

*Pisuktie ᐱᓯᐅᑦ: The walker: A co-creative documentary*

Diego Rodrigo Bravo Pacheco

A Research Creation Thesis

in

The Department

of

Communication Studies

Presented in Partial fulfillment of the Requirements

for the Degree of Master of Arts (Media Studies) at

Concordia University

Tiohtiá:ke/Montréal, Quebec, Canada

February 2023

© Diego Rodrigo Bravo Pacheco, 2023

**CONCORDIA UNIVERSITY**  
**School of Graduate Studies**

This is to certify that the thesis prepared

By:                 Diego Bravo Pacheco

Entitled:         Pisuktie, The Walker: A co-creative documentary

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

**Master of Arts (Media Studies)**

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

Signed by the final Examining Committee:

\_\_\_\_\_ Chair  
Dr. Monika Kin Gagnon

\_\_\_\_\_ Examiner  
Dr. Heather Igloliorte

\_\_\_\_\_ Examiner  
Dr. Monika Kin Gagnon

\_\_\_\_\_ Thesis Supervisor  
Prof. Elizabeth Miller

Approved by \_\_\_\_\_, March 17 2023  
Dr. Fenwick McKelvey, Graduate Program Director

\_\_\_\_\_  
Dr. Pascale Sicotte, Dean of Faculty of Arts and Science

## Abstract

*Pisuktie ᐱᓯᐅᑦ: The walker: A co-creative documentary*

Diego Rodrigo Bravo Pacheco

This research-creation project consists of a short “making of” film and a short documentary film called *The Walker*. It centers on the life story-history of Annie Pisuktie, a Black Inuk woman who migrates to Montreal as well as a land-based educational experience for her grandson Nicholas Inniss. In this film, co-created with Nicholas, Diego and Annie the main objective has been to aid him in reconnecting with his grandmother’s Black-Inuit identity and to the land his relatives come from. We repurpose film and photo archives to retell Annie and Nicholas’ story from an Afro- Inuk perspective. With this movie we hope to establish a creative initiative to reconnect intergenerational ties. Through the use of co-creative documentary filmmaking, counter-archival methodologies, land-based education and the use of Inuit oral tradition, this project seeks to bridge a communication gap between two generations and establish a bridge between Inuit youth. It fosters a creative medium where other Inuit youth can relink with their own complex family identities, geographies and histories. Through a video interview with Annie that is integrated into the film, the project foregrounds Annie’s experience of displacement. This research also addresses displacement and the conditions of modern migration of Inuit women to the South of Canada which stem from historical-colonial- societal complexities in Nunavut and the Eastern Canadian Arctic (poor infrastructure, housing issues, lack of health and social services, absence of post-secondary educational facilities, high cost of living and food insecurity to name a few).

*Key words:* Black Inuit identity, Inuit youth, Inuit sovereignty, land-based education, mental health, Distant Early Warning Line, Southern Quebec Inuit Association, Inuit Traditional Knowledge, leadership, counter archival, research-creation, participatory media, co-creation.

## Acknowledgements

Frist, the main person to acknowledge is Annie Pisuktie. Without her relentless spirit of survival, resilience, leadership, knowledge, love and courage, no words and no work would be standing here. I hope that this project does justice to represent her, her ancestors and her younger generations in an honorable way. I also hope it underscores the efforts she has made for the Inuit community for so many years in Montreal, the city of my heart. Secondly, thanks to Nicholas Inniss for his patience, wisdom, bravery, consistency and stoicism. Qujannamiik both Annie and Nicholas, who have treated me like one of your own, like family.

I am deeply grateful to Tina Pisuktie and Heather Igloliorte. Words are not enough for me to express the meaning that the guidance of your own committed work and influence has brought into this project. Nakurmiik/nakummek for trusting me with your time, wisdom, contacts and funding opportunities. You are two powerful and inspiring Inuuk forces of change that I cherish profoundly.

I am also extremely grateful to the following remarkable Inuit. This project would not have been the same without the involvement, directions, trust and support from Leetia Kelly, Mary Kelly, Noodloo Pishuktie, Sean Lee-Baines, Simaniq Arnaquq, Eemeelayou Arnaquq, Christine Qillasiq Lussier, Pamela Shauk and all the staff at the Southern Quebec Inuit Association.

I would also acknowledge the help of Inuit that greatly shared of their knowledge and time with me and Nicholas in many different ways. Nakurmiikmarialuk Aatami Itorcheak, Eva Sharky, Mary Sharky, Geta Etorolopiaq, Lucy Napartuk, Pauline Pemik, Betsy Etidloie, Kirstine Møller, Aaju Peter, Nally Weetaluktuk, Sarah Novalinga, Kortaine Kahwennahwi Rye, Paige Kimiksana Kreps, April Allen, Lena Onalik, Alexa Keleutak, Kelly Michelin-Morrissey, Mark Bennett, Jason Edmunds, Jennie Williams, Jennifer May, Charlie Keelan, Barb Sevigny and her mother, the most amazing seamstress my eyes have ever seen Elisapee *Avingaq* Birmingham. Thank you all for everything in past, present and future!

Nakurmiik also to Caribou Inuk author Becky Tootoo for caring and encouraging this project since its inception. I have only deep respect for you and your work with Inuit youth. I would like to thoroughly thank Tiffany Ayalik and Kayley Inuksuk Mackay of the music duo Piqsiq. Nakurmiik for generously shared your outstanding music with Nicholas and I for this project.

Special thanks to Simata Manning and the staff at Ivirtivik. I would also like to thank Goota Ashoona for being so kind of letting us film one of her pieces at La Guilde gallery. I appreciate the kind attention that La Guilde staff provided us. Thanks, in particular Laetitia Dandavino-Tardif.

Outside the Inuit community, there are about a hundred people that came together to help us from in and outside of Canada. From immigration lawyers in the Mile End of Montreal, like Me Moussa and Camille W. to breaking news editors such as Diego Legrand from Agence France Presse in Bogota. Or from agroecologists like Lilly Foster of Fenix Farms in Mexico City, to Black-Indigenous community leaders of the Wayuu nation, like Ompi Salgado at Jepira in La Guajira, Colombia. Each of you knows what you did and I deeply thank you for it. I would also like to

acknowledge the unconditional aid and solidarity that kanienehaka friends showed me along this project. Nia:wen to Martin Akwiranoron Loft who never hesitated in assisting me with material support and meaningful connections. Special thanks to Skawennati for your time, sensibility and design contributions to our film.

I hold enormous gratitude for the continuous backing and understanding given by my supervisor Elizabeth Miller, thank you for everything Liz! Special thanks to Monika Gagnon for her seminal and ongoing support. Thank you so much Monika. Thanks to Mircea Mandache for his constant opportune and kind treatment during my time at the University. Many thanks as well to the Archive Counter Archive network for their assistance and support. Thank you, Yasmin Jiwani, for going out of your way for us constantly and for the significant support we received from the Intersectionality Research Hub.

Many many thanks to Kim Sawchuk who provided way more than academic methodological insights. I am deeply grateful for the great network of care that the *evergreen* Arseli Dockumaci set for us teşekkür ederim! Thanks as well to the Canada Research Chair in Critical Disability Studies and Media Technologies Bursary that we benefited from.

Many thanks to the *incessante donna*, Rosanna Maule, for helping me making my way back to Montreal during the pandemic, I would not have been able to return to Canada and to this project in time if it wasn't for Rosanna and aid she provided while I was her research assistant. For their constant concerns and appreciation, I also have to acknowledge the intellectual contributions, guidance and advice that Alessandra Renzi gave me personally and professionally, in particular during the extremely violent times I lived in Cali, Colombia.

Many thanks to Vanessa Buzzelli and the Mitacs Accelerate Grant for funding our project. Thank you, Danielle Miles, for your assistance and finesse dealing with our Mitacs Grant. Former Avataq head archivist Sarah Gaunlett was a pillar for us in understanding and accessing the archives and the ways of exploring/questioning archival institutions. I am very grateful to Sarah. Thanks to Avataq archeologist Susan Lofthouse for giving us access to literature and references in our search for anthropological records and photographs.

My full gratitude goes also to archivist and author Mark Turner for his stimulating ideas, feedback and great encouragement in our still unfinished archival quest. Many thanks to Sara Breitreutz who was of great aid, source of inspiration and technical support for us with the radio show Nipivut. I am extremely grateful for your commitment and the countless hours you allocated for us Sara. I would like to thank Bernard Saladin d'Anglure for the disposition and openness he showed to Nicholas and I. Likewise, many thanks to the valuable time, recollections and advice that Frank Tester provided us with. I would also like to recognize the continuous support from Christopher Fletcher from Laval University which was determinant for our research. You helped a great way Christopher.

Thank you to artist/sponsor Eric Carlos Bertrand from Cache Studio. Thanks as well to Remigio Valdés de Hoyos from the art gallery *Espacio Mexico* at the Mexican consulate in Montreal. I appreciate their early spatial and material support since I started working with the Inuit community in Montreal in 2017. Thank you to Alvaro Gonzalez, former Ivirtivik counselor for his photo assistance and recommendation letters.

Deep thanks to Simon Green, also known as Bonobo, who shared his music with us so generously for the film. My gratitude to Navid Navab for their accommodations and support during our workshops at the EV building of Concordia University.

To classmate AMi Kenzo, I am in debt for installing her “radical hope” in me. I am grateful for her friendship and decisive aid while undergoing the roughest parts of the pandemic. Thank you to fellow and former student colleagues Roi Saade, Jessie Stainton, Sabrina Ward-Kimola, Prakash Krishnan, Rachel Rozanzki and Dresda Mendes de la Brena for all their feedback and care for us.

I could not thank enough Dr. Krista Lynes for providing us with the opportunity of using the resources and equipment of the Feminist Media Studio. Thanks as well to Tim Schwab, Federico Hidalgo, Matt Soar and Owen Chapman for their suggestions and mentorship during my MA formation at Concordia.

Thank you to Dru Oja Jay and CUTV for your remarkable funding support and faith in us. Thank you Jesse Nasielsky, for your attentive aid in obtaining sponsorship from Canada Goose. The gear kept Nicholas and I warm and dry during our first trip to the Arctic. Thank you, Victoria J. Polsoni from Adventure Canada. Thank you, Elena Ramirez and Canadian North Airlines for supporting our project without hesitation. I also would like to deeply acknowledge the aid of Stephanie Coleman and Mezari Atelier for believing in us and investing in our vision. Deep thanks to filmmaker Roy Cross for your timely assistance. Thank you, Daniel Cross, for your honest encouragement and stimulation. Deep thanks to Emmet Henchey, Technical Officer of the Mel Hoppenheim School of Cinema. I have to shout out to Film Studies PhD student Ylenia Olibet and her substantial help during the writing of the Ethics protocols.

As well, many thanks to Tiago Castro Lopes, Jesse Freeston Maia Iotzova, Oswaldo Toledano from Hexagram, Thomas Kneubuhler and the Post-Image Lab, and filmmaker Mariana Flores Villalba for helping at very delicate moments of the preproduction, production and post-production of our project. I am grateful for my best friends Georgina Vazquez, Alvaro Tamayo and Peter Krieger for their consistent emotional support. Finally, I have to express my endless gratitude for my mother Maria Catalina Pacheco, my father Luis Gerardo Bravo and my relatives Gregoria, Lucia, Hernan, Sofia, Roxana, Arnulfo, Adriana y Silvia for their loving support. Gracias por todo. I am grateful to my ancestors, in particular to my maternal grandfather Antonio Pacheco who tragically died a few days before I started my process at Concordia. He was a zacatec medicine man who thoroughly fought for the land rights of his family and the dignity of his community throughout his life. I hope you are proud wherever you are *Chi-cha*. And last but not least, to mon *étoile polaire* and Mediterranean muse, Alice Menut. I will always be grateful for your guiding blue light and care upon my way, no matter where you are.

*Nothing for me... that is not for others.*

*In memoriam of Simaniq Arnaquq, Jaco Partidge and Linda Shipaluk*

## **Glossary of terms**

We/our: *we* is used to denote the collective effort of the project. In an effort to decolonize research practices we refrain as much as possible from using “I” in the document as we acknowledge that we do not own or have the rights to Inuit knowledge amassed during the research.

Inuit: in Inuktitut language, means “the people”. Inuit are an aboriginal group of people (plural: three or more) that are indigenous of Northern Alaska, Canada and Greenland (Government of Canada, 2019).

Inuuk: two members of the Inuit (Government of Canada, 2019).  
Inuk: one single member or singular of the Inuit (Government of Canada, 2019).

Indigenous: relates to the first or earliest native populations of a place that is now dominated by a different group of people which are not indigenous (Merriam-Webster, n.d).

Black (people): it relates to various populations of African ancestry which are considered for their dark skin pigmentation, however there are various ranges of skin tone that this pigmentation would encompass (Merriam-Webster, n.d).

African American: an American of Black African descendance (Merriam-Webster, n.d).

Black-Inuit: relates to the mixed individuals that are direct descendants of Black and Inuit parents.

Frobisher Bay: it's the former name of an inlet of the Atlantic Eastern Canadian Arctic settled on the southeastern coast of Baffin Island (Merriam-Webster, n.d).

Iqaluit: formerly known as Frobisher Bay, it is a city in Baffin Island and capital of the Canada 's Nunavut province. The largest province in the country. The word stands for “Place of many fish” in Inuktitut (City of Iqaluit, n.d.).

Baffin Island: it is an island of the Eastern Canadian Arctic in the province of Nunavut. It is the largest island in the Arctic Archipelago (477, 906 km) (Merriam-Webster, n.d).

Distant Early Warning Line (DEW line): “was a series of radar stations across the arctic, from Alaska through Canada over Greenland to Iceland. The Americans conceived that the DEW line could detect enemy bombers coming over the North Pole that could threaten North American cities” (Government of Canada, 2013).



## **Table of Contents**

<b>Introduction.....</b>	<b>1</b>
<b>Literature and Media Review</b> .....	<b>3</b>
<b>Theory and Concepts.....</b>	<b>10</b>
<b>Methodological framing.....</b>	<b>12</b>
<b>Methodological process.....</b>	<b>14</b>
<b>Findings.....</b>	<b>30</b>
<b>Conclusion.....</b>	<b>33</b>
<b>Bibliography .....</b>	<b>36</b>

## **Introduction**

In the Fall of 2017 I was invited to attend the first Inuit feast organized by the recently created Southern Quebec Inuit Association (SQIA). The special event was held at the Epiphany Church in Rue de L'Eglise, at the heart of the Verdun neighborhood of Montreal. In the basement of the church (as is common in grassroots movements) Annie Pisuktie, SQIAs director, was in full control of the situation, giving directions, telling people how everything should be done. Annie had been doing the cooking, the hosting, traditional games and much more since the wee hours of the morning. That afternoon she was wearing a peculiar apron with the Superman logo imprinted on it. Annie, born in Iqaluit Nunavut, is a Montreal Inuk local hero, she is a unique Indigenous woman of Black ancestry. Five years after this event, I realized, seeing the photographs I was allowed to take of the event, that Pisuktie was wearing a symbol of “taking power back.” For me this was a subtle yet powerful visual manifestation of her resilience, a sign of rebirth on the day her organization came to light. Annie wearing that apron had slipped my mind.



**From left to right, Tina Pisuktie, pastor Annie Itoshat, Annie Pisuktie and Andy Pirti during the first community feast organized by the Southern Quebec Inuit Association (SQIA) at the Epiphany Church in Verdun, Quebec, Montreal, Fall 2017. Photo by Diego Bravo.**

This was the first time I was in touch with Inuit realities outside Inuit Nunangat. I was reporting on traditional food for two mainstream media magazines at the time I was invited to document this event. I learned then that SQIA was the only grassroots Inuit organization -established and led by Black Inuit women- assisting Inuit by providing necessary cultural and health resources to adapt to the city of Montreal when migrating from communities from all over the Arctic. After that fall of 2017, Annie and I became good friends. We started working together. I became an ally, even more, “adopted family”, she would say now. I came to know about Annie’s story and-later on, became close with members of her immediate family, including her grandson Nicholas Inniss, with whom I created this research-creation project.

I saw in Annie's struggle the hardships my own indigenous mother went through when she moved from her now violent mining community, Sain Alto, Zacatecas in northern Mexico to Mexico City. I felt again the weight of labour, the shame, the assimilation, the sexual harassment and discrimination my mother described to me. However, I also noticed the deep hope for change and the joy of regaining control over one's own life.

Difficult social circumstances brought Annie to the South of Quebec almost 40 years ago. Her forced arrival to city life and the latter extensive outreach community work she engaged in has been the social platform where she and her family developed an understanding of their urban Black-Inuit identity. Annie's pathway carries colonial traces that are very present in the everyday lived realities of Inuit when leaving their traditional territories to adapt to the cities of the South. Her situation is not uncommon.

Our objective in this participatory film and research was to include and feature Nicholas, Annie's teenage grandson as co-director. Nicholas became a catalyst and protagonist in this family journey to look into the various family identity concerns Annie experienced growing up and then later as a community leader and outreach worker. Annie, Nicholas and I wondered what would it mean for Nicholas to go back to Iqaluit as first generation urban Black-Indigenous youth who has never been in the Arctic, to *re-cover* the ways of the land and produce an oral history documentary that would communicate his own narrative on his grandmother's migration story and situated experience of growing up as one of the first Black Inuit woman in connection to the largely unknown Black history of Iqaluit. At the same time, the co-creation of the film also seeks to address the nuanced experience in retelling how the US Military presence in Iqaluit (Frobisher Bay) still has reverberations in the lives of urban Inuit like Nicholas and Annie. Both, through their Black-Inuit identities and practice of Inuit culture in the city, are trying to navigate and contest colonial Canada society with pride and dignity.

The contested histories between Crown and Inuit communities in Eastern Canada has been plagued with processes of Crown and Euro-Canadian state control over Inuit territories and Inuit bodies since the 1700s (Inuktitut Magazine, 1984; Tester, 2008; Henderson, 2022). This research-creation project explores how participatory documentary filmmaking and land-based education theory, put together, with archival research and Inuit oral history, can act as a counter narrative tactic to resist hegemonic assertion of crown control on Indigenous lands. We employ a participatory and land-based education process to examine how to create capacity to dislodge past and present dominant narratives of media representation over Black-Inuit bodies linked to a complex intersectional process of displacement and but also of resilience, *true Arctic sovereignty* and resurgence.

As the Inuit communities in the south of Canada continue to grow, it's important for urban Inuit youth to educate themselves and educate others in deconstructing the dominant explanations of historical representation that the hegemonic forces and culture has enforced in Euro-Canadian society. It is in this context that the project looks into answering the following question: How might a participatory project that facilitates archival research/filmmaking, intergenerational communication, and land-based education contribute to insights about identity, belonging and leadership amongst Black-Inuit youth in an urban setting of Montreal? Through this research, our intention is to use creative practice to bring visibility to nuanced Black-Inuit realities which have

been linked to underrepresented and misrepresented colonial histories of war-based events in Canada. We try to build capacity to oppose ongoing ethno-state projects of culture erasure and land-based exploitation.

We intended to create a platform for a nuanced, previously unheard, Black-Inuk perspective in studying the US military settlement in the Canadian Eastern Arctic. There is almost no scholarship and studies about and few perspectives documented from Black-Inuit themselves. My approach to participatory filmmaking has been to facilitate tools for Nicholas who is a direct descendant of the Black US soldiers and Inuit that worked-in and built Frobisher Bay as a military airstrip and the Distant Early Warning (DEW) Line site in segregated and abusive conditions by the US military, the Canadian Military, the Royal Canadian Mounted Police (RCMP) and the Anglican Church.

The methodology of our project offers a specific process of how a research-creation project coming from an academic institution could facilitate and empower Black-Inuit youth by using counter memory methods and land-based education as intersectional nodes for expressing political contestation. Through intergenerational communication (oral tradition) we have explored processes of access to Inuit ways of knowing, healing, leadership, and community engagement for urban Black-Inuit youth in Montreal.

Our research project is an intervention in larger academic areas such as intersectional critical race-feminism, land-based education pedagogies, Indigenous studies, counter archival studies. Steering away from a Western-gaze viewpoint, we seek for a community-based approach in re-reading urban Inuit modern migration and endo-colonial settlement history and archive (Kraustwurst, 2007).

## **Literature and Media Review**

This section is inspired by literature and media that contextualizes this research-creation project, which We have divided into the following three key areas:

- A. Black-Inuit identity in the Canadian Arctic and historical context
- B. Participatory practices and co-creation
- C. Oral tradition and intergenerational communication as conduits for Inuit Traditional Knowledge

### **A) Black Inuit Identity in the Canadian Arctic and historical context**

For this section we had to learn about the history of Iqaluit to put in context the life story of Annie Pisuktie and her experiences of migration. We also had to learn about the history of the Black-Inuit in the Canadian Eastern Arctic to reconsider how they have been represented (and sometimes omitted) in text, photographs and films in an extractivist manner. What we mean by extractivist representation comes from ethnographer Andrew Burman. He defines extractivist ethnography as “a cost-benefit-oriented methodology for extracting knowledge and information and an instrumentalist approach toward the people among whom we work and through which critical and *knowledgeable thinkers* are turned into informants or objects of study” (Burman, 2018). To

accomplish this, we reviewed several history and ethnographic books that depicted Black, Inuit and mixed individuals in the Canadian Arctic, Annie Pisuktie appeared in one of them.

### *Historical context*

The community of Iqaluit (Frobisher Bay) was established as a trading post in 1914 and became a US air base during World War II. The US Military presence in Iqaluit between 1941 to 1963 generated new complex identities when the newcomers arrived in the Eastern Arctic (Eno, 2003; Gagnon & Iqaluit Elders, 2002; Lackenbauer, 2018). It was the development of Frobisher Bay as an Airbase during World War Two, that later brought Annie's father, a Black soldier, to Iqaluit around the time of the construction of Distant Early Warning (DEW) Line from 1955 to 1957. The DEW Line was a series of military radar stations imposed over Inuit land to protect the US and Canada from nuclear attacks during the Cold War (Honigmann, 1963). The soldier, Jimmy Williams, abandoned Annie and her mother by 1963. Annie's mother died when Annie was six. These two tragic events shaped the anger and confusion Annie held onto about her-family ties at a very young age.

Annie's lack of understanding of her biological origins had reverberations on her social relationships as she grew up and matured under the specific settler political and social climate of Frobisher Bay. She faced discrimination for the tone of her skin in Iqaluit. However, despite the traumatic conditions and culture erasure she went through, Annie found strength and resilience at the core of her Inuit community which forged her identity, purpose and direction in life. Annie moved to Montreal in 1981, she was then 22 years old and a single mother to two young daughters, including Nicholas's mother. Eventually, Annie became the first Inuit outreach worker in Montreal and a distinguished cultural leader. After 40 years living in the south, Annie went back to live in Iqaluit during the Covid-19 pandemic. This was a chance for her to revisit her childhood memories.

### *The angular stone*

The book that became the central resource of our research was *Inuit Recollections on the Military Presence in Iqaluit* (Gagnon & Iqaluit Elders, 2002). This work is a vital text about the circumstances in which Black soldiers and Inuit mixed with each other after WW2 in Iqaluit. The upbringing of Annie Pisuktie is the direct outcome of such interactions. The book became the map through which we framed the counter memory research and the creative process. This unique book was the result of a Master's thesis in Anthropology started in 1997 and completed in 1999 by Quebecoise Melanie Gagnon from Laval University. Gagnon collaborated with 33 Iqaluit elders that lived through the American occupation between 1941 and 1964. They created oral histories with the help of interpreters. Melanie Gagnon compiled and re-used military reports to guide her interviews and re-construct an Inuit perspective on the events of the American occupation: the construction of Frobisher Bay Air Base and DEW Line site. Inuit that lived in Iqaluit during, before and after American settlement of Frobisher Bay give their version of history and bring to the fore the nuanced experiences that the military reports and memorandums often did not reveal. Among these were vivid testimonies of what the presence of Black soldiers meant to the Inuit and to the development of Nunavut's capital. Chapter 9, "The Black Soldiers' ", explicitly informed us about how the Inuit and the Black soldiers [not mixed individuals] were treated, used and segregated. This prompted creative ideas of contestation and even became one of the subjects of our presentation of this project at the Inuit Studies Conference 2022. It also provided direct

testimonials from Inuit about the conditions in which Black soldiers interacted with, and most likely intermingled with Inuit. This piece was what prompted us to develop an audiovisual testimony and a history from the Black-Inuit perspective of the Pisuktie family.

### **Black Inuit identity in the Canadian Arctic**

As we looked for references in Black Inuit representation, much of what we came across was from an extractivist perspective. We found the book *Eskimo Townsmen* (Honigmann, 1965) by anthropologist John Honigmann. In this book Annie appears in a photograph. I will come back to this book later in the methods section. The picture and the ethnographic description of Black-Inuit populations in it, is one of the few scholarly ‘extractivist’ referrals to Black-Inuit in Canada.

In searching for representations of Black-Inuit across media that would inform the project, we also found the book *Report Of Exploration & Investigation Along Canada’s Arctic Coastline From The Delta Of The Mackenzie River To The Hudson Bay* (Burwash, 1926). The book was written by Major L.T. Burwash during his 1925-1926 expedition. In this report, We found a photograph of a mixed Black-Inuk girl (described as “Quarter bred negress”), which was photographed by Burwash at Depot Island (Nunavut). L.T. Burwash -a mining engineer- follows the same “extractivist” school of “Anglophone-centrism of anthropological writing” (Burman, 2018) in his dehumanizing descriptions, which reduce the humanity of the Black-Inuit “specimens” (Honigmann, 1965) almost to mere categories of ‘ethnographic data’.

#### *\*DEW Line Story, a Silent Attack and the meanings of geography*

The film *DEW Line Story* completed in 1957, one-year before Annie Pisuktie was born in 1958, was the ‘official’ hegemonic film representation on the construction of the DEW Line. It was Produced by Western Electric Company, a Manufacturing and Supply Unit of the Bell System (now AT&T), which was in charge of building the sites in partnership with the US Air Force. This industrial film narrative was an extractivist, neocolonial, and one-dimensional view of the Inuit territories and people. This radical distortion of what the land meant for Inuit is quite overtly exemplified in the voice-off narration that introduces the film:

*“The Arctic, desolate, savage, remote, a wilderness of unending barren vistas, through most of the year, locked in bitter cold and almost endless darkness, in the short summers, a swamp like morass. Not too bad for caribou or polar bears but no place for human beings... We all live in the same ocean, the air ocean that envelopes the globe, and in the **air age, geography has new meanings for the safety of the American and Canadian people**, what was once the impassable Arctic, now provides the quickest routes for attack from a wide sector of Europe and Asia... beset by the nightmare of this treat, the American government acted... to build with the cooperation of Canada, a radar early warning line north of the Arctic Circle... that would stretch three thousand miles across the continent...”*(DEW Line Story, 1958).

This narrative currently emits a different resonance to hundreds of years of successfully adapted life to the Arctic’s fascinating environment. Yet, for the minds behind the *DEW Line Story*, human life was inconceivable in the Arctic. This audiovisual logic of negation of human livelihood, automatically undermined Inuit land sovereignty and rendered Inuit as aliens in their own territory; or in other words, the land was seen as vacant or up for the taking, and its peoples, disposable. It was this film and the history that it addresses in regards to the DEW Line that also influenced our intentions of creation of counter memory and served as a dominant film narrative to be contested.

### *A Silent Attack on Inuit land*

In *Colonial Gazing, Part 2: The Silent Attack on Inuit Nunangat*, a recent article published by the Canadian Center for Architecture in 2022, young Inuk author Jonas Henderson reinterprets the colonial legacy of the DEW Line. He reflects how southern governments continue in its interference and depletion of Inuit identity. Henderson offers a brilliant counter memory description of the soundless aggression that DEW Line sites still weigh over Inuit land sovereignty and futurity.

“They built DEW Line stations on and beside Inuit burial grounds. They established stations on sacred grounds, interfering with Inuit being able to build connections to Inuit Nunangat. In not understanding the Inuit traditional ways of life, the Southerners forced adaptation.” (Henderson et al., 2022)

Our film sits with Henderson’s argument in being a direct contestation to the interference of connections to Inuit Land. Also meant to analyze and question the top down power relations that framed the human exploitative conditions of how southerners went through Black and Inuit populations on Iqaluit.

### **Black-Indigenous in the urban Canadian setting**

There were two primary works that shaped my understanding of this issue. These were a multimedia community-based research project and an urban Inuit community radio show, both produced in 2020 in Canada. I wanted to have more background on the perspectives on Black-Indigeneity in Canada as we felt this would inform the interview with Annie, and would start to make key distinctions that would come in handy during our time producing oral storytelling with her in Iqaluit.

Through their foundational project *Proclaiming Our Roots: The Mixed African Diasporic Indigenous Oral History* (Beals & Wilson, 2020) Anne Marie Beals and Ciann L Wilson examine what it is like to navigate Canadian settler society from an Indigenous-Black angle. This work brings Indigenous-Black identity to the forefront, and how it is experienced in the urban environment in 2020. This was the first community-based participatory action research to “engage Black-Indigenous people in their experiences of what it means to be both Indigenous and Black within colonial Canada” (Beals & Wilson, 2020). Beals explains how regardless of the time that an African diasporic person has resided within a white-settler society he/she/they are always perceived as an outsider “who just arrived” (Beals & Wilson, 2020). This experience resonates to that of Annie’s upbringing in post-colonial Iqaluit. Belonging was a complicated issue for Annie. From a Black-Indigenous feminist perspective, Beals gave me a strong framework to try to understand—how Annie perceived herself as a Black-Inuk woman. Insights like these were instrumental in linking them to the Nunavut diaspora across Canada (George, 2019, Rogers, 2011) lived by both Nicholas and Annie.

### *Nipivut, Annie, the host*

In June 9 2020, the Montreal Inuit community radio show, *Nipivut*, hosted by Annie herself on CKUT Radio, made a program where it gathered Black Inuit testimonies. This episode featured Annie Pisuktie and other Black Inuit from across Inuit Nunangat like Dominique Putulik, Qalingu Napartuk, Miali Coley-Sudlovenick and Aibillie Cumberbatch. The episode focused on the experience of growing up as Black Inuit. Interviewed by her daughter Tina, Annie provides a quick testimony that while growing up in Iqaluit, being Black was never an obstacle to identifying herself as Inuk. She provides insights into what “other people” in her community said about her appearance. However, she reaffirms her identity primarily as Inuk with a different tone: “I am, first and foremost, Inuk, with a shade of black”, said Annie. This podcast informs our project in a significant way. It is an example of how Annie prioritizes her Inuk identity. Annie’s testimony helped us in preparing some of the questions and in finding an approach to some of Annie’s experiences as a Black-Inuk woman in Iqaluit and Montreal.

## **B) Participatory practices and co-creation**

I read about and was inspired by a variety of participatory methods through this research-creation that we will elaborate on in depth in the methods section. To do this work I am drawing on a range of traditions and definitions of participatory media and co-creation in Canada. Katerina Cizek defines co-creation as to “share the making of work by sharing resources and modes of production. The point of contention remains what role, if any, do participants play in the design of the project as well as in the material eventually being edited, presented and distributed” (Cizek, 2019.p.19).

Janine Marchessault’s article *Reflections on the dispossessed: video and the ‘Challenge for Change’ experiment’* (Marchessault, 1995) introduced me to some of the history of participatory media practice in Canada. This text brought me to the ground-breaking participatory method that the *Challenge for Change Program* brought in terms of community empowerment, media democracy and social justice. *Challenge for change* (CFC) was an ambitious participatory video project that ran from 1967 to 1980 by the National Film Board of Canada (NFB). It intended to create social change by facilitating access to film production tools for underrepresented counter publics in Canada. Marchessault’s text championed the CFC co-creation method, but also addressed the failures that the project had at levels of distribution, which stemmed from liberal ideology. Katerina Cizek’s text, *Collective Wisdom: Part3: Media co-creation within community: “Nothing about us without us”* (Cizek& Urcchio, 2019)” assisted me in identifying some key definitions and terms. She uses the term co-creation which is when the participants really initiate and guide a project.

In March of 2022 I developed a series of audiovisual workshops with Nicholas. These workshops were key for providing Nicholas the skills to produce the film and the interview with Annie later on in Iqaluit. To do it this way, I consulted how Janine Marchessault and Katerina Cizek theorized participatory filmmaking production. These gave me the inspiration to build a production schedule and methodology conscious in re-evaluating the hierarchical power relations that arise through the process. Their critical reflections were a way for me to build our strategy while keeping myself in check, and trying to evade ‘extractive’ storying. These authors were critical, they were a theoretical mirror to look at how truly participatory and co-creation could be. Building on Marchessault critique, the *Challenge for change* model has been re-envisioned “in the age of digital revolution” by Katerina Cizek’s co-creative practice, as Liz Miller (2010) writes about Cizek’s approach in *Filmmaker -in-Residence: The Digital Grandchild of Challenge for Change*. Cizek helped me see



that the main goal of co-creation and participatory filmmaking was to orient our project to “put people with first-hand experience at the center of a practice rather than that of the artistic vision, or agenda, of an often-professional media-maker.” (Cizek et al., 2019). Or as Marchessault puts it, to facilitate empowerment through access and control of the means of media production to historically dispossessed demographics (Marchessault, 1995). As a result of these readings, I came to understand that I had to become more of a facilitator than an authoritarian director.

Cizek’s co-creative approach is concerned in breaking with what have been the narratives that shaped ‘our culture’ which, she says, have been based on hegemonic power dynamics that limit Indigenous narrative sovereignty in documentary:

“For indigenous people in particular control over narrative is inextricably linked to control over the historical narrative, governance, land and future. In its multiple and diverse manifestations, the power of the collectives embody this core principle of co-creation” (Cizek et al., 2019).

I found great inspiration in the film *Inuuvinga* (“I am Inuk, I am alive”) (Echalook, Idlout, Iqaluk, Kasudluak, Ohaituk, Ningeok, Ningiuk, Aung-Thwin, Cross, Gaylor 2004, 0:57:43). In this movie, Montreal filmmaker and Concordia professor Daniel Cross produced a co-creative film with 8 Inuit youngsters in 2004 using collaborative methods that echo those that Cizek and Marchessault theorize about co-creating in documentary with Indigenous people. This film reveals how Cross integrates “making of” moments into the film to showcase the formative and empowering experience of co-creative practices for indigenous youth.

### *Participatory practices using photography*

We also tried to emulate *Project Naming* and *Views from the North*. These are two projects which hired Inuit students to interview elders in their community about photographs from the same archive (Haskell, 2017). *Project Naming* was an initiative of Nunavut Sivuniksavut (NS), the Government of Nunavut and Library and Archives Canada. This consisted in the digitization of 500 photos taken from 1949 to 1950. NS students repatriated the digitized pieces to their communities to share with elders and create oral histories about them. The project allowed people to identify countless Nunavummiut across Canada and rescue these colonial representations stored in the archive (including Annie’s own mother). *Views from the North* was initiated by Dr. Carol Payne from Carleton University 2005. It was a set of “photo-based oral history interviews” (Haskell, 2017) that built on what *Project Naming* did. We tried to mimic these projects by giving space for the nuances that longer video stories could trigger and by repatriating films and photographs instead of just photographs. *Views from the North* also hired Nunavut Sivuniksavut students as “researchers”. We emulated this by honoring the principle of considering the participants in our film the experts of their own realities who have manifested the interest in reconnecting to the land and with their culture. Reconnecting was defined as assertion of their identity as a continuous political statement.

Finding photographic and colonial archival footage material made the replication of this project valuable for us. The idea was to show Annie if she could recognize herself and other family members in the archive and re-historicise from there. As in *Views of the North*, this participatory approach had the objective to engage in a loose conversation with her. Moreover, emulating this counter memory method helped Nicholas and I elaborate on ideas to formulate our possible semi-

structured interview questions to interview Annie. Yasmin Jiwani defines counter memory filmmaking as a creative anti-colonial tactic that embraces a non-dominant way of seeing in which filmmaking reframes the way in which “history is reclaimed and recast” (Jiwani, 2011).

Adopting a counter memory tactic assisted us in harnessing the importance of revisiting certain symbolic locations where we would record the interview or revisit while in Iqaluit. Similar to Payne, I identified myself as a facilitator. However, this method contributed to honoring my relation with the Pisuktie family in the search for their Black ancestry while analyzing and creating a community-based participatory project that would have a positive impact in mental health for young urban Inuit. Simultaneously this meant documenting and sharing with them the historical and war-based events that took place in Iqaluit during the American occupation. These two projects revealed to me the impact community-based media-making can have on dispossessed and historically mistreated Indigenous communities, while at the same time adding to the counter memory methodology of contesting power as central to a participatory media creation that increases and strengthens community and intergenerational communication.

### **C) Oral tradition and intergenerational communication as conduits of Inuit Traditional Knowledge (ITK) in the urban setting**

Oral tradition is a vehicle of knowledge transmission across generations. Before going to the Arctic to interview Annie Pisuktie with Nicholas, I went through many films and books about oral tradition because they reflect decolonial content and methodologies describing oral tradition processes coming from Indigenous authors or authors that have positively made an impact in Indigenous communities. Settler geographer Lucas Eades defines Oral Tradition as a vertical passage of information (through time) vis-à-vis the spatial or horizontal transfer of knowledge (through space) (Lucas Eades, 2015). In this section I draw on the relationship between film, storytelling, intergenerational communication and “vertical” oral tradition (as ITK, Inuit Traditional Knowledge) to explore the works that our film will be in conversation with as a source of oral history (Eades, 2015).

In *Sivumut: Towards the Future Together: Inuit Women Educational Leaders in Nunavut and Nunavik* (Walton, 2015), Inuk author Becky Tootoo discusses the current meaning of Inuit Traditional knowledge as an oral tradition, focusing on male urban Inuit identity and mental health. This was vital to understand how ITK encourages intergenerational communication and ways of positive self-reflection for the dignity of Inuit ways of life in the city. Tootoo’s “Strengthening Young Inuit Male Identity” (Walton, 2015) was a powerful metaphorical, poetic, critical, and enlightening piece to examine modern oral tradition which can provide meaning, leadership and purpose for migrating and displaced Inuit. As our experience on the land in Iqaluit got real, this is perhaps the work that resonated the most, and with which our film sits directly in conversation with our process, as our project illustrates many of the benefits that Tootoo talks about in her writings. We were also focused on the way in which Inuit knowledge is transferred from one generation to another, in particular when technological affordances change due to the transition from Arctic community life to city life. In *Traditions, Traps and Trends: Transfer of Knowledge in Arctic Regions* (Oosten & Miller, 2018), the authors describe how bodies of knowledge adapt and create community. This offered a preview of what occurs during the process of knowledge transfer between different Inuit generations, and how youth perception of life might be affected by Indigenous epistemologies and learning on the land. In exploring this material, We noticed the

contrast in the ways contemporary ITK is experienced and prioritized as a set of a distinctive combination of values and principles helpful to the post-industrial realities of Inuit in the present: “The knowledge that is considered by the local community as being important to transfer includes an attitude that encourages perceptual rather than judgemental forms of knowing” (Oosten, & Miller, 2018). Through storytelling, significant relationships and resistance strategies are communicated across time. This rang true while we were interviewing Annie. Her storytelling of her migration story-combined with instances of Iqaluit history and relatives was an essential body of knowledge and she eagerly set out to transfer her meaningful experiences out on the land to her new generations in Iqaluit.

### **Theory and concepts**

I found our guiding theory in supporting Annie Pisuktie’s desire to reframe her history and re-build family relations. Using counter memory was a way to offer an alternative perspective than what has been presented in media and history, an angle that focuses on resilience. We used three theories and concepts in this project. The main one is counter memory/counter-archive, the second is photographic return and the third, video return.

#### *Counter memory and counter-archive*

Our theoretical and praxis-based framework is informed by scholars and artists who are employing counter-archival filmmaking as a locus of intervention. Counter memory projects and theory, became a film-vessel to advocate for elevating the voice of dispossessed, yet resilient communities. The works enunciated here steer away from old and modern stereotypical extractive (Liboiron, 2021) media projects of reality interpretation in audiovisual media.

We developed this project in response to a re-search of ancestry and identity reclamation. On one side from Annie Pisuktie’s curiosity, when we *began the process* to find out who her Black father was, where he could have been, we looked into the conditions when he was deployed in the Arctic. Searching for Jimmy Williams by exploring media archeology and retrieving meaningful colonial depictions of the Pisuktie family allowed us to re-shape and re-interpret a hidden chapter of colonial history that is heavily interlinked with the Pisuktie quest for finding identity answers and ancestry. My motives were to look for theory that is found in community-based research and in foregrounding situated knowledges. It became especially clear to me to employ theoretical bodies of work that would foreground indigenous agency into the process of research-creation when Annie’s daughter and Black-Inuk activist, Tina Pisuktie, told me:

“Isn’t it something Diego? that when we talk about privilege, people (mostly white) have the power to be able to know and track down back into their family tree where they come from, almost 6 or 7 seven generations back. Now here, what does it mean when you (Annie) aren’t even able in your entire life, to know who your own father is or where your mother was buried? For some of us that is privilege, that is the power of privilege...”

By searching for Annie’s father, we rapidly realized we were dealing with something rather nuanced, yet something representative of a larger scale of subjugated knowledge experienced by Black and Inuit during American occupation. The goal was to facilitate access for Nicholas and Annie to audiovisual colonial documents that they never got the chance to be in contact with

before. These included ethnographic photos from Annie's childhood that she never was aware of. Also, war-based moving images that have never met the public eye: those of Black soldiers working alongside Inuit in the settlement of the US Airstrip and DEW Line site at Frobisher Bay. Citing Audre Lorde, Yasmin Jiwani argues that "using the master's tools" toward one's own ends to build counter memory is to "highlight the different ways in which the story of colonialism and its various manifestations of exclusions, marginalization, and stigmatization has been recrafted and retold, and the new vantage points from which these retellings have been launched" (Jiwani, 2011). To this end, the audiovisual tools available for this intervention stemmed from re-visiting, taking-over and re-appropriating the institutional archive. This theoretical framework was the point of departure of our way of 'make-do' as a counter memory tactic (Jiwani, 2011).

Inserting a Black-Inuit voice into the dominant narrative of history of Iqaluit, was both new and a matter of justice. Employing hegemonic archives was like using master's *brick* that we could repurpose and re-build from. For this recrafting task, the concept of *Video Return* was essential. This was a concept we drew from Clara Haskell's *Changing Power Relations in Photography: The Potential of Photographic Returns Projects with Inuit Youth* (2017). Clara mentions the concept of "photo return" as a technology of indigenous memory exercising media repatriation and historicity by Inuit. This approach became the angular stone of our counter-archival theoretical framework. It meant drawing knowledge from projects that retrieved audiovisual colonial documents stored as ethnographic records at hegemonic institutions. From "photo return" I coined the concept of *Video return*, which functions in one way, to illustrate a theoretical analysis about repurposing colonial archival material, in video or film format, which depicts individuals from communities which were misrepresented, exploited, or captured in the film without their full consent. But it also works alongside them, to register with them the resonances that these memory exercises signify when they were seen through outsider eyes and stored in the dominant culture's institutional archives.

Haskell explores how colonial photographs located at hegemonic archival institutions are repurposed as a catalyst for engaging these Inuit youth with their communities and elders. This theoretical frame also informed my use of different experimental and collaborative audiovisual techniques, serving as a counter archival tactics that could be found in the manipulation taking place during the editing process. Jiwani calls for communicative ways of privileging subjugated knowledges that would bring to the fore visibility of the nuanced experiences and memories bashed by dominant media narratives engraved in the archive.

For instance, in the montage of our film, juxtaposing Annie's grandson Nicholas's own sounds, reflections 'on top' of the colonial footage returned to his family is combined with the original footage, the interview with his grandmother, co-created with him during the return to the same location where the colonial film was extracted. In this fashion, subjugated historical and traditional knowledge could be privileged, calling into question the cultural amnesia of this recent unknown chapter of colonial Canada.

In *Oral History and Photography* (Freund & Thomson, 2011) Carol Payne writes a powerful chapter called "'You Hear It in Their Voice': Photographs and Cultural Consolidation among Inuit Youths and Elders". This work deeply informed how to consistently re-purpose hegemonic media representations and twist its discourse in profound accordance with how participants see fit in a co-creative manner. Carol Payne manifests how re-reading critically through one-sided history became a counter archival intervention.

In *Return: The Photographic Archive and Technologies of Indigenous Memory*, Jane Lyndon integrates a theoretical framework that analyzes the confrontational and empowering process of ‘visual repatriation’. This method acts as a vehicle of research as photographic materials holds great value for mental wellness for dispossessed Indigenous communities in recent history.

The aforementioned authors similarly theorize about how the visual materials taken back from the archive to the community “become tools with which to tell stories of their history” (Haskell, 2017). Through this framework, our project came to understand how when returned -- colonial footage gains value as visual storytelling sites of reconnection amongst young (Indigenous) people to learn from and through elders (as it was in the creation of our film), about their own community history, and in consequence, activating identity reclamation processes.

In putting together counter archival representation in relation to migration and Afro-diaspora the most influential film that connects me to the larger practice of counter memory filmmaking is *The Stuart Hall Project*. In this powerful documentary, John Akomfrah ‘repurposes’ colonial archival materials depicting Black people without Black people actually present in the production process of those moving images. Moreover, this work is seminal for our project on how to theoretically and visually twist hegemonic historical perspectives for/from subaltern community advocacy. Similarly, David Marriot’s (2015) analysis, *At Close-Up: Fugitivity and the Filmic Imagination Bastard Allegories*, examines how film form and *black* diaspora theory imbricates the counter archival film practice of Akomfrah, therefore nourishing our theoretical frame.

Nicholas embraced the counter memory approach that I integrated into our methodology informed by Jiwani, Haskell, Payne and Akomfrah. I shared with him many colonial photographs, reports and documents which stemmed from the theoretical examination from films and authors listed here. The following words by Nicholas illustrate the impact that the process had on him. These were part of our voice over work during the postproduction of the film:

“If there is anything I can learn it would be the history of what happened, [the segregation and abuse towards Inuit and Blacks to build Iqaluit], the things I can learn from the [Inuit and Black] people and make it known. Most of the history that has been written is not our history, it's mostly lies of what they want their people to know, but they don't want the world to know, what they have done to achieve what they have achieved..”

With this film, we were wondering how counter memory could talk about cultural remediation through putting in practice what Jiwani (2011) calls, media tactics infused with ‘pedagogies of hope’ that could twist and bend the historical dominant narratives by telling a new one deeply rooted and situated in nuanced Inuit-Black truth.

### **Methodological framing**

#### *Land-based education pedagogies*

This research project also explores practices of land-based pedagogy as a central mode of learning and reasserting narrative conceptions of land that observe Inuit Traditional Knowledge (ITK). I knew early on that I wanted to accompany Nicholas back to the land. We used a land-based education framework, primarily from Eve Tuck’s extensive body of work. Tuck is an influential indigenous scholar who is renowned for her work on Indigenous methodologies with youth and communities.

Land-based education has been the cause and the effect of our project. Going back to the land was a pervasive element since the conception of this film and a vital goal for the co-creative methodology to succeed. This objective of returning was particularly important during the production stage of our film, on site, and the strongest motivator as we worked on storying on the land “through the reciprocal, relational, kinships” with the land (Goodleaf, 2021) that occurred by going back to it.

Previous to our back to the land experience, the learning of archival concrete references from institutional archives, combined with the learning of technical audiovisual skills made clear our reasons for contesting and revealing a largely unspoken past of Nunavut’s capital. It is these experiences, in connection with land-based kinships and philosophical frameworks that constitutes the strength and resilience of the Pisuktie family.

“Land education puts Indigenous epistemological and ontological accounts of land at the center, including Indigenous understandings of land, Indigenous language in relation to land, and Indigenous critiques of settler colonialism” (Tuck, 2014).

In our counter memory film, the community which signifies the land is represented by its people as politically conscious beings with unreconciled experiences and memories linked to the land. These experiences are related to identity questioning and reclamation. These identity interrogations led to archives as sites of political contention and articulation of ‘unheard’ situated knowledges (traditional and historical). Our project thinks with Tuck and when we bear witness to Annie Pisuktie’s recorded reaction to the repatriation of photographs about her childhood and about her Black and Inuit ancestors during the American settlement of Frobisher Bay.

Then, hegemonic institutional archives charged with personal and land meaning, led to articulate oral tradition during the production of the counter memory film on and about social interactions on the land. Our co-production led to a learning process of indigenous epistemologies and land-based pedagogy. This became a site of social and environmental remediation through the transfer of traditional knowledge between youth and intergenerational communication between family members. In this way, our film contributes to the long-standing practice of land-education as Tuck defines as “constructions and storying of land and repatriation by Indigenous peoples, documenting and advancing Indigenous agency and land rights.” (Tuck, 2014).

Deeply informed by this school of thought, our creative project contributes to exercising land-based education by facilitating and allowing Nicholas to have access to the audiovisual means of production and the training to record his own audiovisual representation. This rings true for making a collective project that strives for the right to reclaim reconnection with the land of his mother and Black origins. The Land Relationships Super Collective founded by Eve Tuck, defines these kinds of efforts as crucial for decolonizing and healing relationships to land (Land Relationships Super collective, 2022). Further on, our film informs land-based theoretical approaches as an autonomous hands-on mode of contestation stemming from the academic critique of how “colonialism in many contexts has involved settlement and displacement” (Tuck, 2014).

Our film is a ‘research act’ in the way that it builds an alternative social imaginary from an angle that represents a hidden past of land-based exploitation and segregation of Black and Inuit in Iqaluit. At the same time, land-based education is enacted in learning traditional knowledge, which in turn brings a perspective of intersectional futurity and Inuit sovereignty for indigenous youth. Land-based education theoretical frame also helps our project visualize the “bending” of meanings and notions of land-use ascribed to Inuit territories by settlement and neo-colonialist projects such as the DEW Line.

The work and influence of Mohawk author Donna Goodleaf was also a key influence that informed the land-based component of our work. Goodleaf defines that the goals of youth accessing land-based education are in bettering their mental and physical health linked by developing cognitive and spatial memory tools. It is also useful in making the land-based survival skillset. Our project sought what Goodleaf affirms in her pilot program, the fact that a place-based mode of education can provide the “skills to survive and strengthen their relationships and connections to land, family and community.” (Goodleaf, 2021).

Our work also meets the “requirements” of what Chambers (2008) describes as a “curriculum of place” which calls for a different sense of time, skill-training, education of attention and wayfinding. By meeting these land-based education conditions, our film is constrained into being an educational service to give and to be given. Training has the potential to sustain the breakdown of settler colonialism.

The film work prompted and portrayed land-education. As research-creation, our film can fit in what Tuck frames as a type of research that develops a critique praxis-based investigation of the set of ‘relations and conditions’ of land settlement. Liboiron paraphrases eloquently from Tuck and Marcia McKenzie that Land is a notion and an action at the same time (Liboiron, 2021, p.43). Land education represents a verb, an ‘enactment of total responsibility’ and accountability of re-defining the material, spiritual and historical relations to the settled land where the reclamation of identity and buried histories is bound to happen. We were able to find this responsibility to tell what Nicholas has learned about the archival past of the land and react upon it along with the knowledge granted during his land education experience with family in the Arctic for the first time. This intention confirms what Tuck theorizes in grappling with “Indigenous and settler relationships to land and education in a Canadian context “(Tuck, 2014). Land-based education provides the framework to see how to twist these sites into oral tradition memorials and testimonies of voicing out past experiences of land-based exploitation. As a result we intend to reconceive former DEW Line stations as potential sources of traditional knowledge and resurgence for urban Indigenous youth. This in turn is evocative and stimulating for producing visual critiques through film co-creation.

## **Methodological Process**

### **Step 1: Honoring relationships and following an archive**

The archival work was an ongoing element throughout the project, just like the deepening of the relationships of myself with the Pisuktie family. The archive was a meaningful presence and an overarching resource for creation and communication. In this way, to honor our relationship I felt I had to share every archival discovery. By honoring this dynamic we were able to keep in check the degree of representation and inclusion in which we have tried to structure the mutual goals for this project, side by side. Each interaction with members of the Pisuktie family left us with a clue, a reference, or an idea where to look and sometimes how to look. Their responses triggered critical and creative ways for me and Nicholas. They would reflect their immediate reactions to us and make intimate the archival materials This process allowed them to express their views and provided further information on the discoveries we were making together. Secondly, the participants' constant feedback on the archival findings allowed me to explore new avenues and perspectives to be taken for the research and creation of the project.

The first reference of archival material we started with, was the book *Eskimo townsmen* (Honigmann, 1965). In this book, we found 3-year-old Annie Pisuktie depicted by Honigmann on page number 69. Annie is later alluded from this picture on page 159 as “Almost fully Negroid” child in a section referring to the frequency of illegitimacy amongst Inuit women during the Cold War era and the construction of the DEW Line in Frobisher Bay. The description of this picture remains an unforgettable and offensive representation to Annie and the Pisuktie family and therefore a site for Nicholas, Annie and I to contest its meaning and its creation. This book was used later as a prompt during our production process in Iqaluit. Annie’s youngest daughter, Tina Pisuktie first referenced the book to me in 2019. Tina described it as a transcendental stereotyped misrepresentation of their identity as Black and Inuit. She remarked how this book has always meant a lack of respect for her mother and her in the way Annie was depicted and described. Later, it was until I reconnected with Annie in person, in October of 2021, that we were able to obtain a copy of the book through the support from Avataq Cultural Institute’s former archivist, Sarah Gauntlett. After this encounter with Annie. I started making accessible archival materials and having informal conversations with Annie and Nicholas through social media and phone calls. I shared the materials or references regarding leads that could get us photographs or information about Annie’s biological father and/or people that lived through the American occupation. There were three key moments of “following the archive”.

### **One, little Annie with a Black father**

This first search was extended from September-October of 2021. In November 2021, we retrieved a key photo of Annie Pisuktie from the Avataq Cultural Institute archive. Which, for instance, we used constantly during the workshop process to brainstorm for interview questions and creative responses. This prompted valuable content on what the photo represented emotionally, on one side, and as a document of history for/by the community on the other.

Annie and I would have phone conversations or messages through Facebook about the photo, to explore possible hypotheses about the clothing, the place and the moment. In this way, it became a rich research vehicle for everyone. Annie was 4 years old in the photograph. One year before the Americans left the base in control of the Canadian military. The picture showed two captions in the database, one provided by Avataq described: “Little girl Annie Pisuktie (Kelly)”. The original caption or ‘verbatim’ contained the following description: “Little Eskimau girl with a black father 18 June 63 Frobisher bar”. The author of the picture was Serge G. Morin. A pilot and engineer working for Shell in Frobisher Bay at the time.





**4-year-old Annie Pisuktie in Apex Hill, Iqaluit, Nunavut, June 18th, 1963. Photo by Serge G. Morin.**

### **Two, Inuit Studies Conference and the lost oral histories**

When we were at the International Inuit Studies Conference 2022. We used the archival findings we had to make a presentation about the archival materials we wanted to pursue as sources for our film and as contributions to the community. We stressed what all this research meant to the Pisuktie family and Annie's ancestry quest.

The key finding here was the lost tapes of Iqaluit elders recorded by Melanie Gagnon, which recount the presence of the Black US soldiers during the American settlement of Frobisher Bay. We stressed out our urgency to have access to these tapes at the Inuit Studies Conference.

The archive photograph of Annie we presented also paved the way for us to come in conversation and networking with other Inuit community members across the Arctic, from Greenland to Alaska. It prompted contact and interest in our work by archivists, book publishers, employees from the Hudson Bay Company and Nunavut Arctic College, University of Ottawa, and more. However due to time constraints, the archival research at these institutions has not yet been conducted.

### **Three, The Black soldiers and Inuit working on the DEW Line**

After doing extensive note-taking speaking with different archivists that currently work with Inuit across Canada, Alaska and Greenland, it came to my knowledge that the National Archives and Records Administration (NARA) had footage of the process of construction of the DEW Line in Iqaluit in the 50s. We commissioned the journalist/filmmaker Jesse Freeston in the US to look for archival footage at NARA. The results were astonishing. We obtained, what we believe, is never before digitized raw footage of Black soldiers and Inuit working in the Canadian Eastern Arctic during the Cold War era.



**Digitization process of unpublished raw archival footage at the National Archives and Records Administration (NARA). The footage was recorded by the US Air Force. In the still image, a Black US soldier helps unload heavy machinery from a cargo military plane during the construction of the DEW Line in the Eastern Arctic. Maryland, United States, October, 2022. Photo by Jesse Freeston.**

My relationship and closeness to the Pisuktie family opened the door for me to have access to community members and sources that otherwise, coming out of the blue, would have been more difficult or impossible. Eventually through one source or the other, the engagement with the archive let us obtain new materials and new insights. We were unlocking puzzle pieces by doing the work together.

### **Step 2: Audiovisual workshops with Nicholas**



**Nicholas mounting the Sony F65 on the tripod during the audiovisual workshops. Montreal, April, 2022. Photo by Diego Bravo.**

After retrieving the photograph of Annie in Apex Hill, Nicholas and I set up a plan to interview Annie in Iqaluit. We also agreed that we would like to film an interview with Serge Morin, the pilot who took the picture of Annie retrieved from Avataq. But before any of this, Nicholas and I agreed to undergo a series of four audiovisual workshop sessions to offer him training in learning how to film an interview using the basic professional gear and tools to record these two interviews. It was a co-creative way for him to learn audiovisual talents and make the process of production for the creative part of this research easier. Inspired by the previously mentioned film *Inuvunga*, we shot and recorded sound from many making-of moments during the workshops in the style Daniel Cross did for his film, however, in the editing process Nicholas and I decided not to use it for this iteration of the project.

### **Part 1, Composition and the still image**

The audiovisual workshops were divided in two sessions of three hours each. Each one started with one and a half hours of ‘hands-on praxis’. We first rehearsed the technical components of a still image such as aperture, shutter speed, ISO and white balance to obtain a balanced exposure. Nicholas got to understand the basics of photography and adapt those basics to a professional film camera in a very short time. In this workshop Nicholas got to understand the different ways of framing and composition.

Secondly, lighting. It was important for me to teach him the types of light sources that we would be working with in this documentary. For instance, he learned what would be the best set up to achieve the right exposure depending on the conditions and the harshness of the light source.

Nicholas learned the different light temperatures and the differences of natural light depending on the conditions of the day. Exploring and learning composition and the aforementioned concepts through different cameras gave him a good notion to technically see the difference in image making, quality, size, format between film and digital cameras while knowing the visual language employed in composing, arranging or “organizing” photographic images.

The theme of visualization of Ansel Adams (Schaeffer, 1992) was also very useful as a crucial tool for learning and engaging with photo/video subjects. This means to pre-imagine the image in your mind by knowing how the camera sees. In the second part of the first session, we analyzed images from printed magazines and exercised the concept of visualization. We focused mainly on landscape shots and portraits. We framed the workshops having always in mind that we would be going to record his grandmother in a moving vehicle or on location in Iqaluit. We also discussed ideas around portraiture in filmmaking. Like for instance, thinking of the elements that he might have to choose to include or not in the frame to get the essence of her grandmother while on set. For this purpose, I created different wooden frames with Nicholas. These ranged from the size of his palm to a big 11x8 inch wooden frame. We used these to place and edit images from the magazines and large format prints. The idea for this method was that Nicholas would explore and exercise different ways visualizing scale, framing, texture, and composition. For instance, he created his own self-portrait using only a wooden frame and describing in frames what part of his body he would like to focus on to take the portrait. Part of the exercise was to describe the intention. The goal was also to train and tap into the creative-intuitive forces he would use in the creative medium of videography.



**Nicholas learning composition and framing before touching a camera. Montreal, April, 2022. Still from a video by Diego Bravo.**

## **Part 2, the moving image**

Then it was time to translate all the values we used previously and adapt it to a cinema camera. For these workshops we got access to a professional Sony FS65 Cinema Camera from the Hexagram Lab at Concordia to teach Nicholas. The first step here was establishing how to set up

the device properly. This entailed learning how to mount the camera on a professional large cinema tripod. The end here was getting Nicholas used to operating ‘heavy’ professional gear so when the time of recording our interview with Annie with a smaller, simpler camera the process would be easier. This strategy was quite successful as it saved us time during the production process of the interview with Annie and the b-roll we filmed in Iqaluit with a simpler 12K Black Magic Ursa camera. Nicholas and I felt comfortable in the operation and portability.

### **Part 3, Learning audio**

For the audio segment of these workshops, we hired Montreal professional sound artist Tiago Castro Lopes, who has extensive experience working in cinema and working with indigenous peoples. We introduced Nicholas into the basic terminology of sound recording. Tiago and I showed Nicholas how to identify the frequency levels in a sound mixer. Nicholas was able to spot the differences in microphones to record outdoors and indoors. He learned how to set the microphone properly ranging from a boom mounted on a large spear, to a lavalier microphone. Half of the time of this session focused on Tiago teaching Nicholas all the technical elements of the lavalier microphones: how to install them on people’s clothes to set up for an interview. Again, thinking ahead into the conditions when Nicholas would interview Annie.



**Tiago (Left) teaches Nicholas how to operate the boom pole during the audio segment of the workshops. Montreal, May, 2022. Photo by Diego Bravo.**

### **Practice-based session**

Nicholas and I had the chance to put into practice the audiovisual knowledge he gained from the first sessions of the workshop while at the same time engaging with the archival tactic of our film. We interviewed and filmed Serge G. Morin, the pilot who took a portrait of Annie in the early

1963. The content from the interview also contributed to our thoughts on how to structure ideas for the interview with Annie in Iqaluit later on. We recorded the interview using the Sony F65 8K camera and the lavalier microphone techniques Nicholas learned from me and Tiago. Nicholas and I selected the location where the interview took place at the EV building of Concordia University. Together we arranged the lighting conditions, composition and framing of the subject. Nicholas felt confident enough to set up the audio himself. He microphoned the interviewee by himself.

We conducted the interview together which lasted 55 minutes. Nicholas was able to fully understand the technical aspect of being in control of the process of production, recording and conducting the interview. We ask Morin to describe the conditions in which he traveled to the Arctic. While this interview will not be integrated into this version of the film, it helped us imagine his motivation for going to Iqaluit and the conditions of subordination that were in place at the time Morin took the picture of Annie (aside for knowing what made him take the picture). For example, the power dynamics that Morin had over Inuit workers he employed. We also learned that he owned a company that benefited from developing some of the housing projects where Inuit, like Annie's mother, suffered and died from tuberculosis due to the low-quality materials, reduced size and precarious conditions of these dwellings (Stevenson, 2014). The results from the interview with Morin both technically and in terms of new archival information were very satisfying and enlightening. We then felt confident to start preparing for the trip to the Arctic to interview Annie.

### **Step 3: Inuit Studies Conference 2022: The network of the conference**

Shortly after interviewing Morin. I was invited to do a presentation on this research project by Dr. Heather Igloliorte at the 2022 Inuit Studies Conference in Winnipeg. However, I initially declined going there by myself unless Nicholas or Annie were there to present this project with me. Nicholas agreed to come to present the project with me. Then we drove to Winnipeg. This was a key experience for Nicholas and I and for the project to get public attention at a very important international Conference. During our presentation Nicholas spoke about the need to reconnect with the land. He spoke about what this project meant for him as youth and the message he would like to send to other youths. He was vocal about how the film could be contesting the military presence of the past, by him reclaiming traditional knowledge and connecting with his mother's family and community in Iqaluit. We spoke about the importance to historicise the Black origins of Frobisher Bay and to bring forward the Inuit that were involved in the construction of the Airstrip and the DEW Line sites. Most importantly, we believe, it brought up a deepened knowledge of the efforts Annie has made as one of the first Black-Inuit women and her pioneering and community outreach work for Inuit in Montreal. We also draw attention in trying to find the tapes of the oral histories that Melanie Gagnon recorded with the Elders of Iqaluit in 1999 to use them in our project.

After our presentation, we created many valuable connections for the imminent trip to Iqaluit and for the future of the project. This opportunity helped deepen relationships and kinship with long relatives and community members over Inuit Nunangat.

Networking at the conference was very productive. We were able to meet Inuit musicians who would eventually collaborate on music for this pilot, like the duo Piqsiq. Another valuable contact we made through the networking was Pauline Pemik. She is an Inuk journalist working at CBC North. She offered to help us obtain footage of Annie Pisuktie's adoptive Inuk father, Josie, when he was interviewed by Johnna Kelly regarding the work he did with the American Military in Iqaluit. Nicholas was also able to meet with Bernard Saladin d'Anglure. Saladin who is the founder

of the Inuit Studies Conference and a respected author among scholars and Inuit of Nunavik and Baffin Island. He is also notable for having been a vital consultant in the creation of the screenplay for *Atanarjuat: the fast runner* (Kunuk, 2001) the most famous Inuit-made film of all time. Likewise, being in Winnipeg gave us the opportunity to be able to meet the editor of this project, Jennie Williams from Nunatsiavut. Overall, the conference was a chance to get feedback, encouragement and support from scholars, archivists, publishers and Inuit community members. More importantly, it gave Nicholas a sense of motivation and empowerment to claim this project as his own. The experience gave us an important platform to address why this project matters in general but also at a family level.

#### **Step 4: Visit to the Arctic and interview with Annie and land-based education**

##### **Part 1: Producing a participatory media project**

When we talk about participatory media, it might be assumed that co-creators involved come into the project on “equal terms” but it does not happen quite exactly like that, particularly with time constraints. Producing or setting up a participatory media project requires immense amounts of labor that often go unseen and unpaid. In this case, the organization and labor required for producing the trip started in September 2021 on top of all the research-creation deadlines and academic jobs I had at the time. It required enormous amounts of energy and coordination, and to a certain extent, a touch of luck.

I had to coordinate between many different academic, community, and private organizations. It was important to produce the visit without risking the physical integrity of the participants and community members in Iqaluit due to the Covid-19 epidemic. So, I made sure to constantly check on my health and that of the participants. Secondly, I had to secure the stipend to compensate participants for their time during the project (Nicholas and Annie). Third, producing the trip meant figuring out the best dates to match Annie’s availability in the summer with Nicholas availability when off from school. Then, I had to secure the rental of the camera gear months in advance.

Fourth, I had to raise funds to buy tickets to travel to Iqaluit and stay there. Balancing all these elements in a very short period of time rapidly became a challenge and ended up compromising some qualities of the outcome of the filming process.

Producing a participatory media film is not that different from producing an ordinary independent documentary film. It requires plenty of work and often, things do not play out in the way you think they would. This was something that Nicholas also learned by seeing me dealing with the challenges to make everything work for us to be able to fly out to Nunavut.

For instance, the plan to do the interview with Annie, was to record the conversation while moving on the land. Annie had requested this and it meant having different interview moments while driving in a vehicle to the places that were meaningful for her in Apex Hill and Iqaluit. This was a reason why we made the choice to bring lavalier microphones to use as our primary recording tool. Nicholas and I set our original production plan based on this element. However, we were not counting on Pope Francis visiting the Arctic for the first time in history. This circumstance changed our plan drastically. To our surprise after landing in Iqaluit, we were dumped by the car rental company despite having a confirmed reservation for weeks in advance. According to the dispatcher, the visit of Pope Francis caused all cars to be rented. Stranded like that, after many months of planning, we were forced to modify the original production and shooting plan of

exploring Iqaluit with Annie. The work of a producer is to set things up and expect that nothing will happen as planned. This is precisely what happened.

## **Part 2: The walk, land-based education and interview with Annie**



**Nicholas and Annie Pisuktie at the entrance of Annie's house in Iqaluit, Nunavut. Summer 2022. Photo by Diego Bravo**

Without a car we quickly realized that we were not going to have the time to be able to visit the list of places related to Annie's childhood that we had anticipated during this first visit. It was



Annie's suggestion for Nicholas instead, to connect with the land and the extended family. Leading by walking had been significant to Annie's own history of migration.

Nicholas: so, when you first got to Montreal, how was your early life? How was it adjusting?

Annie: Culture shock I believe, but I managed, I would never take the bus, I would never take the metro, I'd rather walk... all the way instead of taking the bus... because I was too scared...I found a map, I walked. I had already heard about Cabot square...It took me three weeks of walking every day, because I was in Sherbrooke east, until I finally saw an Inuk...

We followed her suggestion and decided to get as much b-roll of Nicholas walking around Iqaluit and the Upper Base, at the former DEW Line site as a way of incorporating a loud 'voice of presence' to symbolize land recognition and honor historical Inuit activism. (Tester, & McNicoll, 2008). In the context of Inuit opposing regulations imposed by Eurocanadian authorities in the early 20th century, Tester explains that Inuit physical presence on the land "in and of itself, is an important form of voice. The Inuit body speaks in the manner in which it moves from camp to trading post, in defiance of game regulations. In unimpeded travel across the straits between Ellesmere Island and Greenland (a fact of relevance to sovereignty), people establish a presence that others must interpret..." (et al., p. 5380). By filming Nicholas at the former DEW Line site were also enacting a "voice of presence".



**Nicholas setting up the shot at the former US Air Force Upper Base (Now a shooting range) in Iqaluit, Nunavut. Summer, 2022. Photo by Diego Bravo.**

While walking around town, we had rewarding interactions with locals and Nicholas's distant family. "Oh, you are Annie Pisuktie's grandson, you are so tall? How long are you in town for?!"-

an Inuk lady, very excited, asked Nicholas at the town's hunting store. ‘Yes, she is my ananachak’ (grandmother) Nicholas replied, very pleased. Nicholas was moved by how this ‘stranger’ would know his name and who he was. Almost everywhere we went in Iqaluit, an Inuk would recognize him due to the photos that Annie has been posting on Facebook while living down south.

### **Part 3: Land-based experience**



**Late Simaniq Arnaquq and Nicholas in Iqaluit, Nunavut, June 2022. Photo by Diego Bravo.**

After the first two days, Annie set us up with some of her family to go boating on the water with Eemeelayou and the now late Simaniq Arnaquq, Nicholas’s uncle and cousin respectively.

Nicholas and I made the decision that, for the most part of the experience on the land, I would record with the film camera while he would concentrate on experiencing the conversations and in learning as much from the experience. During the trip, Nicholas learned how to shoot a rifle for the first time in his life. Simaniq shared with him not only tea and food, but also knowledge on the conditions of the water and how to try to read the movements of animals.

After the first two hours during lunch, Simaniq caught a seal. However, the body sank immediately, and we were unable to retrieve it in time. Simaniq and Eemeelayou explained to Nicholas that it sank quickly because all the fresh water from the recent melt from the mountains was still at the upper layer of the bay, making animals less buoyant than in salted water conditions. This circumstance made hunting on the boats a bit more challenging, and it was an experiential

reminder of weather changing the conditions of the hunt. After seven hours on the water we went back to land, then Simaniq drove us to Annie. Simaniq had the same traditional name (namesake) as Nicholas. The experience was so significant for Simaniq that he made sure we promised him a copy of the film we were making. Simaniq created a big impression on Nicholas and I. We connected and were humbled by the way he treated us. Unfortunately, a couple of weeks after we returned to Montreal, he suddenly passed away due to heart conditions. He was 19 years old, Nicholas's age, he would have turned 20 in September.

After our first-time boating, Annie set us up again for a second time on the water. After our daily walk, we met Shawn, an Iqaluit born and raised Inuk in his mid-twenties. Shawn is Nicholas' cousin and a Canada North Airlines Cargo employee, -recently forced to move to Montreal due to lack of housing- that happened to be in town for a funeral for a couple of days. The connection with Shawn was unique too. He took us boating on his birthday the next morning. Annie suggested that he take us hunting to Mialigaqtaliviniq, also called American Islands. The American Islands, was where the US military first camped in 1942 before settling Iqaluit with the help of Inuit (Gagnon & Iqaluit Elders, 2002). Annie's adoptive father, Josie Pisuktie, was among those first 10 Inuit that assisted the Americans after they moved from Mialigaqtaliviniq to Iqaluit, as Annie told me. Annie later shared with us a historical photo of these men, which is held at Nakasuk School, Iqaluit's elementary school.

Boating our way to Mialigaqtaliviniq was where Shawn introduced Nicholas how to read the radar of the boat. The opportunity allowed them to share intimate stories of family while on the hunt. Shawn and Nicholas bonded while Shawn was teaching him how to identify certain animals on the horizon and smells in the wind. Shawn was telling how people are able to notice the particular smell of beluga exhalations. Shawn also told Nicholas, for instance, why he would not go after a walrus on his own, or how to immediately distinguish between a harp seal or a ringed seal.



**Nicholas and his cousin Shawn Lee-Baines hunting around *Mialigaqталiviniq* (American Islands) near Iqaluit, Nunavut. June, 2022. Photo by Diego Bravo.**

During this second land-based experience we spent close to 9 hours straight on the water learning with Shawn. The fun and the bonding were so pleasant that we lost track of time. Fortunately, Nicholas and Shawn caught a duck around tea time at *Mialigaqталiviniq*.

Shawn also told many sorties to Nicholas, among them the story of his grandmother, who was from Kimmirut, a nearby village and a former Hudson Bay Trading Post. Shawn shared with Nicholas how the RCMP slaughtered his grandmother's family dogs in the 1950s. This forced his family to stay in Iqaluit (then Frobisher Bay) to work.

Knowing the stories of the people, Annie's Inuit family, their ways of wayfaring as seal hunters, seamstresses, educators, trappers, and radio hosts, brought so much more than any words would be able to impact Nicholas, as we witnessed and recorded on camera. We knew then that it was all worth it. Nicholas obtained a collection of stories and anecdotes from cousins his age. Knowledge that became quite significant in just a couple of hours.

The land-based education process Annie set us into was absolutely unexpected and it became the heart of the project. At the same time, it fulfilled Annie's expectations of relinking youth. The boating sessions became land-based education workshops that engraved traditional knowledge in Nicholas. These conversations while on the land became a vehicle of bonding between family members who had been separated by geography.



**Nicholas learning how to light a qulliq lamp with Aaju Peter at her house in Iqaluit. After the visit, Aaju gifted Nicholas the stone lamp. Photo by Diego Bravo.**

Annie's priority was to make sure we were on the land. Nicholas fully embraced the objectives, the knowledge and the timely purpose that this project was allowing him to experience. It was after this second time boating that he felt forever marked. The land-based experience for Nicholas became critical to be featured in our film. Annie created proximity and the transfer of realities and ways of knowing between the youth in her family. This was her message before even expressing anything on camera. Organically, Annie became the leader, our fixer. She became an associate producer and locations manager, and she also cooked for us every night after the long journeys. We were witnesses of the land, and of Annie and her family's kindness.

#### **Part 4: The interview**

To fulfill Annie's wish, we scheduled the interview to happen on the last full day of our visit. Nicholas and I planned the composition and the framing of the interview together the previous night and the morning of the last day. We decided to do a medium shot of her. We decided the three of us that the most comfortable place to do it would be Annie's dining table.

Together, we set up the camera with no added lights. Nicholas took care of the audio and microphoning Annie. It was evident that he was confident from our training sessions. We checked the audio levels and conducted the interview together for an hour. Annie walked us through key

moments of her life. She touched on her Black identity in the community, the loss of her parents, her abusive husband, her love and strength of being raised by community despite trauma, her exile in Montreal, the beginnings of her grassroots work and outreach work, and foundation of the Southern Quebec Inuit Association. However, the most important part, for her, in this project, as she expressed it during the interview, was to be able to fulfill her intention to connect the youth in her direct family to the land. She intended to nourish a land-based educational experience for those of her who have not lived in the Arctic. Those in her family who face the process of assimilation in the cities of the South. This was part of her message, “know where you come from, and know that you are loved above everything else”-said Annie.

### **Step 5: Scripting and selecting the music**

The process of scripting the structure of the film came after two months of analyzing the footage we obtained in Iqaluit and the archival material we obtained from NARA in Maryland, United States. Originally the film was going to be mostly a combination of archival footage in montage with footage of the interview with Annie. However, the land-based experience that we filmed, changed this approach while looking and selecting material into the post-production of the film. Nicholas and I decided that he would have to be the voice guiding this pilot’s footage.

We decided that we wanted to talk about the experience of the trip to Iqaluit. But also, the intention behind it. To imprint the purpose of the trip as a concretization of Annie’s wish for tightening community in her own family. And the inner desire of reconnecting with a memory lost in translation. Nicholas and I then focused on the script and his voice. We co/wrote the script for each of the three sections of the narrative structure. His concept that a “home away from home” had resonance throughout the decisions we took to create the voice over of the film. We recorded the voiceover at CUTV studios and at the Intersectional Research Hub at Concordia University. The music was the result of a relationship that Nicholas developed with the son of one of the singers of the duo Piqsiq. He asked them for permission to use the track Nuna To Qilak, which translates to English as Land to Sky. I assisted him in drafting the email and he made an argument and obtained the audio file and permission for the track.

### **Step 6 Choosing the editor and handing over the material**

Following our mandate to involve Inuit and Black artists/creators in this project. Nicholas and I decided that we would give preference to find an Inuk editor for the film. My Mitacs Fellowship supervisor, Dr. Heather Igloliorte suggested hiring Jennifer May for editing. Since the proposal stage in December 2021, through Heather's contact, we connected with Jennifer. However, after many tribulations and health issues, Jennifer had to step down from being able to edit. In October we were left without an editor. I asked Isuma chief editor Maia Iotzova. She suggested a couple of people that have worked with Inuit in the past.

Heather suggested another option. The recent winner of the Best Short Documentary at the Canadian Screen Awards, Jennifer Williams. For me it was of utter importance that the editor would remain Inuk as the editor controls the rhythm of the narrative. And to honor the relationship and support we obtained from all the Inuit community. There are not many professional or experienced film editors in Canada that are Inuit. This took approximately two months to find a

right fit after Jennifer May was not able to work with us anymore. Jennie Williams took the role and she is currently working on a draft edit as I write.

## **Findings**

### **Reflections on co-creation**

By doing this film as a co-creation, Nicolas was able to represent himself. The process created skills for what Jiwani calls ‘make-do’ tactics of talking back to power (Jiwani, 2011). The project successfully facilitated Nicholas to learn technical audiovisual abilities to represent his layered family history and layered realities as Black-Inuit migrants from Eastern Arctic living in the South of Canada.

As the co-creative process progressed, Nicholas’s sense of political assertion, responsibility and empowerment increased drastically. This made the learning process more engaging, rewarding and fluid. I witnessed how beneficial the co-creation process of teaching Nicholas the technical aspects of filming and sound recording started to become. He found inspiration in the ideas and concepts that I presented to him to explore a new visual language. This new consciousness made him appreciate the meaning behind disrupting and re-narrativizing his family’s past and present lived experiences. In other words, the desire of disrupting the meaning and rhetorical power of the universalising colonial representations inscribed in the archives we retrieved, moved him forward into learning how to dislodge and twist the images towards our own ends during the co-creative workshops. It truly became motivating and empowering. He picked up knowledge with great inspiration. This made the whole process very enjoyable and enriching, as he would talk about the reasons he was involved in the project. It became clear that this was benefiting his health by channeling frustrations and corrosive pain and anger. I felt like I was providing a service.

Intimately, co-creation permitted a situated knowledge perspective on the military settlement of Iqaluit that has largely been ignored. The audiovisual workshops created skills and avenues that sparked Nicholas’s eagerness in telling a history that has never been told before in public. I can say that to create a document of where he came from, to break down “undisputed truths” is also to tell a story about the conditions of the present legacy of insidious settler structural biopower and domination of the territory his mother was born in and his grandmother had to escape from and returned to after 40 years. It was also a route to acknowledge endurance and resilience in times of struggle, despite the undermining conditions of control Inuit and Blacks were against in Frobisher Bay.



**Nicholas examining the photo archives in the search of Black Soldiers and family members at the Nunatta Sunakkutaangit Museum in Iqaluit. Photo by Diego Bravo.**

Guided by Annie, the co-creative experience was significantly rewarding while we were filming together in the Summer of 2022 in the Arctic, where Nicholas would present this project as his own and express pride and joy about embarking on this journey and what he has learned so far. Nicholas was ‘decolonizing himself’ by learning the history and doing something about it for his own sake. During this visit Nicholas confirmed a conviction of learning on the land and representing the process. He reiterated the invigorating sense of political responsibility that the co-creation process had initiated. In his own words he exclaimed “this is what I was trying to tell you before...and to the other (urban Inuit youth) ...I was telling them to learn.... because when everybody else is gone, it’s going to be (up to) us, and if we don’t know, nobody else is going to know...”. Co-creation brought up a way to break the institutional silence that has lasted for decades. Through this organic collaborative structure, we could try to re-configure cultural revitalization in the city, particularly for Inuit youth. The audiovisual skills gave Nicholas a way to obtain and preserve traditional knowledge as a response to neocolonial settlement. It was also a way to confront the consequences that the legacy of military settlement and segregation meant for him and his family.

To me, personally, the process allowed me to be accountable and keep honoring an ethical obligation to my “adoptive” Inuit family, the Pisuktie family. At the same time, I benefitted in honing on my production and facilitation skills at building capacity to create a community-based audiovisual product that addressed current and future social issues and solutions for the urban Inuit youth in Montreal and perhaps other urban centers in North America where Inuit are migrating to. I learned that urban Inuit youth who have remained absent from the immediate realities of their traditional territories can find in co-creation and counter memory approaches a useful anti-colonial tactic (Jiwani, 2011) to represent their struggles in the media with agency and creativity.

### **Land-based education and access to family and traditional knowledge**



Perhaps the biggest takeaway of this project is to have used a research-creation to have created an opportunity for access to the land in Iqaluit for Nicholas: the stories and the family he came to hear and meet first-hand were key to his experience. It also helped to reinforce the counter memory objectives that were set collaboratively for this project. This led me to both explore and feature all the virtues that land-based Inuit education can offer when in combination with a counter memory project to foster for urban Inuit youths' tools to gain awareness to verbalize their lived realities, identities and political responses to narratives of abuse and dispossession that get often erased in the culture of the dominant Euro Canadian society.

The land-based education while boating brought a whole change of perspective in Nicholas. His reaction when he was being taken on the land, was something that became engraved in his soul and helped him retain knowledge. With excitement he said he felt the urge to catch up with more training in the ways of the land, learn the language, and learn more how the past legacies are related to the current social problems his community faces. He felt motivated to learn more. His experience on the land fostered a sense of belonging in that moment. In his own words while we were drafting the script of the film he referred to this place as: "a home away from home". On the land he felt the camaraderie and fraternity rarely found in the city. On the land, he experienced a renewed sense of love by being taken care of and protected by family he has never had in his life. His sense of being compelled by this community captured all his senses and emotions.

He told me, it made him more aware about the socioeconomic and political reasons it took for and his grandmother to get back to the Arctic after so many years. His teachings on the land and renovated sense of community was indeed healing and invigorating, perhaps this was the greatest finding of this project, to have fostered and recorded the meaning of youth teaching youth traditional Inuit knowledge. Reinforcing family and community ties through the land and across geography.

At the same time, I learned that counter archival and counter memory projects in Inuit context carry the potential of activating land-based education. When these two are combined, it can detonate a powerful change in youth consciousness to relief feelings of trauma, stored anger and dread associated with the abuse Inuit lived in their own territories and bodies.

I also learned that a counter memory initiative complements land-based education as a revitalization tactic and a method to incorporate a transfer of knowledge between elders to youth and between youth themselves. Land-based education can bring a new dimension of knowledge and improve memory retention of information for urban Inuit youth, such as Nicholas. As he is among those urban indigenous that are looking to reconnect with the land and family who are searching for answers that neocolonial, and dispossession processes have prevented them from.

We realized that Inuit community land-based education and traditional knowledge in the face of traumatic events that have marked the past and present for Black urban Inuit, can boost tactics to create leadership and mental wellbeing. Listening to family members telling stories, such as "living archives on the land" about the traumatic and joyful past of their families was mesmerizing to witness, for me. It fostered empathy between Nicholas and his relatives. It created great bonding.

## **Conclusion**

We believe our film contributes meaningfully to insights about identity, belonging and leadership as I hypothesized initially in our research question. We executed a successful participatory project where I mentored Nicholas. Through this rewarding process of co-creation, we used a 'land-back'

(land-based education) methodology - with the prompts of archival materials to re-foster a profound sense of belonging for Nicholas across geographies, and in so, healing. By making kin with his own family through the guidance of his grandmother Nicholas reaffirmed the strength in himself. Nicholas extended his process of learning by actively documenting the histories and memories of his own family while on the land. As Annie wanted, our project created meaningful intertribal youth communication between relatives divided by settlement. The bond amongst youth sharing their nuanced realities with each other while going hunting was the most enriching experience for everyone involved in this project.

Nicholas's following words reflect how the co-creative process of Pisuktie: the walker contributed to his well being:

“Watching [my cousin] Simaniq do what he did [taking a seal in one shot while boating], in the flash of the moment was in my mind amazing! Because if you take anybody else from the city and you put them in that scenario, you would never be able to do something like that successfully without being involved in that lifestyle first, **but I find most urban Inuit youth are not involved in that lifestyle due to the circumstances of where we live...**Watching everything that happened there, I thought that there is so much more...[that I would like to understand]...[Through this project] I get the privilege of maintain our cultural traditional activities”.



Nicholas with Eemeelayou, Simaniq and Peter on the land near Iqaluit, Nunavut, July, 2022. Photo by Diego Bravo.

The ‘make-do’ tactic (Jiwani et al., 2011) of this project contributes to counter memory practices by re-appropriating images previously taken by the colonizers. In doing so, we override the dominant historical narratives lingering in extractivist media documentations.

In tangent with this, we produced our own images on the land as a response to the hegemonic industrial documentation of settlement in Frobisher Bay. We collaboratively explored and provided a deeper understanding of the realities and complexities of being Black and Inuk as a byproduct and in spite- of the American and Canadian occupation of these Inuit territories. Moreover, the process also challenges the ongoing abuse of power that the military presence and construction of the DEW Line meant for Inuit and Blacks in Iqaluit and across the Arctic and how this can activate Nicholas’s relationship to the present realities of his family and community at a local and global scale.

In this fashion, Pisukkie: the walker is a reminder of a re-imaginative Black-Inuit antagonism of land-management that questions the new geopolitical reality and ongoing militarization process of the North which foists authority and a silent attack against new Inuit generations (Jonas Henderson et al., 2022). The project sits directly in correspondence with a notion of land education that is accountable to indigenous futurity. Nicholas and I trust that this project has succeeded in planting the seeds for creating an unsettled imaginary of the DEW Line sites where his ancestors were deployed and exploited, as the archival footage and reports demonstrate. This can be felt in Nicholas own testimony:

“for me, it was a good way to get the full picture why we are treated the way we are treated, where we come from, and how things used to be before everything else happened (the construction of Frobisher Bay and other US airbases and DEW Line sites). For me, [the trip to the Arctic] changed how I view some of the things we struggle with, why we struggle with illnesses and other troubles, and what we need to do, to try to help and fix it...”



**Nicholas proudly holds a narwhal's tusk (7ft 10 1/2 inches) harvested by his relative Paul Pishuktie on May 31st, 2007 in Pangnirtung, Nunavut. This photo was taken in Ottawa, Ontario during a visit to his cousin Noodloo Pishuktie, shortly after coming back from the Arctic in July, 2022. Photo by Diego Bravo.**

Nicholas beautifully spoke to the final goal behind our collective intention in documenting his learning experience of reconnection during the post-production process of this project. He hopes to inspire other Inuit youth to share their situated stories linked to the American military settlement in the Arctic. He addressed the importance of how by getting access to educational resources of filmmaking and traditional knowledge on the land, he aims to challenge the ongoing legacy of oppression that interferes with Inuit being able to build connections due to the repercussions that American occupation implanted on his mother's homeland.

“A home away from home... Especially here in the city, If I have the resources to learn and bring it back to the city to other Inuit youth who don't have the resources to learn, then that would be the greatest thing I could do for our people...” -Nicholas Inniss.

## **Bibliography**

- Baumann, S. E., Lhaki, P., & Burke, J. G. (2020). Collaborative filmmaking: a participatory, visual research method. *Qualitative Health Research*, 30(14), 2248–2264. <https://doi.org/10.1177/1049732320941826>
- Beals, A. M., & Wilson, C. L. (2020). Mixed-blood: Indigenous-black identity in colonial Canada. *Alternative: An International Journal of Indigenous Peoples*, 16(1), 29–37.
- Bordeleau, Jean-Louis. (2021). *Des jeunes Inuits interdits de parler l'inuktitut. Le Devoir*. Retrieved December 14, 2021, from <https://www.ledevoir.com/societe/602930/des-jeunes-inuits-interdits-de-parler-l-inuktitut>
- Bracken, A., & Specia, M. (2020). Giving Birth Where the Family Is. *The New York Times*. <https://www.nytimes.com/2020/01/05/world/canada/nunavik-midwives-indigenous.html>
- Burwash, L.T., (1926). REPORT OF EXPLORATION & INVESTIGATION ALONG CANADA'S ARCTIC COASTLINE FROM THE DELTA OF THE MACKENZIE RIVER TO THE HUDSON BAY. N.W.T & Y. BRANCH, DEPT. OF THE INTERIOR. CANADA.
- Chambers, C. (2008). Where are We? Finding Common Ground in a Curriculum of Place. *Journal of the Canadian Association for Curriculum Studies* 6 (2): 113–128.
- City of Iqaluit. (n.d.). *About Iqaluit: History & Milestones | City of Iqaluit*. Retrieved February 14, 2023, from <https://www.iqaluit.ca/visitors/explore-iqaluit/history>
- Cizek, K. & Uricchio, W. (2019). Collective Wisdom: Co-creating with Communities Across Disciplines and with Algorithms. Co-Creation Studio at MIT Open Documentary Lab. DOI: 10.21428/ba67f642.f7c1b7e5
- Coyer, K., Dowmunt, T., & Fountain, A. (2007). *The alternative media handbook* (Ser. Media practice). Routledge.
- Donohoo, T. (2020, July 27). *Superman: What Superman's Black Suit REALLY Means*. CBR.
- Eades, G. L. (2015). *Maps and memes: redrawing culture, place, and identity in Indigenous communities* (Ser. McGill-queen's native and northern series, 76). McGill-Queen 's University Press.
- Eno, R. V. (2003). Crystal two: the origin of Iqaluit. *Arctic*, 56(1), 63–75.
- Fletcher, C. (2018.). Qanuikkat Siqinirmiut? Towards an understanding of southern Quebec Inuit health and wellbeing | ArcticNet. Retrieved March 17, 2021, from <https://arcticnet.ulaval.ca/project/qanuikkat-siqinirmiut-towards-understanding-southern-quebec-inuithealth-and-wellbeing>
- Freund, A., & Thomson, A. (Eds.). (2011). Oral history and photography (1st ed., Ser. Palgrave studies in oral history). Palgrave Macmillan. <https://doi.org/10.1057/9780230120099>
- Gagnon, Mélanie and Iqaluit Elders (2002). *Inuit recollections on the military presence in Iqaluit*, Iqaluit, Nunavut Arctic College, Memory and History in Nunavut, 2, x + 346 pages
- George, Jane, N. (2019, December 2022). Leaving home. *Nunatsiaq News*. <https://nunatsiaq.com/stories/article/leaving-home/>
- Government of Canada, S. C. (2019, June 21). *Statistics on Indigenous peoples*. [https://www.statcan.gc.ca/en/subjects-start/indigenous\\_peoples](https://www.statcan.gc.ca/en/subjects-start/indigenous_peoples)

- Goodleaf, Donna. (2021). *Pilot Study: Ionhntionhnhéhkwen Land- Based Wilderness Program in Partnership with Concordia University*.
- Government of Canada, N. (2013, November 28). *The Distant Early Warning Line: An Environmental Legacy Project* [Education and awareness]. <https://www.canada.ca/en/department-national-defence/corporate/video/other/distant-early-warning-line-an-environmental-legacy-project.html>
- Government of Canada, P. S. and P. C. (2019, December 6). *Inuk, Inuit (Linguistic recommendation from the Translation Bureau) – Writing Tips Plus – Writing Tools – Resources of the Language Portal of Canada – Canada.ca*. <https://www.noslangues-ourlanguages.gc.ca/en/writing-tips-plus/inuit-inuk>
- Haskell, C. (2017). *Changing power relations in photography: the potential of photographic returns projects with Inuit youth* [Masters Dissertation, Concordia University, Montréal, Québec]
- Henderson, Jonas & Martin, Emma. (2022). *Colonial Gazing, Part 2: The Silent Attack on Inuit Nunangat*. CCA. Retrieved December 29, 2022, from <https://www.cca.qc.ca/en/articles/88287/colonial-gazing-part-2-the-silent-attack-on-inuit-nunangat>
- Honigmann, J. J., Honigmann, I., (1965). *Eskimo townsmen*. Canadian Research Centre for Anthropology, Northern Co-ordination and Research Centre (Canada), & Canadian Research Centre for Anthropology. University of Ottawa.
- Inuit Tapiriit Kanatami (2018). Inuit Statistical Profile. ITK.
- Inuktitut Magazine (1984, Spring). *Inuktitut Magazine*, , 2–62.
- Jiwani, Yasmin (2011). Pedagogies of Hope: Counter Narratives and Anti- Disciplinary Tactics. *Review of Education, Pedagogy, and Cultural Studies*. 33:4, 333-353, DOI: 10.1080/10714413.2011.59764
- Krautwurst, U. (2007). Cyborg Anthropology and/as Endo Colonization. *Culture, Theory & Critique*. 48:2, 139-160, DOI: 10.1080/14735780701723090
- Liboiron, M. (2021). *Pollution is colonialism*. Duke University Press. Retrieved January 2, 2023
- Lydon, J. (2010). Return: the photographic archive and technologies of indigenous memory. *Photographies*, 3(2), 173–187. <https://doi.org/10.1080/17540763.2010.499610>
- Malaurie, J. (1956). *The Last Kings of Thule: A Year Among the Polar Eskimos of Greenland*. G. Allen & Unwin.
- Marchessault, J. (1995). Reflections on the dispossessed: video and the ‘Challenge for Change’ experiment. *Screen*, 36, 131-146.
- Marchessault, J. (2010). “Amateur Video and the Challenge for Change (1995).” In T. Waugh, E. Winton & M. B. Baker, (Eds). *Challenge for change: activist documentary at the national film board of Canada* (pp.354-365). McGill-Queen's University Press.
- Marriott, David (2015). “Close-Up: Fugitivity and the Filmic Imagination: Bastard Allegories: Black British Independent Cinema.” *Black Camera, An International Film Journal*, Vol. 7 no. 1: 179–198.
- Merriam-Webster. (n.d.). Indigenous. In *Merriam-Webster.com dictionary*. Retrieved February 14, 2023, from <https://www.merriam-webster.com/dictionary/indigenous>

- McKenzie, M. (2009). *Fields of green: restoring culture, environment, and education*. Hampton Press.
- Miller, E. (2010). "Filmmaker in Residence: The Digital Grandchild of Challenge for Change." In T. Waugh, E. Winton & M. B. Baker, (Eds). *Challenge for change: activist documentary at the national film board of Canada* (pp.427-442). McGill-Queen's University Press.
- Milne, E.-J., Mitchell, C., & De Lange, N. (Eds.). (2012). *Handbook of participatory video*. AltaMira Press. Retrieved December 18, 2021, from INSERT-MISSING-URL.
- Jiwani, Yasmin. (2011). Pedagogies of Hope: Counter Narratives and Anti-Disciplinary Tactics. *The Review of Education. Pedagogy*. 333-353. 10.1080/10714413.2011.597646.
- Laugrand, F., & Oosten, J. (2009). Transfer of 'Inuit qaujimajatuqangit' in modern Inuit society. *Etudes Inuit. Inuit Studies*, 33(1/2), 115–131.
- Lackenbauer, P. (2018). At the Crossroads of Militarism and Modernization: Inuit-Military Relations in the Cold War Arctic. In *Roots of Entanglement: Essays in the History of Native-Newcomer Relations* (pp. 116-158). Toronto: University of Toronto Press. <https://doi-org.libezproxy.concordia.ca/10.3138/9781487513054-006>
- Oosten, J. G., & Miller, B. H. (Eds.). (2018). *Traditions, traps and trends: transfer of knowledge in arctic regions* (First electronic). Polynya Press, an imprint of The University of Alberta Press. Retrieved December 6, 2021.
- Payne, Carol (2016). "Culture Memory and Community through Photographs: Developing an Inuit-based Methodology," *Anthropology and Photography: Expanding the Frame*, eds. C. Morton and E. Edwards.
- Payne C. (2011). "You Hear It in Their Voice": *Photographs and Cultural Consolidation among Inuit Youths and Elders*. In: Freund A., Thomson A. (Eds) *Oral History and Photography*. Palgrave Studies in Oral History. Palgrave Macmillan, New York.
- Rasmussen, Derek., Akulukjuk, T. (2009). "My Father was Told to Talk to the Environment First Before Anything Else: Arctic Environmental Education in the Language of the Land." In M. McKenzie, P. Heart, H. Bai & B. Jickling. (Eds.), *Fields of Green: Restoring Culture, Environment, and Education* (pp.285–298). Hampton Press.
- Rogers, Sarah. (2011, April 13). Montreal 's Chez Doris day shelter hires Inuit caseworker. *Nunatsiaq News*. [https://nunatsiaq.com/stories/article/130455\\_montreals\\_chez\\_doris\\_day\\_shelter\\_hires\\_new\\_inuit\\_caseworker/](https://nunatsiaq.com/stories/article/130455_montreals_chez_doris_day_shelter_hires_new_inuit_caseworker/)
- Schaefer, J. P., & Adams, A. (1992). *Basic techniques of photography: an Ansel Adams guide* (1st ed.). Little, Brown.
- Serebrin, Jacob. (2021). *Nunavik woman's death by partner considered 8th femicide in Quebec in as many weeks—Montreal* | Globalnews.ca. Global News. Retrieved December 14, 2021, from <https://globalnews.ca/news/7736007/quebec-nunavik-death-femicide/>
- Stevenson, L. (2014). *Life beside itself: imagining care in the Canadian Arctic*. University of California Press.
- Tester, F. J., & McNicoll, P. (2008). A voice of presence: Inuit contributions toward the public provision of health care in Canada, 1900–1930. *Histoire Sociale/Social History*, 41(82), 535–561.

Tuck, E., McKenzie, M., & McCoy, K. (2014). Land education: indigenous, post-colonial, and decolonizing perspectives on place and environmental education research. *Environmental Education Research*, 20(1), 1–23. <https://doi.org/10.1080/13504622.2013.877708>

Walton, F., & O'Leary, D. (Eds.). (2015). *Sivumut: towards the future together: Inuit women educational leaders in Nunavut and Nunavik*. Women 's Press, an imprint of Canadian Scholars' Press.

Waugh, T., Winton, E., & Baker, M. B. (2010). *Challenge for change: activist documentary at the national film board of Canada*. McGill-Queen's University Press.

### **Films and media:**

Apak Agilirq, P. (Producer), & Kunuk, Z. (Producer, Director). (2002). *Atanarjuat The Fast Runner* [Film]. Insight Media.

Akomfrah, J. (Director), (2013). *The Stuart Hall Project* [Film]. Smoking Dogs Films.

Cizek, K. & Frise, H. (Director). (2009). *The Seven Interventions of Filmmaker-in-Residence* [Film]. National Film Board of Canada.

Echalook, Idlout, Iqaluk, Kasudluak, Ohaituk, Ningeok, Ningiuk, Aung-Thwin, Cross, Gaylor (Director). (2004). *Inuuvunga* [Film]. National Film Board. Of Canada.

Western Electric. (Director). (1958). *Dew Line Story* [Film]. Auido Productions Inc.

Pisuktie. A. (Host). (2020, 06, 09). Episode 122 (No.122) [Audio podcast episode]. In *Nipivut*. CKUT Radio. URL <https://soundcloud.com/nipivut/episode-122-june-9-2020>