microhistory, The Core of HOMING, would emerge, as well as the reflective tool The Homes of Iphigénie; I had made contact with the Manawan community and started working with the Atikamekw Nehirowiskwewok women’s committee by adopting decolonizing approaches. Other steps included establishing contacts with local partners who work with women and communities in the region;<sup>71</sup> preparing audiovisual material and other materials for reflection about homes to inspire and activate conversation;<sup>72</sup> and making contact with women through a series of invitations. All these preparatory steps led me to face-to-face meetings with the co-creators.<sup>73</sup> I took the time to go through the pre-shared information and consent form with each of the women to ensure that the research-creation process and its creative risks were clearly understood and accepted. Amy Magowan Greene describes the Information and Consent Form of *HOMING*: “Iphigénie has sent*

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<sup>70</sup> Participatory Action Research “consists of systematic, empirical research in collaboration with representatives of the population under investigation, with the goal of action or intervention in the issues or problems being studied. PAR draws on the work of critical theorists, such as Paulo Freire, who stress the importance of oppressed people interrogating and intervening in the conditions of their oppression. PAR is grounded in the epistemological belief that authentic understandings of social problems require the knowledge of those directly affected by them. Local knowledge is essential to all stages of PAR, and outside researchers, from a university for example, are not experts but collaborators who, like their local co-researchers, bring particular skills and knowledge to the research process (Brown and Rodriguez 2009: 1)” (Hill Collins and Bilge 2016, 51).

<sup>71</sup> *La table de concertation de groupes de femmes de Lanaudière* distributed the invitation to its network of twenty-three women’s groups in the region. Thanks to the support of the *Centre de femmes Avec des Elles* de Saint-Gabriel-de-Brandon, the MRC de d’Autray and the Manawan women’s committee, the invitation was circulated in various networks in the region.

<sup>72</sup> About the design of materialised instruct and/or instruction in order to enhance the quality of the conversations, see Janssens (2017, 154-55).

<sup>73</sup> Partner organizations opened their doors for an initial face-to-face meeting. It was a pleasure for me to respond positively to the invitation made by Amy from the *Centre de femmes Avec des Elles* to come and make a presentation as part of their series *Les grandes exploratrices*. It was a great way for me to integrate myself into existing spaces and a dynamic team with an active reflection on feminist and intersectional approaches. In order to remain flexible to each woman’s schedule, I also organized, under the same model, a series of individual meetings. The location was determined according to the women’s needs and desires: at someone’s house, in my yurt, on *Whatsapp*.

me a consent form that attracted my attention. I had never seen something like that before. In it, it talked about creating conditions of consent that allowed for and promoted creative risks. So, I saw that at any point in the process I could withdraw, select, manipulate the material that I produced. I was at all times the owner of how I was represented” (Marcoux-Fortier et al. 2019). *HOMING* has therefore built a climate of trust as a way to start weaving the co-creation mutual engagement.

## Storybridging for *HOMING*

In order to stir up curiosity and stimulate discussion around processes of documentary co-creation, I shared four short films that I had co-created during the past years.<sup>74</sup> They were all connected to the idea of coming home: the needs, the benefits, the emotions, the transformations. The first short film I showed, *Ince ka mogetun* (ECCM 2018), allowed me to address local film creation processes.<sup>75</sup> The second, *Hañjá boade gáddáj* (Power of the Lens 2017),<sup>76</sup> provided insight about the power of the camera’s lens for affirming culture and strengthening community. The third film was co-created with Atikamekw Nehirowiskwewok women of Manawan. *Koski Kiwetan* (Dubé et al. 2011) allowed me to address both the Atikamekw Nehirowiskwewok presence in the region and my own story of ignorance. As a documentary maker, I had become quite skilled at listening deeply. But could I reverse the process and also “speak deeply” (Sheftel and Zembrzycki 2010, 200) myself? As oral historians Sheftel and Zembrzycki (2010, 202) have argued, “going deeper is often taken to mean admitting to weakness, fear, bad behaviour, and other unflattering attributes. A story of unqualified strength does not lend itself well to excavation.” I was curious to see how deep I could go, exploring difficult and strength stories of my own life. *The Homes of Iphigénie* (Marcoux-Fortier 2019) is the fourth short film I showed to the women as a form of reflexive digital storybridging. I had previously been inspired by the works of other artists using video bridging as a strategy in their media practices. In *Filmmaker-in-Residence* (Frise and Cizek 2009), the filmmaker Katerina Cizek uses video bridging as a way to socially engage with communities of health care workers. The team of *Question Bridge: Black Males* created a video bridging method that “facilitates a dialogue between Black men from diverse and contending backgrounds and creates a platform for them to represent and redefine Black male identity in America” (Thomas et al. 2012). In *HOMING*, the method of digital storybridging is an effective way to engage women by stimulating their own visions and experiences of home through documentary co-creation. Their participation was triggered through a reflexive process of sharing vulnerabilities.

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<sup>74</sup> I thank *Wapikoni mobile*, *Escuela de Cine y Comunicación Mapuce del Ayja Rewe Budi* and the co-creators of the *Power of the Lens* research project for authorizing the use of these films.

<sup>75</sup> This short film was co-created through my collaboration as Wapikoni filmmaker-mentor with the Mapuce communities of Wajmapu (Southern Chile). The creation processes of the films produced by the *Escuela de Cine y Comunicación de Ayja Rewe Budi* are directly linked to the territory and to the people who inhabit it, to *kimvn* (Mapuce knowledge) and *rakizuam* (Mapuce way of thinking) (Rain et al. 2019, 73–94).

<sup>76</sup> This short film was co-created with the Lule Sámi community of Drag in northern Norway as part of the research-creation project *Power of the Lens*. The filmmaking process gave the community an opportunity to remember and highlight the impact of a Sámi language kindergarten started by the parents of the Lule Sámi filmmakers over 30 years ago.

## Thinking about *HOMING*



Image 9. "Confined in a Landscape." Final painting of a previous version from the microhistory *HOMING: The Homes of Hélène*. Co-creators: Hélène Blondin, Iphigénie Marcoux-Fortier, v.F2020.

*"After your first email, I told myself that I didn't have the time ...  
but after reading the questions and starting to answer them, I'm on board.  
My home is both geographical and universal.  
When is the next meeting?"*  
- Hélène Blondin<sup>77</sup>

I provided the women with a reflection tool<sup>78</sup> about the concept of home. The theoretical considerations I had studied had led me to complicate my own reflections. In order to encourage co-creators to enter the conversational space in a thoughtful way, I prepared a small document opening up home to a wide range of possibilities, potentially awakening some buried stories. The questions raised in the document were not asked directly during the conversations, but rather beforehand. I also took advantage of this tool to activate reflections on significant audiovisual representations of our homes. The women also filled out a small form directing me to certain preferences related to the co-creation process.<sup>79</sup>

<sup>77</sup> Email sent to Iphigénie Marcoux-Fortier, April 11, 2019.

<sup>78</sup> See Annex 3—*Getting Ready to Create HOMING*, p. 62.

<sup>79</sup> See Annex 4 — *My Wish Sheet*, p. 68.



## Conversing in a Place that Feels Like Home



Image 10. “I’m My Own History.” From the microhistory *HOMING: The Homes of Thorsten*.  
Co-creators: Thorsten Peters, Iphigénie Marcoux-Fortier, v.F2020.

“I’m not their history, I’m my own history.”  
- Thorsten Peters<sup>80</sup>

*Dear Thorsten, chère Kim,*

*Do you remember how after the session in the yurt, you exchanged your contact information with the intention of meeting again?* This is not the only gesture of solidarity that I witnessed between women who partook together in the conversation.<sup>81</sup> The narrative structures of the microhistories of *HOMING* emerged from a series of intimate and polyvocal conversations between the co-creators and from our burgeoning solidarities.

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<sup>80</sup> Series of *HOMING* conversations in my yurt, St-Norbert, May 8, 2019.

<sup>81</sup> On “impersonal fellowship,” see Bohm (2004, 37); on the concept of “affective solidarity” as articulated by Hemming, see Keller et al. (2018, 25).



Image 11. "My Body." From the microhistory *HOMING: The Homes of Kim*.  
Co-creators: Kim Frenette, Iphigénie Marcoux-Fortier, v.F2020.

*"There are things I would like to do, but that...  
I'm not able anymore... Y'know, I wanted to do things myself...  
Y'know, girl power and... Y'know, really, to light my fire, and then...  
But then I had to learn to ask Carl."  
- Kim Frenette<sup>82</sup>*

I invited you into our family yurt, with care and familiarity, meeting with my parents and Perro-the-dog and sharing food.<sup>83</sup> In small groups of three or four women, we entered the yurt and shared stories, experiences and thoughts around the meanings of our homes.<sup>84</sup> Over a period of nine months, eight conversations took place in the yurt in St-Norbert, in addition to the conversation with the Atikamekw Nehirowiskwewok women in Manawan. Before starting the conversations, I reminded the women that the space was one of dialogue and respect, a space for listening and speaking deeply. As the theoretical physicist David Bohm wrote: "Everybody may or may not have a different opinion—it is not important. It isn't necessary that everybody be convinced to have the same view. This sharing of mind, of consciousness, is more important than

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<sup>82</sup> Series of *HOMING* conversations in my yurt, St-Norbert, May 8, 2019.

<sup>83</sup> In order to come to my place, the majority of the women had to take new roads. Some noticed and mentioned this to me. Concerned with being inclusive, I offered the women who didn't have access to transportation to drive them home (back and forward, to mine and theirs). Sharing food was both a way to initiate storytelling and to awaken the senses, as in "sensory home" as articulated by the visual and social anthropologist Sarah Pink (2009, 9).

<sup>84</sup> Creating the small conversation groups generated a moment of tension, as I wanted as much as possible for women from different cultural backgrounds to meet each other. The complexities of the women's schedules finally oriented group composition. After each conversation, the same thought would come to me: "This was such a good match." Thinking back, I feel that any "match" would have been a "good match." This speaks to the effectiveness of the methods of *HOMING* as a heart opener, as a place of deep speaking and deep listening, as a bridge between stories and subjectivities.

the content of the opinions” (2004, 40). In order to allow the heterogeneity of stories to exist, the artist and visual anthropology researcher Darcy Alexandra practices political listening where the participants can themselves interpret their own experiences and respond to the ethical complexities that underlay them: “It served to support the aim of learning from and through the stories participants created, and affirmed a commitment to participants’ rights to tell heterogeneous stories” (Alexandra 2015, 47). Her research *Visualizing Migrant Voices: Co-Creative Documentary and the Politics of Listening* (Alexandra 2015) gave birth to two inspiring series of short documentaries, *Undocumented in Ireland* and *Living in Direct Provision*. In *HOMING*, to open the door to an open space, I insisted that there be further steps in the creative process; specifically, each woman would select the parts that she wished to include in her microhistory. I remember the fluidity and wisdom of the conversations and the quality of the silences. The nature of the open space created for the conversations allowed for deep voices and narrativity to happen. The documentary scholar Patrick Sjöberg writes that “we tend to think of our voice as ‘a voice’—a single entity—even though our voices are in a state of constant change” (2019, 47). Nonetheless, contemporary scholars now “embrace the connection between voice, body, identity, speech acts and recordings as always already plural and contingent” (Sjöberg 2019, 47). Amy Magowan Greene’s description of the quality of listening during a *HOMING* conversation speaks to the conditions influencing her own voice on that day:

“I listen to the fire crackling, the branches crackling. There were little visual distractions in this semi-dark space. We listen to each other. The style of the exchange was unlike an ordinary conversation. Aware of the purpose and aware of the fact we were recording, in the sense that we were hoping for a quality of recording, we let each other completely finish their thoughts before reacting. So, the reactions were collaborative and I was open to being inspired. There was no sense of need to justify or argue or even explain.” (Marcoux-Fortier et al. 2019)

I too listened and shared many stories and this is how, along with the other women, I sometimes guided conversation. I definitely had a privileged position, being the only co-creator who took part in all conversations. Always respecting the confidentiality of the women, I became a story pollinator, which can also be seen as part of the “storybridging” method. Instead of using traditional interview methods, a conversation method allowed each co-creator to give a new orientation while sharing a story.<sup>85</sup> In *HOMING*, the conversations became a method of polyvocality and polylinguism.

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<sup>85</sup> In Indigenous methodologies, “conversation is a non-structured method of gathering knowledge” which “honours sharing story as a means for knowing” (Kovach 2009, 51).





Image 12. “Mi-e dor de-acasă.” From the microhistory *HOMING: The Homes of Carmen B.*  
Co-creators: Carmen Bruda, Iphigénie Marcoux-Fortier, v.F2020.

*“Yeah ... I would like to say something in my own language...  
Mi-e dor de-acasă. I don’t know if I can translate it exactly,  
to give the meaning of my words.  
A loose translation is: ‘I miss my home.’”  
- Carmen Bruda<sup>86</sup>*

Each woman could speak the language of her choice. While most of the exchanges took place in French, the microhistories of *HOMING* feature voices with different accents, sometimes revealing the distinct journeys and backgrounds of non-Indigenous, Atikamekw Nehirowiskwewok and migrant, immigrant and racialized women. The voices encounter and speak to a space of intersubjective relations, of new assemblages where vulnerabilities are shared. Gestures of caring for others are audible in the small sounds generated by the women who are listening.<sup>87</sup>

<sup>86</sup> Series of *HOMING* conversations in my yurt, St-Norbert, June 21, 2019.

<sup>87</sup> “Once again, I love the little whispers and laughter of the women listening to the woman who’s speaking in the yurt! (I imagine) it’s my own magic moment realizing that they are not alone talking in a vacuum, it’s like a little gift, these little sounds of recognition, of listening, of reciprocity” (Magowan-Greene 2020).

## Translating Our Homes into Audiovisual Poetry



Image 13. “The Ants and the Bee.” From the microhistory *HOMING: The Homes of Odette*.  
Co-creators: Odette Sarrazin, Iphigénie Marcoux-Fortier, v.F2020.

*“The shadows that pass through the image illustrate the passage of life.  
The work of the ants on the dandelion illustrates living together.  
The surprise in seeing the bee arrive, so enormous.”*  
- Odette Sarrazin<sup>88</sup>

*Chères Sophie et Odette,*

*Do you remember that you invited me into your homes to co-create audiovisual representations of your homes and that you proudly told me about the plants that keep you company in your daily life?*<sup>89</sup>

### Our Fantasies and Our Ghosts

The creation of the audiovisual universes of our homes allows us to fly away to our fantasies and ghosts. At the filming moment of co-creation, I worked individually with each *Homeuse*, becoming a technical and creative translator of her visions. Each co-creator was first invited to reflect on meaningful audiovisual representations of her homes. For many co-creators, the significant visual representations of their homes did not correspond to their houses, but were connected to the territory.<sup>90</sup> *HOMING* aesthetics is a way of being together, of coexisting. But as a

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<sup>88</sup> Email sent to Iphigénie Marcoux-Fortier, September 2, 2019.

<sup>89</sup> I have often witnessed the dynamic described by Lori Ann McVay: “It is important to note that rural women often develop a sense of self that is inseparable from the context in which they are located” (Lori Ann McVay 2013, 17–18 quoted in Manifesto for Rural Women 2015).

<sup>90</sup> I remember Renée Lessard saying that it didn’t make sense for her to invite me to her house. I pursued the idea that there was no need for the place of visual creation to be her home. It could be any visual representation of home that would be meaningful to her. Soon after, we were together in a hidden desert not far from her home. Renée shared with me how intimate this place was for her.

work of media art, *HOMING* must also transpose its relational aesthetics into visual and sound aesthetics, potentially complicating the public's experience.<sup>91</sup>



Image 14. "The inhabited places." From the microhistory *HOMING: The Homes of Sophie*. Co-creators: Sophie Desjardins, Iphigénie Marcoux-Fortier, v.F2020.

"Places that are said to be uninhabited are already inhabited."  
- Sophie Desjardins<sup>92</sup>

Based on the experience acquired during her project *No one eats alone*—a documentary with and about twelve Sudano-Australian women—poet Paola Bilbrough suggests that the use of a poetic approach in auto/biographical documentary “offers a possible way forward in ethically framing life stories involving shared privacies and/or sensitive cultural material” (2013, 182). Drawings on the possibilities of poetic inquiry as described by Kathleen T. Galvin, professor in nursing practice, and Dr. Monica Prendergast, professor of Drama/Theatre Education (2016), *HOMING* also invites women on a quest for poetry to communicate the complexities associated with our homes<sup>93</sup>. In *HOMING*, poetry emerges from an aesthetic of “defamiliarisation” or using art to revisit a familiar site from a new vantage point. Digital media researcher Bettina Frankham argues that “defamiliarisation arrests habitual patterns of knowing and holds the encounter at a point of near stasis” (Frankham 2013, 114). Thanks to the small places strategy that connects us to the stories of everyday life, *HOMING* creates spaces that pay attention to the details of familiar environments, revisiting their usual meanings, thus reconstructing a history where socio-political traumas have been experienced. Zimmermann and De Michiel (2018, 20) refer to Magnusson’s “small units of society” in order to identify a form of narration that creates

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<sup>91</sup> I agree with digital media researcher Bettina Frankham’s hypothesis that the creation of aesthetic experiences can have strong consequences on the reception of a work of art: “My hypothesis is that the creation of aesthetic experiences that closely align with the content or ideas being considered can be an effective tactic for a rhetorical or persuasive text that also seeks to foreground subjectivity, make room for complexity and the possibility of multiple truths” (Frankham 2013, 6).

<sup>92</sup> Series of *HOMING* conversations in my yurt, St-Norbert, May 6, 2019.

<sup>93</sup> Galvin and Prendergast associated poetic inquiry to “[...] the re-enchantment of knowledge, the honouring of reverie, and towards the possibility of a striking of the human heart.” (2016, xiii) For more on the origins and the possibilities of poetic inquiry, see Galvin and Prendergast (2016).



contradictions and complexity through the “singularization of history.” *HOMING* therefore focuses on the details of places, houses, people, objects, archives, nature, emotions. Landscapes are scrutinized with a magnifying glass: this telling dune, the water that flows on these millennia-old stones, this corner of nature that brings peace, this significant tree.



Image 15. “Welcome to the Universe of ‘Little People’ and Fairies.” From the microhistory *HOMING: The Homes of Yolande*. Co-creators: Yolande Renaud, Iphigénie Marcoux-Fortier, v.F2020.

*“The bells are so much a part of my life here.  
I associate them with ‘Little Fairies’.”  
- Yolande Renaud<sup>94</sup>*

Sounds are also part of the experience. The sound of chimes. Geese, wind, water, frogs. Even the coyotes invite themselves in, as if to calm me down.<sup>95</sup> All these non-human voices are also part of the narrative, revealing the environmental concerns that have repeatedly emerged in reflections about our homes. *HOMING*’s soundscape, as in other ecocritical poetic documentaries, acts as a contemplative response to these concerns, focusing on “the complexity of environmental consciousness, allowing the viewer the time and space ‘to hold in mind and contemplate the interconnections between knowledge and emotions about the environment’ (2014:13)” (Warren 2019, 103).

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<sup>94</sup> Email sent to Iphigénie Marcoux-Fortier, August 28, 2019.

<sup>95</sup> Maybe they also just agree with Lynn Margulis in *Symbiotic Planet*: “Most of them, the microbes, the whales, the insects, the seed plants, and the birds, are still singing. The tropical forest trees are humming to themselves, waiting for us to finish our arrogant logging so they can get back to their business of growth as usual. And they will continue their cacophonies and harmonies long after we are gone” (1998, 128).



Image 16. “Coyotes.” From the microhistory [HOMING: The Homes of Iphigénie](#). Co-creators: Amy Magowan Greene, Meki Ottawa, Iphigénie Marcoux-Fortier, v.F2020.

*“When I was a little girl, I lived in a house... Well, I lived here, in the woods...  
And there were also coyotes. It scared me. It’s funny because when I was a little girl.,  
it scared me and now, when I hear a pack of coyotes singing, it reassures me.”*  
- Iphigénie Marcoux-Fortier<sup>96</sup>

In the first film *The Core of HOMING— The Homes of Amy, Meki and Iphigénie*, we experiment an aesthetic strategy inspired by Lauzon’s term of “unhomely”<sup>97</sup> that explores home “as a dangerous, precarious, but nonetheless productive space of intersubjective relations” (Lauzon 2017, 22–23). It is in this spirit that the idea of using transparency to represent our bodies—evanescent forms that we call “our ghosts”—emerged, following in the footsteps of other artists who have positioned themselves as hunters of ghosts and winds to better reveal the past and “stem the tide of ruination” (Gan et al. 2017, G1). This effect was systematically noted and mostly liked by the women who saw *The Homes of Iphigénie* at our first encounter. This was not the original idea, but given the almost unanimous positive response, we decided to use this visual strategy as a unifying aesthetic element of *HOMING*’s microhistories. Isn’t our impermanence one of the common points uniting us, despite our differences? Over the seasons, in the multiple rural landscapes of the microhistories, our impermanent bodies are animated by a ghostly pulsation to eventually dissolve into nature. A pulsation between our presence and our absence, between the past and the future. This staging brings the territory back to the foreground, this territory that we inhabit and that connects us. The only co-creator appearing at maximum opacity is Morgane, who has created her own fictional character, the princess of the shoreline.

<sup>96</sup> Series of *HOMING* conversations in my yurt, St-Norbert, November 17, 2018.

<sup>97</sup> For the “unhomely aesthetic strategies” and the “ethics of witnessing,” see Claudette Lauzon (2017).





Image 17. “The Princess of the Shoreline.” From the microhistory *HOMING: The Homes of Morgane*.  
Co-creators: Morgane Asselin-Duguay, Iphigénie Marcoux-Fortier, v.F2020.

*“My name is Morgane. Morgane is the name of a fairy.  
 Morgane is the water fairy. I am a fish. All the signs have aligned to say that I am clearly a fairy.  
 I believe in it, I believe in it since my conscience was sharpened enough  
 and it’s always been a pretty easy way out. Magic.”*  
 - Morgane Asselin-Duguay<sup>98</sup>

## The Melody of *HOMING*

*Chère Morgane,*

*Water Fairy, do you remember that one day you told me that the melody of HOMING appeared to you on your return from the NITITAWIN conversation with the Atikamekw Nehirowiskwewok women in Manawan? As if the matter of this encounter had been sublimated into a melody that we would soon whisper in several voices. We recorded you alone, in front of the river, and then, in with other women when Mariela invited us to her home for the activity *Le fil de HOMING*.*

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<sup>98</sup> Series of *HOMING* conversations in my yurt, St-Norbert, June 9, 2019.

## Editing *HOMING*



Image 18. “Kenia and Vincent, Rebuilding to Love Better.” From the microhistory *HOMING: The Homes of Kenia*. Co-creators: Kenia Espinoza Vasquez, Iphigénie Marcoux-Fortier, v.F2020.

“[...] I thought of this, you could choose your best pieces,  
those that create a sequence with your other participants,  
whatever you prefer, then I could write my texts a little more coherently  
all while remaining natural.”  
- Kenia Espinoza Vasquez<sup>99</sup>

*Querida Kenia,*

*Do you remember that hearing yourself was an awkward and confronting exercise? I liked your rewritten proposal, because of its committed character. However, it also destabilized me, because it challenged my own conception of authenticity in documentary, which I had associated with the conversational process that values the “imperfections” of orality. You preferred to read your text to avoid repetition and hesitation, to be coherent. So you transcribed the recording of your voice in the first proposal of your microhistory, and then adapted it and put it into your own writing. You practiced it several times before inviting me to your home for a re-recording session, during which you also offered me empanadas that you had prepared. You made this text your own, so much so that I saw the emotion in you as you were speaking to your mother in Spanish. As Auguiste et al. speculate, documentary co-creation is woven of contradictions: “Co-creation’s utopian position exists within contradiction; how do practitioners deal with the differences, difficulties, and messiness of moving away from the auteur toward community?” (2020, 67) I stayed with my discomfort, practicing the suspension recommended by Bohm in order to maintain*

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<sup>99</sup> Email sent to Iphigénie Marcoux-Fortier, June 28, 2019.

the spirit of dialogue (2004, 22), convinced that the listening that happens during the process of co-creation must be translated into audiovisual terms. Your reflections on your experience have confirmed to me the power of co-creation at the critical stage of post-production:

Telling of where I come from, what I've been through and where I'm going is a big deal. At that time I wondered if I was going to succeed, knowing myself, I can't help but be myself, when something is important to me, I won't leave room for misunderstandings. That's how it is, that's how I am, that's also how you perceived me when I wanted to reconstruct my text from my dialogue with the other girls, I didn't want confusion, I didn't want a vague story, I wanted to be coherent, without repeating myself, without making mistakes in my pronunciation, my syntax, I have worked so much on my French these last few years, that was one more reason, but my reflections remained the same and they still are, but in my story these reflections are well expressed, at least better spoken, they come from the same place, from my soul. When you allowed me to take a second look at these reflections and these experiences, this work took a whole new direction for me, I evolved in turn, I understood where my mistakes were, I also understood why some people can misunderstand what I want to say or what I feel ... and working on it also made me grow, and working on it even more, I felt a fist form in my chest, because that story was mine and I felt good to share it even if part of it hurts, telling of a pain, a disappointment, a mourning, it's even harder than expressing a reflection, do you follow me?

- Kenia Espinoza Vasquez<sup>100</sup>

According to Michael Frisch, the processes of integrating oral histories into documentary works—often invisible—require very special attention given their high editorial content (1990, 81–82). My experience with the ECCM in the Mapuce context had taught me to share authority at the post-production stage of creation, considering the person filmed as the first authority on the editing choices related to her story (Rain et al. 2019, 80–85). In the case of *HOMING*, I sought a balance between the desire to involve the co-creators, while respecting the limitation of time that they each had to invest in editing – a lengthy process. I therefore broke down the process into a series of proposals, allowing me to stimulate mutual listening and sensitive engagement. As during audiovisual creation, I paid attention to how much each would want to be involved.

I first created, from the recorded conversations, assembled material or a “storybank” that I submitted to each respective co-creator. In accordance with the response of each co-creator and her particular instructions, I created the next version that I called *The Homes of Co-creator*, a first editing proposal integrating the audio of the conversations and the images of homes filmed with each of the co-creators. Here are the ethical principles and editorial practices that guided the editing choices I made when working alone with the material:

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<sup>100</sup> Email sent to Iphigénie Marcoux-Fortier, July 31, 2020.

- 1) respect the intentions, ideas, doubts and instructions of the co-creators;
- 2) construct a narrative framework that is as representative as possible of what each woman shared, while avoiding discriminatory comments and stories that convey a “them/us” logic (unless intended for acknowledging difference);
- 3) avoid micromontage in order to remain faithful to each woman’s way of telling her story, by keeping the singular turns of phrase, the rhythm and the hesitations that are also an integral part of oral history;
- 4) do my best to inject a good dose of poetry through the superimposition of images, “ghosts,” sounds and wisdoms shared by women in order to trigger an emotional response;
- 5) if a co-creator wishes it, create different versions of her microhistory for different audiences.<sup>101</sup>



Image 19. “The Neighbour’s House.” From the montage of the microhistory *HOMING: The Homes of Mance*.  
Co-creators: Mance Dominique Champagne, Iphigénie Marcoux-Fortier, v.F2020.

“Yes, it’s me, I recognize myself, the birds, the river, the wave, the perspective of seeing into the distance. [...] My home, the one where I was born...  
Would it be possible to crop the neighbour’s house for personal reasons? Thank you.”  
- Mance Dominique Champagne<sup>102</sup>

While many of the women were moved and satisfied at the first proposal, a few of them expressed certain questions, dissatisfaction, new ideas or details that were simply invisible to me. For example, Mance asked me if it was possible to reframe the plan of her birth house. The image had been created in her presence and with her consent, but the frame had not been immediately validated. This request confirmed to me that the outside perspective I offer on the environment and the homes of the co-creators may not be sufficient to create respectful and meaningful visual

<sup>101</sup> Many scholars (Bickford 1996; Burgess 2006; Couldry 2010; Dreher 2009 in Alexandra 2015) have questioned in different ways the received idea that “giving the voice” is enough to lead to political change (Alexandra 2015, 43). Who is listening is also part of the equation and, indeed, how these everyday voices will get to the policymakers: “But what impact does ‘voice’ have if no one is listening?” asks Alexandra (2015, 43). When we edited Amy’s narration in our microhistory, she told me she didn’t want to keep a certain segment of what she had said in the version that would be disseminated in the region, because her emotion was palpable. Her role as a social worker in the community of Saint-Gabriel-de-Brandon wouldn’t allow her to feel comfortable sharing these vulnerabilities with others. On the contrary, it would be very important to keep that same segment for audiences outside the region. To listen to Amy Magowan Greene’s story on who is listening, refer to: *HOMING—The Homes of the Women of Our Rural Home*.” Presented at the Symposium Poetics and Politics 4: Against Story (Marcoux-Fortier et al. 2019).

<sup>102</sup> Email sent to Iphigénie Marcoux-Fortier, August 31, 2019.



representations. This interaction demonstrates the importance of activating sensitive engagement at this stage of post-production. I edited up to three proposals of certain microhistories so that each of the co-creators is satisfied with the final version.



Image 20. “My Conclusion in the North.” From the microhistory *HOMING: The Homes of Sylvie*. Co-creators: Sylvie Boulanger, Iphigénie Marcoux-Fortier, v.F2020.

“And my conclusion which arrives to the North the way you edited it, I love it!”  
- Sylvie Boulanger<sup>103</sup>

## Representing *HOMING*

During the timeframe of this master’s, we had a few opportunities to start exploring the dissemination process of the research-creation process. It has thus far unfolded at three levels: storybridging among co-creators, mapping microhistories onto the land, and co-creative presentations to academic audiences.<sup>104</sup>

### *HOMING* as Storybridging

*Chères Ghislaine, Arlaine et Mance,*

*Do you remember that we met on several occasions during the co-creation process of HOMING? At the end of October 2019, I invited the co-creators to two screenings.*<sup>105</sup> In addition

<sup>103</sup> Email sent to Iphigénie Marcoux-Fortier, September 21, 2020.

<sup>104</sup> I initially intended to explore alternative forms of dissemination as part of this research-creation. However, further work will be required before sharing the final iteration with the public. The editing is still rough, and there is a need for image and sound post-production. I have proposed to the co-creators the Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0) license (Creative Commons 2020), a licensing option that corresponds to our co-creative approach in a cross-cultural context, including the Indigenous context. For more on the Decolonial Media License, whose core values and positioning correspond to those embraced by *HOMING*, see Free Culture Wiki 2017.

<sup>105</sup> I also provided each co-creator a USB drive with her microhistory as a gesture of shared ownership. To adapt to the measures imposed in response to the COVID-19 pandemic, and for those co-creators who had not been able to

to seeing her own microhistory projected on the big screen, each *Homeuse* was able to meet the other co-creators through their microhistories. Once again, the method of “digital storybridging” served as a bridge for relationships. Co-creators expressed that this allowed them to appreciate the plurality of microhistories, at times opening their eyes to other realities, at times confronting them.<sup>106</sup> I heard, for example, that Thorsten’s experience debunked certain preconceived ideas about the requirements for learning French for immigrant women arriving in the region.



Image 21. “The Same Person.” From the microhistory *HOMING: The Homes of Arlaine*.  
Co-creators: Arlaine Blanc, Iphigénie Marcoux-Fortier, v.F2020.

*“I think I wouldn’t be the same person if I hadn’t lived through it,  
in the sense that it opened my mind, and,  
in my life, I’ve been really careful not to discriminate. Even so ... or at least, not to do it consciously.”*  
- Arlaine Blanc<sup>107</sup>

## Mapping *HOMING*

My initial intention was to unite all the microhistories in one feature documentary, but this endeavour was too ambitious for the timeframe of this master’s. I still cherish the idea that all the voices could meet as we explored in *The Core of HOMING*. Nevertheless, embedding the

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meet with me previously, I also shared the *HOMING* microhistories by email and in our private Facebook group, sharing one microhistory a day throughout the month of April 2020.

<sup>106</sup> “What I especially liked was to see the little stories of women with whom I share my social involvement and about whom I know little of their own HOME. I also realized how difficult it is for me to tame the beliefs of others. To tell you the truth, I am totally closed to beliefs ... my scientific side shivers every time I talk about subjects that are too esoteric.” Email from Hélène Blondin sent to Iphigénie Marcoux-Fortier, October 30, 2019.

<sup>107</sup> Series of *HOMING* conversations in my yurt, St-Norbert, May 8, 2019.

microhistories on a map<sup>108</sup> enables each story to interact with the others, creating a sense of unity and coherence while embracing plurality, contradictions and complexities. It is in this way that, for now, the 2-minutes excerpts of the twenty-three microhistories of *HOMING* are organized as a set of fragments of research-creation united by the territory we inhabit. Mapping the microhistories also connects the act of storytelling to the land to which it belongs. I see this as a form of counter-mapping in the story of the film, setting the scene for the neighbourhood as a place of potential social encounters and blurring the boundaries between each woman's life. I am still actively reflecting on the thin line separating a fragmentation that leads to the singularization of history in order to find complexity, and a fragmentation that perpetuates differences that leads to divisions? If I choose to create fragments in order to tell history otherwise, then I also have a responsibility to find ways to unite these fragments. In the credits of each microhistory, "fragment" should be understood as "part of" rather than as "separated," as in Bohm's definition of fragmentation (2004, 56).

### Presenting Our Stories of *HOMING*

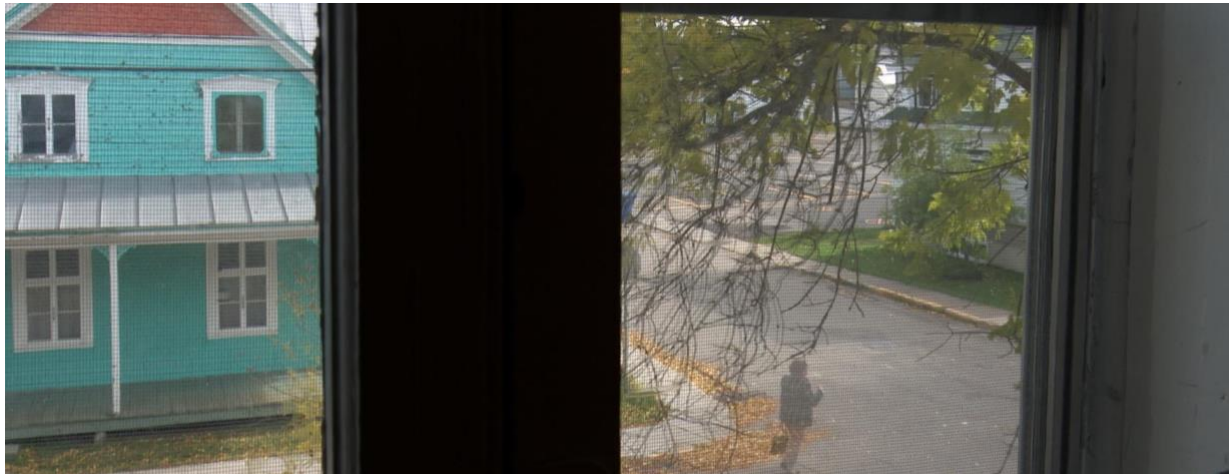


Image 22. "Boredom." From the microhistory *HOMING: The Homes of Ghislaine*.  
Co-creators: Ghislaine Bourgeault, Iphigénie Marcoux-Fortier, v.F2020.

*"I think it's my home that misses me,  
because I'm not there very often!"*  
- Ghislaine Bourgeault<sup>109</sup>

In the spring of 2019, I was invited, together with Amy Magowan Greene and Meky Ottawa, to present *HOMING* at the *Poetics and Politics 4: Against Story* symposium, a critical documentary conference in California. Amy shared a deep reflection about who is listening, while Meky explored her relationship to the Atikamekw language and the fluidity of her thoughts (Marcoux-Fortier et al. 2019). In March 2020, I presented *HOMING*, accompanied by Morgane Asselin-Duguay, at the *7th Emerging Scholars Symposium on Oral, Digital, and Public History at*

<sup>108</sup> I've used uMap, an open source tool that creates layers on OpenStreetMaps (uMap n.d.) Access to content can be controlled with permissions settings.

<sup>109</sup> Series of *HOMING* conversations in my yurt, St-Norbert, May 8, 2019.



*Concordia University* (Marcoux-Fortier and Asselin-Duguay 2020). Inspired by the media practitioners and scholars Elizabeth Miller and Michelle Smith (2012, 331–348), who discuss the importance of dissemination as part of the participatory process, I saw the necessity of ensuring that dissemination was also a co-creation. Presenting stories of *HOMING* alongside other co-creators is for me a core value in line with authority sharing, in spite of the added complexities associated with travel logistics and cost. Indeed, the co-creation of “spaces of home” should not end with the co-creation of the work of art. Sharing our stories of *HOMING* with audiences stimulated a process of reflexivity about what happened during the co-creation process. I have learned so much while listening to Amy, Meky and Morgane share their experiences of *HOMING*. The audiences manifested their gratitude for being able to hear different stories of co-creation and share with other co-creators. I fully agree with Miller and Smith (2012, 331), who argue that: “Inviting participants of collaborative projects to share their work and experiences with a broader public can be individually empowering and can also contribute to far-reaching social change, which can influence social opinion and affect entire communities.”

## Reflections, Insights and Openings



Image 23. “The Butterfly.” From the microhistory in construction [NITITAWIN: The Homes of Denise, Simone and Thérèse](#). Co-creators: Denise Dubé, Simone Dubé, Thérèse Dubé, Iphigénie Marcoux-Fortier, v.F2020.

“Some elders say to us: ‘When’s the Pow Wow? We can’t wait.’  
Young people too. This is my home.”  
- Denise Dubé<sup>110</sup>

<sup>110</sup> NITITAWIN Conversation in Manawan, July 3, 2019.



## NITITAWIN in the Times of Coronavirus

Kwei Denise, Simone and Thérèse,

*Do you remember that when we met at the NITITAWIN conversation held in Manawan, we sat down for about five hours to share our visions and experiences of our homes? You spoke mostly in French and I remember feeling uncomfortable, because valuing the Atikamekw language was one of the objectives evoked by the women's committee during our initial meeting. When we were organizing this conversation in Manawan, I had spoken to the committee of the wish of some non-Indigenous Homeuses to join, and the idea was well received. So we were three francophone women in the room, and you spoke in French so that we could understand. "You know, you can also speak Atikamekw, we are here to listen," I said at one point. I remember Céline gently replied that she had learned French to be able to communicate well with people who do not speak Atikamekw. After that, Céline shared in Atikamekw a reflection on the difficult housing conditions in Manawan, which she then translated into French so that we could understand. It was at that moment that I realized that working in this particular intercultural context created asymmetries and tensions that were hard to reconcile. Negotiating the very different needs expressed by you and the non-Indigenous women has been an ongoing and complex exercise for me. While you welcomed us warmly, I understood that NITITAWIN should find ways to prioritize the internal needs of the community. This was not the first time that I have heard non-Indigenous Lanaudière residents express the desire to meet you in order to learn about the Atikamekw culture, but without knowing how to go about it. The answer that I have heard many times from Atikamekw people is that the Manawan Pow-Wow is a beautiful space for inter-nation encounters and for the expression of Atikamekw cultural pride. Indeed, the first story you chose to tell us in relation to your home was of the genesis of the Manawan Pow-Wow, to which you have been intimately connected.*

*After having received the approval of the Atikamekw women's committee, I extended the invitation to the non-Indigenous Homeuses to attend the 2019 Manawan Pow-Wow. For the seven women from the region who were able to come, this first experience was transformative, even if several mentioned that they would have liked to meet you in person there.<sup>111</sup> Under the current circumstances, you and I have only met once, during the NITITAWIN conversation. I think about what lies ahead in terms of co-creation, as the pandemic continues. When the Great Lockdown was imposed<sup>112</sup>, your microhistories were still a work in progress. With Céline, we were just organizing a co-creation weekend on the land to move ahead with NITITAWIN. We agreed to keep the dialogue open to assess whether and how we might eventually find ways to continue co-creating, knowing that the safety and health of the community is the priority. I want to thank you for opening your doors and your hearts. I was honoured to meet you, to hear your stories of NITITAWIN, and to*

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<sup>111</sup> On this subject, I received an email from one of the non-Indigenous women who confided in me her disappointment at not yet having met the Atikamekw co-creators as part of her journey as a Homeuse.

<sup>112</sup> The sanitary and environmental crisis, called "The Great Lockdown" by the International Monetary Fund and also seen as the biggest economic crisis since the Great Depression, has all sorts of consequences on individual and collective human lives, dramatically revealing systemic incoherences and social injustices (Furceri et al. 2020).

*share mine of HOMING. The stories you have shared are still with me and I hope that they will find their way into meaningful forms and reach many different audiences.*

*The processes of NITITAWIN have been for me strewn with doubts, those of not speaking the Atikamekw language, of not always knowing how to interpret the silences, of having to use technological devices that do not allow for the quality of communication that I sought.<sup>113</sup> I gave myself the time to experience certain discomforts and to reflect on my own white fragility, from which I am not exempt. In spite of the path I have travelled, in spite of my experiences, in spite of my commitments and good intentions, in spite of my conscience, I am White, and therefore embedded in a culture of white supremacy.<sup>114</sup> After twelve years of sharing with Atikamekw colleagues and friends,<sup>115</sup> I speak only a few words of the language and have a very partial understanding of the Atikamekw Nehirowisiw worldview and cosmology.<sup>116</sup> NITITAWIN, for the purposes of this master's degree, is not Indigenous research. Although it has been inspired and influenced by certain methods and characteristics specific to Indigenous methodologies (history, conversation, respect, protocol), it was not conceived as part of an Atikamekw epistemology. Still, I hope that NITITAWIN's processes have been and will be useful to you. In the wake of the story of Joyce Echaquan,<sup>117</sup> I have chosen to break the fragile silence that I have been steeped in for some time and take action by expressing my vision of the need to integrate your stories of NITITAWIN in their current state onto the map of the microhistories of HOMING. You agreed, knowing that it will be possible to rework them—including translating to Atikamekw language—in a hopefully not so distant future. During the Zoom meeting organized with the Council of the Atikamekw of Manawan to share around the results of HOMING/NITITAWIN<sup>118</sup>, I heard a great interest in this process of documentary co-creation and its potential as a tool for healing and transmission of the Atikamekw language and culture. We will keep communicating and find the appropriated roads of NITITAWIN.*

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<sup>113</sup> I think a lot about these silences. Naomi Fontaine, speaking of the Innu in her book *Shuni*, says: "I like their self-restraint, when they choose to keep their mouths shut so that they can speak out when the time is right" (2019, 85). In *HOMING*'s approach, I perceived and appreciated these favourable moments for speech and the quality of the Atikamekw Nehirowiskewok women's presence, which provided a counterbalance to the logistical complexities that our distance imposed.

<sup>114</sup> For an engaged and engaging reflection on white fragility, read "White fragility: why it's so hard for White people to talk about racism" by Robin Diangelo (2018).

<sup>115</sup> I want to reiterate that friendship shouldn't be a substitute for the systemic changes that are needed: "the emphasis on friendship as a means of overcoming racial divisions involves a privatisation of the struggle against racism. It suggests that in intimate spaces, power relations can be simply overcome, by the work of individuals, despite the broader institutional conditions in which relationships are and are not formed" (Ahmed 2000, 58).

<sup>116</sup> Although I took an Atikamekw language class that gave me some insights into how the language is connected to the culture, I experienced deeply the limits expressed by Margaret Kovach: "This is a significant difficulty for all those, Indigenous and non-Indigenous, who do not speak a tribal language yet are inquiring into the nature of tribal knowledges" (2009, 30).

<sup>117</sup> In the wake of the story of Joyce Echaquan, several initiatives have emerged to transform the society towards more inclusivity. Among others, see the Joyce's Principle (Council of the Atikamekw of Manawan and Council of the Nation Atikamekw 2020) that still hasn't been adopted by Quebec government (Richardson 2020) and the *Concert Waskapitan: Let's come closer* together with the Waskapitan Fund (Regroupement des Centres d'amitié autochtones du Québec and Lanaudière Native Friendship Centre 2020).

<sup>118</sup> This meeting took place on Wednesday, December 2, 2020.



Image 24. "The Never-Ending Story." Image that I like (to be used one day in a microhistory of HOMING?).

*"I feel that what you have just produced will, for me, remain as food,  
a reminder of Life that I will have already lived, a reminder of emotions,  
of feelings, that one day I expressed  
and that can cheer me up in the darker moments of my old age.  
I have tears in my eyes. There is magic in this document."*

- Yolande Renaud<sup>119</sup>

## Reflexively Yours

*Chère Iphigénie,*

*Do you remember that during this research-creation, you often thought that HOMING was one of the greatest journeys you had ever made? It wasn't so much because of the distance travelled, but because of the depth, the coherence of the learning—its necessity and its usefulness—and the transformative power of art.<sup>120</sup> Nevertheless, many limitations have shaped the contours of this research-creation process. You like to think of yourself as an orchestrator, a digital storyteller, a social pollinator.<sup>121</sup> Despite all the beauty you have generated, you are still the first limitation of HOMING. The places where you come from—your whiteness and the roads you have taken—have led you to certain knowledges, which have shaped the process of inviting and meeting future Homeuses. The process of meeting the white women was more direct. The roads that united you were already paved. The process of meeting with the immigrant women was more complex.*

<sup>119</sup> Email sent to Iphigénie Marcoux-Fortier, August 28, 2019.

<sup>120</sup> In the process of making art, "we discover ourselves in a more beautiful, more habitable, more participatory world, where emotion becomes the driving force, thought source and starting point towards possible, necessary horizons. All that without giving up dreams, so that the voyage from the I towards the We can begin." (Gonçalves and Majhanovich 2016, 94).

<sup>121</sup> Thanks to Sarah Lalonde who identified and named my bee-like behavior.

*The collaboration with Amy and a few other allies was invaluable in taking more winding roads. The process of meeting Atikamekw Nehirowiskwewok women is finding its own path, far from any pre-existing ones.*

*Your background as a documentary filmmaker has equipped you to undertake this co-creation project, creating bridges between different cultural realities. However, you had to learn how to work in an academic context, which unexpectedly and constructively nourished the process of research-creation. You had to learn to navigate other languages, other knowledges, other ways of being, other organizational systems, other ethical conceptions. You were able to draw inspiration from other co-creative practices, to equip yourself with a set of theories and methods that echo the intimate and longitudinal explorations that have formed the foundation of your documentary practice. Conceptual tools have fed and guided you along the way. The academic context of this research-creation also allowed you to transform traditional informed consent into a very open form of ongoing consent that integrates the attitude of sensitive engagement and mutual trust.*

Such an open posture would no doubt remain difficult to adopt within the film industry because, as the filmmaker Stephen Thomas notes, “this model stands in opposition to the economically driven imperatives of ‘factual TV’ (both broadcast and online) in which the long traditions of the documentary as an ethically oriented practice are being undermined” (2017, 138). The academic context has also imposed certain financial and temporal limits.<sup>122</sup> The time allocated for the completion of this master’s degree is soon coming to an end. However, *HOMING* is inspired by the relational arts, and developing relationships takes time. Co-creative processes take their own “deep time” (Auguiste et al. 2020, 67). Co-creating in the Atikamekw context also adopts a rhythm particular to this collaboration. While the limits and dangers of participatory practices in name only referred to as the “new tyranny” (Cooke and Kothari 2001 in Ledwith and Springett 2010, 15) and “access without agency” (Marchessault in Druick 2007, 130) have already been extensively explored,<sup>123</sup> co-creative practices also present potential risks.<sup>124</sup> For example, while co-creation can be an effective means of bridging power disparities in media creation, it has also been criticized for reaffirming existing power relationships.<sup>125</sup> In *HOMING*, the attitude of sensitive engagement honours the shared title of co-creators and is indeed used as a form of criticism of a colonial and patriarchal system that still guides certain documentary practices.<sup>126</sup>

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<sup>122</sup> Without access to financial resources, I was not able to remunerate the time of the twenty-five co-creators. I personally had access to grants that allowed me to concentrate on *HOMING* during the last two years.

<sup>123</sup> The “new tyranny” and the “access without agency” both refer in their own terms to the risk for participatory practices to be used as mechanisms to reinscribe pre-existing power relationships. For more about the “new tyranny,” see Cooke and Kothari (2001) in Ledwith and Springett (2010, 15) on “access without agency,” see Marchessault in Druick (2007, 130).

<sup>124</sup> For a list of numerous risks of co-creative practices, see the executive summary of the study *Collective Wisdom* (Cizek et al. 2019)

<sup>125</sup> See the critique of the use of friendship as a technique and co-authorship for supposedly diminishing distancing by the feminist scholar Sarah Ahmed (2000, 58).

<sup>126</sup> April 2019. Late evening. Hang out with a group of documentary filmmakers in Montreal. A renowned documentary director claims that the people he films are not filmmakers themselves, that they don’t know anything about cinema and so that, once they have signed the consent form, they must assume it. Anyway, they can’t sue him

*Your desire as a documentary filmmaker is to see and hear every co-creator exist in dignity during the processes. For each microhistory of HOMING, you were able to find creative solutions that led the co-creators to spaces of well-being,<sup>127</sup> despite the thorny nature of creative negotiation in the co-creation process. When in contact with difference, certain tensions emerge naturally and co-creative processes are not spared. You yourself have explored the limits of co-creation involving distinct value systems. Working with the concept of home as a unifying tool is a risky initiative, since it is intimately linked to identity-building processes. During the conversations in the yurt, you clearly observed this attitude of respect and deep listening that you were looking for. However, at one particular moment, you felt uneasy when one of the women expressed comments that you felt were discriminatory. During the editing process, you sent her the storybank to validate with her which stories she preferred for her HOMING microhistory. She gave you full editorial control and told you to keep what was most significant in relation to the other microhistories. So, confronted with yourself, you chose not to keep this content that you considered discriminatory, in order to prioritize the overall goal of inclusivity. Yet you remain with a certain discomfort, that of not having addressed the issue head-on with her. At that time, in order to avoid confrontation and to save time, you used your discretionary power, circumventing political positions that did not correspond to yours. This event makes you reflect both on the limits of sharing authority in a situation of documentary co-creation and on the limits of the cohabitation of “diverse diversities” when it comes to identity issues, which are also necessarily political.*

Professor Emeritus Nira Yuval-Davis of the Research Centre on Migration, Refugees and Belonging (CMRB) at the University of East London describes belonging as a constantly moving process: “belonging is always a dynamic process, not a reified fixity, which is only a naturalized construction of a particular hegemonic form of power relations” (Yuval-Davis 2006, 199). The line between the construction of exclusive “spaces of belonging” (belonging as identity politics) and inclusive “spaces of home” (belonging as emotion in motion) is thin. In order to avoid falling into the politics of belonging, *HOMING* must negotiate multiple identities and oppressions with sensitivity and emotion.<sup>128</sup> Dialogue remains an essential tool for the co-creation of “spaces of home,” allowing for a relationship to belonging in movement.

*During HOMING’s co-creation processes, you noted that the more a co-creator became involved, the more you needed to practice the flexibility you prided yourself on. Being flexible sometimes made you uncomfortable, asking you to be constantly open to other knowledges, other ideas, other priorities, other realities, other understandings, other visions, other tastes, other*

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because they have signed, so he is legally protected. This shows that there is a huge misunderstanding and a profound lack of respect when thinking about documentary and consent.

<sup>127</sup> Valuing well-being is one of the characteristics of the co-creative practices with which *HOMING* aligns: it “[c]enters healing, safety, and sustainability by employing trauma-informed practices. Co-created media projects are deeply connected to the well-being (and transformation) of the participants and community rather than repeating and reproducing trauma for the benefit of audiences or end-users” (Cizek et al. 2019, 12).

<sup>128</sup> “The danger lies in ranking the oppressions. *The danger lies in failing to acknowledge the specificity of the oppression.* The danger lies in attempting to deal with oppression purely from a theoretical base. Without an emotional, heartfelt grappling with the source of our own oppression, without naming the enemy within ourselves and outside of us, no authentic, nonhierarchical connection among oppressed groups can take place” (Moraga 1983, 44–45 quoted in Carastathis 2016, xv).

*beings. Perhaps you did not know how to lay out realistic boundaries early on, to better delimit the research? From the beginning, you wanted to prioritize an attitude of openness. Out of a desire for transformation, you opened your heart and your doors. In spite of the flexibility that characterizes you, you have at times felt tired and reached the limits of your own energies.<sup>129</sup> As Amy Magowan Green listened to you during an evaluation meeting, she noted that the next challenge would be to figure out how this process could exist without you. More research would allow you to seriously consider this question. So this master's is not the end of HOMING, but its beginning.*

## The Future of *HOMING*

*“What is even more striking about this path that connects us, we, the women who tell our microhistories, is that we have ‘woven’ a ‘quiet’ microhistory, the one no one sees, because most of our reflections are not in our microhistories, on the other hand they are there, we have all heard it, do you remember the meeting in Sainte-Émélie?*

*Big content. Powerful.”*

*- Kenia Espinoza Vasquez<sup>130</sup>*

*HOMING* was a necessity for me. After many years of filming in other places, I came back to my own home equipped with a passion for using documentary co-creation as a tool for dialogue. I came back to explore my potential as a *storybridger*. By sharing my own stories of ignorance, of awakening and of unforgetting, by sharing my own stories of home, I invited other women to ask questions and to rethink the land they live on. I invited them to share their stories of home and be inspired by new encounters. Each co-creator followed the pathway of *HOMING* at her own pace, with her own intentions and made sense of her participation in her own way, depending on who she is, where she was in her life, her background, her culture, her age, her beliefs, her values, her own “diverse diversities.” The microhistories of *HOMING* are the result of the intersection and sharing of diverse knowledges held by the co-creators, in the spirit of the documentary approaches of “Do-it-with-Others” and the “activist and communitarian ethic where ‘Knowledge shared is knowledge gained’” of John Hartley (Rose 2014, 209). The universality of the concept of “home” and the flexibility of the methodology of *HOMING* allowed each co-creator to engage individually (through processes of reflecting, storytelling and representing) and to engage through creation with others (through listening, learning, being moved emotionally, understanding otherwise). I observed that *HOMING* invited each of the co-creators to identify and engage in a critical way, allowing subjectivities to emerge and collectivities to appear. I observed that *HOMING* as a method permitted participants to identify similarities and differences, generate commonalities and challenge status-quo stories, and to produce diversely situated knowledges as part of a collective encounter.

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<sup>129</sup> I would like to thank Céline Marçais and Maryse St-Amand who showed an interest in becoming co-creators of *HOMING* at a time when I felt that I had reached these limits. Their understanding attitude helped me to accept my own limits. Stephen Thomas argues that collaborative approaches are demanding in terms of time, work, and emotional and artistic investment (2017, 140). Similar risks are also mentioned in the study about the co-creative practices of Collective Wisdom (Cizek et al. 2019).

<sup>130</sup> Email sent to Iphigénie Marcoux-Fortier, July 31, 2020.



Movements of back-and-forth between the individual and the collective, between the acts of thinking, listening and speaking, between the small and the big, between difficulties and beauties, opens pathways for personal and social transformations to take place. *HOMING* opened space for an exploration of what home is or can be, catalyzing relationships and in so doing, encouraging collective sense-making. *HOMING* builds on the universality and flexibility of the concept of home, while addressing intersecting oppressions that women from diverse rural backgrounds experience. In an open space of listening, “home” can be a significant concept for exploring strengths and vulnerabilities, acknowledging differences, tensions, intersections and commonalities. This process enables a plurality of stories to emerge and it allows a revisiting of the construction of our own life’s narrative because “[...] we define our homes as much as they define us, and this is an ongoing, reciprocal process by which we construct our life’s narrative” (Fox 2016, 118). By co-creating *HOMING*, the process of *HOMING* is creating us.

I observed multiple potentialities for *HOMING*: as a tool of individual and collective empowerment; as a tool of education; as a tool of unforgetting; as a critical tool of intersectionality; as a tool of cultural resurgence; as a tool of revitalization; and as a tool of coexistence. At this point, I have many questions about the future of *HOMING*. The open and flexible nature of the methodology of *HOMING* leads me to believe that it could be adapted to other contexts, based on local needs and epistemologies. What would be the challenges in adapting *HOMING* to other contexts? In which contexts could *HOMING* instigate meaningful transformations? Could this process be used in classrooms, in professional contexts, in conflict-affected areas in order to reflect on and create possibilities of coexistence?<sup>131</sup> Could it travel to serve other Indigenous and/or intercultural contexts?<sup>132</sup> Could *NITITAWIN* be both an internal and external tool for the community of Manawan? How much time does the process of *HOMING* need to be effective? What steps are absolutely essential? Which methods could be interchangeable (e.g. audio, drawing, video)? What would be the simplest enactment of *HOMING*? I am left with many questions about the potential of this process.

The COVID-19 pandemic can be seen as a catalyst for revaluing the local. I feel fulfilled that I’ve developed a documentary practice about/at/of home that allows me to project myself into a very intimate and yet collectively rooted contribution to what documentary co-creation practices could become in the near future. As argued by Cizek et al. (2020), there is a momentum for more research on co-creation, as it is a standpoint that values collective wisdom in filmmaking processes. It is also timely to develop a methodology at the intersection of documentary co-creation and home. If we are in a time of unsettling homes, as suggested by Claudette Lauzon, then I think we can/must defy these times by catalyzing relationships and communities as a productive way of “remaking

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<sup>131</sup> For example, Playback Theater uses storytelling as a tool of intervention in different fields (Playback Theater 2020).

<sup>132</sup> “A post-multicultural media will continue to embrace the integrative (reactive/proactive, inward/outward) logic of multicultural media in terms of ‘constructing buffers’, ‘creating bonds’, ‘removing barriers’, and ‘building bridges’. A post-multicultural media will do so by in part constructing *inter-ethnic* boundaries that bypass the controlling gaze of mainstream media and local experiences as racialized other and by creating *intra-ethnic* boundaries that deviate from yet draw symbolically upon parental ethnicity to negotiate identity and counter dominant norms (e.g., Gillespie, 1995; Kobayashi, 2008; Oh, 2012)” (Fleras 2015, 38).

home together.” In *HOMING*, “home” is more than a physical place. By sharing and acknowledging local knowledges, we develop new relationships (to others, to the land, to ourselves) that become part of an evolving understanding of what home is. I refrain from naively claiming that there is—or could be—a “coherent site of absolute belonging” (Rogoff 2000, 14 as cited in Lauzon 2017, 27). Rather, I think of *HOMING* as a potential tool for “listening with raw openness,” “making connections through differences” and “positing radical interrelatedness,” allowing for new relationships to the places we inhabit. If participatory digital media can be a tool for deterritorialization,<sup>133</sup> *HOMING* has taught me that it can also embrace processes of reterritorialization. Looking at the map of microhistories that has emerged from *HOMING*, I see new representations of women and ruralities—far from essentialist discourses and stereotypes—that challenge normativities and embrace the “diverse diversities” of the “multiverse” context of Quebec in the early twenty-first century.

Expanding on the possibilities of home, bell hooks writes: “[...] Home is that place which enables and promotes varied and ever-changing perspectives, a place, where one discovers new ways of seeing reality, frontiers of difference. One confronts and accepts dispersal, fragmentation as part of a new world order that reveals more fully where we are, who we can become, an order that does not demand forgetting” (1996, 50). This research-creation has taught me that *HOMING* opens these possibilities. For the future of *HOMING*, I need more time to continue returning, reflecting, unforgetting, inviting, defamiliarizing, speaking, listening, unmaking, dreaming, fictionalizing, narrating, observing, caring, remaking, co-creating. I need to continue *HOMING*, as it has become my forward-looking responsibility.<sup>134</sup>

*“I’m surprised that I opened up in this way. It brings up a lot of experiences.  
It’s like ... hearing the experience of another, makes a bridge to the references I carry.  
In any case... I find it very eh ... very stimulating. And this place is blessed.  
I ... I ... I feel very, very, very good here. I feel at home.”*

- Renée Lessard<sup>135</sup>

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<sup>133</sup> “Digital media and online technologies have given rise to de-territorialized platforms and translocal practices such as social networking that profoundly impact the identities and sense of belonging among dispersed subjects (Roth, 2014).” (Fleras 2015, 30). How could we use digital media to also profoundly impact the identities and sense of belonging among subjects who live on a territory?

<sup>134</sup> “[...] Campbell’s notion of ‘remembering for the future,’ taking forward-looking form of responsibility, productively reconfigures how memory can be understood. We should think of memory as a relational and situated process through which we collectively determine the significance of the past for the present as a form of forward-looking responsibility” (Shotwell 2016, 48). *HOMING* shall keep growing, learning, informing itself, sharing, inside communities of documentary filmmakers-researchers and inside communities.

<sup>135</sup> Series of *HOMING* conversations in my yurt, St-Norbert, June 21, 2019.

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# Annexes

## Annex 1—Certification of Ethical Acceptability for Research Involving Human Subjects



### CERTIFICATION OF ETHICAL ACCEPTABILITY FOR RESEARCH INVOLVING HUMAN SUBJECTS

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Name of Applicant: Iphigénie Marcoux-Fortier  
Department: Faculty of Arts and Science\Communication Studies  
Agency: N/A  
Title of Project: Les chez-nous des femmes de chez nous (The homes of the women of my home)  
Certification Number: 30010062

Valid From: October 16, 2018 To: **October 15, 2019**

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

A handwritten signature in black ink, appearing to read "Shannon Hebblethwaite".

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Dr. Shannon Hebblethwaite, Vice-Chair, University Human Research Ethics Committee



CERTIFICATION OF ETHICAL ACCEPTABILITY  
FOR RESEARCH INVOLVING HUMAN SUBJECTS

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Name of Applicant: Iphigénie Marcoux-Fortier  
Department: Faculty of Arts and Science\Communication Studies  
Agency: N/A  
Title of Project: HOMING: The Homes of the Women of My Rural Home  
Certification Number: 30010062

Valid From: April 04, 2019 To: April 03, 2020

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

A handwritten signature in black ink, reading "Richard DeMont".

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Dr. Richard DeMont, Chair, University Human Research Ethics Committee



CERTIFICATION OF ETHICAL ACCEPTABILITY  
FOR RESEARCH INVOLVING HUMAN SUBJECTS

---

Name of Applicant: Iphigénie Marcoux-Fortier  
Department: Faculty of Arts and Science\Communication Studies  
Agency: N/A  
Title of Project: HOMING: The Homes of the Women of My Rural Home  
Certification Number: 30010062

Valid From: April 02, 2020 To: April 01, 2021

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

A handwritten signature in black ink, reading "Richard DeMont".

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Dr. Richard DeMont, Chair, University Human Research Ethics Committee

## Annex 2—Information and Consent Form

### INFORMATION AND CONSENT FORM

**Study Title:** *HOMING: The Homes of the Women of My Rural Home*

**Researcher:** Iphigénie Marcoux-Fortier

**Researcher's Contact Information:** iphigenie@lesglaneuses.org, 514-264-0546

**Faculty Supervisor:** Elizabeth Miller

**Faculty Supervisor's Contact Information:** elizabeth.miller@concordia.ca

**Source of funding for the study:** FQRSC, CRSH, MRC de D'Au-ray

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding if you want to participate or not. If there is anything you do not understand, or if you want more information, please ask the researcher.

#### A. PURPOSE

The purpose of the research is to explore the potential of an intercultural co-creation in the form of a documentary with women of diverse origins (Atikamekw Nehirowiskwewok, Quebeckers and migrants) who live in the rural area of the region of Lanaudière. We will use this process to create a space of dialogue and recognition of the other.

#### B. PROCEDURES

If you participate, you will be involved in the co-creation of a documentary around the notion of “home” with other women who live in the rural area of the region of Lanaudière. The working methodology will be developed together with each woman to co-create a small piece that is a meaningful representation for her, to then be collected in the common co-creative documentary.

As a participant, you are then expected to be available for three meetings of three hours each (1-conversation/deep sharing/writing/scripting, 2-storytelling/recording audiovisual material, 3-viewing/evaluation/adjustment) between March and July 2019.

If as co-creator, you would like to film, or to include images (still or moving) or audio of someone, you will first have to get the consent of that person by asking her to sign the *APPENDIX 1—CONSENT TO PARTICIPATE IN CO-CREATION DOCUMENTARY* (see attachment).

The format of the meetings is flexible in order to correspond to each woman and/or to the community needs. If you are available and interested, you could also be part of the creative process of others and of the editing process. I will be flexible about the where and when we meet depending on each woman's schedule. Each creative piece will become part of the co-creative documentary, which will be screened to all the participants, followed by a discussion around the



process and the result during the summer 2019. Once again, as a participant, you will be consulted around your vision and around the changes that could be done to have a stronger, more representative common piece. How can the different stories come together to become one story that belongs to this particular place? We will also use that space to strategize about the distribution plan for the documentary to be seen in the region and elsewhere.

No experience in filmmaking is needed to participate. Just the desire to share, reflect and create together with other women around your vision of “home.”

### **C. RISKS AND BENEFITS**

You might face certain personal or creative risks by participating in this research. You may experience discomfort in sharing personal stories and in taking creative risks. This can actually be part of any creation process, and these unsettling feelings should actually be taken as a way to push even further the power of the creation. However, never forget that you will be the one gaging the place of comfort of discomfort you want to explore. As you will be part of the process from the beginning, you will have a chance to determine how you want to get involved in the creation. This includes what story, experience, knowledge, and wisdom you want to share; what form would be the best to express these in images and sounds; and how your story fits in with others’ stories. The space we want to create during the course of this project is one of respect and dialogue. If any issues arise during the process of the research-creation, I am prepared to provide resources for immediate care. I will be fully available for one-on-one discussion so we can find together ways to transform, if it’s the case, difficult stories in meaningful stories.

Potential benefits include: gaining knowledge from other women, understanding other experiences of the land, learning new conceptions of life, being listened to, developing new friendships, learning the process of filmmaking, gaining technical skills, creating meaningful representations, sharing your stories and wisdom, and listening to new languages.

### **D. CONFIDENTIALITY**

We will gather the following information as part of this research: During the process of co-creation of the documentary, we will gather stories, images and sounds that you want to be part of the common story we are co-creating.

The stories are only to be used towards the film and will not be shared with others without your consent. If you want, the information gathered will be identifiable. That means it will have your name directly on it. But you will be the one deciding what you want to share. You could also participate anonymously. At every stage of the process, you will be asked to create and/or approve the creation so it represents you well, as well as your visions.

We will protect the information by making sure no one that is not involved in the project has access to the information during the process. What hasn’t been selected for the final work will then be destroyed unless you want to keep it for your own archives. We intend to publish the

results of this research, and we might include your name along with the information you provide in the publication, only if you agree on that.

The ownership of the film will be shared and you will be invited to disseminate it if you want. Each time the film is to be shown somewhere, you will be asking your consent and you could be invited to talk about the experience of research-creation.

## **F. CONDITIONS OF PARTICIPATION**

You do not have to participate in this research. It is your decision. If you give your consent by signing the present consent form, you agree in participating in this research-creation and in the co-creation of the documentary.

As the process of co-creation goes on, there will be an ongoing oral consent process that will allow you to decide if you want/consent:

- to be identifiable or not in the way you construct your story;
- to share your story with others;
- others to participate in the creation of your story;
- your story to be part of the co-creative documentary;
- with the final version of the co-creative documentary;
- to be named in the film credits.

Note that once the film is ready for dissemination, you will be informed before each film screening.

If you do participate, you can stop at any time during the co-creation process. You can also ask that the information you provided not be used, and your choice will be respected if your request is done before we reach the image lock of the film. The image locked will be done with your final consent. You must be aware that after that point, it won't be possible to withdraw consent. The image locked will happen before December 2019.

There are no negative consequences for not participating, stopping in the middle, or asking us not to use your information within the timeframe mentioned above.

## **G. PARTICIPANT'S DECLARATION**

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME (please print) \_\_\_\_\_

SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher. Their contact information is on page 1. You may also contact their faculty supervisor.

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or [oor.ethics@concordia.ca](mailto:oor.ethics@concordia.ca).

## Annex 3 - Getting Ready to Create *HOMING*

### ***HOMING – The Homes of The Women of My Rural Home***

Documentary co-creation as part of a research-creation project invented by Iphigénie Marcoux-Fortier  
Master's degree in communication – Concordia University – Spring 2019

#### **My Homes**

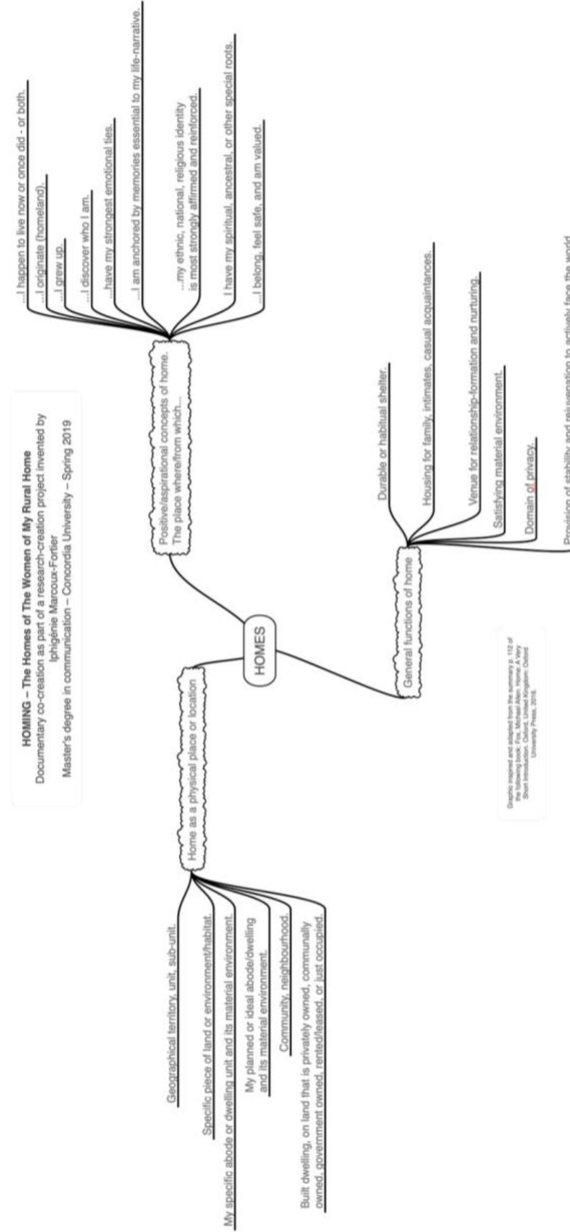
The concept of home contains a lot of contradictions, memories, emotions, stories. I invite you to a space and a time for you, to stimulate and refine your own reflections about your experiences and visions of your home.

**Spontaneously write words that evoke your homes.**

**What emotions are attached to your homes?**

# HOMING – The Homes of The Women of My Rural Home

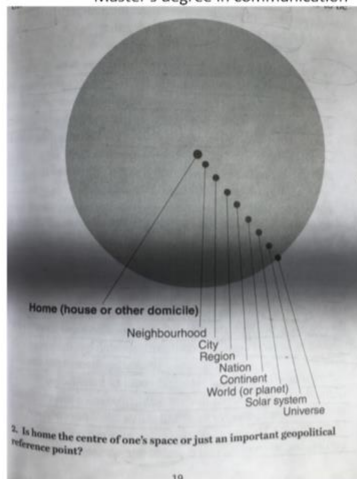
Documentary co-creation as part of a research-creation project invented by Iphigénie Marcoux-Fortier  
Master's degree in communication – Concordia University – Spring 2019



Graphic inspired and adapted from the summary p. 112 of "The Home" by Iphigénie Marcoux-Fortier, Master's thesis, Concordia University, 2019.

## **HOMING – The Homes of The Women of My Rural Home**

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Some questions in bulk for fun to think about your homes.

- How do you define your **identity**?
- What links are there between your **mother tongue** and your homes?
- How being a **woman** inform your experiences of homes?
- How to live in a **rural area** changes your experience of home?
- How can you link your homes to **nature**, to the **territory**, to the **seasons**?
- How does **global warming and its consequences** affect your vision of home?
- If you have experienced immigration, how does it inform your experiences of home?
- If you are an **Indigenous woman**, how does that inform your experiences of home?
- What does **aging** imply in relation to home?

<sup>1</sup> Fox, Michael Allen. *Home: A Very Short Introduction*. Oxford, United Kingdom: Oxford University Press, 2016, p.19.



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#### **My stories from home**

**Think about one or a few stories related to your homes that you considered fundamental in your life narrative.**

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#### **My home in images and sounds**

**What physical places, what beings, what objects, what sounds represent your experiences and visions of your homes?**

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#### **Director's notes**

Use this space to record any ideas that come to mind about the knowledge, experiences, and visions of your homes that you would like to convey.

#### **My credits**

Often, during the process of creating a documentary, angel-people stand on our journey to help us, participate, contribute in one way or another. Sometimes they are just the people we love and are part of our homes. This space will be used to note the people you would like to thank in the credits of *HOMING: The Home of the Women of My Rural Home*.

## Annex 4 - My Wish Sheet

### *HOMING – Les chez-nous des femmes de chez nous*

Documentary co-creation as part of a research-creation project invented by Iphigénie Marcoux-Fortier  
Master's degree in communication – Concordia University – Spring 2019

#### My wish sheet (to be handed over to IPHIGÉNIE)

My name: \_\_\_\_\_

Some questions that will help us to better plan what's coming. All the answers are good and in no way affect the possibility of participating in the co-creation of a documentary. You are invited to keep these questions active in your mind throughout the process and you can change your idea at any time on either of the answers. I invite you to discuss it with me.

| What <b>language(s)</b> do you understand or speak?                             |  | YES | NO | TO<br>REFLECT<br>/DISCUSS |
|---|--|-----|----|---------------------------|
| CONVEY YOUR<br>EXPERIENCES<br>AND VISIONS<br>OF HOME<br>THROUGH<br>CONVERSATION | Would you like to share your stories in an <b>organized conversation with other women in the region?</b>   |     |    |                           |
|   | Or would you rather pass on your stories from home during a <b>private conversation with me?</b>   |     |    |                           |
| CREATE THE<br>VISUAL  | Would you like to participate in the <b>process of creating images</b> of your microhistory?   |     |    |                           |
| PLACES OF<br>CREATION   | Would you like <b>your home</b> to be used as a place of creation, either to organize a meeting with me, with others, either to film or for a microviewing, for a small screening event? |     |    |                           |
| YOUR<br>PARTICIPATION   | Would you like <b>your participation to appear in the film credits?</b>  |     |    |                           |
|   | Or do you prefer an <b>anonymous participation?</b>  |     |    |                           |

Are there any ideas, concerns, questions that you would like to convey to me at this time of the process?

## Annex 5—Quotes in Their Original Languages

| Page | English Translation in the Text   | Original Quotes in French or Mother Tongue  |
|------|---|---|
| v    | “Since then, wherever I come across it, the word ‘witch’ attracts my attention like a magnet, as if it always heralds a force that could be mine. Something around it swarms with energy. It refers to a knowledge at ground level, to a vital force, to an accumulated experience that official knowledge despises or represses. I also like the idea of an art that one perfects relentlessly throughout one’s life, to which one devotes oneself and which protects from everything, or almost everything, if only by the passion one puts into it. The witch embodies the woman freed from all dominations, all limitations; she is an ideal towards which to strive, she shows the way.” | « Depuis, où que je le rencontre, le mot ‘sorcière’ aimante mon attention, comme s’il annonçait toujours une force qui pouvait être mienne. Quelque chose autour de lui grouille d’énergie. Il renvoie à un savoir au ras du sol, à une force vitale, à une expérience accumulée que le savoir officiel méprise ou réprime. J’aime aussi l’idée d’un art que l’on perfectionne sans relâche tout au long de sa vie, auquel on se consacre et qui protège de tout, ou presque, ne serait-ce que par la passion qu’on y met. La sorcière incarne la femme affranchie de toutes les dominations, de toutes les limitations ; elle est un idéal vers lequel tendre, elle montre la voie » (Chollet 2018, 11). |
| viii | “Home is matter that moves.”  | « Le chez-nous est une matière qui bouge. » Sophie Desjardins, 2019   |
| 2    | “The fact of belonging, in a real or assumed way, to the social category ‘White.’ The concept of whiteness emphasizes that being ‘White’ is a social construction, like being ‘Black’ or ‘Arab’.”   | « Blanchité ou blanchitude (whiteness) : Le fait d’appartenir, de manière réelle ou supposée, à la catégorie sociale “Blanc”. Le concept de blanchité fait ressortir qu’être “Blanc” est une construction sociale, comme être “Noir-e” ou “Arabe”» (Pierre 2017).   |
| 4    | “the genocidal colonial project that attempted to destroy Indigenous peoples in order to take over their lands and the brutal enslavement meant to reduce black women, men and children to non-human things are inextricably intertwined.”  | « le projet colonial génocidaire qui a tenté de détruire les peuples autochtones pour accaparer leur terres et l’asservissement brutal visant à réduire des femmes, des hommes et des enfants noirs à des choses non humaines sont inextricablement enchevêtrés. » (Maynard 2017, 19-20)  |
| 4    | “The roads. The image of roads will be important. This idea of ... eh ... taking new paths. And I see it a bit like all these scientific theories on how to ‘rewire the   | « Les chemins. L’image des chemins va être importante. Cette idée-là de... eh... emprunter des nouveaux chemins. Pis j’le vois un peu comme toutes ces théories-là  |

|   |   |   |
|---|---|---|
|   | <p>brain', y'know how we create new neural connections in our brain, that, y'know, we think in a way, because we've always thought that way. And there are ways to create new neural connections to make us experience something else. And it seems that I've started to see this project like that, but at a territorial level. That if I take other roads, if I take new paths, well, I'm also going to meet new people, think differently, experience this territory differently."</p> | <p>scientifiques sur comment on "rewire the brain", tsé comment on crée des nouvelles connexions neuronales dans notre cerveau, que, tsé, on pense d'une façon, parce qu'on a toujours pensé comme ça. Pis que, y'a des façons de créer des nouvelles connexions neuronales pour nous faire vivre autre chose. Pis, on dirait que j'ai commencé à voir ce projet-là comme ça, mais à un niveau du territoire. Que si j'emprunte d'autres routes, si j'emprunte des nouveaux chemins, ben j'vais aussi faire des nouvelles rencontres, penser autrement, vivre autrement ce territoire-là. »<br/>Iphigénie Marcoux-Fortier, 2019</p> |
| 6 | <p>"We say: 'Do you remember?'<br/>If you want to know if someone remembers something and you analyze the word itself, it would be like asking: 'Is it in your blood?'<br/>It's in your blood, it flows, and everything comes from there."</p>  | <p>« E itaniwok '' ki kimikwin a'' ?<br/>Kecpin nte awik ewi kwetciatc kekocicriw e mikowitc<br/>Kecpin nte werta e kinoptaman nehe itewin<br/>Ata ni nte mitwi (e itein) actew ani neta kimiwk nte?<br/>Kimiwkik ni nte actew nehe pamparin tca nte<br/>Ekote nte e ici pe otciprik tekci nehe »<br/>Meky Ottawa, 2018</p>   |
| 8 | <p>"Carmen and I have been talking about women's circles for a while, here in Lanaudière, in different places in Lanaudière. And me, it's really something that's calling me more and more, these spaces of sisterhood, where we can reclaim our femininity."</p>   | <p>« Avec Carmen, depuis un temps, on parle de cercles de femmes, ici, à Lanaudière, dans différentes places, à Lanaudière.<br/>Et moi, c'est vraiment quelque chose qui m'appelle de plus en plus, ces espaces de sororité, où on puisse reprendre notre féminité. »<br/>Mariela Pérez Galdames, 2019</p>  |
| 9 | <p>"For me, home is inside me in a place where I can exist. And I have developed it a lot by dedicating myself to women's rights, wall-to-wall, to all the struggles, to all the oppressions that women, or people who identify as women, face.<br/>For me, it's... Right now, it's my plasma. And it is my home."</p>  | <p>« Pour moi, le chez-moi est à l'intérieur de moi dans un lieu où je peux m'habiter.<br/>Et je l'ai beaucoup développé à m'investir pour la cause des femmes, mur-à-mur, dans toutes les luttes, dans toutes les oppressions que les femmes, ou les personnes qui se reconnaissent comme femme, vivent.<br/>Pour moi, c'est... Présentement, c'est ma lympe. Et c'est mon chez-moi. »<br/>Renée Lessard, 2019</p>   |



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| 10 | <p>“I found out two years ago that my maternal grandmother was Algonquin. [...] She was a very ... very brave person and eh... She was afraid that her children would experience rejection.”</p>  | <p>« J’ai su y’a deux ans que ma grand-mère maternelle, elle était Algonquine. [...] Faque c’tait quelqu’un de très... très courageu [x] et eh... C’est qu’elle avait peur que ses enfants vivent du rejet. »<br/>Guylaine Tellier, 2019</p>   |
| 12 | <p>“It’s very, very new to have latinos in Lanaudière, it’s new to have Africans, it’s new, even, to see Atikamekw people in town. You understand? So, our space, our home, it becomes more colourful ... it becomes... it becomes a mosaic. So to see us coming, it’s a little normal that they wonder. They feel threatened. ‘You, eh, where do you come from? And, hey, why did you come here?’ There’s curiosity, but there’s also fear.”</p> | <p>« C’est très, très nouveau d’avoir des latinos dans Lanaudière, c’est nouveau d’avoir des Africains, c’est nouveau, même, de voir des Atikamekw en ville. Tu comprends ? Faque, notre espace, notre chez-nous, se colorie..., Il se... ça devient une mosaïque. Faq’ de nous voir arriver, c’est un peu normal qu’ils se demandent. Ils se sentent menacés. “Toi, eh, tu viens d’où ? Pis, eh, t’es venu pourquoi ?” Y’a d’la curiosité, mais y’a aussi de la crainte. »<br/>Marcelle Goran et Basilie Soro, 2019</p> |
| 14 | <p>“Exactly, I want to cross the river and see what’s beyond!”</p>  | <p>« ¡Exactamente, quiero cruzar el río y ver lo que hay más allá! »<br/>Carmen Serrano Rodríguez, 2019</p>  |
| 15 | <p>“Where have we always lived, and where we are always going to stay, too. Where we are going to leave our mark. That’s what it means, <i>Nititawin</i>.”</p>  | <p>« Où est-ce qu’on a toujours vécu, puis où est-ce qu’on va toujours rester aussi. Où est-ce qu’on va laisser nos traces. C’est ça que ça veut dire, Nititawin. »<br/>Céline Quitich, Denise Dubé, Thérèse Dubé et Simone Dubé, 2019</p>   |
| 19 | <p>“After your first email, I told myself that I didn’t have the time ... but after reading the questions and starting to answer them, I’m on board. My home is both geographical and universal. When is the next meeting?”</p>   | <p>« Après ton premier courriel, je me suis dit que je n’avais pas le temps... mais après avoir lu les questions et commencé à y répondre, j’embarque. Mes chez-nous sont à la fois géographique et universel. à quand la prochaine rencontre ? »<br/>Hélène Blondin, 2019</p>   |
| 21 | <p>“There are things I would like to do, but that ... I’m not able anymore... Y’know, I wanted to do things myself... Y’know, girl power and... Y’know, really, to light my fire, and then... But then I had to learn to ask Carl.”</p>   | <p>« Y’a des choses que j’voudrais faire, mais que... j’suis pu capable là... Tsé, j’voulais faire les choses moi-même... tsé, girl power là... Tsé, vraiment, partir mon feu, pis eh... Mais là, I had to learn to ask Carl. »<br/>Kim Frenette, 2019</p>   |

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| 23 | <p>“Yeah... I would like to say something in my own language... Mi-e dor de-acasă. I don't know if I can translate it exactly, to give the meaning of my words. A loose translation is: ‘I miss my home’.”</p>  | <p>« Ouain... J'aimerais dire quelque chose dans ma langue... Mi-e dor de-acasă. Je ne sais pas si je peux le traduire exactement, pour donner le sens de mes mots. Une grande traduction c'est: ‘Il me manque, mon chez-nous.’ »<br/>Carmen Bruda, 2019</p>   |
| 23 | <p>“Once again, I love the little whispers and laughter of the women listening to the woman who's speaking in the yurt! (I imagine) it's my own magic moment realizing that they are not alone talking in a vacuum, it's like a little gift, these little sounds of recognition, of listening, of reciprocity.”</p> | <p>« Encore une fois, j'adore les petits murmures et rires des femmes qui écoutent la femme qui raconte dans le yourt [sic] ! (j'imagine) ça reste mon moment magique de me rendre compte que elles [sic] ne sont pas seules à parler dans le vide, c'est comme un petit cadeau, ces petits sons de reconnaissance, d'écoute, de réciprocité.”<br/>(Magowan-Greene 2020)</p> |
| 24 | <p>“The shadows that pass through the image illustrate the passage of life. The work of the ants on the dandelion illustrates living together. The surprise in seeing the bee arrive, so enormous.”</p>   | <p>« Les ombres qui passent dans l'image illustrent bien le passage de la vie.<br/>Le travail des fourmis sur le pissenlit illustre le vivre ensemble.<br/>La surprise de voir arriver l'abeille, si énorme. »<br/>Odette Sarrazin, 2019</p>   |
| 25 | <p>“Places that are said to be uninhabited are already inhabited.”</p>  | <p>« Les lieux qu'on dit inhabités sont déjà habités. »<br/>Sophie Desjardins, 2019</p>  |
| 26 | <p>“The bells are so much a part of my life here. I associate them with ‘Little Fairies’.”</p>  | <p>« Les carillons font tellement partie de ma vie, ici. Je les associe à "Des petites Fées" »<br/>Yolande Renaud, 2019</p>  |
| 27 | <p>“When I was a little girl, I lived in a house... Well, I lived here, in the woods... And there were also coyotes. It scared me. It's funny because when I was a little girl..., it scared me and now, when I hear a pack of coyotes singing, it reassures me.”</p>   | <p>« Quand j'étais p'tite fille, j'habitais dans une maison... Ben j'habitais ici, dans l'bois... Pis y'avait aussi des coyotes. Ça m'faisait peur. C'est drôle parce que quand j'étais p'tite, ça m'faisait peur pis maintenant, quand j'entends une meute de coyotes chanter, ça m'rassure. »<br/>Iphigénie Marcoux-Fortier, 2018</p>                                      |
| 28 | <p>“My name is Morgane. Morgane is the name of a fairy. Morgane is the water fairy. I am a fish. All the signs have</p>   | <p>« Moi je m'appelle Morgane.<br/>Morgane, c'est le nom d'une fée. Morgane, c'est la fée de l'eau. Moi je suis poisson.</p>   |

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|    | aligned to say that I am clearly a fairy. I believe in it, I believe in it since my conscience was sharpened enough and it's always been a pretty easy way out. Magic.”   | Tous les signes ont enligné pour dire que je suis clairement une fée. Moi j’y crois, j’y crois depuis que ma conscience a été assez aiguisée et ça a toujours été une porte de sortie assez facile. La magie. »<br>Morgane Asselin-Duguay, 2019  |
| 29 | “[...] I thought of this, you could choose your best pieces, those that create a sequence with your other participants, whatever you prefer, then I could write my texts a little more coherently all while remaining natural.”   | « [...]j’ai pensé à ceci, tu pourrais choisir tes meilleurs morceaux, ceux qui ont l’enchaînement avec tes autres participantes, ce que tu préfères, moi par la suite je pourrais m’écrire mes textes un peu plus cohérents tout en restant naturelle »<br>Kenia Espinoza Vasquez, 2019  |
| 30 | “Telling of where I come from, what I’ve been through and where I’m going is a big deal. At that time I wondered if I was going to succeed, knowing myself, I can’t help but be myself, when something is important to me, I won’t leave room for misunderstandings. That’s how it is, that’s how I am, that’s also how you perceived me when I wanted to reconstruct my text from my dialogue with the other girls, I didn’t want confusion, I didn’t want a vague story, I wanted to be coherent, without repeating myself, without making mistakes in my pronunciation, my syntax, I have worked so much on my French these last few years, that was one more reason, but my reflections remained the same and they still are, but in my story these reflections are well expressed, at least better spoken, they come from the same place, from my soul. When you allowed me to take a second look at these reflections and these experiences, this work took a whole new direction for me, I evolved in turn, I understood where my mistakes were, I also understood why some people can misunderstand what I want to say or what I feel ... and working on it also made me grow, and working on it even more, I felt a fist form in my chest, because that story was mine and I felt good | « Raconter d’où je viens, ce que j’ai vécu et où je m’en vais, c’est gros. À ce moment-là j’hésitais si j’allais réussir, en me connaissant, je ne peux pas m’empêcher d’être moi-même, quand quelque chose est important à mes yeux, je ne laisserai pas de place aux malentendus. C’est comme ça, je suis comme ça, c’est aussi comme ça que tu m’as perçu [sic] quand je voulais reconstruire également mon texte de mon dialogue avec les autres filles, je ne voulais pas de confusion, je ne voulais pas d’histoire vague, je voulais être cohérente, sans me répéter, sans me tromper dans ma prononciation, ma syntaxe, j’ai tellement travaillé mon français ces dernières années, c’était une raison de plus, mais mes réflexions restaient les mêmes et elles le sont toujours, mais dans mon histoire ces réflexions sont bien exprimées, du moins mieux dites, elles viennent du même endroit, de mon esprit. Quand tu m’as permis de reprendre ces réflexions et ces vécus, ce travail a pris tout un autre tournure pour moi, j’ai évolué à mon tour, j’ai compris où étaient mes fautes, comprendre également pourquoi certains gens peuvent mal comprendre ce que je veux dire ou ce que je ressens... et en le travaillant ça m’a également fait grandir, en le travaillant encore plus, un poing se faisait dans ma |

|    |   |  |
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|    | to share it even if part of it hurts, telling of a pain, a disappointment, a mourning, it's even harder than expressing a reflection, do you follow me?"  | poitrine, car cette histoire c'était la mienne et je me sentais bien de la partager même si une partie de cette dernière fait mal, raconter une douleur, une déception, un deuil, c'est encore plus dur qu'exprimer une réflexion, tu me suis ? »<br>Kenia Espinoza Vasquez, 2020  |
| 31 | "Yes, it's me, I recognize myself, the birds, the river, the wave, the perspective of seeing into the distance. [...] My home, the one where I was born... Would it be possible to crop the neighbour's house for personal reasons? Thank you."   | « Oui c'est moi, je me reconnais, les oiseaux, le fleuve, la vague, la perspective de voir au loin. [...] Ma maison celle qui m'a vu naître....Serait-il possible de cropper la maison de la voisine pour raisons personnelles. Merci. »<br>Mance Dominique Champagne, 2019  |
| 32 | "And my conclusion which arrives to the North the way you edited it, I love it! "   | « Et ma conclusion qui arrive au nord comme tu l'a montée, j'adore ! »<br>Sylvie Boulanger, 2020   |
| 33 | "What I especially liked was to see the little stories of women with whom I share my social involvement and about whose own HOME I know little. I also realized how difficult it is for me to tame the beliefs of others. To tell you the truth, I am totally closed to beliefs ... my scientific side shivers every time I talk about subjects that are too esoteric." | « Ce que j'ai surtout aimé c'est de voir les petites histoires de femmes avec qui je partage mon implication sociale et dont je connais peu de leur propre HOME. J'ai aussi réalisé la difficulté que j'ai à apprivoiser les croyances des autres. À vrai dire, je suis totalement fermée aux croyances... mon petit côté scientifique frissonne à tout coup lorsqu'on aborde des sujets trop ésotériques. »<br>Hélène Blondin, 2019 |
| 33 | "I think I wouldn't be the same person if I hadn't lived through it, in the sense that it opened my mind, and, in my life, I've been really careful not to discriminate. Even so ... or at least, not to do it consciously."  | « Je pense que je ne serais pas la même personne si je n'avais pas vécu ça, en ce sens que ça m'a ouvert l'esprit, pis, dans ma vie, j'ai fait vraiment attention de ne pas discriminer. Quand même... ou en tout cas, de pas le faire de façon consciente. »<br>Arlaine Blanc, 2019   |
| 34 | "I think it's my home that misses me, because I'm not there very often!"  | « Mon chez-nous, j pense que c'est lui qui s'ennuie de moé, parce que j'suis pas souvent là ! »<br>Ghislaine Bourgeault, 2019  |
| 35 | "Some elders say to us: 'When's the Pow Wow? We can't wait.' Young people too."   | « Y'a des aînées qui nous disent :<br>"C'est quand le Pow-Wow ? On a hâte"   |

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|----|--|---|
|    | This is my home.”  | Des jeunes aussi. C’est ça mon chez-moi. »<br>Denise Dubé, 2019   |
| 37 | “I like their self-restraint, when they choose to keep their mouths shut so that they can speak out when the time is right.”   | « J’aime leur retenue, quand ils choisissent de se taire pour mieux faire valoir leur parole au moment propice » (Fontaine 2019, 85)  |
| 38 | “I feel that what you have just produced will, for me, remain as food, a reminder of Life that I will have already lived, a reminder of emotions, of feelings, that one day I expressed and that can cheer me up in the darker moments of my old age. I have tears in my eyes. There is magic in this document.”   | “Je sens que ce que tu viens de produire restera, pour moi, une nourriture, un rappel de Vie que j’aurai déjà vécue, un rappel d’émotions, de senti, qu’un jour, j’ai exprimés et qui pourra me remonter le moral dans les moments plus sombres de mes vieux jours. J’en ai les larmes aux yeux. Il y a de la magie dans ce document.”<br>Yolande Renaud, 2019  |
| 41 | “What is even more striking about this path that connects us, we, the women who tell our microhistories, is that we have ‘woven’ a ‘quiet’ microhistory, the one no one sees, because most of our reflections are not in our microhistories, on the other hand they are there, we have all heard it, do you remember the meeting in Sainte-Émélie? Big content. Powerful.” | « Ce qui est encore plus frappant de ce chemin qui nous relie, nous, les femmes qui relatons nos microhistories, c’est que nous avons ‘tissé’ une microhistoire ‘sourdine’, celle que personne voit, car la plupart de nos réflexions ne sont pas dans nos microhistories, par contre elles sont là, nous l’avons toutes entendu, tu t’en souviens la rencontre à Sainte-Émélie ?<br>Du gros contenu. Puissant. »<br>Kenia Espinoza Vasquez, 2020 |
| 43 | “I’m surprised that I opened up in this way. It brings up a lot of experiences. It’s like ... hearing the experience of another, makes a bridge to the references I carry. In any case... I find it very eh ... very stimulating. And this place is blessed. I... I... I feel very, very, very good here. I feel at home.”   | « J’suis surprise de livrer ça. Ça fait monter beaucoup d’expériences.<br>C’est comme... D’entendre l’expérience de l’autre, ça fait un pont sur des références que je porte. En tout cas... J’trouve ça très eh... très stimulant. Puis le lieu est béni.<br>Je... je... je m’sens très très bien ici.<br>J’mesens chez-nous. »<br>Renée Lessard, 2019   |