



# ***Welcome to the Neighbourhood: Inside the Winnipeg Film Group's Indigenous Film and Video Collections***

**A Guide for Secondary and  
Postsecondary Education**

**Winnipeg Film Group –  
Archive/Counter-Archive**



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## Land Acknowledgement

The Winnipeg Film Group is located on the original lands of the Anishinaabeg, Ininiwak, Anisininewuk, Dakota Oyate and Dene, and on the National Homeland of the Red River Métis. We acknowledge that our water is sourced from Shoal Lake 40 First Nation and that our hydro power is received from Tataskweyak Cree Nation. We respect the Treaties that were made on these territories, we acknowledge the harms and mistakes of the past, and we dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of Reconciliation and collaboration.

## Truth and Reconciliation Commission Calls to Action

This educational guide aims to respond to the Truth and Reconciliation Commission of Canada: Calls to Action. The Calls to Action are a useful resource for thinking about the films in this collection, as is the Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the TRC of Canada. Specifically, we want encourage viewers to consider the following calls to action regarding education, media, and archiving:

### Education for reconciliation

62. We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to:

- i. Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students.
- ii. Provide the necessary funding to post-secondary institutions to educate teachers on how to integrate Indigenous knowledge and teaching methods into classrooms.

- iii. Provide the necessary funding to Aboriginal schools to utilize Indigenous knowledge and teaching methods in classrooms
- iv. Establish senior-level positions in government at the assistant deputy minister level or higher dedicated to Aboriginal content in education.

63. We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including:

- i. Developing and implementing Kindergarten to Grade Twelve curriculum and learning resources on Aboriginal peoples in Canadian history, and the history and legacy of residential schools.
- ii. Sharing information and best practices on teaching curriculum related to residential schools and Aboriginal history.
- iii. Building student capacity for intercultural understanding, empathy, and mutual respect.
- iv. Identifying teacher-training needs relating to the above.

64. We call upon all levels of government that provide public funds to denominational schools to require such schools to provide an education on comparative religious studies, which must include a segment on Aboriginal spiritual beliefs and practices developed in collaboration with Aboriginal Elders.

65. We call upon the federal government, through the Social Sciences and Humanities Research Council, and in collaboration with Aboriginal peoples, post-secondary institutions and educators, and the National Centre for Truth and Reconciliation and its partner institutions, to establish a national research program with multi-year funding to advance understanding of reconciliation.



66. We call upon the federal government to establish multi-year funding for community-based youth organizations to deliver programs on reconciliation, and establish a national network to share information and best practices.

## Museums and Archives

67. We call upon the federal government to provide funding to the Canadian Museums Association to undertake, in collaboration with Aboriginal peoples, a national review of museum policies and best practices to determine the level of compliance with the United Nations Declaration on the Rights of Indigenous Peoples and to make recommendations.

69. We call upon Library and Archives Canada to:

- i. Fully adopt and implement the United Nations Declaration on the Rights of Indigenous Peoples and the United Nations Joint-Orontlicher Principles, as related to Aboriginal peoples' inalienable right to know the truth about what happened and why, with regard to human rights violations committed against them in the residential schools.
- ii. Ensure that its record holdings related to residential schools are accessible to the public.
- iii. Commit more resources to its public education materials and programming on residential schools.

70. We call upon the federal government to provide funding to the Canadian Association of Archivists to undertake, in collaboration with Aboriginal peoples, a national review of archival policies and best practices to:

- i. Determine the level of compliance with the United Nations Declaration on the Rights of Indigenous Peoples and the United Nations Joint-Orontlicher Principles, as related to Aboriginal peoples' inalienable right to know the truth about what happened and why, with regard to human rights violations committed against them in the residential schools.
- ii. Produce a report with recommendations for full implementation of these international mechanisms as a reconciliation framework for Canadian archives.

## Arts and Reconciliation

83. We call upon the Canada Council for the Arts to establish, as a funding priority, a strategy for Indigenous and non-Indigenous artists to undertake collaborative projects and produce works that contribute to the reconciliation process.

## Media and Reconciliation

86. We call upon Canadian journalism programs and media schools to require education for all students on the history of Aboriginal peoples, including the history and legacy of residential schools, the United Nations Declaration on the Rights of Indigenous Peoples, Treaties and Aboriginal rights, Indigenous law, and Aboriginal Crown relations.





**Themes** Indigenous cultures, traditions, and contemporary art; Indigenous storytelling; the environment; women and gender; coming of age; history of Canada/Turtle Island

**Recommended Study Levels** Grades 9-12 / Undergraduate

### Recommended Grades and Subject Areas

- Grade 9, Social Studies: Canada in the Contemporary World
- Grade 9-12, Aboriginal Languages and Cultures
- Grade 11, History of Canada
- Grade 12, Current Topics: First Nations, Métis and Inuit Studies
- Grade 12, Cinema as a Witness to Modern History

A note on terminology: Please note that many of the Manitoba curriculum documents use the outdated term “Aboriginal” in their guidelines. The term “Indigenous” for referring to Indigenous peoples across Turtle Island is now widely preferred. We strongly recommend that you use the appropriate terminology in your classroom.

#### *Undergraduate Studies*

Indigenous Course Requirement (ICR); Indigenous Studies; Film Studies; Media Studies; Women and Film; Feminist Film and Video; Gender, Women, and Sexuality Studies; Visual Arts.

## How to Use this Guide

This guide includes a list of 10 short films and videos suggested for classroom viewing and discussion curated by Winnipeg-based visual artist and art educator Lita Fontaine. This guide also includes an interview with Lita Fontaine conducted by Andrew Burke, Jillian Groening, and Skye Callow; discussion questions oriented towards a variety of topics; and other helpful pedagogical resources, including connections to the Manitoba curriculum documents and suggested resources and readings.

We recommend previewing and watching the films in the order suggested by the curator. It is important to preview the films and videos before screening them for your students. While previewing the films, you can make a list of your own discussion topics and keep track of words, terms, concepts, and scenes that may need context. Please note that many of these films contain difficult content and issues related to colonialism. We recommend informing your students prior to watching the films with them. The program curator, Lita Fontaine, recommends having the school counsellor or other supportive community member present during the classroom screening.



## About the Winnipeg Film Group

The Winnipeg Film Group (WFG) is an education, production, exhibition, and distribution centre committed to promoting the art of the moving image. Founded in 1974, the WFG began distributing locally made films in 1981 to help serve Manitoba filmmakers who were creating work, but did not have the knowledge or resources to seek out screenings or sales for their work. The WFG is central to any history of independent and experimental filmmaking in Canada.

The WFG Case Study, conducted in partnership with Archive/Counter-Archive, extends the preservation efforts the Film Group itself has undertaken in recent years by identifying and digitizing films sidelined and subordinated in conventional histories of the organization in collaboration. These works have the capability of transforming our understanding of the city, its cinema, and the cultures that converge here. At the heart of the Case Study is the desire to understand how the audio-visual archive serves as both a record of historical inequities and an opportunity to engage in the processes of decolonization. Located at the convergence of the Red and Assiniboine Rivers, a cultural meeting place for 6,000 years, Winnipeg is the ideal site on which to re-examine and reconsider connections between the arts, the archive, and Indigenous-settler relations.

In addition to these crucial preservation efforts, the Case Study has featured several curated programs, putting these newly rediscovered works in dialogue with familiar films from the WFG catalogue. Central to the WFG Case Study is a desire to develop a counter-archival practice that is generative rather than simply reflective, that mobilizes the cinematic past in pursuit of a fundamentally different future.

## About Archive/Counter-Archive

*Archive/Counter-Archive (A/CA): Activating Canada's Moving Image Heritage* is a seven-year research creation project led by Janine Marchessault and funded by a Social Sciences and Humanities Research Council Partnership Grant. Comprising four universities, numerous community partners, memory institutions, and policy advocates, the project is dedicated to activating and remediating audiovisual heritage created by Indigenous Peoples (First Nations, Métis, Inuit), Black communities and People of Colour, women, LGBTQ2+ and immigrant communities, and to fostering a community and network dedicated to creating best practices and cultural policies. As part of the project, Archive/Counter-Archive has produced a number of open-access educational guides which are available for free on its website: [counterarchive.ca](https://counterarchive.ca)



## About Lita Fontaine

(Dakota/Anishinaabe/Métis)

Artist / Art Educator

Band Affiliation: Long Plain  
First Nation, Treaty One  
Territory, Manitoba

Lita Fontaine is of Dakota,  
Anishinaabe, and Métis  
descent. Fontaine is a

Mother, Sister, Art Educator and Visual Artist. Her mother Rose Anne Fontaine's band affiliation is Long Plain, her father's, Sagkeeng First Nation. Fontaine was born in Portage la Prairie, Manitoba, and grew up in Winnipeg's North End. Ever since childhood, Fontaine always enjoyed the act of creation like drawing, building, sewing, and collecting recyclables.

During Fontaine's late twenties, the creative urge to become an artist became quite strong. Being a single mother at the time, she decided to return to school and enrolled in the University of Manitoba's School of Art in the Diploma program where she developed and hone her skills and abilities in drawing and black and white photography. She later pursued higher education at the University of Regina, Visual Arts Faculty where she attained a Master of Fine Arts (MFA) specializing in Inter-media (mixed media).

Lita Fontaine is one of the founding members of the Urban Shaman Contemporary Art Gallery in Winnipeg, Manitoba which was established in 1996. This is one of her proudest accomplishments. Her first public solo exhibition was on the opening evening at Urban Shaman, September 1996. Fontaine received the University of Manitoba Distinguish Alumni Award 2021.

Fontaine has exhibited her art in several solo and group exhibitions and her work can be found on murals in Winnipeg, and in personal art collections. Fontaine recently retired as the artist in residence with the Seven Oaks School Division, where she collaborated with teachers in classrooms, integrating art experience into the school division's curricula. In the past, Fontaine has also taught Foundation Drawing and Indigenous Art History at the University of Manitoba's School of Art.

Fontaine's main focus is her professional art practice, which is predominately studio based. Her methodology in the area of arts education is hands on, where creative processes play an integral role in learning. Fontaine believes the visual arts acts as a catharsis that nourishes emotional, physical, mental, and spiritual growth.





## Interview with curator Lita Fontaine

On November 18, 2025, artist and guide curator Lita Fontaine sat down with Andrew Burke, Jillian Groening and Skye Callow in the offices of the Winnipeg Film Group to talk about the process of curating this educational guide's film program. Below is the conversation, which has been edited for clarity and length purposes.

**Jillian Groening (JG):** Before we begin our conversation today, we'd like to begin with a Land Acknowledgment. The Winnipeg Film Group is located on Treaty 1 Territory and on the ancestral lands of the Anishinaabeg, Cree, Oji-Cree, Dakota and Dene Peoples, and the National Homeland of the Red River Métis. We respect the treaties that were made on these territories, we acknowledge the harms and mistakes of the past, and we dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of reconciliation and collaboration.

**Lita Fontaine (LF):** Also, in the spirit of reconciliation and the Truth and Reconciliation Commission (TRC, 2015), we call upon the federal, provincial, and territorial governments in consultation and collaboration with survivors, Indigenous peoples and educators to make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students.

We call upon the Council of Minister of Education Canada to maintain an annual commitment to Indigenous education issues, including developing and implementing from Kindergarten to Grade Twelve curriculum and learning resources on Indigenous

peoples in Canadian history, and the history and legacy of the residential schools; sharing information and best practices on teaching curriculum related to residential schools and Indigenous history; and building students capacity for intercultural understanding, empathy and mutual respect. That's very important, because it's all about *collaboration*.

**Andrew Burke (AB):** In terms of Archive/Counter-Archive, part of the desire of the project is to ensure that there is material available for the teaching of Indigenous material, specifically Indigenous film, at the secondary school and post-secondary school level. And to adopt archival best practices in terms of the preservation of this material as well. We are drawing on the section of the TRC that deals with archives and museums. Call Number 67 reads: "We call upon the federal government to provide funding to the Canadian Museums Association to undertake, in collaboration with Aboriginal peoples, a national review of museum policies and best practices to determine the level of compliance with the United Nations Declaration on the Rights of Indigenous Peoples and to make recommendations." And then out of that too, we adhere to, and we want to work in the spirit of Number 70, which is: "We call upon the federal government to provide funding to the Canadian Association of Archivists to undertake, in collaboration with Indigenous peoples, a national view of archival policies and best practices."

Part of the work of this initiative and Case Study is to figure out how that works on a granular level: What can individual organizations such as the Winnipeg Film Group do to ensure that films in their collection made by Indigenous directors and worked on by Indigenous crews are properly preserved and made available for distribution, both within schools and to a wider public?



**LF:** Yes, that's very important. The selected films are also representing Indigenous people in the arts. Especially in film, there's not much representation. It's nice to have that local insight that there are filmmakers who are Indigenous in our communities.

**AB:** I was wondering if we could start with an overview question. Lita, we gave you an impossible task, which is to select just a handful of films from the collection that could potentially have spoken to you. Once you had a sense of what the project was about and what we were looking for, how did you go about putting together the program that you've given us?

**LF:** In viewing several of the films, I felt the main connection between these works was "woman," but the program/films also deal with cultural identity. There also were all these community connections. Like, "oh I'm familiar with this person's work, and I know that person, I've worked with this person." So, for me, there was both the neighbourhood connection and the community connection. It was nice to see each film and get reacquainted with some of the people in the films and see what their art is about.

As I watched each of the stories in these films, I heard the Matriarchal voice, each voice strong in their stance or their resistance. Each filmmaker spoke from lived experiences within their own Home Nations. Each finds empowerment, personal healing and connections to culture and language while using the medium of film as a tool for historical documentation.

**AB:** I love "the neighbourhood connection" as the title for the overall piece. So, with that in mind, would it be okay to go film by film through to ask you your thoughts on them?

**LF:** Well, the first two short films I watched were Jackie Traverse's *Two Scoops* and *Empty*.

I enjoyed the handdrawn child-like illustrations. Through my artist's eye, the simplicity of the hand drawings attached a loss of innocence to her story.

The Sixties Scoops refers to the large number of Indigenous children who were taken away from their homes, literally, "scooped," throughout the 1960s. Most children were adopted by non-Indigenous families in Canada and the United States. Even across the ocean. The Sixties Scoops has left a legacy of identity loss and cultures on children and families involved.

*Empty* is almost like a continuation of what she [Jackie] was going through, and it gives a really honest tribute to her mother. Both of the short films are about finding empowerment through loss.

**AB:** Do you want to talk about the visual aspect of the films?

**LF:** It's simple but it works. The child-like drawings, for me, added a kind of lost innocence.

**AB:** And it feels so important that she narrates it herself.

**LF:** It's very important because it is her voice, her story. True and authentic.

**AB:** I guess in some ways it's just one part of her larger practice. She does so many other things.

**LF:** Jackie sews, paints. When she was my student, she was a painter.

**AB:** Should we move on to Caroline Monnet?





**LF:** *IKWÉ*. I found her film to be very heartwarming. The title for her film means “woman” from her home nation’s language.

Made me think about a coming of age ceremony in Anishihnaabe culture, when young women have her first menses, her connection to Nokomis, Grandmother Moon, is strong.

Caroline Monnet visually brings it out by using cultural symbols and references: the water, Grandmother Moon.

*Nokomis* within my cultural teachings watches and protects the women. Nokomis protects the water also.

**AB:** That one film is a little bit more experimental. If you were showing it to students, what would you say to them before you showed it to them? Just in terms of, like, “Okay, you’re gonna see something a little bit different visually.”

**LF:** How is it speaking to you? What is Caroline sharing with us? How is it visually? How is she experimenting with the film medium and why? What do you like about it or not like about it?

I’d also like to talk about *Journey My Heart*. Joanne Soldier preps herself for powwow’s competitive dancing. She goes jogging to keep her endurance as a dancer. I’ve seen her dance, and she’s just strong. She flows. It’s all about total connection with her body and the spirit of dancing. She’s a beautiful jingle dancer. It’s a sacred dance. It’s a medicine dance. And I like the way she carries herself and respects it. It’s all about discipline.

**JG:** The first scene with her running outside in winter—that winter that we’re all very familiar with here in Winnipeg. The strength it takes to do something like that so consistently.

**LF:** Joanne’s jogging in the winter will only create stamina, and strength in her dancing practice. At a Powwow one can dance continuously for 15 or 20 minutes straight, without a break. Depending how long the Powwow song or eagle whistles are.

**JG:** She kind of speaks to the mental aspect of it, too. The audience, or whoever is around you that you’re competing with, they need to also see that you could go forever.

**LF:** Dancing is Prayer, it is very spiritual.

There’s a story about the first jingle dancer. Her name was Maggie White, from Whitefish Bay, Ontario.

In her Grandfather’s dream, he was told to make the dress so his granddaughter could get healed. So, he made the dress, and she became healed. And she did! Maggie was well into her early 90’s when she passed away.

**AB:** She also brings up at the end of the film how important this is for intergenerational connection.

**LF:** Dancing is a tradition, dancing is physical, which is probably why Ms. Soldier runs. Mentally, dancing creates stamina. Spiritually, dancing becomes prayer.

**AB:** Do you want to talk about *Moccasin Stories* next?

**LF:** I felt a lot of connection to this film because we all wear moccasins. I can wear shoes, but with moccasins, you can feel the ground better. There is a connection to the Earth. The moccasin protects one’s feet. The beadwork on top of the moccasins represents a personal symbol.



**JG:** I also really enjoyed hearing Gloria speak. She talks about running away from residential school, and the healing process of going back to those traditions. There's a mentorship role with her as well. The film offers a sense that there is a cycle through the continuity of traditional knowledge.

**AB:** It's amazing. The film is also so accomplished visually. And Charlene Moore, the director, is young. When you were watching this, did you have a sense this was a film made by the new generation? In your program, you've really put different things in conversation with one another in an interesting way, especially generationally.

**LF:** Cultures evolve. In this film I saw how the moccasin story has changed, it has evolved. But the continuity of making the moccasin has not. The act of moccasins-making brings families together, connects them. It's an act of survival. Passing on the tradition and getting a pair of handmade moccasins is an act of survival.

**AB:** Would it make sense to go on to Sonya Ballantyne's film, *Nosisim*, now? It feels as if it's like, once again, it was made by a new generation. At its heart is a drawing by Daphne Odjig. Did you ever meet Odjig? Did you know her?

**LF:** I did meet her over the years through Robert Houle. He introduced us.

**AB:** So, it's another story of—

**LF:** Neighbourhood! (laughs)

**AB:** But also, of displacement. Because it's the story of Easterville and the Chemawawin First Nation. That's something I would hope students could talk about—the displacement, especially in northern communities, for hydroelectric developments in Manitoba. Could you see how this film could be used

in classrooms?

**LF:** I think it would be good especially in classes dealing with the environment and climate change and things like that. They would see the devastation of a landscape so watered down.

**Skye Callow (SC):** There's a really powerful part of that film too, where she talks about her relationship with her grandmother and the fact her grandma couldn't really communicate with her because she didn't speak the language.

**AB:** The film is about the loss of the community, but it is literally about the loss of her grandmother and the guilt that she feels about that because she didn't make it back in time, right? This is about her displacement because she had to relocate to go to university, I guess.

**LF:** Yes. The drawing is the connection, the connection to her family. A family archive, an heirloom. Thank God for the drawing. It's a family historical document.

**AB:** Then it's amazing at the end that she says, "Oh, I went back to the gallery and could tell them things about this drawing that they didn't know." [...] There's also a Bannock moment in it as well, right? Because making Bannock was the way to spend time with her grandma.

**LF:** We all meet for dinner. Bannock is important. Did you know Bannock is an oppressed food? Because during the time when Indigenous people were getting locked up and put in these little areas, the government used to just ration them with flour and water. So, it was a ration food at first. Then it became whatever it is now. They turned it around into something more positive. Instead of starvation, they made it into the opposite of that. [...]



**LF:** In *Bannock*, we see this connection with Darryl's mom. It's nice to meet up with mom in the kitchen. [...] *Bannock* to me is the most endearing of Darryl's films, that's why I put it in there.

**AB:** It's also just amazing how warm the kitchen feels in the film—the warmth of family and sort of doing things together. [...]

**AB:** So, we've gone through each of the films—

**JG:** Except *Farandole* and *Treaty Number 3*.

**LF:** I thought I'd also focus on Métis culture. I have a lot of connections with Métis artists in my community. And it was nice to see the work. Embroidery is also connecting to bead work, especially when it comes to those floral patterns and things like that [...] I think it's just overall good to see another nation's work. It keeps that balance with the community, because we can't always just say "Indigenous," we also have to talk about the Métis community as well.

**LF:** Okay so what's the next film?

**AB:** It's Danielle Sturk's short work on Rebecca Belmore, *Treaty Number Three*.

**LF:** Belmore knows how to marry her materials together. She makes the perfect marriage to whatever she brings in, like the red dress, and the ripping of it on the pole. Wow, that's the perfect marriage there.

**JG:** She's such a brilliant artist. I love the simplicity of her art and how impactful these simple ideas are.

**LF:** I don't know how she does it. She's magic. She's strong, too. The film is four minutes. It's more of an introduction about what she does and who she is. This is from 2013, and she was just given the Governor General Awards in Media Arts at the time.

**SC:** When I watched this collection of films at home, I remember I said to Jillian: "I just imagine myself being a young person seeing these when I was in high school. Just being able to see these points of view at that age is something that I think a lot of young people don't often have access to."

**LF:** These films resonate and stay in the subconscious. For filmmakers, the way of handing down tradition is through their films. That's survivance. In whatever medium we are voicing our stories, our culture, our identity, that's survivance.





## Curated Program for Classroom Viewing

10 films and videos were curated by Lita Fontaine for classroom viewing.

Total run time: 1 hour 20 minutes and 31 seconds

The films are available to stream  
via the Canadian film streaming and  
distribution platform [VUCAVU](#) or  
by contacting [the Winnipeg Film Group](#).



## Intentions: A note from Lita

As I was viewing this series of films, I was searching for a common ground. A common ground, where cultural connections play out. I became familiar again with the teachings of the moccasins by Myra Laramie and the Bannock making recipe from Darryl Nepinak's mom. Several of these filmmakers come from my neck of the woods, My Neighbourhood.

These films provided a re-affirming understanding about ceremonials, protocols, and lifestyles of municipal and urban Indigenous realities. These films also provided a comfortable and safe space while watching them.

Enjoy!

Chi Miigwech & Wopila - Lita Fontaine

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## IKWÉ (Caroline Monnet, 2009)

**Length:** 4:35min

**Genre:** Documentary, Experimental

**Language:** Cree, French

**Synopsis:** *IKWÉ* is an experimental film that weaves the narrative of one woman's (IKWÉ) intimate thoughts with the teachings of her grandmother, the Moon, creating a surreal narrative experience that communicates the power of thoughts and personal reflection.



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## Two Scoops (Jackie Traverse, 2008)

**Length:** 2:55min

**Genre:** Documentary; Animation

**Language:** English

**Synopsis:** Hand-drawn illustrations animate this touching personal story about the "Sixties Scoop" of Indigenous children into the Canadian child-welfare system. \*Content Warning: The film deals with the trauma of the Sixties Scoop and the forced relocation of Indigenous children.







## Empty (Jackie Traverse, 2009)

**Length:** 5:07min

**Genre:** Documentary; Animation; Drama

**Language:** English

**Synopsis:** Set to music by Little Hawk, this animated and starkly honest story is a daughter's tribute to her estranged mother. \*Content Warning: The film deals with trauma, addiction, sickness, and death.



## Farandole (Danielle Sturk, 2012)

**Length:** 11:15min

**Genre:** Documentary

**Language:** English, French

**Synopsis:** This short documentary captures the essence of a multidisciplinary creative project that brings together Franco-Manitoban visual artist Colette Balcaen, and embroiderer and stylist from Brittany Pascal Jaouen, who collaborated with renowned Manitoban artisans Métis embroiderers Jennine Krauchi and Jenny Meyer, as well as Manitoban weaver Carole James.



## Journey My Heart (Reil Munro, 2007)

**Length:** 8:35 min

**Genre:** Documentary

**Language:** English

**Synopsis:** An inside look at how one jingle dress dancer physically and mentally prepares for competition pow-wows.





## ***Bannock (Darryl Nepinak, 2006)***

**Length:** 7:00min

**Genre:** Documentary / Comedy

**Language:** English

**Synopsis:** Darryl Nepinak documents his mother as she teaches him and shares stories of how she learned how to make Bannock. A step-by-step way of teaching others about what Bannock is and how to make it.



## ***Treaty Number Three (Danielle Sturk, 2013)***

**Length:** 4:18min

**Genre:** Documentary

**Language:** English

**Synopsis:** Through a competitive selection process, Danielle Sturk was awarded a commission by the Canada Council for The Arts to produce a unique video portrait of visual and performance artist Rebecca Belmore, 2013 Laureate of the Governor General's Award in Visual and Media Arts. The filmmaker collaborated with Belmore who created a new visual art/performance artwork specifically for this video. The new work is inspired by the spoken words of chief Mawe-do-pe-nais from an 1873 treaty negotiation recording of Belmore's ancestral land.







## **Moccasin Stories** (Charlene Moore, 2016)

**Length:** 21:32min

**Genre:** Documentary

**Language:** English

**Synopsis:** Moccasins are more than footwear. They have the power to show us who we are. This Manitoba documentary follows the stories and lives of Indigenous Women and demonstrates the important role Moccasins have played in their lives.



## **Nosisim** (Sonya Ballantyne, 2017)

**Length:** 10:31min

**Genre:** Documentary

**Language:** English

**Synopsis:** In Nosisim, Sonya Ballantyne learns of her grandmother's traumatic past through a drawing titled 'Virginia and Gladys' by famed Indigenous artist Daphne Odjig. This masterful rendition of Sonya's grandmother and mother, Virginia and Gladys George, was done shortly after they were forced from their home due to a manmade hydroelectric dam.



## **Tashina** (Caroline Monnet, 2010)

**Length:** 4:43min

**Genre:** Documentary

**Language:** English

**Synopsis:** A young Indigenous girl's hopes and dreams are re-negotiated within the walls and tunnels of the institution of education.







## Pedagogical Resources

### Curriculum Connections

Below are some of the key curriculum connections that this film collection and guide can address across the secondary school curriculum. These include general learning outcomes, thematic clusters, strands, and/or specific learning outcomes in the following courses:

- Grade 9, Social Studies: Canada in the Contemporary World
- Grade 9-12, Aboriginal Languages and Cultures
- Grade 11, History of Canada
- Grade 12, Current Topics in First Nations, Métis and Inuit Studies
- Grade 12, Cinema as a Witness to Modern History

While we have suggested connections to these specific courses across grades 9-12, this collection of films and the discussion questions below would be a rich resource for teaching across the curriculum, in all secondary grades, in subjects such as Social Studies, History, Geography, Civics, English, Visual Art, and Media Studies.





# COURSE: GRADE 9, SOCIAL STUDIES: CANADA IN THE CONTEMPORARY WORLD

## Key Clusters

- Cluster 1: Diversity and Pluralism in Canada
- Cluster 4: Canada: Opportunities and Challenges

## General and Specific Learning Outcomes

*Identity, Culture, and Community: Students explore concepts of identity, culture and community in relation to individuals, societies, and nations.*

- KI-016 Describe factors that shape personal, regional, and national identities.
- KI-017 Give examples of ways in which First Nations, Inuit, and Métis peoples are rediscovering their cultures.
- KI-018 Evaluate effects of assimilative policies on cultural and linguistic groups in Canada.
- KI-018A Evaluate effects of residential schools on their own and other Aboriginal communities.
- KI-019 Describe effects of stereotyping and discrimination on individuals, communities, and regions.
- KI-020A Evaluate the influence of mass media and pop culture on Aboriginal identities and cultures.
- KI-023 Identify possible ways of addressing social injustices in Canada.
- VI-005A Be willing to support the vitality of their First Nations, Inuit, or Métis languages and cultures.

*The Land: Places and People Students explore the dynamic relationships of people with the land, places, and environments.*

- KL-027 Give examples of opportunities and challenges related to First Nations treaties and Aboriginal rights.
- VL-006 Respect traditional relationships that Aboriginal peoples of Canada have with the land.

*Historical Connections: Students explore how people, events, and ideas of the past shape the present and influence the future.*

- KH-030 Describe social and cultural injustices in Canada's past.
- KH-032 Describe ways in which the status of women in Canada has changed since the early 20th century.
- VH-009 Value the contributions of diverse cultural and social groups to Canadian society.
- VH-010 Appreciate that knowledge of the past helps to understand the present and prepare for the future.

Reference: Social Studies, Grade 9: Canada in the Contemporary World: A Foundation for Implementation. Manitoba Education. Access November 2024. [https://www.edu.gov.mb.ca/k12/cur/socstud/foundation\\_gr9/document.pdf](https://www.edu.gov.mb.ca/k12/cur/socstud/foundation_gr9/document.pdf)



# COURSE: GRADE 9-12, ABORIGINAL LANGUAGES AND CULTURES

## Key Learning Outcomes, Clusters, and Strands

### General Learning Outcome 3: Language Use in Context

- Cluster 3.3: Within the Community
  - > Strand 3.3.2: Daily Life and Sustenance
- Cluster 3.4: Outside the Community
  - > Strand 3.4.1: Living Things and Natural Resources and Phenomena
  - > Strand 3.4.2: Connections, Comparisons, and Influences

### Specific Learning Outcomes: Grade 9 and Grade 10

- 3.3.2: B-10 discuss current social and economic issues (e.g., unemployment, low graduation rates, illnesses and diseases, gangs, drugs and alcohol), and describe their impacts on the local community
- 3.3.2: C-10 identify factors that have contributed to changes in the customs and traditions of Aboriginal families within the community over a specific time period
- 3.3.2: D-10 research and record information on current daily life and sustenance within various communities using specific headings (e.g., education, justice, health, economy, occupations, recreation, services)
- 3.4.1: A-10 identify behaviours and activities that contribute to the well-being of the local natural environment

- 3.4.1: B-10 compare and contrast the traditional and contemporary uses of natural resources in the local area
- 3.4.1: D-10 discuss the effect of resource development on people and communities (e.g., hydro development on the environment and livelihood of the North)
- 3.4.2: E-10 give examples of ways in which Aboriginal peoples are promoting their languages and cultures in Manitoba

### Specific Learning Outcomes: Grade 11 and Grade 12

- 3.3.2: A-12 analyze ways in which the laws, policies, and practices of the British/Canadian governments (e.g., Indian Act, residential schools, reserve system) have had an impact on the life and sustenance of an Aboriginal community
- 3.3.2: C-12 research and present information on current Aboriginal social and economic issues (e.g., housing, economic development, education, health, social programs, land claims)
- 3.3.2: D-12 research, discuss, and assess the roles of Aboriginal institutions, organizations, or programs in the lives of people within local communities
- 3.3.2: E-12 outline ways to enhance the quality of life in a local Aboriginal community



- 3.4.1: A-12 explain the importance of the relationship between Aboriginal peoples and the natural environment
- 3.4.1: C-12 outline various positions on the use of land and resources (e.g., hunting, fishing, and trapping rights, resource rights and control) in the local area
- 3.4.1: D-12 compare and contrast the traditional and contemporary economic bases of Aboriginal communities
- 3.4.2: A-12 identify current topics and issues relating to Aboriginal communities in Manitoba
- 3.4.2: C-12 research and interpret data comparing various Aboriginal groups in Manitoba (e.g., Status/non-Status, Métis/First Nations, rural/urban, north/south) in relation to health and education

## General Learning Outcome 4: Cultural and Linguistic Diversity

- Cluster 4.1: Specific Aboriginal Culture
  - > Strand 4.1.1: History: Places, Events, and Changes
  - > Strand 4.1.2: Stories and Teachings
  - > Strand 4.1.3: Contributions and Influences
- Cluster 4.2: Other Cultures: Connections and Influences
  - > Strand 4.2.1: Historical Connections and Influences
  - > Strand 4.2.2: Leadership and Governance
  - > Strand 4.2.3: Our Environment
- Cluster 4.3: Cultural Diversity
  - > Strand 4.3.1: Commonalities and Differences
  - > Strand 4.3.2: Intercultural Perspectives and Skills

## Specific Learning Outcomes: Grade 9 and 10

- 4.1.1: A-10 research and present information on the treaties signed with specific First Nations in Manitoba
- 4.1.1: B-10 research and describe past events that have led to present Aboriginal land issues in Manitoba
- 4.1.1: C-10 give examples of traditional Aboriginal practices (e.g., ceremonies, transportation) still in use today
- 4.1.1: E-10 outline historical changes in the livelihood of Aboriginal peoples in Manitoba
- 4.1.1: F-10 compare and contrast economic and educational opportunities for Aboriginal peoples in urban and rural communities in Manitoba
- 4.1.1: I-10 research elements (e.g., values, beliefs, customs) of an Aboriginal culture in Manitoba, and explain their influence on contemporary ways of life
- 4.1.2: C-10 explain protocols associated with Aboriginal oral tradition
- 4.1.2: D-10 discuss barriers to preserving Aboriginal oral Tradition
- 4.1.2: E-10 give reasons why it is important for contemporary Aboriginal peoples to maintain or re-establish traditional values in their lives
- F-10 discuss ways of preserving and transmitting Aboriginal cultural identity



- 4.1.3: B-10 research and present information on the life and work of Aboriginal artists (e.g., authors, musicians, playwrights, actors, dancers)
- 4.2.1: A-10 identify and discuss the cultural, geographic, and economic factors that have influenced the diverse cultural identities of Aboriginal communities in Canada
- 4.2.1: B-10 identify factors (e.g., natural environment, fur trade, military posts) that influenced the movement and settlement of Europeans in early Canada, and discuss their impact (e.g., spread of disease, displacement of communities, cultural change) on Aboriginal peoples
- 4.2.1: C-10 research and give examples of the voluntary and forced relocation and settlement movements of Aboriginal peoples in Canada
- 4.2.1: E-10 describe the influence of church policies and practices on Aboriginal peoples in Canada
- 4.2.2: A-10 demonstrate understanding of how Canada's original Indian Act has affected Aboriginal peoples
- 4.2.2: C-10 research and analyze the treaties signed with Aboriginal peoples of Canada
- 4.2.2: F-10 outline First Nations, Inuit, and Métis perspectives and experiences regarding self-government (e.g., resource use, land claims, treaties, government)
- 4.2.3: B-10 demonstrate awareness of the special significance of animals, plants, and celestial objects for Aboriginal/indigenous cultures
- 4.2.3: C-10 investigate and debate issues related to environmental stewardship and sustainability (e.g., water conservation, wildlife preservation) in North America

- 4.3.1: D-10 discuss the portrayal of diverse elements of Aboriginal cultures in North America in a variety of texts
- 4.3.2: C-10 give examples of ways in which various cultures are portrayed in the media
- 4.3.2: D-10 identify various sources of historical evidence and information (e.g., archaeology, artifacts, literature, art, music, biographies, journals, photographs, oral histories), and explain how each enhances understanding of the past

### Specific Learning Outcomes: Grade 11 and 12

- 4.1.1: A-12 research and present information on the influence of historical events on an Aboriginal culture in Manitoba
- 4.1.1: C-12 discuss ways of assessing the accuracy of information sources (e.g., consult Elders, historians, legal documents) related to Aboriginal cultures in Manitoba
- 4.1.2: C-12 research and discuss the extent to which traditional teachings and ceremonies are practised in contemporary Aboriginal life
- 4.1.2: E-12 explore and discuss the role of traditional and contemporary spiritual beliefs and practices of Aboriginal cultures
- 4.2.1: A-12 explore historical issues (e.g., social, cultural, political) that affect Aboriginal peoples in Canada today
- 4.2.1: B-12 research and present information on the historic relations between Aboriginal peoples and British and Canadian governments (e.g., Royal Proclamation of 1763, management of Aboriginal Affairs, Indian Act, treaties)





- 4.2.1: C-12 give examples of the effects of colonization on indigenous peoples
- 4.2.1: D-12 research and discuss the intergenerational effects of the residential school system on Aboriginal peoples in Canada
- 4.2.1: E-12 describe how Aboriginal cultures have influenced practices and concepts (e.g., smudging, fasting, singing, naming ceremonies, concept of the medicine wheel) in other cultures
- 4.2.3: C-12 examine contemporary issues relating to land/nature (e.g., clearcutting forests, hydroelectric development), and present information in various ways
- 4.3.1: D-12 discuss the portrayal of diverse elements of indigenous cultures around the world in a variety of texts

Reference: Kindergarten to Grade 12 Aboriginal Languages and Cultures

Manitoba Curriculum Framework of Outcomes. Manitoba Education. Access November 2024. [https://www.edu.gov.mb.ca/k12/abedu/framework/k-12\\_ab\\_lang.pdf](https://www.edu.gov.mb.ca/k12/abedu/framework/k-12_ab_lang.pdf)





## COURSE: GRADE 11, HISTORY OF CANADA

### Enduring Understandings: First Nations, Metis, and Inuit Peoples

Students acquire historical knowledge, develop historical thinking, and attain the following enduring understandings:

1. First Nations, Métis, and Inuit peoples play an ongoing role in shaping Canadian history and identity.
2. First Nations, Métis, and Inuit peoples have a long history in North America, and their diverse and complex cultures continue to adapt to changing conditions.
3. The oral traditions of First Nations, Métis, and Inuit peoples teach the importance of maintaining a balance among the emotional, physical, mental, and spiritual aspects of life.
4. The relationship between First Nations, Métis, and Inuit peoples and non-Aboriginal peoples moved from autonomous co-existence to colonialism to the present stage of renegotiation and renewal.
5. First Nations, Métis, and Inuit peoples have achieved constitutional recognition of their unique status as Aboriginal peoples in Canada, along with recognition and affirmation of their existing Aboriginal and treaty rights.

### Key Clusters, Questions, and Enduring Understandings

#### Cluster 4: Achievements and Challenges (1931–1982)

- 11.4.1: How did Canada seek to establish economic security and social justice from the period of the Depression to the patriation of the Constitution?

- First Nations, Métis, and Inuit peoples have achieved constitutional recognition of their unique status as Aboriginal peoples in Canada, along with recognition and affirmation of their existing Aboriginal and treaty rights.
- The history of Canadian citizenship is characterized by an ongoing struggle to achieve equality and social justice for all

#### Cluster 5: Defining Contemporary Canada (1982 – present)

- 11.5.3: How are First Nations, Metis, and Inuit peoples seeking a greater degree of cultural, political, and economic self-determination?
- First Nations, Métis, and Inuit peoples play an ongoing role in shaping Canadian history and identity.
- First Nations, Métis, and Inuit peoples have a long history in North America, and their diverse and complex cultures continue to adapt to changing conditions.
- The relationship between First Nations, Métis, and Inuit peoples and non-Aboriginal peoples moved from autonomous co-existence to colonialism to the present stage of renegotiation and renewal.
- First Nations, Métis, and Inuit peoples have achieved constitutional recognition of their unique status as Aboriginal peoples in Canada, along with recognition and affirmation of their existing Aboriginal and treaty rights.

Reference: Social Studies, Grade 11: History of Canada: A Foundation for Implementation. Manitoba Education. Accessed November 2024. [www.edu.gov.mb.ca/k12/cur/socstud/history\\_gr11/document.pdf](http://www.edu.gov.mb.ca/k12/cur/socstud/history_gr11/document.pdf)



# COURSE: GRADE 12, CURRENT TOPICS IN FIRST NATIONS, METIS, AND INUIT STUDIES

## Learning Goals

*Current Topics in First Nations, Métis, and Inuit Studies* offers all Grade 12 students, both Indigenous and non-Indigenous, an opportunity to:

- enhance their understanding and appreciation of the cultures and traditions, as well as the contemporary realities and aspirations of First Nations, Métis, and Inuit cultures in Manitoba, Canada, and the world
- develop a knowledge of the history of First Nations, Métis, and Inuit peoples in Canada in order to better understand the present
- develop a sense of comfort and confidence in interactions with First Nations, Métis, and Inuit people
- develop an understanding that First Nations, Métis, and Inuit peoples and cultures are an integral part of Canadian society
- recognize the ongoing role of First Nations, Métis, and Inuit peoples in shaping Canadian history and identity

## Key Thematic Clusters

### Cluster 1: Image and Identity

Students begin to explore contemporary Indigenous issues, their roots in the colonialist history of Canada, and their significance to all Canadians.

- Learning Experience 1.1: The Ghosts of History
- Learning Experience 1.2: From Time Immemorial
- Learning Experience 1.3: Worlds Colliding

### Cluster 3: Toward a Just Society

Students examine historical and contemporary features of social justice and Indigenous people in the areas of education, health, justice, and economics. Students explore the historic roots of issues in each of these areas and explore their contemporary manifestations.

- Learning Experience 3.1: Education
- Learning Experience 3.2 Health: Living in Balance
- Learning Experience 3.3: Justice
- Learning Experience 3.4: Economic and Resource Development

Reference: Grade 12 Current Topics in First Nations, Metis, and Inuit Studies: A Foundation for Implementation. Manitoba Education. Accessed November 2024. [https://www.edu.gov.mb.ca/k12/abedu/foundation\\_gr12/full\\_doc.pdf](https://www.edu.gov.mb.ca/k12/abedu/foundation_gr12/full_doc.pdf)



# COURSE: GRADE 12 CINEMA AS A WITNESS TO MODERN HISTORY

## Course Goals

- to develop critical media literacy through an exploration of cinema
- to enrich students' knowledge and understanding of world history since the beginning of the 20th century
- to apply the concepts of historical thinking to the analysis of a variety of film genres

## Key Learning Outcomes

- view films of various genres and reflect critically on cinematic representations of historical events, figures, ideas, and developments of the 20th century
- analyze and evaluate the techniques of cinema as an art form

- consider how documentary and fictional films reflect the values and perspectives of the society in which they originated
- deconstruct and respond to selected films, including examples from local and Canadian cinema, international cinema, and American mass media productions
- compare and evaluate the aesthetic and evocative qualities of various film genres
- reflect critically on the role of cinema as a purveyor of persuasive social messages that deal with a range of controversial or sensitive subjects

Reference: Grade 12 Cinema as a Witness to Modern History: A Foundation for Implementation. Manitoba Education. Accessed November 2024. [https://www.edu.gov.mb.ca/k12/cur/socstud/cinema\\_gr12/full\\_doc.pdf](https://www.edu.gov.mb.ca/k12/cur/socstud/cinema_gr12/full_doc.pdf)



## Recommendations for Further Reading and Viewing

### Films, videos, and television

Bailey, Norma. 1986. *Ikwe*. National Film Board of Canada. <https://www.nfb.ca/film/ikwe/>

Chartrand, Ervin. 2006. *First Stories - Patrick Ross*. National Film Board of Canada. [https://www.nfb.ca/film/first\\_stories\\_patrick\\_ross/](https://www.nfb.ca/film/first_stories_patrick_ross/)

Eyre, Chris. 1998. *Smoke Signals*. Available to rent on Apple TV.

Harjo, Sterling, and Taika Waititi. 2021-2023. *Reservation Dogs*. FX on Hulu. Available to stream on Disney+ in Canada.

Johnston, Aaron Kim. 1987. *Mistress Madeleine*. National Film Board of Canada. [https://www.nfb.ca/film/mistress\\_madeleine/](https://www.nfb.ca/film/mistress_madeleine/)

Todd, Loretta. 1994. *Hands of History*. National Film Board of Canada. [https://www.nfb.ca/film/hands\\_of\\_history/](https://www.nfb.ca/film/hands_of_history/)

Museum of Toronto. 2021. "Toronto Stories Live: Daphne Odjig." <https://www.youtube.com/watch?v=3T8PbsyiZKA>

Niro, Shelley. 1998. *Honey Moccasin*. Vtape. <https://vtape.org/video?vi=4226>

### Interviews

"Ken Monkman is Challenging the Way Museums Tell Indigenous Stories." 2022. *Q on CBC* with Tom Power. October 13. <https://www.youtube.com/watch?v=XVfug7a7s2g>

Milkwaukee Art Museum. 2023. "Expert Series: Rebecca Belmore in conversation with Wanda Nanibush." [https://www.youtube.com/watch?v=gh\\_8IE7RAAg](https://www.youtube.com/watch?v=gh_8IE7RAAg)

### News articles

Enright, Robert. 2021. "Way of Being: The Art of Lori Blondeau." *Border Crossings Magazine*. <https://bordercrossingsmag.com/article/way-of-being-the-art-of-lori-blondeau>

Woodend, Dorothy. 2024. "Shelley Niro's Art is a Riotous Force of Joy." *The Tyee*. October 23. <https://www.thetyee.ca/Culture/2024/10/23/Shelley-Niro-Art-Riotous-Force-Joy/>

### Online resources

Belmore, Rebecca. Website. <https://www.rebeccabelmore.com/>

Cenerini, Yvette, Lita Fontaine, Dawn Knight and Albert McLeod. *Resilience: 50 Indigenous Art Cards and Teaching Guide*. <https://resilienceproject.ca/>

Fontaine, Lita. "Winyan." Exhibition 2024-2025. Winnipeg Art Gallery. <https://www.wag.ca/exhibitions/lita-fontaine/>

"Bob Boyer: His Life's Work." Exhibition 2008-2009. Mackenzie Art Gallery. <https://mackenzie.art/exhibition/bob-boyer-his-lifes-work/>





Madill, Shirley. "Robert Houle: Life & Work." *The Canadian Online Art Book Project*. <https://www.aci-iac.ca/art-books/robert-houle/biography/>

Winnipeg Indigenous Filmmakers Collective Website. <https://winnipegindigenousfilmmakers.ca/>

## Educational Guides

Nikkel, Kevin, and Monica Lowe. 2014. *Finding Focus: Framing Canadian Métis and First Nations on Film*. DVD and guide. Winnipeg Film Group. <https://www.winnipegfilmgroup.com/distribution/special-projects/educational-resources-finding-focus-framing-canadian-metis-and-first-nations-on-film/>





## Discussion Questions

### Theme: Community and Connections

1. In what ways are the films simultaneously about community building and the loss of community?
2. How are the themes of connection and disconnection weaved through the program?
3. How does the program connect various generations of Indigenous peoples together?
4. After reading the interview, in what ways would you say that Lita Fontaine is herself embedded within the community/ies of filmmakers and artists that make up the program?
5. What are the things that make a community? Do you feel connected to your community? Why or why not?



### Theme: Cultures and Traditions

1. In what ways do the selected film represent the various Indigenous cultures of Manitoba? Which cultures can you identify? Why is it important to speak about Indigenous peoples in the plural sense?
2. Many of the films suggest the importance of connecting with Indigenous traditions today. How do the selected works contribute to your understanding of traditional Indigenous cultures?
3. What, to you, is the significance of the line: "It has never been more important to hear our grandmother's stories" in *IKWÉ*? What aspects of traditions and heritage might the film refer to?
4. How do the films teach the importance of maintaining a balance among the emotional, physical, mental, and spiritual aspects of life? Give specific examples.
5. How is cooking (for example, making and learning about Bannock) a way for the protagonists of *Bannock* and *Nosisim* to connect with their family but also to resist colonialism?





## Theme: Place, Home, Land

1. Why does the interview begin with a land acknowledgement? Who has to acknowledge the land? Why is it important to acknowledge the land?
2. In what ways are displacement and removal essential to Canada's colonial project? Give specific examples from the films.
3. How is the importance of place, home, land depicted in the films? How are they linked to Indigenous identity/ies?
4. How are environmental issues and Indigenous issues connected in the films? How have land development projects impacted and continue to impact Indigenous peoples in Manitoba and across Canada?
5. How have educational institutions historically been used to displace and disconnect Indigenous peoples? How are schools and universities today a way to uproot Indigenous peoples from their communities? Look closely at *Tashina* and *Nosisim*.



## Theme: History and Archives

1. How is Indigenous history traditionally held and passed on? Why is it important for Indigenous peoples to learn their history from elders, community members, etc.?
2. Lita Fontaine calls the drawing of Ballantyne's grandmother by Daphne Odjig a "historical document." In the face of colonial violence and erasure, what materials do these films mobilize to remember the past—or, in Ballantyne's words, to make history "a bit more complete"?
3. How do these films push us to expand our definition of what constitutes an archive? In what ways may we define official archives and history as a discipline as colonial projects? In other words, why does colonialism rely on the control of history and memory?







## Theme: Resilience and Indigenous futures

1. How do the films deal with and/or showcase the effects of Canada's assimilative policies (residential schools, Sixties Scoop, treaty-making) and cultural genocide on Indigenous peoples? What current social and economic issues affecting Indigenous peoples are depicted in the films?
2. How is the theme of "resilience" showcased across the program?
3. In what ways are many of these films celebratory, despite the emotional, difficult topics that they deal with?
4. How do the films gesture toward ways of building sustainable and just Indigenous futures?

## Theme: Gender and Indigeneity

1. Whose voices does Lita Fontaine highlight in this program (both in terms of topics and filmmakers)?
2. How are Indigenous women portrayed in the films?
3. In *IKWÉ*, why does Caroline wear red paint on her face? What might it symbolize?
4. Why do you think mothers and grandmothers are such important figures many of these films?
5. Why is the family a recurring motif in the films? Think about this quote from *Two Scoops*: "Why wasn't the focus on helping the family, rather than destroying it?"

## Theme: Making Movies, Making Art

1. Think about this excerpt from the interview with Lita Fontaine: *"The selected films are also representing Indigenous people in the arts. Especially in film, there's not much representation. It's nice to have that local insight that there are filmmakers who are Indigenous in our communities."*
2. Prior to viewing this program, did you know about any Indigenous filmmakers in/from/around Winnipeg? If so, who?
3. How is filmmaking and the arts used to amplify local Indigenous issues and/or histories? Give examples.
4. Fontaine's program is capturing a rich moment in Winnipeg's Indigenous film history, especially in connection to the 2000s. Research the history of the Winnipeg Film Group and artist-run centres, the emergence of Indigenous film collectives and galleries, and connect this history to the present day.
5. What is the mood and atmospheres of each of the films?





6. How does the imagery of the film suit the content? Is the imagery used for dramatic/aesthetic purposes? Think, for example, about the use of animation in *Two Scoops and Empty*, or the experimental style of *Tashina* and *IKWÉ*.
7. How is music used in the films to convey messages and contribute to the effects and tones of the films? Focus on *IKWÉ*, *Empty*, *Tashina*, and *Bannock* in particular.
8. Many of the filmmakers in the program are also visual artists. Give examples of how various kinds of art practices and filmmaking intersect in the program.







## Guide Credits

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**Program Curator:** Lita Fontaine

**Case Study Leads:** Andrew Burke, Jillian Groening, Skye Callow

**Educational Leads:** Axelle Demus and Chloë Brushwood Rose

**Design:** Gregorybrossat.com

**Production:** Archive/Counter-Archive, Winnipeg Film Group

## Contributors

**Chloë Brushwood Rose** is a Professor of Education at York University in Toronto. Her research explores the intersection of media, art, and pedagogy.

**Andrew Burke** is a Professor in the Department of English at the University of Winnipeg, located on Treaty 1 Territory in Winnipeg, Manitoba. He is the author of *Hinterland Remixed: Media, Memory, and the Canadian 1970s*, published by McGill-Queen's University Press in 2019.

**Skye Callow** is an artist and cultural worker living and practicing on Treaty 1 Territory in Winnipeg, Manitoba. Skye holds a Bachelor of Fine Arts Honours Degree from the University of Manitoba's School of Art and currently serves as the Distribution and Collections Coordinator at the Winnipeg Film Group.

**Axelle Demus** is a Postdoctoral Fellow in Community Archives and Accessibility at McGill University's School of Information Studies.

**Lita Fontaine** is Mother, Sister, Art Educator and Visual Artist of Dakota, Anishinaabe, and Metis descent. Fontaine has exhibited her art in several solo and group exhibitions and her work can be found on murals in Winnipeg, and in personal art collections. Fontaine recently retired as the Artist in Residence with the Seven Oaks School Division, where she collaborated with teachers in classrooms, integrating art experiences into the school division's curricula.

**Jillian Groening** is a dance artist and cultural worker living and practicing on Treaty 1 Territory in Winnipeg, Manitoba. Jillian holds a BA(Hons) in Dance from the University of Winnipeg and a Masters in Theatre and Performance Studies from York University. They currently serve as the Distribution Director at the Winnipeg Film Group.