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was to agree to government removal to the Flathead Indian Reservation. As usual, Congress delayed funding the removal for another two years, which meant the Salish fell into deeper poverty and dependency. After the removal, the government failed to deliver on many of the promises made to the removed Bitterroot Salish.

Bigart concludes that the diplomacy and economic survival strategies used during the late nineteenth century have been similar to the ones utilized during the twentieth century, and they have continued to serve the Salish well. This reviewer agrees. The University of Oklahoma Press has included this volume in its *The Civilization of the American Indian Series*, and deservedly so. There are two wishes, however. First, Bigart has not had access to the extensive oral history collections of the Salish and Pend d'Oreille Culture Committee, as the committee is working on its own tribal histories. It is time to publish this oral record and get the full story out. Second, we still need a solid text on the Salish during the twentieth century. The only critique regarding this volume is that, because the author has chosen a topical, rather than chronological approach, certain redundancy results. Still, the organization works, even if some unnecessary minor detail is included.

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**Indigenous Screen Cultures in Canada.** Edited by Sigurjón Baldur Hafsteinsson and Marian Bredin. Winnipeg: University of Manitoba Press, 2010. 202 pages. \$55.00 cloth; \$27.95 paper.

Scholars and filmgoers alike know that Canada has long been a pioneer in its support of indigenous media. The National Film Board trained First Nations filmmakers during the 1960s and continues to provide funding for filmmakers from a variety of backgrounds. With this in mind, the title of the collection seemingly promised a broad and far-reaching examination of this rich history. However, the articles in this book have a narrower focus that reflect the book's origins in a panel on the Aboriginal Peoples Television Network (APTN) presented at the 2006 Society for Cinema and Media Studies Conference in Vancouver, British Columbia. It includes articles by Native and non-Native authors of various nationalities whose work is informed by diverse experiences in media production, academic scholarship, and policy consulting. Offering a varied perspective on APTN, the collection brings much-needed insight into the operation of this important and pioneering media outlet.

Situated at the intersection of political science, sociology, anthropology, cinema studies, communication studies, and global studies, this anthology is truly interdisciplinary. In their introduction, the editors lay out their theoretical framework and introduce its mix of social activist theory, indigenous media theory, and theories of globalization. Working within the newly fashionable field of indigenous media studies, their approach is heavily indebted to Faye Ginsburg, an anthropologist and media studies scholar who pioneered the field, and the authors make frequent reference to her work. The collection examines the production and the reception of media texts with attention to the three main components of any media message, namely the industry, audience, and text.

With manageable chapters, at approximately sixteen pages each, the anthology is an enjoyable and informative read that is appropriate for academics and interested laypeople. The majority of the articles (six out of nine) directly address APTN's history, origins, mission, audience, and several of its programs. The remaining articles examine the production of the Inuit-Danish coproduction of *The Journals of Knud Rasmussen* (Zacharias Kunuk and Norman Cohn, 2006), Aboriginal online communities, and the ethics of conducting research in indigenous communities. The first six articles are mutually informative; however, the final three, while interesting in their own right, seem somewhat out of place.

Lorna Roth's chapter on the history and origins of APTN lays the groundwork for the rest of the collection. Here she covers similar ground to her book *Something New in the Air: The Story of First Peoples Television Broadcasting in Canada* (2005). In addition to the history of the channel's development, she provides some discourse analysis of the press coverage surrounding APTN's development and premiere in 1999. As she notes, the network's founding has had global and local implications, not least of which is the actual impact on social relations in Canada and the cross-cultural dialogue that the network initiated.

Indigenous media has been hailed as a powerful antidote to the millennia of colonialist policies sponsored by nation-states around the globe. One of its most important functions is to educate indigenous youth about their culture, traditions, and language, such as the role indigenous language media plays in reviving and preserving languages that are on the brink of extinction. Adapted from a policy report written for APTN in 2004, Jennifer David's chapter on radio and television offers anecdotal audience feedback to suggest the ways in which Aboriginal language programs impact individuals and communities.

In his political economic study of APTN's news programs, Sigurjón Baldur Hafsteinsson argues that having a news program with a distinctly Aboriginal perspective aids in the creation of "deep democracy," a phrase borrowed

from global studies scholar Arjun Appadurai ("Deep Democracy: Urban Governmentality and the Horizon of Politics," *Public Culture*, 21–47). He augments an overview of the production of APTN news programs with insightful ethnographic details gleaned from interviews with program employees. His chapter highlights how Aboriginal news programs challenge mainstream news, not only with their unique perspective and respect for Aboriginal culture, but also practices that call into question the uniformity of the "nation" and a distinct code of ethics.

Marian Bredin's focus on the network's audience enriches this emerging picture of APTN in the anthology. Using a well-informed theoretical framework drawn from media scholars including Ginsburg, Stuart Hall, Ella Shohat, and Robert Stam, Bredin identifies three different kinds of audience, the ideal, active, and actual. The ideal audience is the group of viewers whom the producers have in mind when they create the shows; the active audience refers to people who watch the programs and provide feedback through call-in shows or surveys; and the actual audience encompasses anyone who watches the network's programming. Her chapter clearly examines each audience's diverse needs, concluding that APTN is a "productive site of interaction and struggle over what it is to be Aboriginal in Canada today" (84).

Kerstin Knopf offers what she calls "an outside perspective on APTN" (87). Her chapter closely analyzes the content of a handful of programs broadcast on the network between May and October 2005 to demonstrate the ambivalence that marks the network's programming strategies. Although characters often use indigenous cultural references and many plotlines reflect indigenous themes, such as the importance of oral traditions, the programs also evidence stereotypes and negative portrayals. Knopf points out the potential conflict in how "Aboriginal content" is defined: described as programming "by, for and about Aboriginal peoples," in some cases the "and" is replaced by "or," leading to some broadcasts solely "about" Aboriginal peoples that seem peripheral, even anathema, to an Aboriginal ethos.

Christine Ramsay's in-depth textual analysis of *Moccasin Flats*, the landmark APTN television series, offers another perspective on the important role that the network plays in the lives of Native and non-Native Canadians. The series, based on a short film directed by Native American filmmaker, Randy Redroad, is set in the largely Aboriginal neighborhood of North Central Regina, where a variety of Aboriginal characters struggle with difficult questions, not always with a happy outcome. Ramsay values the series for its interlocking elements of place, space, and identity, highlighting the value of its realistic portrayal of the tensions involved in carving out an indigenous identity in a contemporary urban setting. Her lucid genre analysis examines the

uniquely Aboriginal aspects of the show's narrative, posing the show as a new form of the "hood genre," with its emphasis on hip-hop music and culture.

While ATPN produces some of its programs, others are licensed from independents such as Isuma Productions, a pioneering Inuit production company founded by filmmaker Kunuk in Igloolik, Nunavut. In addition to Kunuk's award-winning feature film, *Atanarjuat: The Fast Runner* (2001), his company's support of the Nunavut community gained him world fame. His 2006 follow-up film, *The Journals of Knud Rasmussen*, tells of a 1920 Danish expedition to the Inuit territories. Ginsburg and others have documented Kunuk's rise to fame from soapstone carver to filmmaker, so Doris Baltruschat's history of Isuma Productions treads familiar ground. More interesting is her examination of the discourse of coproduction and the website that accompanied the release of Kunuk's 2006 film. Baltruschat only touches upon these topics, but shows they are fertile ground for more in-depth analysis.

Mike Patterson's chapter on indigenous online communities provides much-needed information about the impact of new digital technologies on Native peoples and cultures. Loosely rooted in Foucauldian theories of power, Patterson's analysis of online communities maintained by Aboriginal people or dealing with Aboriginal issues suggests three main functions: launching local stories into the global mediascape, education, and e-commerce. However, his chapter seems somewhat out of place here, perhaps better suited for an anthology such as 2006's *Native on the Net: Indigenous and Diasporic Peoples in the Virtual Age*.

In the final chapter, Yvonne Poitras Pratt, a Métis graduate student in communications at the University of Calgary, offers reflections on her own research on the development of broadband technologies in three Cree communities in Alberta. Documenting her decision to use "action ethnography," a revisionist ethnography that seeks to counteract the colonialist roots of the methodology, Pratt foregrounds the challenges of being an indigenous researcher working within an indigenous community. The chapter can be read as somewhat of a cautionary tale for researchers on Aboriginal cultures and communities. Although her caveats are well taken, nonacademic readers in particular might want to know more about Pratt's interactions with her subjects, and how they thought the new technology could improve their lives.

With its focus on APTN, the world's first television network run by and for Aboriginal people, this anthology offers insight into an important cultural institution in Canada and beyond, and makes a unique, if somewhat narrow, contribution to the growing field of indigenous media studies.

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