INUIT GIRLS MAKE MEDIA:
RESISTING STEREOTYPES THROUGH PARTICIPATORY ACTION RESEARCH

by

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ABSTRACT

Historically, entertainment media have reproduced inaccurate and stereotypical media representations of Indigenous peoples. In this thesis, I draw on concepts such as Stuart Hall's theory of media influence, Pierre Bourdieu's concept of symbolic violence, George Gerbner and Gaye Tuchman's ideas of symbolic annihilation in order to analyze how media representations of Indigenous women and girls perpetuate stereotypes, and how alternative media productions might counter them. Using ethnographic and participatory action research (PAR) methodologies, I then explore these issues using empirical material. First, I conduct an Ethnographic Content Analysis (ECA) to reveal how Indigenous women and girls are represented in music videos, identifying patterns along themes of beauty standards, stereotypes, and power and agency. Second, I explore how Inuit girls self-represented when given access to resources. To do this, I collaborated with local Indigenous organizations in Rankin Inlet, Nunavut, to facilitate a three-day music video camp for Inuit girls. A year later, following PAR principles, I involved the girls in the data analysis process; themes in the girls' videos included friendship, connection to nature, Inuit culture and the importance of positive representation. Overall, this thesis provided an opportunity for raising awareness among the Inuit girls that by making their own media, they have the power to create their own self-representations and resist stereotypes. In this way, girl-led self-representations have the potential to change lives and communities.

LIST OF ABBREVIATIONS USED

ECA   Ethnographic Content Analysis

NRI   Nunavut Research Institute

NWAC   Native Women's Association of Canada

PAR   Participatory Action Research

REB   Research Ethics Board

CHAPTER 1   INTRODUCTION

This study takes a sociological approach to investigating the representation of Inuit girls and women in audiovisual media. On the one hand, it explores how Inuit girls and women are represented in mainstream audiovisual media. On the other hand, it asks, if Inuit girls have access to media resources to represent themselves, would they recreate stereotypical portrayals of themselves and their communities or generate alternative media representations that more accurately express who they are? This topic of sociological study is uncharted territory: throughout the research process I found no other studies exploring the effects of mainstream North American media on Inuit girls or how they would self-represent in media. Like other marginalized groups, both girls and Indigenous peoples have been misrepresented and stereotyped in the media, so this research is relevant to see how Inuit girls choose to present themselves when given the resources to do so. I decided to conduct this research in the community of Rankin Inlet, Nunavut because I have personal connections to it; specifically, I have family living there whom I have often visited. These visits inspired research I undertook during my undergraduate degree. Through my previous research and work with the community, we had identified a need for Inuit girls to have a platform to discuss their media representations and the ability to self-represent.

This chapter introduces the topic and the reasons I chose it, as well as providing an overview of the thesis chapters. In Chapter 2, I draw on theoretical concepts such as Stuart Hall's idea of media influence, Pierre Bourdieu's notion of symbolic violence, and George Gerbner and Gaye Tuchman's ideas of symbolic annihilation to discuss existing media representations of Indigenous women and girls. In Chapter 3, I review existing studies to establish that entertainment

media often reproduce stereotypical tropes about First Nations and the Inuit.[1] As media has significant influence on the ways in which individuals make sense of the world, these stereotypical representations have had detrimental impacts on how Inuit girls are perceived by others and how they perceive themselves. I argue that the ability to self-represent in media is vital for changing stereotypical portrayals of Indigenous peoples and girls in general, and Inuit girls in particular, providing more diverse and accurate representations.

In Chapter 4, I discuss my two methodologies, ethnography and Participatory Action Research (PAR), my methods, and ethical standards for conducting research with an Indigenous community. In Chapter 5, I conduct an Ethnographic Content Analysis (ECA) of existing music videos to investigate how Indigenous women and girls are represented in entertainment media produced and shown in Anglophone North America. In Chapter 6, I present and discuss the field research I conducted in 2017 and 2018. In the summer of 2017, using the participatory action research (PAR) framework in Rankin Inlet, Nunavut, I provided some training and resources to Inuit girls so that they were able to generate their own media. In the summer of 2018, I conducted interviews with three of the Inuit girls about their self-made media. Themes in the girls' analysis of the videos included friendship, connection to nature, Inuit culture and the importance of positive representations. In Chapter 7, I conclude by recapping this study and outlining its contribution: that it offered a space to use ECA to investigate media representations of Indigenous women and girls and provided a platform for Inuit girls' voices through this PAR project as participants

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[1] Inuit and First Nations are among the Indigenous peoples of Canada (see, for instance, https://www.aadnc-aandc.gc.ca/eng/1100100013785/1304467449155). Indigenous is the all-encompassing term for the original inhabitants of what is now Canada who predated colonization and their descendants. This thesis focuses on Inuit, which means two or more people and Inuk which means one person but also refers at times to First Nations or other Indigenous people. This is consistent with the terminology of the United Nations Declaration on the Rights of Indigenous Peoples (United Nations, 2011, http://www.afn.ca/wp-content/uploads/2018/02/UN-Declaration-on-the-Rights-of-Indigenous-Peoples-Coalition-Handbook.pdf). The only time the terms Indian, Native, Eskimo, or Esquimaux are used when the terminology is used in a historical document or in a direct quote.

generated alternative media representations of themselves and their northern community and helped fill a gap in the representation of Inuit girls in media and academia.

1.1 Background: Past research in Rankin Inlet

For my undergraduate Honours thesis, I collaborated with local Indigenous organizations in Rankin Inlet, Nunavut during the summer of 2016 to facilitate focus groups on how Inuit women view the portrayal of their culture in Western music videos. That research, which has been published in the peer-reviewed journal *AlterNative* (Glennie, 2018), inspired the community conversations and video workshops I led in 2017 as well as this master's research project.

The results revealed some of the ways in which entertainment media can perpetuate hegemonic ideologies through the normalization of harmful tropes. The focus group participants identified sexualized and exoticized representations of Inuit women who served as objects of desire in a pre-industrial landscape. Participants also noted that local language and customs were disrespected and disregarded. The Inuit women that I heard from were particularly concerned with the way tropes in popular media distorted representations of their Inuit culture, both to people in their own communities and to outsiders. The women concluded that Inuit must have the ability to self-represent to correct years of misrepresentations and the effects thereof. This research inspired community conversations regarding the importance of self-representation resulting in this thesis. The next chapter focuses on social theorists interested in how media representations affects society.

CHAPTER 2   THEORETICAL FRAMEWORK: MEDIA STUDIES

Sociologist Pierre Bourdieu argues that "sociology has to include a sociology of the perception of the social world, that is, a sociology of the construction of the world-views which themselves contribute to the construction of this world" (Mannik & McGarry, 2015, p. 186). This means that sociological study of the means by which people communicate cultural values to each other, both directly and in mediated forms, is an important field of research.

In this chapter, I draw on the work of several theorists – Stuart Hall, Pierre Bourdieu, George Gerbner, and Gaye Tuchman – in order to establish a theoretical and conceptual framework for this study. First, I discuss Stuart Hall's concern with how social actors construct meaning from cultural representations in media. Then, I discuss Pierre Bourdieu's theory of symbolic violence, and how it relates to George Gerbner's notion that violence is used to cause damage. This happens when media serves as an agent of socialization that teaches us stereotypes about "the other" (Steckley, 2008: p. 131) while presenting these representations as "facts" (Gerbner, Gross, Signorielli, & Morgan, 1980, p. 711) to serve dominant interests (Tuchman, as cited in Kearney 2012, p. 43). Next, I discuss Gaye Tuchman's theory of symbolic annihilation, which describes the ways that popular culture acts as a form of social control, specifically through condemnation, trivialization, and absence of marginalized groups. As I will show in Chapter 3, these social theories concerned with media representations can be applied to my case study exploring how Inuit girls are represented in media, and whether media democracy can be achieved when girls have their own production tools to self-represent in media.

2.1 Cultural and Symbolic Representations

According to cultural sociologist Stuart Hall, "culture" is primarily the production and exchange of meanings between the members of a society. Therefore, culture depends on its participants interpreting meaningfully what is happening around them and making sense of the world in similar ways (Hall, 1996, p. 2). Cultural meanings are conveyed through representations, which organize social practices and influence and regulate our conduct and consequently have real effects on society (Hall, 1996, p. 3). Representations may be written or spoken words, sounds, electronically produced images, objects, or even musical notes that stand for or represent people, ideas, concepts and feelings (Hall, 1996, p. 1). Representations are one of the main components of mass culture or popular culture, which is often described as widely distributed forms of music, art, literature, design, or entertainment that represent shared values of society (Hall, 1996, p. 2).

The constructionist approach to theories of representations recognizes that neither individual users nor things in themselves can have fixed meanings but rather we construct meaning using representational systems, signs and concepts. Social actors use the conceptual systems of our culture to construct meaning. This is not to say that signs do not have material dimensions such as sound or images but that the meaning depends not on the material quality of the sign but on its symbolic function of what a representation can signify in our social world (Hall, 1996, p. 25). Cultural products such as entertainment media have real world consequences in our society. Thus, media remain a critical field of study because people construct a sense of identity and enter into relations with one another through their many interactions with media (Stevenson, 1995, p. 112). However, any study of the media and cultural representations must be embedded within an awareness of the power relations in society.

For Pierre Bourdieu, the sociology of power is the relations between social structure, action and culture, as power is at the centre of all social life (Swartz, 1997, p. 6). Bourdieu was concerned with how social hierarchies continue generationally without resistance from the masses (Swartz, 1997, p. 6). Symbolic power is defined by a determinate relationship between those who exert power and those who undergo it, that is to say, how it is produced and reproduced (Swartz, 1997, p. 88). Symbolic power requires that all forms of power must be legitimized to exert the most control (Swartz, 1997, p. 89). In sum, Bourdieu (1991) defines symbolic power as:

> A power of constituting the given through utterances, of making people see and believe, of confirming or transforming the vision of the world and, thereby, action on the world and thus the world itself, an almost magical power which enables one to obtain the equivalent of what is obtained through force (whether physical or economic), by virtue of the specific effect of mobilization - is a power that can be exercised only if it is recognized, that is, misrecognized arbitrary. This means that symbolic power does not reside in symbolic systems in the form of illocutionary force but that it is defined in and through a given relation between those who exercise power and those who submit to it, i.e. in the very structure of the field in which belief is produced and reproduced. (p. 170)

Symbolic power is the power the dominant class uses to construct reality (Bourdieu, 1991, p. 167). Ideologies are preserved in the interests of the dominant class (ibid.). This is problematic as symbolic power is legitimized in a capitalist society by the bourgeoisie and prevents the proletariat from realizing they are being controlled (Bourdieu, 1991, p. 167). This means that those who have access to resources can disseminate information through popular culture to serve the vested interest of the ruling class in the guise of symbolic power and thus, violence by maintaining positions of equality and inequality.

Symbolic violence is used to maintain and constitute power structures in society (Swartz, 1997, p. 8). The ideology of symbolic violence is the ability to make sense of the world by representing political and economic power that is hidden to those who are unaware because it has been normalized (Swartz, 1997, p. 89). Bourdieu (1999) proposed that symbolic violence is produced through language (as cited in Recuero, 2015, p. 1). As a result, symbolic violence naturalizes the dominant discourse in society. "Violence is thus also a product of discourse, and its effect is the naturalization of the power (and dominance) relations" (Recuero, 2015, p. 1). Symbolic violence creates an acceptance amongst those who dominate and those who are dominated (Fernández, Bedía, & Cerdá, 2016, p. 821). This legitimizes this power as a natural way of the world and not as socially constructed notions that lead to inequitable power relations and access to popular culture resources.

Entertainment is easily accessible to most of the Canadian public through television and the internet. The bourgeoisie controls major entertainment platforms, as a result this creates an absence of others and symbolic violence (Bourdieu, 1998, p. 15). Symbolic violence is violence with a purpose, that the victims are often unaware of who is forcing the violence upon them (Bourdieu, 1998, p. 17). There are invisible power relations that create symbolic violence and these permanent positions of inequality (Bourdieu, 1998, p. 40). Bourdieu (1998) states that there is a symbolic dominance in the United States of America's entertainment media (Bourdieu, 1998, p. 41). The field of production in mass media is elitist; "enslaved by audience ratings, television imposes market pressures on the supposedly free and enlightened consumer" (Bourdieu, 1998, p. 67). This notion of the free and enlightened consumer is only to manufacture consent through the legitimation of symbolic violence as there is only limited amount of media available for mass consumption and thus, these ratings do not reflect accurate depictions of Inuit girls or what the

viewer wants to be consuming (Bourdieu, 1998, p. 67). The influence of the media on society is significant as the media are increasingly present in our everyday lives, particularly with greater access to technology and the internet. The media can dramatically affect the way people make sense of the world. This is problematic, not because media are influencing the public, but because the messages are not always in all members of the public's best interests.

2.2 The influence of the media on society

Since the advent of the printing press, media and the ways they are distributed have evolved greatly. The development of technology has had a profound effect on media in the 20th century in comparison to 19th-century print media, as there is now an electronic culture that has helped "sustain intersubjective relations across time and space" (Stevenson, 1995, p. 184). Throughout this thesis I am discussing audiovisual media except when discussing historical stereotypes that were present in print and early film media. The theoretical framework of this thesis comes from the era of mass media delivering message(s) to many people via radio, TV stations, and cinemas. However, media have evolved again in the 21st century: thanks to the internet, we are now situated in a reconfigured, fragmented landscape of many media that deliver many messages to many people. Audiovisual media are significant because our daily experiences are flooded with perspectives and images that are sometimes rooted in historical stereotypes to portray images that are distant from the places that we work, love and live (Stevenson, 1995, p. 184). Although the whole terrain of media has been reshaped, the theories I discuss are nonetheless relevant for a reconfigured media landscape as "the construction [of] 'the media' will continue to frame not only the activities of media institutions, large and small, but also the actions of individuals that operate across the producer–consumer division" (Couldry, 2009, p. 447).

Stuart Hall, a cultural sociologist concerned with media studies, contends that in our society communication between the broadcasting production elites and their audiences is a form of "systematically distorted communication" (Hall, 1973, p. 1). The media have an ideological role in our society as they stand in a dominant societal position to define social and political relations while transmitting messages to the masses (Hall, 1996, p. 104). In other words, media messages really do matter (Goggin, 2016, p. 279).

Hall writes that traditional mass-communication scholarship has conceptualized the process of communication in terms of a circulation loop between the sender, the message and the receiver (Hall, 1996, p. 117). He argues instead that these messages are specifically organized through the operation of codes within the "syntagmatic chain of a discourse" (Hall, 1996, p. 117). Encoding of a message is the production of that message's coded meanings, whereas decoding of a message refers to how the audience is able understand and interpret the meaning of the message, intended or not (Hall, 1996). The processes of audience encoding and decoding result in what Hall (1996) calls "determinate moments." In determinate moments, the "structure employs a code and yields a message [encoding]: at another determinate moment the message, via its decodings, issues into the structure of social practices" (Hall, 1996, p. 119). Media producers gauge their success in terms of how messages are decoded or how messages are received: "if no meaning is taken, there can be no consumption" of the intended messages (Hall, 1996, p. 117). Decoded meanings have the potential to have an "effect, influence, entertain, instruct or persuade, with very complex perceptual, cognitive, emotional, ideological or behavioural consequences" (Hall, 1996, p. 119). Media communications are often full of hidden messages that can be received unknowingly by the audience, therefore we must look at the structuring of messages where the discourse is coded (Hall, 1980, p. 122). Encoded in media are messages about dominant discourses that are naturalized in

our society as taken-for-granted knowledge (Hall, 1996, p. 121). These codes have dominant or preferred meaning (Hall, 1973, p. 9); in effect, the broadcasting of mass media works to legitimate the decoding of certain kinds of messages intended for certain audiences (Hall, 1996, p. 124). Ensuring these codes reach the desired audience has become easier as more people are exposed to media. This is even true in a fragmented media landscape. Although people are accessing media via streaming platforms such as YouTube and Netflix, some of which have user-generated content, rather than mass media such as radio and TV channels which broadcast messages to many people, or cinemas which are similarly mass-oriented, there is still a media creator who has an intended message and an audience who receives it, as Couldry (2015) states.

Media, and by extension digital storytelling, are cultural tools which are prominent in a sociocultural theory of mediation (Lundby, 2008, p. 13) Mediation has a long history of multiple uses, however within media theory, research states that mediation can be used to describe the overall effect of media institutions existing in our contemporary society and the difference media makes by being in our social world (Lundby, 2008, p. 45). "Mediation… describes the fundamentally but unevenly, dialectical process in which institutionalized media of communication (the press, broadcast radio and television, and increasingly the World Wide Web), are involved in the general circulation of symbols in social life" (Lundby, 2008, p. 47). Mediation requires us to understand how these processes of communication between participants both institutional and individual affect one another (Lundby, 2008, p. 47).

Another theorist whose work is relevant for this thesis is George Gerbner, whose life's work was to study the effect of the media on people. Gerbner (1990) saw culture as "a system of messages and images that regulates and reproduces social relations" (Morgan, 2009, p. 70). The constant access and frequency of these messages creates a "symbolic cultural environment" that

conveys how individuals make sense of their world. These messages reflect dominant ideological values (Morgan, 2009, p. 70) which act as a "stable system of messages and images that shapes our conception of the world and of ourselves, life, society and power" (Gross, 2010). Storytelling is an important component for Gerbner because to him we live in a world that is built around the social construction of stories. Gerbner states that the media, in particular television, are the storytellers of our time (Gross, 2010). Entertainment media have transformed the cultural process of storytelling into centralized, standardized market-driven, advertiser-sponsored system" (Morgan, 2009, p. 71). Even though entertainment programs may differ, whether that be content or the vessel through which people are entertained such as internet or television, they are still disseminating the dominant ideological values to the public (Morgan, 2009, p. 72).

In the 1960s George Gerbner coined the term "cultivation theory" as a way for thinking about the consequences of television accessibility on culture. Cultivation theory focuses on the premise that those who view TV more frequently will think that the programs they are watching reflect reality (Morgan, 2009, p. 69). This is how stereotypes are reinforced; people believe what they see on television to be accurate and comprehensive. Cultivation analysis describes connection between an individual's time watching violent programs and the likelihood that they internalize these normalized messages (Gerbner et al., 1996, p. 30). Throughout his work Gerbner discovered one reoccurring theme in most television programs: violence (Gerbner, Mowlana, & Schiller, 1996, p. 27). Gerbner started to inquire, as sociologists before him did: do we imitate what we see in the media? In other words, do people become more violent if they watch violence? For Gerbner, this explanation is too simplistic, as some of us never commit a violent act in our lives rather; he believed television and thus, other entertainment programs such as music videos provides a story of how individuals make sense of the world. As a result, the way we make sense of our world is

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no longer "homemade, handcrafted, [or] community-inspired;" our roles as media audience members "are products of a complex integrated and globalized manufacturing and marketing system" that the media are a part of (Gerbner et al., 1996, p. 29). Gerbner found that media effects on the public were not related to the quantity of entertainment media but rather the quality of what was being portrayed (as cited Gross, 2010). This is relevant in popular culture typecasting that constantly projects stereotypes onto certain groups.

2.3 From TV Violence to Symbolic Annihilation

Violence affects everyone who views entertainment media (Gerbner et al., 1996, p. 31). According to Gerbner, violence is the "ingredient" that fits into every culture (Gerbner et al., 1996, p. 32). Syndicators want action in entertainment programs which is code for violence (Gerbner et al., 1996, p. 32). Consequently, there is now a mass production of violence, aggression and tired tropes as a staple in the media (Gerbner; as cited Gross, 2010). However, as Gerbner (1996) states there is no evidence that violence is what the people want to see in their popular culture because the programs with the highest rating are not usually violent (Gerbner et al., 1996, p. 32). However, violence in entertainment media is profitable because it is understood universally (Gerbner et al., 1996, p. 32). "The violence formula is, in fact, a de facto censorship extending the dynamics of domination, intimidation, and repression domestically and globally" (as cited in Gerbner et al., 1996, p. 33). This can also be applied to the use of stereotypes that teach us facts about the other; if the same messages and images are constantly repeated, they will be internalized as social truths.

The mass production and distribution of messages creates new "symbolic environments" that reflect dominant ideological values (Gerbner, 1970, p. 69). "Socially constructed realities give a coherent picture of what exists, what is important, how things are related, and what is right"

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(Gerbner, Gross, Signorielli, & Morgan, 1980, pp. 706-707). Violence in television indicates how to maintain social order (Gerbner, et al., 1980, p. 708). Violence is a form of social control. "In showing who can get away with what against whom, television [and other entertainment] violence perpetuates a social hierarchy of power, vulnerability and control" (Morgan, 2009, p. 75). To support these notions of violence in entertainment media Gerbner expanded his theory which recognizes that symbolic annihilation occurs when a group is not represented accurately in media – for example, minorities being portrayed as victims of violence. Mass media are thus a very instructive force in a culture (Gerbner, et al., 1980, p. 709). Entertainment violence "is a dramatic demonstration of power which communicates much about social norms and relationships, about goals and means, about winners and losers, about the risks of life and the price for transgression of society's rules" (Gerbner, et al., 1980, p. 710). Viewers often learn about "facts" that are outside of their experience (Gerbner, et al., 1980, p. 711). Thus, violence serves symbolically as a form of social control to dictate how we make sense of our world (Gerbner, et al., 1980, p. 715).

Gaye Tuchman further developed George Gerbner's theory of symbolic annihilation, focusing on the depiction of women and girls in the mass media and its effects on the public. Specifically, she discussed three processes of symbolic annihilation: condemnation, trivialization and absence. Condemnation refers to the punishing of women and girls in the media; for instance, they are often portrayed as victims or the weaker sex. Trivialization refers to the portrayals of women and girls as "child-like adornments who need to be protected" (Tuchman, et al., 1978, p. 8). Moreover, on television, men are usually seen as leaders to trivialize women (Tuchman, as cited in Kearney 2012, p. 46). Women and girls are "symbolically denigrated" by being portrayed as inferior to men (Tuchman, et al., 1978, p. 13). Absence refers to when women and girls are not portrayed at all in the entertainment world. In the entertainment world, girls are either condemned,

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trivialized or absent and thus, symbolically annihilated (Kearney 2012, pp. 44-45). The mass media disseminates the same message about girls to everybody: that they (girls) should accept their inevitable symbolic annihilation (Kearney 2012, p. 43). As a result, women and girls are encouraged to accept this out-of-date notion that their place in media is "in front of the television set" (Kearney 2012, p. 46).

Symbolic representations of women and girls can also be subject to a "culture lag" which refers to the notion that media representations need time to catch up to societal values (Kearney, 2012). We could assume that as societal values change, we would expect that images of society presented by the media would change as well (Kearney 2012, p. 43). However, since the media is subject to culture lag it is "preparing youngsters – girls, in particular – for a world that no longer exists" (Tuchman, et al., 1978, p. 6). Tuchman et al., (1978) describes what her findings mean:

> What can we make of all this? The answer is: The mass media performs two tasks at once. First, with some culture lag, they reflect the dominant values and attitudes in the society. Second, they act as agents of socialization, teaching youngsters, in particular girls, how to behave. Watching lots of television leads children and adolescents to believe in traditional sex roles... they teach that women should direct their hearts toward hearth and home. (p. 37)

This culture lag in media representations is damaging for women and girls' as Rich (1993) describes it "as if you looked into a mirror and saw nothing'' (Merskin, 1998, p. 335) which has real world effects on our society. Although the term culture lag was identified 62 years ago by Ogburn (1957), it arguably still holds true today. For example, a more recent study by Pare (2014) found that frontier life portrayed in western films depicted the use of self-protection such as

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carrying a firearm for survival which is still a common cultural practice in the United States although there has been a disappearance of the dangers associated with frontier life such as war between 'cowboys and Indians' (Pare, 2014, p. 830). This is an example of how media representations tend to lag behind changes in society, yet still potentially effect actual cultural practices. Social theorists interested in media representations have researched how media affects society. Stuart Hall is concerned with how social actors construct meaning from cultural representations in media. Pierre Bourdieu's theory of symbolic violence depicts how this violence is used in media representation to maintain and normalize societal power structures and inequality (Swartz, 1997, p. 8; Tuchman, as cited in Kearney 2012, p. 43). Gaye Tuchman furthered Gerbner's theory of symbolic annihilation, specifying its processes of condemnation, trivialization, and absence of women. Combined, these media theorists' concepts demonstrate that how marginalized groups are represented in media translates into real world effects. In the next chapter I apply this theoretical framework from sociological media studies to a particular social group, namely Inuit girls.

CHAPTER 3   UNPACKING REPRESENTATIONS OF THE INUIT AND WOMEN AND GIRLS

The goal of this chapter is to focus the media studies lens presented in the last chapter more tightly on the specific social group of Inuit girls. To do this, I will first discuss how stereotypes of Inuit have been perpetuated historically through various forms of media. Then I discuss modern media and the messages it sends to society about minorities. I then discuss the need for girlhood studies to investigate the lives of the most marginalized girls, who are not often able to self-represent in media. I will conclude the chapter by discussing how new technologies for both producing and disseminating audiovisual media offer opportunities for girls, including Inuit girls, to be more present and have better representation in the reconfigured media landscape of today.

3.1 Historical and Contemporary Inuit Stereotypes

As established in the previous chapter, the media are a vector of socialization in our society, disseminating certain messages to the masses. This is problematic as the racial hierarchy in our society determines who has the access to resources to control media messages. When racialized minority women and girls are present in media their representations are rooted in historical and inaccurate stereotypes. Historical stereotypes about the Inuit have been perpetuated through various forms of media, from early explorers' original depictions to later television programs.

Western images of the Inuit arrived around the 16th century when the first Arctic explorers took descriptions of fur-clothed "savages" eating raw meat back to Europe. The European explorers were shocked to discover that other humans existed in this part of the world. They encountered Inuit accidentally when looking for the Northwest Passage. The earlier descriptions were followed up more widely in 1577 when an Eskimo man, woman and child were captured during Sir Martin

Frobisher's trip to Baffin Island and presented to Queen Elizabeth I. Frobisher depicted these people as crafty villains who were fierce and cruel (Fienup-Riordan, 1990, p. 11), describing the first encounter thus: "Eskimos were appraised as lacking any capacitie to culture: but are contended by their hunting, fishing, and fouling, with raw flesh and warme blood to satisfie their greddy panches, which is their only glory" (Frobisher, 1589, cited in Fienup-Riordan, 1990, p. 12). This demonstrates that people in the north have been stereotyped as lacking civilization (Alia, 2000, p. 24).

Over the next three centuries Europeans continued to visit and study the Inuit (Fienup-Riordan, 1990, p. 13). In the 18th century, the oral and print media of the time convinced Europeans that Inuit were defective members of their individual species (Fienup-Riordan, 1990, p. 13). Early print media linked Inuit to Jean-Jacques Rousseau's idea of the noble savage, portraying them as savages but also as heroes, free from the constraints of civilization yet subject to extreme environmental conditions, idolized as healthy and noble but at the same time condemned as rude, horrid and barbaric (Fienup-Riordan, 1990, p. 14). However, as Europeans came into more contact with Inuit, they started to describe them as humane and civil (Fienup-Riordan, 1990, pp. 12-13). European media of the time also viewed the Inuit as survivors: their very survival was proof of discipline, persistence and the use of common sense. As a result, Europeans also depicted the Inuit as people of great industry and adaptability (Fienup-Riordan, 1990, p. 16). There are thus several historical stereotypes of the Inuit.

Steckley (2008) argues in *White Lies about the Inuit* that although there has been a shift from print and oral to electronic media, stereotypes about the Inuit that white European settlers created and reinforced are still relevant today. These stereotypes include, for instance, that they eat raw meat, and that they greet each other with an "Eskimo kiss." (Steckley, 2008). Some myths are

positive about Inuit culture but can reinforce negative stereotypes. Inuit are often viewed by the rest of the world as the ultimate bush people (Steckley, 2008, p. 142). A common stereotype associated with this is that all Inuit lived and still live in igloos. However, research has shown that the igloo was not the only traditional Inuit home. Archaeologists believe that tents were quite popular as well before permanent housing was available in the north (Steckley, 2008, p. 19).

Moreover, even non-Indigenous peoples' understanding of the term Eskimo, is faulty. For nearly a century the label Eskimo was defined by the Oxford English and Webster's New World dictionary as deriving from a proto-Algonquian root translating as "eaters of raw flesh." However, the name actually originated in a Montagnais form meaning "snow-shoe netter" (Fienup-Riordan, 1990). "[A]n original etymological confusion and the general public's continued willingness to see Eskimos as the ultimate natural men have combined to perpetuate the error" (Fienup-Riordan, 1990, p. 5). The false perception of the word likely contributed to the stereotype that Inuit are cannibals. This myth was reinforced in the movies *The Snow Walker* and *Agaguk* (Smith, 2003; Dorfmann, 1993, cited in Steckley 2008). The book *Fatal Passage: The Untold Story of John Rae, the Artic Adventurer Who Discovered the Fate of Franklin* tells the story of John Rae, a British explorer who found Sir John Franklin's failed attempt to sail across the Arctic in 1845. When he talked to Inuit, he heard them mention cannibalism among the final survivors of the Franklin voyage. He reported his findings back in Britain. The elite British ruling class found it too absurd to believe that English gentlemen would behave like this, but they could believe that the so-called Inuit savages would. Thus, they created the stereotype of Inuit as cannibals in order to cover up the cannibalism of English gentlemen (Steckley, 2008). This demonstrates how a society's dominant group creates stereotypes that misrepresent another group while creating a positive image of themselves.

There are other stereotypes of Inuit's cultural practices of love such as wife sharing, "Eskimo kisses," and related elements of "the Eskimo psyche" present in audiovisual media. First, certain forms of media perpetuate the myth of wife sharing in Inuit culture. For example, the plot line of an episode of *Love American Style* was titled "Love and the Eskimo's Wife," which focused on wife sharing in Inuit culture (Steckley, 2008, p. 16). A more commonly held stereotype regarding Inuit is the cultural practice of the "Eskimo kiss." It involves rubbing two noses together to show affection. One example is a 2005 Scope mouthwash commercial that showed several non-Inuit couples rubbing noses before they started their day (Steckley, 2008, p. 17). However, as Steckley (2008) explains, this practice was not unique to the Inuit nor was it a feature of all Inuit cultures.

Another stereotype regarding cultural practices is that of the Eskimo psyche. Explorer Robert Peary was celebrated in magazines such as the *National Geographic Magazine* which was one of the first depictions to exoticize natives on a mass communication scale (Alia, 2000, p. 14). Josephine Peary, wife of Robert Peary, discussed the Eskimo psyche first in her article written in 1892. She described, "crazy acts of Inuit women who would suddenly scream, tear their clothes off, imitate the sound of a bird or animal, and go running around until they dropped" (as cited in Steckley, 2008, p. 17). This phenomenon entered the historical records and was described as "Arctic hysteria" (Steckley, 2008, p.18). There are also stereotypes perpetuated in print and audiovisual media surrounding kinship practices such as myths about Elder abandonment, when Elders are deserted in the north to die, and female infanticide, when mothers kill their babies within the first year of their lives (Steckley, 2008, pp. 14-15). These are examples of the stereotypes of

Inuit cultural practices of love and kinship that were created and reinforced by white European settlers.[2]

In contemporary society, Inuit stereotypes have been depicted in several motion pictures. The best-known include *Nanook of the North, Eskimo,* and *The Wedding of Palo.* In all three films "Eskimo" heroes conquer environmental adversity and the evils of Western civilization (Fienup-Riordan, 1990, p. 18). Stereotypes about Inuit reinforced in films like this include their industriousness, their ability to build houses of ice and snow, and their knowledge of how to survive off the land (Fienup-Riordan, 1990, p. 1).

Inuit and other minorities are misrepresented when actors are cast to play a character of another race in audiovisual media. An example of this is in the film *Shadow of the Wolf*, whose main Inuk character was played by a Filipino actor, and which also reinforces myths about Elder abandonment and infanticide (Steckley, 2008, pp. 14-15). Non-Inuit actors playing Inuit roles contributes to the normalization of societal inequalities such as racism, white-only representation, and economic inequalities such as Inuit actors being deprived from the income they would earn from playing Inuit roles. The practice of actors, in particular those of European descent, playing minority roles is historically rooted in racism. For example, Ewen and Ewen (2006) account for blackface in minstrel shows that contributed to the dehumanization of and racism against African Americans. Also damaging is that Inuit were first introduced to southerners with Robert Flaherty's self-proclaimed documentary *Nanook of the North* (1922), which turned out to have been largely staged by the director. In these ways, supposedly Inuit people have been portrayed by non-Inuit

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[2] There have also been more accurate accounts of kinship practices in Inuit culture by anthropologists, for instance, Jean Briggs' (1970) study of emotional patterns among the Utkuhikhalingmiut or Bernard Saladin d'Anglure's (1993) study of Inuit ritual spouse exchange.

actors, and supposedly Inuit events have been set up by non-Inuit directors. As a result, privileged people determine representation while minorities are often omitted or devalued, and the dominant culture is normalized and symbolic violence is perpetuated (Mahtani, 2001, p. 2).

Symbolic violence makes those who are controlled accept their domination because they see it as legitimate (Swartz, 1997, p. 89). This is because symbolic power of the dominant class legitimizes powers that extract consent from the dominated; this is achieved culturally via the media, and indirectly rather than through obvious intimidation (Ritzer, 2005, p. 69). Symbolic violence must then encourage misrecognition through which power becomes seen as legitimate rather than a form of domination through society's pedagogy, namely, entertainment (Ritzer, 2005, p. 69). Symbolic power is reflected in the lack of media resources Indigenous peoples have that translates into the perpetuation and normalization of typecasting.

Interestingly, media portrayals of First Nations people have been quite different from media portrayals of Inuit. Scholars have noted that mainstream depictions of Indigenous people tend to be counter-images of how settler people of European descent in North America view themselves (in Fienup-Riordan, 1990, p. 162). Due to their isolation, the Inuit are viewed as untainted humans who have not yet been corrupted by the modern, western world:

> The Eskimo…is seen less as a contrasting persona than as an idealized image of ourselves. A robust, resourceful individualist preoccupied with survival, the Eskimo is a vertical embodiment of the Protestant ethic. If the American Indian came largely to represent the Hobbesian barbarian, whose life was brutish, nasty, mean, and short, the Eskimo was more often identified with the Rousseauian nonviolent noble savage, pure until corrupted by

civilization. Where American Indians were perceived as a threat, Eskimos were more often depicted as the original image of ourselves. (Fienup-Riordan, 1990, p. 164)

Stereotypes of First Nations peoples continued to be violent and warlike whereas tropes of Inuit were replaced by peaceful images (Fienup-Riordan, 1990, p. 148). This dates to 1867: in Arctic explorer Harper's summary of Alaska, First Nations peoples are portrayed as "fierce and warlike, and by Esquimaux who are already peacefully subjected" (cited in Fienup-Riordan, 1990, p.163). This demonstrates that the depictions of both racialized groups can be very different.

Definitions of culture can be complex and different even within cultural groups. Broadly, a social scientific understanding of "culture" can be defined as "transmitted and created content and patterns of values, ideas, and other symbolic-meaningful systems as factors in the shaping of human behaviour and the artifacts produced through behavior" (Birukou, Blanzieri, Giorgini, & Gjunchiglia, 2013). For example, Coulthard (2014) a Dene First Nation's states, an Indigenous understanding of culture may be "as the interconnected social totality of distinct mode of life encompassing the economic, spiritual and social…" (p. 65). Like all cultures, Inuit culture is not monolithic: it varies between regions and communities and in practice even from Inuk to Inuk. Broadly, the Inuit view their culture as what the Pauktuutit Women of Canada call "The Inuit Way:" that culture guides Inuit everyday with "close ties to the land, a dedication to community and a strong sense of self-reliance" (Pauktuutit Women of Canada, 2006, p. 2). Particular cultural beliefs and practices inform a sense of Inuit culture and identity, including hunting and food sharing, Inuktitut language use and storytelling, naming and the experience of kin ties such as a person having an Inuktitut and English name or 'fictive kinship' between people who are not related, and the transmission of these traditional values from one generation to the next (Searles, 2008, p. 241). More examples of Inuit cultural practices and principles include but are not limited

to: oral/traditional law focussing of restoring community peace rather than punitive measures when a law is broken, autonomy and respect given to children as they are believed to take on the 'soul' of a deceased loved one, respect for elders, lifting eyebrows to communicate yes and lowering them and scrunching nose to communicate no and non-interference between Inuit to ensure one person does not assume authority over another (Pauktuutit Women of Canada, 2006, pp. 15-44). Overall, Inuit culture focuses on peace and egalitarianism. While there are many differences amongst modern Inuit and how they practice their traditional culture "all Inuit are proud of their culture and recognize the importance of keeping it alive" (Pauktuutit Women of Canada, 2006, p. 10).

3.2 Modern media and messages about minorities

The representation of minorities in the media is influenced by racial hierarchy, which dictates who and how minorities are represented. Media production does not occur in a vacuum, but is subject to budgetary constraints, policies and distribution networks controlled by the dominant culture, which constrain and influence production choices (Santo, 2004, p. 383). As a result of this racial hierarchy not everyone receives equal media representation (Mahtani, 2001, p. 2).

Supporting the notion that racial hierarchy influences media representation, research that compares media portrayals with reality has concluded that the media fail to reflect the real-world statistical distribution of sexes, races, and occupations (Evans & Davies, 2014, p. 108). For example, a study on country music videos by Andsager and Roe (1999) discovered that minority representation was limited. When minorities were represented, it was usually in the form of a single character per video who was not easily visible, such as a background artist (Andsager & Roe, 1999,

p. 78). Moreover, in a study looking at the production teams of the films by Eschholz et al. (2002) found "85 percent of the writers, 93 percent of the directors, and 84 percent of the producers were males" (p. 313). Power relations between networks uphold white male privilege, "which is predicated on the devaluing of women as fetishized commodities" (Fitts, 2008, p. 215). In sum, as Andsager and Roe (1999) state, "the media is run by white males and they dictate who is represented and how" (p. 78). This is problematic, not because the media are influencing the public, but because they continue to spread dominant discourses that only benefit the so-called white world (Mahtani, 2001; Santo, 2004; Eschholz, Bufkin, & Long, 2002).

The media constitute a key agent of socialization in our society in that they disseminate dominant discourses. This is problematic as the racial and sexist hierarchy in our society determines who has the most access to the resources that can control media messages (Santo, 2004, p. 383). The largest media outlets are concentrated in the hands of the richest organizations in society, which determines what messages the public receives (Mahtani, 2001, p. 2). For many settler people, the combination of newscasting, television, and film constitutes the initial and often main point of contact with the Indigenous world. Considering media power, it is important to recognize that the media framing of Indigenous peoples affects public discussion, politics, and policy (Fleras, 2011, p. 215). Media stereotypes have real-world effects as Indigenous groups continue to have unequal economic, political and cultural rights (Alia, 2009, pp. 36-37). In other words, "so little information comes from North to South, the inaccuracies can be dangerous" (Alia, 2000, p. 21).

Media stereotypes have real world effects on women and girls' as they are condemned, trivialized or absent in the media. More specifically when women are represented in the media they are often depicted as victims. There are a growing number of missing and murdered

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Indigenous women in Canada (Moral, 2011, p. 34). The Native Women's Association of Canada (NWAC) believes that these tragedies are part of larger systemic issues and patterns of violence that Indigenous women face (cited in Moral, 2011, p. 34). The media frames this violence as an "inescapable fate" of Indigenous women as opposed to the violent victimization (Moral, 2011, p. 35). Similarly, Carter (1997) found that Indigenous women are reduced to violent acts against them. For example, a nineteenth-century newspaper condemned First Nations women as "squalid and immoral even when they reported incidents of violence against them at the hands of British men" (Moral, 2011, pp. 38-39). Another example of media influencing public opinions of Indigenous women is expressed by Sherene Razack, who argues:

> The near universal conflation of Aboriginal women and prostitute not only legitimized sexual and physical violence against them, but also effectively prevented them from becoming subjects entitled to the protection of the law. Aboriginal femininity was marked as "degenerate" through its discursive as well as material expulsion from spaces. (Razack, 2000, p. 99, cited in Moral, 2011, pp. 38-39).

Another example is the reporting of the case of Robert Pickton, who was convicted of murdering six Indigenous women on his farm in British Columbia. The media literally portrayed these victims as trivialized waste by reporting that their murdered bodies, consumed by pigs, contaminated the meat on the farm (in Moral, 2011, p. 46). To make matters worse, *CBC News* paid so much attention to these cases that people could follow the stories closely; this sensationalist coverage goes past undermining the gravity of the crimes and negating societal responsibility for them: it is part of the continuing process through which Indigenous women are dehumanized, and readers can become detached "subjects through these Othered women" (Moral, 2011, pp. 53-54). Scholars have therefore argued that Canadian media spread this discourse of morality and immorality that

is forcibly labeled onto Indigenous women in order to present them in certain ways to the public (Moral, 2011, p. 39).

In contrast to how First Nation and Inuit males may be represented, Inuit women and girls are symbolically annihilated and are often absent in the media. When they are present in media, it is usually in a condemning or trivializing way as uncivilized northern peoples living in igloos which reflects patriarchal circumstances of media ownership and production (Glennie, 2018, p. 1). This brings us to the other body of literature of relevance to this research, girlhood studies.

3.3 Girlhood Studies

Girlhood studies is a rapidly growing area of scholarship that investigates the lives of girls, their culture, and how the media affect them. It can also provide a platform for girls' voices to be heard. It emerged from feminist scholarship recognizing the absence of girls in youth cultural studies; for example, scholars have noted that girls were absent from pop histories, ethnographic studies, personal accounts and field surveys (McRobbie, 2000, p. 12). The point is not to dismiss male-dominated youth culture research, but rather to undertake a girl-oriented refocusing of cultural and youth cultural studies to identify weaknesses of the old literature (McRobbie, 2000, p. 27) such as the marginalization of young women.

Feminist scholars in the 1960s and 70s were concerned with this subordinate status of women and girls in society (Kehily, 2008, p. 52). Scholars such as McRobbie (2000) and Garber (1975) focused on the marginalization and misrepresentation of girls in youth culture studies, arguing that gender is influenced by structural inequality and individual experiences (cited in Kehily, 2008, p. 53). During the 1970s, female scholars began to challenge the gendered systems in the academy (Kearney, 2009, p. 4). In response to women's infantilization by men, feminists of

the 1960s and 70s banned the term "girl" because of its construction of women as the unable lesser sex. Ironically, while feminists labelled teenage girls as "young women" to dissociate with the label "girl," the women's liberation movement tended to ignore the experiences of the girls themselves (Kearney, 2009, p. 10). While cultural feminism of the 1970s focused on positioning men and women as opposites, in doing so, the cultural feminist scholars failed to address the broad spectrum of female diversity including the experiences of girls (Kearney, 2009, p. 12).

Starting in the 1990s, popular culture and academia became interested in discourses surrounding girlhood and girls (Aapola, Gonick, & Harris, 2005, p.18). Girlhood scholars noticed that research in youth culture studies, if it included girls at all, either reinforced stereotypes of teenage girls as not intelligent and passive or continued to ignore and marginalize girls in "men's cultures" (McRobbie, 2000, p. 12). Girls are, of course, more complex than their stereotypes. At first, only a few scholars, predominantly Angela McRobbie, showed a commitment to researching girls' culture and girlhood as "unique social formations" (Kearney, 2009, p. 1). Girlhood studies therefore gradually emerged to investigate girls' relationships with and opinions about class, friendships, gender, school, leisure, activities, work, family, sexuality and society (McRobbie, 2000, p. 13). While the field critiqued feminist movements' lack of attention to girls' experiences, it also took a staunchly feminist approach. Feminist research has focused on equality as McRobbie (2000) states:

> Feminist research which has concentrated on living human subjects has sought to subvert this academicism. Instead we have sought to treat our subjects with respect and equality. We have studiously avoided entering their culture, savouring it and then presenting it to the outside world as a subject for speculation. Feminism forces us to locate our own autobiography and our experience inside the questions we might want to ask, so that we

continually do feel with the women we are studying. So our own self-respect is caught up in our research relations with women and girls and also with other women field workers. (p. 127)

Founded on this are a number of scholarly works published on girls, girl culture and girlhood (Kearney, 2009, p. 2). For example, *Girlhood Studies: An Interdisciplinary Journal* was created in 2008, which provided girlhood scholars with a platform for their research (Kearney, 2009, p. 2). Feminist research has significantly contributed to the formation of girlhood studies.

Girlhood studies emerged from the absence of girls in youth cultural studies and feminist research. Early girlhood studies research often focused on representations of girls and girlhood in the media as well as girls' consumption of media such as McRobbie's (2000) study of magazines like *Jackie* which offer "a system of messages, a signifying system and a bearer of a certain ideology, an ideology which deals with the construction of teenage femininity" (p. 64). More recently, girlhood studies scholars also research girls' involvement in media production. To express themselves and correct media misrepresentations, girls create their own media products (Kearney, 2006, p. 54). By being cultural producers, girls are challenging a gendered system that has confined girls to consumerism, domesticity and beauty (Kearney, 2006, p. 12). When girls produce their own media, they are resisting notions of girl culture, girlhood, and the dominant discourse surrounding media production as a male adult sphere (Kearney, 2006, p. 12), by "invading domains of adult male power and privilege using not just pens and paper, but computers, video cameras, and musical instruments…" (Kearney, 2006, p. 2). Girlhood studies of media production allow us to see what happens when girls seize the means of production to create alternative forms that more accurately express their individual and specific desires, concerns and indulgences (Kearney, 2006, p. 88).

Girlhood studies is needed also to investigate the lives of the most marginalized girls. Inuit girls are stereotyped in the media. This is primarily due to the fact that they are not able to self-represent due to structural factors that obstruct their ability to have access to the resources in order to produce their own media on a large scale. As a result, the media reinforces negative labels about them as racialized girls.

Inuit girls are largely excluded from Canadian media. One way which Inuit girls are excluded from mainstream Canadian media is due to the remoteness of the Artic (Huhndorf, 2003, p. 823). For example, *Atanarjuat* (Kunuk, 2002) is a popular movie surrounding Inuit culture and is the first Inuit produced and widely released film spoken in Inuktitut (Huhndorf, 2003, p. 822). Although this film was made by Inuit, the gender roles in it are distinct and divided: Inuit girls and women in the film are represented in negative and stereotypical ways as the weaker sex. This creates an absence of accurate representation, and symbolically legitimizes and normalizes the violence against women. Representations like these are traumatic for Inuit girls viewing the films because they are exposed to typecasting at a young age and this symbolic violence is normalized as their inevitable fate. Therefore, there is symbolic annihilation of Inuit girls in both mainstream Canadian media and Inuit-made media.

At certain times Inuit women are represented in the media but the quality of the representation matters. Riggins (2001) notes "today, reporters based in the south may be less patronizing than a generation ago, but they still marginalize and exoticize all northerners (Indigenous and non-Indigenous) at the same time reporting primarily sensational events and incidents relevant to residents of the south" (Riggins, 2001, p. 233). Similarly, Alia (1999) "writes that print media in northern Canada: are essentially a creation of southern culture. By exporting the mechanisms of mass media to the North, the South appears to be exporting its cultural values

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and media agenda as well" (cited in Riggins, 2001, p. 234). Thus, even when Inuit girls are represented in the media, they are not representing themselves.

Girlhood studies is needed also to investigate the lives of Indigenous girls. De Finney and Saraceno (2015)'s research, for instance, explores Indigenous girls' negotiations of racialization under neocolonialism. An Indigenous girl they interviewed states, "I grew up with an ideology that said I did not exist…Through this process of symbolic annihilation, I ceased to exist as a Native person within my own mind" (p. 126). Some Indigenous girls identify as Indian warriors to proclaim their pride, however others are part of the searching tribe of not knowing where they belong (de Finney, & Saraceno, 2015, p. 131). What is missing in media is representation of the stories of strength, pride, joy, advocacy, hope, and humour that permeate Indigenous girls' lives (de Finney, & Saraceno, 2015, p. 132).

Due to the lack of media representation that Inuit girls have, some decide to make their own media with the resources available to them. For example, "for young people living in Nunavut, hip hop has become a medium (space/ place) to connect practices, read and understood as both "traditional" and "contemporary" Inuit culture, with recognized global cultures" (Marsh, 2009, p. 119). Marsh (2009) gives an example of two young girls:

> B-Girl Annie began throat singing. Soon B-Girl Snap joined B-Girl Annie and began beat-boxing... What these young Inuit women demonstrated was a new cultural practice - the practice of what was referred to as throat-boxing, a synthesis of the Inuit cultural practice of throat singing, and the hip-hop cultural form of beat-boxing. (p. 20)

Thus, hip-hop has become a way to express themselves (Marsh, 2009, pp. 126-127). Therefore, Inuit girls making their own media by filming and performing is a way of connecting both

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traditional and contemporary approaches to culture. This can be summarized by Pauktuutit Inuit Women of Canada Association's definition of "culture [which] makes heavy use of the dichotomy of modernity and tradition and emphasizes that Inuit can be torn between values of the broader society and those of Inuit traditional values" (Searles, 2008, p. 245). Moreover, Houston and Kramarae (1992) state:

> In our personal lives also, the power to silence another is not simply the power to prevent her talk; it is also the power to shape and control her talk, to restrict the things that she may talk about and the way she is permitted to express them, to permit her to speak, but to suppress her authentic voice. (p. 388)

Therefore, this ability to connect traditional to evolving culture via the media can give Inuit women the ability to make themselves visible by creating their own positive media. This brings us to another important area of media studies: media democracy.

3.4 Media Democracy

The rapid development of internet and digital technology in recent decades has had profound effects on our lives. These media developments include the shift from analogue to digital media production, cheaper ways to shoot, edit and distribute videos, extensions of the internet to remote locations, and platforms on which to circulate creations, all of which have become more accessible, giving everyday people the opportunity to go from media consumers to producers (Couldry & Van Dijck, 2015; Krishen, Kachen, Kraussman, & Haniff, 2016; Solé, Terribas, & Gifreu, 2018). This new electronic and digital media culture can help achieve "media democracy". Stevenson defines "media democracy" as diverse media with accurate representations that will

pose questions, challenge stereotypes, allow more perspectives and will encourage critical thinking; this would allow media to be a more democratically "reformulated public space" (Stevenson, 1995, p. 111). Given accessible resources, new media can be created by girls which will reveal "the art of making our space in their place" (Stevenson, 1995, p. 110). This is not to say that new media will not perpetuate stereotypes but rather it creates a space for diverse representation and the potential to challenge stereotypes. For example, media coverage of rape often blames victims; however, media democracy has the potential to change discussions around offenders and victims by involving both male and female identities as reflexive and critical in a renewed public sphere (Stevenson, 1995, p. 111). Following the history of feminism, a feminist approach to media democracy would involve Inuit girls in the media creation world whilst extending notions of equality into our world (Stevenson, 1995, p. 111).

There is hope that with more female cultural producers of media, women and girls can successfully infiltrate the cultural and media landscape, representations of girls will progressively diversify, and possibilities will open as to how girls are represented and understood in our society (Dobson, 2016, p. 26). Women and girls' participation in cultural production through social and digital media has been theorized in recent feminist work as contributing to the weakening of media as "cultural production industries dominated by men and modes of female representations within them" (Dobson, 2016, p. 26). This calls for ambitious, self-reliant, visible and materialistic "can do" girls to self-represent in media as models of ideal citizenship for all girls to aspire (Dobson, 2016, p. 111).

There is an increase in valuing self-representation by so-called 'ordinary people' in contemporary digital storytelling (Thumim, 2012, p. 1). Digital storytelling is a bottom-up practice where so-called ordinary people develop the necessary proficiencies to develop their own stories

with digital tools; it turns users into producers (Lundby, 2008, p. 4). Digital stories are individual stories told with the storyteller's own voice (Lundby, 2008, p. 4). The 'self' is shaped through relationships, and through the stories we tell about who we are. Digital storytelling refers to ordinary people using technology such as digital video cameras to create stories then having the option to share their creations with people on the Internet using social media sites.

Digital storytelling is a new stage in the history of mass communication, or perhaps a suppression of mass communication. Digital storytelling gives the creator the freedom to choose the channels through which the story will reach its audience; it therefore has implications for sustaining, or expanding, democracy (Lundby, 2008, p. 41). Self-representation through digital storytelling is taking place across all kinds of cultural and media spaces at a time when "it is widely acknowledged that there can be no self without mediation" (Thumim, 2012, p. 51). Digital storytelling has the power to distribute more widely the capacity to tell important stories about oneself and to represent oneself as a social being and therefore a potentially political agent (Lundby, 2008, p. 54). Theoretically, digital storytelling has the potential to be a catalyst of major change to achieve media democracy (Lundby, 2008, p. 58). The implication is that girls should not accept the stereotype of vulnerable audience but rather they should be given the media literacy tools such as being able to access, analyze and evaluate different forms of media to use this critical thinking to understand media messages to reduce negative effects and increase positive effects of exposure to media messages (Potter, 2016, p. 98). With media literacy, girls have the potential to discover themselves, manage impressions, organize their thoughts concisely and persuade their viewers (Potter, 2016, p. 16). In this sense digital storytelling contributes to the democratization of media resources and widening the conditions of democracy itself (Lundby, 2008, p. 54).

Contemporary flows of production, circulation, interpretation and recirculation of digital storytelling such as music videos have a significant impact on the mediation of society (Lundby, 2008, p. 50). Lundby (2008) states that there are three main angles from which we might understand digital storytelling. The first is by studying the outputs of digital storytelling practices which are themselves circulated and recirculated between various sites, and exchanged between various practitioners, audience members and institutions. Second, studying digital storytelling on the move, using mobile phones and other mobile digital device, which is the method I employ in this study (Lundby, 2008, p. 50; discussed further in Chapter 6). Third, studying the long-term consequences of digital storytelling as practice will allow us to see its consequences for wider cultural and social formations, and potentially for media democracy (Lundby, 2008, p. 50).

Throughout this chapter I used a media studies lens to focus on the specific social group of Inuit girls. I discussed how stereotypes of Inuit have been perpetuated historically through various forms of media, modern media and its messages, how girlhood studies needs to investigate the lives of the most marginalized girls and how new technologies offer opportunities for Inuit girls to be more present and have better representation in the reconfigured media landscape. In the next chapter I move on to discuss my methodologies.

CHAPTER 4   METHODOLOGY: SEEING AND MAKING INUIT GIRLS IN VIDEOS

The purpose of the study was to explore how Inuit girls are represented, how they feel about representations of their identity in popular American and Canadian media and how they would self-represent in media. I chose the research topic and community of Rankin Inlet, Nunavut as a result of my prior experience living and doing research there and the resulting community connections I had made.

This research was guided by two methodological frameworks: ethnography and Participatory Action Research (PAR). Each methodology implies specific methods. Drawing on ethnography as a methodology, I used ethnographic content analysis (ECA) as a method or tool to explore the research question. In my previous study, Inuit women in Rankin Inlet identified YouTube videos as the primary source of media consumption of female youth (Glennie, 2018). For this reason, I conducted an ECA of YouTube music videos to examine how Indigenous women and girls are represented.

The second methodology for this project was participatory action research (PAR), which was my rationale for my research approach. I created a PAR project which focused on self-representation in music videos. In summer 2017, before beginning my master's studies, I collaborated with local Inuit organizations in Rankin Inlet to facilitate a 3-day music video camp in order to explore how Inuit girls would self-represent in media when given access to resources. To ensure the project met ethical standards and was culturally sensitive, the research was approved not only by the Mount Allison University Ethics Review Board (REB) but also by the Nunavut Research Institute (NRI), which granted me a social science research license. I arranged to have participant consent forms translated into Inuktitut and consulted closely with local community leaders to organize the day camp in a culturally sensitive manner. To follow up from the music

video camp, a year later in the summer of 2018 I returned to Rankin Inlet. Following a participatory action research (PAR) protocol, I involved three of the girls who had made videos in the data analysis process, interviewing them retrospectively about their videos.

4.1 Ethnographic Content Analysis

In my previous study, Inuit women recognized YouTube music videos as the main source of media consumption for young women and girls in their community (Glennie, 2018). For this reason, I conducted an ethnographic content analysis (ECA) of YouTube music videos to examine how Inuit women and girls are represented. Adrian and Warwick (2016) state that, as a "new media ecosystem of uploading and sharing user created content by everyday people and large media players, YouTube is a strange and complicated site of digital ethnography" (p. 227).

In general, the methodology of ethnography refers to the description of people and their culture (Altheide,1987, p. 66). Ethnography is not about writing; it is the "doing of social research and the final product that comes from writing up that research" (Madden, 2017, p. 16). More specifically, it is about writing about people, being with people, and theorising about people. An ethnographer must be aware of their physical presence while conducting their research as "good ethnographers will use their whole body as an organic recording device" (Madden, 2017, p. 19). Ethnographers should also be aware of their position within the research as they can often be an insider or outsider or both simultaneously but should use their reflexivity to recognize their positionality as Madden (2017) states:

> Reflexivity is not really about 'you, the ethnographer'; it's still about 'them, the participants'. The point of getting to know 'you, the ethnographer' better, getting to know the way you influence your research, is to create a more reliable portrait, argument or theory about 'them, the participants'….Acknowledging the fact that the ethnographer is

the primary tool of research and an active participant in the ethnographic field also means that properly confronting the influence of the ethnographer on research and representation is an unavoidable precondition of a reliable ethnographic account. (p. 23)

This is important as the "ethnographic authority" is reinforced by the desire that "ethnographers have understood the people they work with in their terms and can faithfully represent and interpret that worldview" (Madden, 2017, p. 25). Several aspects of the ethnographic research approach can be applied to content analysis to produce ethnographic content analysis (ECA) (method), which may be defined as the reflexive analysis of documents. I apply ECA as a reflexive analysis of music videos by following the main steps of ethnography, including selecting cases, observations, recording data, the process of data analysis and writing research reports that aim to describe and account for people and their culture (Hammersley, & Atkinson, 2007).

ECA is used to understand meaning and verify theoretical relationships (Altheide,1987, p. 68). Compared to quantitative content analysis, which originated from a positivist assumption about objectivity and obtaining data by measuring the variety and frequency of messages, ECA focuses on the researcher's personal explanatory process, aiming for the inclusive analysis of the underlying symbolic and latent meaning of each message (Do Espírito Santo, & Soares, 2015, 43). ECA is not about the frequency or variety of messages but rather how the viewer makes sense of the messages. In other words, ECA "allows the themes to emerge through the researcher" (Henderson, 2017, p. 44). The analyst can describe the visuals in terms of who was shown, what was shown, and what they were doing (Altheide,1987, p. 72). ECA relies on the analyst's relationships with the data and the processing of working with the selected contents (Do Espírito Santo, & Soares, 2015, 41). As Do Espírito Santo and Soares (2015) explain, ECA conclusions

bring a "particular, participative, perspective considering the position of the researcher along the analysis" (p. 45).

I used ECA to understand the meanings of messages that are reflected in music videos through various forms of manifest (literal subject matter) and latent content (underlying meaning of symbols) (Berg, 1998, p. 226) such as information exchange in the form of lyrics and images, rhythm, format, and visual and audio style (Altheide, 1987, p. 68).

Like Altheide's (1987) ECA on television news coverage of an Iranian hostage crisis which involved 52 Americans who were held for 444 days, my study focused on visual and aural presentations in music videos, which are generally presented in narrative form with a beginning, middle and end (p. 69). I paid particular attention to the type of visual imagery, to how it was used to emphasize or diminish messages, to latent and manifest messages, and to stereotypes.

Initially, I wanted to analyze mainstream Western music videos for representations of Inuit women (there seem to be no representations of Inuit girls). However, I found it difficult to find mainstream videos with representations of Inuit women and girls. For something to be considered mainstream it needs to be categorized as normal, conventional, or a dominant trend in society. Mainstream music videos have certain components such as: having a musical component like instrument or lyric use, style of the videos such as having images, singers, or dancers present. Therefore, to be considered mainstream it is not about the music video's success but rather who makes the video, if the video follows these dominant stylistic trends. I therefore widened my study to include various kinds of music videos with representations of Inuit and other Indigenous women. This finding suggests that the difficulty finding representations of Inuit women and girls in music videos strengthens the significance of my overall study, in that it suggests that media self-representation by Inuit women and girls is needed to correct the absence of representations as well

as provide better representation. I will revisit this when I present the contributions of this research study.

As there is no main database of all music videos, I constructed my sample by searching for music videos on the internet with representations of a) Inuit women and girls b) Indigenous women and girls. I did this by searching for key words such as: "Inuit peoples in music videos," "Inuit music videos," "Indigenous in music videos," and "Indigenous music videos." I also included music videos that were suggested to me by word of mouth. This is not an exhaustive or representative sample because there is no way of knowing the entire population of relevant music videos.

I analyzed the following music videos: "Eskimo Love Song" (Blick Van Glory, 2008) "Perfect Mistake" (Silver Jackson, 2015), "Porch Light" (Twin Flames, 2016), "Don't Call Me Eskimo" (Montrealoyukuluk, 2007), "ISUMA" (Kelly Fraser, 2014), "Retribution" (Tanya Tagaq, 2016), "O Siem" (Susan Aglukark, 2008), "Wolves Don't Live by the Rules" (Elisapie Isaac, 2018), and "Powerless" (Classified, 2018). I briefly sketch the Inuit/Indigenous content of the videos here. Performed by a white-looking all male band, Blick Van Glory's "Eskimo Love Song" (2008) depicts Inuit women and men in the north. Indigenous band Silver Jackson performs "Perfect Mistake" (Silver Jackson, 2015) in an outdoorsy atmosphere while apparently searching for something. Twin Flames, an Indigenous band, performs "Porch Light" (2016), a haunting song about waiting for missing and murdered Indigenous women to come home. "Don't Call Me Eskimo" (Montrealoyukuluk, 2007) is a rap song made by Inuit youth in Artic Bay, Nunavut that breaks down stereotypes about Inuit and their culture. Popular Inuk-Canadian artist Kelly Fraser performs "ISUMA" (2014), which was made with the help of Nunavut grade 9 students. Inuk-Canadian artist Tanya Tagaq performs "Retribution" (2016) in a dark metal music video involving

throat singing. Country song "O Siem" (2008) is performed by Susan Aglukark, an Inuk-Canadian artist. The music video "Wolves Don't Live by the Rules" (2018) features representations of Inuk northern life and is performed by Inuk-Quebecoise artist Elisapie Isaac. "Powerless" (2018) is a song performed by a white Canadian (Nova Scotian) artist Classified about missing and murdered Indigenous women. These music videos were chosen because they contained representations of Inuit and other Indigenous women.

My general procedure was to immerse myself into the data set by viewing each music video, assess the message(s), then note general categories while simultaneously recording my explanatory process using notes and reflexivity by identifying personal biases to describe the manifest and latent message(s) within my code sheet. Drisko and Maschi (2016) state:

> Such immersion in the data set provides a sense of the study as a whole and of its component parts. It helps build awareness to context and nuance, which is important in qualitative content analysis. The goal is for the researcher to become informed about the content in context, to begin to notice key content and omissions of what might be expected content or perspectives, and to begin to identify connections within the data and preliminary categories. The purpose of coding is to develop new knowledge and to address fully the research question that frames the study. Rigorous coding requires wide-ranging, in-depth knowledge of the data set. (p. 102)

I described who was shown, what was shown, and what they were doing (Altheide,1987, p. 72). "Constant comparison and discovery are used to delineate specific categories as well as narrative description" (Altheide,1987, p. 74). As in Vickovic's (2013) study of newspaper articles depicting correctional officers, the ECA method is appropriate in order to discover emergent patterns and

differing emphases among and between the media under investigation and allows for unique and categorical data to be obtained from each video (Vickovic, 2013, p. 460). I used coding to identify and describe key meanings within the texts and reduce and summarize meaning that are most relevant to answering my research questions (Drisko & Maschi, 2016, p. 102). Similarly, to Vickovic's (2013) study, I conducted the ECA in four phases.

Having constructed my sample as outlined above, in the first phase of ECA, I coded for emergent patterns. Consistent with Altheide's (1987) methodology, all of the music videos were compared and contrasted without predefined content analysis categories. This allowed for the appearance of main themes that are investigated in the data and analysis section of this thesis. During the second phase I viewed each video to see if I felt the message(s), or parts of them, were positive or negative. While an ethnographic approach to data would typically allow for contradictions and paradoxes to exist in the data and would resist categorizing a single video as purely positive or purely negative, I did this in order to be aware of how I was feeling after viewing each video. For a video to be categorized as positive, I had to feel that it depicted overall favourable representations of the Indigenous women or girls. To be categorized as negative I had to feel that it depicted overall stereotypical representations of Indigenous women or girls. During the third phase of data coding I looked for the main themes or categories that emerged from the data. Drisko and Maschi (2016) state category development begins with:

> defining central categories and clarifying the level of abstraction among them. As codes are developed, the next step is to determine which codes are more overarching and which are subsidiary to these central codes. A hierarchy of codes is created, with central codes as the key categories. (p. 105)

As in Altheide's (1987) study, I found that structured data collection based on protocol combined with ethnographic field notes supports a theoretically informed account of media content (p. 74).

The ECA data is presented in Chapter 5 in a narrative format where I describe the video and then identify core categories or themes. This form of narrative analysis both clarifies how categories were developed and highlights categories that address the research questions. As Drisko and Maschi (2016) state:

> The level of interpretation provided by the researchers may vary from minimal to significant. That is, categories or themes may merely be summarized to highlight the content, or the reader may be shown how more contextualized interpretations were made using latent content. Such contextualization may be as simple as showing how sarcasm or other figures of speech influence the meaning of a quotation. More complex interpretations of meaning and/or context may show how distinct quotations are related and shape meaning-making. (p. 109-110)

4.2 Participatory Action Research in Rankin Inlet

In the summer of 2017, I facilitated a community conversation in Rankin Inlet, Nunavut, on representations of Inuit women and girls in popular culture. I also provided some training and resources to enable Inuit girls to start generating their own media products in the form of short videos featuring narratives, music and images. My approach was similar to Cahill's (2007) project, where young women of colour in the Lower East Side of New York City used the participatory action research (PAR) framework as a way of exploring, understanding and dealing with stereotypes of their identities. Below I describe the PAR approach before discussing how I applied it in my own work.

The participatory action research (PAR) framework was developed in the 1970s. As opposed to non-PAR research, PAR researchers pay specific attention to balancing researcher-participant power relationships by focusing on the participation and action of participants. PAR is founded on several theories. PAR emerged from Paulo Freire's radical pedagogy, feminist critiques, the liberation sociology of Orlando Fals-Borda, and re-conceptualizations of sociocultural power (Smith et al. 2010, p. 407). PAR evolved from a social research methodology, "sociotechnical systems thinking regarding organizational behavior" and "participation in decision-making by low-ranking people" in community and organizations (Whyte, 1991, p. 7), to a process of allowing research participants to make key decisions about how the research develops, deciding, for instance, what the research topic and questions are, who should participate, how material should be gathered, analyzed, and used, and so on.

Paulo Freire's theory of conscientization led to the action component of PAR: he believed that critical reflection is central for individual and social change (McIntyre, 2008, p. 3). Freire developed counter-hegemonic approaches to knowledge creation within oppressed communities, which has informed many of the strategy's researchers use in PAR projects (McIntyre, 2008, p. 3). PAR typically aims to foster social justice; as Evans et al. (2009) suggest, the projects are designed for participants to act to improve their lives (Evans et al., 2009, p. 897). Although it has some advantages, the (PAR) framework can be applied very unevenly and is not without its disadvantages.

The PAR framework allowed me to challenge some elements of the dominant paradigms of Western science, specifically, the researcher-led or researcher-as-expert approach (Evans, Hole, Berg, Hutchinson, & Sookraj, 2009, p. 896). It afforded the research participants in my study "the freedom to explore and value how they experience their individual and collective realities"

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(McIntyre, 2008, p. 68). Success was measured in terms of my participants' raised awareness, knowledge, abilities to conduct research and advocate for social change which exemplifies the 'action element' of the framework (McIntyre, 2008, p. 65). As Wilson (2008) states, "If research doesn't change you as a person, then you haven't done it right" (Wilson, 2008, p. 135).

PAR has the potential to decolonize relationships in the university researcher-community (Janes, 2015, p. 73) as I, the researcher worked to use PAR to provide resources for reflection so the girls could change their lives if they wished through the research process:

> To be [a] good [participatory researcher] means to have faith in people; to believe in the possibility that they can create and change things…Believing in possibility creates space for people to reflect on themselves and on the ways in which they engage their world. That reflection process can then lead to change - a change that is the product of people's knowledge, experience, and practice (McIntyre, 2008, p. 69).

PAR has the potential to benefit Indigenous communities. PAR's principle of seeking emancipatory knowledge (Evans et al., 2009, p. 896) created successful collaborations between me as a researcher and the Indigenous community of Rankin Inlet. I used this framework to facilitate workshops for Inuit girls to generate their own media products.

I drew on the PAR principles of relationship-building, trust, empowerment, and long-term commitment (Blodgett et al., 2011, p. 523) as I designed my study. I had already developed trust with the community through my successful collaboration with its members during my undergraduate honours research on representations of Indigenous women in media (Glennie, 2018). The present study used the principle of empowerment as the research topic was chosen through discussions with Inuit friends who recognized the need for local Inuit women and girls to

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have a platform to create their own media representations. I have made a long-term commitment to Rankin Inlet, Nunavut, a community where I have friends and familial community connections. I have stayed in Rankin Inlet the past four summers to visit family and conduct research projects. There were many challenges with conducting a PAR project.

There are many challenges I faced as a researcher moving from PAR in theory to PAR in practice. One of the greatest challenges with a participatory action project is time commitments to fulfill a project, as Castleden, Morgan, and Lamb (2012) note in their community-based participatory research (CBPR). CBPR has similar advantages and limitations to PAR: it is, for example, founded on many of the same principles, such as co-learning, long-term commitment, new knowledge, mutual benefit, and balancing power relations between researcher and community (Blodgett et al., 2011, p. 523; Castleden, Morgan, & Lamb, 2012, p. 160; Ritchie et. al. 2013, p. 184). During their community-based participatory research, Castleden et. al. (2012) explain that they spent the first year of the research drinking tea, which was important in developing trusting relationships foundational to the research process (Castleden et. al., 2012, p. 162). Similarly, I had a long-term relationship with the community, as for the past four years from May to August I have lived in Rankin Inlet. There can also be financial strains associated with participatory projects with Indigenous communities, Rankin Inlet is in a remote village where transportation and housing are costly, which often excludes communities from data analysis because the research team cannot afford to stay in the community any longer than the data collection period (Castleden et. al., 2012, p. 170; Ritchie et al. 2013, p. 186). However, I continued to return to Rankin Inlet to include the girls in the data analysis process.

In many PAR projects, community members' involvement often lags in the analyzing and dissemination of data as they are not always interested in examining extensive jargon-filled

academic writings. Rather, by this stage, if the project has been done well, communities typically trust researchers to allow them to continue with the data analysis process (Castleden et. al., 2012, p. 170). This was a challenge I faced last summer. When I asked the girls in my study analysis questions about their videos, they were too excited to show their parents and friends their creations and were not very interested in the analysis process. However, this is okay; as Breunlin and Regis (2009) explain, we cannot "whitewash" differences in that participation can mean different things to different people (p. 118). Thus, the girls had the opportunity to participate as much or as little as they wanted in the project. Therefore, I took the opportunity to return to Rankin Inlet to ask the girls follow up questions.

Although the PAR framework may empower certain community members it may also disempower others (Evans et al., 2009, p. 903). Participation in research is not always productive and does not always reach the goal of creating social change (Whyte, 1991, p. 237). "Assuming that community knowledge is somehow inherently resistant, more ''real'' and less hierarchical does not account for how power relations operate within, as well as across, research locations" (Janes, 2015, p. 79). As Janes (2015) states, insisting on "community voice" can be problematic as it re-inscribes "knowledge hierarchies… where people of color… are called upon to be experts in their own domination" (Janes, 2015, p. 79). This reproduces privilege and invokes "a performance that Hartman (1997) describes as a ''staging'' of suffering, which displaces these narratives from their social, political, and historical contexts" (ibid., p. 79). I tried not to do harm in this way with the girls, being mindful of the misrepresentations and stereotypes perpetuated about Inuit through media. My strategies included not assuming that the Inuit girls had complete knowledge about the social, political and historical contents in which stereotypes have been perpetuated, and not assuming that the girls in my study speak for all Inuit or all Inuit girls. Instead,

I focused on the knowledge that they chose to share, on trying to balance power relations and building relationships with the girls in the context of this project.

4.3 Ethical Standards and Respecting Inuit Culture

It is important to uphold ethical standards and respect Inuit culture during the research process to ensure that the research is maximizing participant's benefits and minimizing harm. There are several ethical problems around issues such as trust, data ownership, informed consent, privacy, confidentiality, responsibility, and control over the research process when conducting PAR research with communities. For example, Breunlin and Regis' (2009) research project details several ethical problems they faced while conducting a collaborative ethnography project (also similar to PAR) in New Orleans. They describe what happens when the participants start out with different levels of expertise, as well as different perspectives. Their goal was to develop collective community-based art projects (Breunlin & Regis, 2009, p. 124) to address complicated race and class dynamics in the Seventh Ward, however, they knew it would take time to build trust with participants in order to talk about these issues in a meaningful way (Breunlin & Regis, 2009, p. 128). Breunlin and Regis (2009) also describe the ethical issue of data ownership. During their research project some participants were at ease with how their art projects were presented, others provided the researchers with edits whereas another participant said he felt "betrayed" with how his art was presented and withdrew from the project (pp. 130-132). I also wanted to ensure that the girls in the study felt like all their perspectives were being represented which is one reason why I chose to include the girls in the data analysis, as much as they were able to participate. Both examples demonstrate the difficulty in representing multiple perspectives at once.

University researchers must comprehend and navigate the micro-politics of their

institutional setting that stem from the interests of the community and university they work for (Smith et al., 2010, p. 410). When academic researchers like me have to leave the communities to return to their universities they are also faced with balancing community and institutional interests. This was true in my project as I had to leave Rankin Inlet and return to Dalhousie University to finish writing up the details of the project which later became this thesis. There are still power relations at play when you step outside of the PAR project setting as a "gulf of access and opportunity that separates university and community research collaborators continues to exist despite the bridges of mutuality and affection that co-researchers may build across it" (Smith et al., 2010, p. 418).

There is no one comprehensive way to conduct a PAR project (McIntyre, 2008, p. xvi; Whyte, 1991, p. 19). This serves as a both a challenge and benefit for researchers. It is challenging for researchers as there are no specific guidelines for how to conduct a successful project but a benefit as researchers have freedom to conduct their projects to best fit participants. This was true with my project as the girls in the study decided the details of each day of the music video camp. For example, I went into the project having the idea that we would create one video, but the girls chose to create four. PAR challenges should be viewed not "as impediments to the research process but as opportunities for constructing new knowledge and developing new ways of integrating theory, practice, and people's everyday experiences" (McIntyre, 2008, p. 67).

As mentioned above, in summer 2017 I collaborated with local Indigenous organizations in Rankin Inlet to facilitate a 3-day music video camp on how Inuit girls would self-represent in media. Music videos were the form of media identified as the primary source of media consumption of young Inuit women and girls in the community. In order to ensure the project was ethically and culturally sensitive, the research was reviewed by the Mount Allison University

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Ethics Review Board (MTA REB) and also by the Nunavut Research Institute (NRI), which granted a social science research license. I received approval of the amendments from the MTA REB and the NRI regarding the next research phase.

There were several ethical issues taken into consideration while conducting this project. Parental consent was obtained to ensure the protection of the minors that were included in the study, who were Inuit girls ages 11-16. Due to the inclusion of adolescents in the project, I supervised the children the entire time to ensure the videos were made in an age-appropriate manner. I also ensured that the children were not exposed to age inappropriate material by supervising their computer use. It was my call to determine what was age appropriate for the girls to be exposed to, which gave me power over them as an adult researcher. In the end, my understanding was that no age-appropriate issues arose, as no videos were accessed that had mature theme warnings. This decision to supervise the girls made me feel conflicted as a PAR researcher, as the approach discourages researchers having power over participants. However, I think it was important to ensure that the girls were not exposed to sexualized or violent material, which would have been a larger breach of ethics than controlling the content of their computer use (and therefore having a certain power over them). Research ethics decisions involve weighing different kinds of risks and benefits in a context fraught with power relations.

The video-making project offered few opportunities for confidentiality, because participants' identities were recognized in the process of creating the videos. However, as stated on the consent forms, if participants wished to participate in a role behind the scenes (such as director), then their identity could remain confidential in the finished video creation. The videos require a password to be viewed. As regards cultural sensitivity, Elders in the community were concerned that no prizes would be given to participants during the day camps. I was concerned

that this would be an ethical issue as I did not want to bribe participants into participating in the study. However, several Inuit Elders explained that giving prizes is an Inuit cultural practice and its inclusion would make the project culturally appropriate. My approach is similar to Lewis, Castleden, Francis, Strickland, Denny and Pictou Landing Native Women's Groups' (2016) project, where the giving of gift cards to respondents increased participation, although participants stated this was not their only reason for participating in the study (Lewis et. al., 2016, p. 203). After consulting closely with the Elders, I took this into consideration and gave small prizes to participants.

I had the participant consent forms translated into Inuktitut and consulted closely with local community leaders such as the NRI and Spousal Abuse Counselling members to organize the day camp in a culturally sensitive manner:

ᑲᑎᒪᔨᓃᓴᖁᓂ ᖃᓄ ᐊᖅᑯᓯᐊᕝᖃᑲᓂᖃᓚᖕᖏᕐᑎ ᐊᖃᑕᐅᓯᒐᕐᒥ ᐊᖅᑯᓯᐊᑕᕝᖃᑕᐅᒃᑳᓯ ᐊᖃᒪᒃᑦᑖᒍ. ᑎᒐ ᐊᔭᔅᓯᒐ ᐅᒃᓄᓚᒪ ᑕᓚᒍᔭᖕᖃᖅᖕᓇᒍᑲᓈᐱᖃᓯᓅᑕ ᕐᒃᑦᖕᓭ ᐊᖕᖃᓯᓄᕝᖃᑎᓄᐊᖅ.

The three-day music video camp for seven girls aged 11-16 took place in Rankin Inlet in the summer of 2017. The age gap between the girls did not present any issues. In line with PAR projects, the girls in my study decided what tasks they would complete each day. The camp took place at the Rankin Inlet Spousal Abuse Counselling Program (SACP) office, which was a familiar community location and is considered to be a safe space for girls to gather.

The first day began with ice-breaker games and snacks to introduce the girls and researcher to each other and build rapport. Then I started a discussion with the girls regarding their awareness of inaccurate and stereotypical media representations of Indigenous peoples reproduced in many forms of entertainment media using the question prompts.

As a safety precaution, I had the contact information of community resources available if the girls felt distress after talking about negative stereotypes. I asked the girls the following questions: how are Inuit girls represented in television or music videos? How are Indigenous girls represented in television or music videos? What do you know about stereotypes? What do you think about stereotypes? How do they affect you? Also, a SACP counsellor was on site as a backup support if someone was triggered and was close at hand to provide support and counselling if needed. The need to have a counsellor on site as a backup support was brought to my attention by the NRI, which requests that all research studies with Inuit minors have cultural supports in place in case the discussions bring up stress amongst the participants. This demonstrated a concern for cultural safety. Cultural safety can be worked toward through a continued process that moves from cultural awareness (input in acknowledging the need for safety resources) to cultural sensitivity (competency and the ability to provide safety resources) and finally cultural safety/security (outcome in that no issues arose regarding the discussion of negative stereotypes) (Aseron, Greymorning, Miller, & Wilde, 2013, p. 410). It is about shared respect, meaning, experience, and knowledge of learning together with trust (Williams, 1999, p. 213). I continued to incorporate cultural safety into my masters work as I provided a safe space and resources for the girls when conducting semi-structured interviews. Simultaneously, the girls impressed and saddened me as their high level of awareness about negative stereotypes when they shared their personal experiences dealing with them.

4.4 Data Analysis

I conducted the next phase of the research using participatory analysis, a method within a participatory action research framework (PAR). There is an understanding in PAR that participants are primary actors and decision makers throughout the research process (Smith et al., 2010, p.

417). This is why the girls were involved in the analysis process. In the summer of 2018, a year after they created their videos, some of the girls who had participated in the day camp and I analyzed their creations. Three of the seven girls participated in the data analysis. Four girls chose not to participate for the following reasons: out of town on family vacation, out of town for summer camp, giving birth in Winnipeg, MB, or did not respond to my invitation to participate. These various reasons for not participating in the data analysis process demonstrates that participation in PAR projects often lags toward the end, or that participation holds different meanings for individuals.

I conducted semi-structured interviews with the three girls who were able to participate in a setting of their choosing, which, coincidentally, was a Tim Hortons café for all of the girls. I safeguarded the interview for the minor girls as the questions and locations were approved in the ethics amendments and I supervised the girls throughout the interview. The location locally accepted as safe for the girls as many children spend their leisure time at Tim Hortons. The process for the girls to get to this location varied: one girl was dropped off and did their interview with me while her parents did their shopping at the Northern Store (the Northern Store and Tim Horton's are connected in Rankin Inlet), another girl walked and met me at Tim Horton's, and the other girl, who at the time was 17, had just finished her shift working at Tim Horton's so she was already there to do her interview. I stayed with each girl the entire time they were there, and after the interview concluded I waited with two girls for their parents to pick them up. The girl who was 17 walked home alone; before she did I checked in with her and she confirmed that she always does so after her shift. It is socially acceptable in Rankin Inlet for children to be walking alone in the community or be at Tim Horton's without their parents. When I thought the children were unsupervised it raised red flags for me when I first started going to Rankin Inlet however, over

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time community members stated to me that the town is so small, and everyone knows everyone so parents will know if the kids are misbehaving or in trouble as a community member will tell them. Therefore, although the parents may not be with their children they are always supervised as community members safeguard them. I now know that this cultural practice is in line with the Inuit belief regarding children taking on the 'soul' of a deceased loved one which has resulted in Inuit parents allowing their children a much greater degree of freedom than most non-Inuit would be comfortable with (Pauktuutit Women of Canada, 2006, p. 16). Moreover, in semi-structured interviews the researcher relies on an interview guide, which is a prepared set of questions that cover basic topics and themes for the respondent to address (Garner & Scott, 2013, p. 282). Different from structured interviews where respondents have selected categories of responses laid out for them by the researcher, semi-structured interviews allow the respondents to frame their own answers (Garner & Scott, 2013, p. 282). I asked the girls various questions about their videos (see Box 1).

Box 1. Semi-structured interview questions for interview with video makers

Tell me about making your video. How did you go about making it?

What idea did you start with? What were you trying to do or show with it?

What do you like/dislike about your video?

What would you change about your video?

Do you think your video is different than the ones you watch on YouTube, TV, etc.? How so?

Do you think anything in your video was shown in a positive or negative light? Why/why not?

If you showed your video to people here in Rankin Inlet, what do you think they would think?

If you showed your video to southerners, what do you think they would think?

What do you want the viewers to take away from your video?

What did you appreciate about the other girls' videos?

If your video was a girl, what would she be like?

Are there any questions you would like to ask, that I may have forgotten or not included?

The girls' answers to these questions are presented in Chapter 6. I originally wanted to audio record the interviews on my password-encrypted iPhone, however the girls were uncomfortable with being recorded and requested that I type their answer and store them on my password-encrypted computer. Following the principle of data co-ownership in PAR, the girls will be co-owners of their data and were given a transcribed copy of their interviews; also, if they wish, they can share their data with community organizations.

By undertaking research with rather than on Indigenous communities, participatory frameworks have the potential to deconstruct traditional research processes by stressing community involvement that leads to the coproduction of relevant, respectful, and empowering knowledge (Castleden et. al., 2012, p. 173; Smith et al., 2010, pp. 407-408) which was what I was hoping to achieve with my project. That said, this study also had an element of non-participatory research: the ethnographic content analysis, to which I turn now.

Chapter 5   Video Data: Ethnographic Content Analysis of Existing Music Videos

In this chapter I discuss the existing music videos that I chose for this study. First, I provide a description of each of the videos. Next, in line with ethnographic content analysis I discuss my personal feelings after viewing each video to record my explanatory process using notes and reflexivity by identifying personal biases. To conclude, I discuss the results of the ethnographic content analysis which revealed the ways music videos perpetuate messages to the public. To do this, I account for visuals in terms of who was shown, what was shown, and what they were doing (Altheide,1987, p. 72) as well as the main lyrics, as they are part of the media content too and can sometimes explain or support, and sometimes contradict the visuals. Conversely, the visuals can explain or support or contradict the lyrics. The recurring themes in the ECA were the valuing of unrealistic Western beauty standards, the normalization of harmful tropes, and issues around the power and agency of Indigenous characters.

5.1 Description of the Existing Music Videos

As noted in Chapter 4, I analyzed the following mainstream music videos: "Eskimo Love Song" (Blick VanGlory, 2008) "Perfect Mistake" (Silver Jackson, 2015), "Porch Light" (Twin Flames, 2016), "Don't Call Me Eskimo" (Montrealoyukuluk, 2007), "ISUMA" (Kelly Fraser, 2014), "Retribution" (Tanya Tagaq, 2016), "O Siem" (Susan Aglukark, 2008), "Wolves Don't Live by the Rules" (Elisapie Isaac, 2018), and "Powerless" (Classified, 2018). Here, I provide a description of each music video.

Performed by what appears to be a non-Indigenous all male band, Blick Van Glory's "Eskimo Love Song" (2008) depicts Inuit women and men in the North. I chose this video to view a representation of an Inuit woman in a mainstream media production. The video begins in the

frozen Artic with images of a husky, then continues, flashing between images of traditionally-dressed Inuit in front of igloos and the band. Quickly, a romance between an Inuk woman and man builds as they "Eskimo kiss" on the cold Artic tundra. The Inuk man is shown sailing in a kayak, then is stranded alone. Shortly after he dies as he floats up into the sky while images of artic animals pass by him. The screen then flashes back to the couple "Eskimo" kissing, then the Inuk woman is standing with an Inuk woman elder who is sewing outside an igloo. The Inuit actors and actresses then sing along to the song with the band with somber facial expressions. Finally, the Inuit woman is shown standing alone in the Artic.

Silver Jackson is a stage name for a Tlingit and Unangax̂ and part Cherokee artist Nicholas Galalin, who performs "Perfect Mistake" (2015) in an outdoorsy atmosphere while searching for something. The video opens in a scene of mountains and trees, then flashes to a vehicle driving down the road alongside a mountain. The two women artists who are in the vehicle drive into the woods, park, then get out while lyrics start to play, "you tell me that it's wrong." The two women appear to be searching for something as they walk deeper into the forest marking tress with blue ribbons as they go. One woman then seems to be upset as she crouches down and holds her face in her hands. The women continue to walk into the woods until they stop to kiss each other. The video flashes back to the vehicle with the women inside it; both step out of the vehicle, open the trunk and pull a garbage bag concealing what appears to be a dead body onto the ground. They proceed to drag it into the woods until they find a spot to bury it. As one woman continues to bury the body the other woman takes off her wedding band and throws it into the grave. The women then get back in the vehicle and drive out and away from the woods. At first, their expressions are of laughter, then of concern.

Twin Flames, a band comprised of Jaaji, an Inuk Mohawk from Quqtaq, Nunavik and Chelsey June, who is Algonquin Cree Métis, performs "Porch Light" (2016), a haunting song about waiting for missing and murdered Indigenous women to come home. The "Porch Light" music video is of the two artists in the Twin Flames band. The man is playing the guitar and singing while the woman sings next to him out on the land by a small body of water; this continues throughout the whole video. Just before the video finishes, a message comes onto the screen that reads "dedicated to the missing and murdered women and girls we have lost and their families who are the inspiration for this song."

Montrealoyukuluk's "Don't Call Me Eskimo" (2007) is a rap song made by Inuit youth in Artic Bay, Nunavut, that breaks down stereotypes about Inuit and their culture. The video opens with a group of young men smoking. Then, a young man starts rapping in front of the land, raw meat, an igloo and a snowmobile. A young woman appears on the screen smiling, then the video flashes to her walking beside the young male rapper. The young woman is only shown for a moment before the video refocuses on the male rapper in front of his community of Artic Bay. The young Inuit woman appears to be only a prop. The young man continues to rap in front of trucks and the community, then raps in the school while a young woman seemingly pretending to be the teacher wakes up a sleeping male student. Again, the woman is only shown for a moment before the video refocuses on the young man, who continues to rap, now in a grocery store. Images of young men smoking, domestic violence against a woman, male Elders, and graveyards appear. The video ends with the young man rapping in front of a group of young men.

Popular Inuk artist Kelly Fraser performs "ISUMA" (2014), which was made with the help of Nunavut Grade 9 students. The video opens with a group of Inuit girls sitting around a table writing with pens and paper. One girl holds up her paper that has a photograph of two girls on it

which she then throws into the garbage. The video flashes between the girls in their community both out on the land and in school smiling and chatting with one another while Fraser is singing and playing with her band.

Popular Inuk artist, Tanya Tagaq performs "Retribution" (2016) in a dark metal music video involving throat singing. The video opens with an Indigenous woman sitting on the floor on a pile of animal pelts warming her hands over a fire, then she wipes her face, putting black ink all over it. The screen then flashes to Tagaq singing while images of her, the woman and the land continue to appear on and off throughout the video. Both Tagaq and the woman appear naked. The woman with the black painted face continues to evolve, appearing to be going mad as she distorts her face. Images of bones made into a sort of tent in a warehouse appear with the two women sitting by a small fire. A white wolf runs into the warehouse, Tagaq then appears in a black dress while the other woman in a black outfit dances behind her and throats sings. Tagaq is then shown singing in a city. The white wolf appears, followed by a drawing of a moose, then pollution, then a lumber yard, then a drawing of a buffalo and caribou. Tagaq and the woman continue to dance while the screen flashes to images of Tagaq lying on cement in the black dress, appearing to die, before the fire is shown.

Country song "O Siem" (2008) is performed by Susan Aglukark, an Inuk artist. The video opens with Aglukark singing in a long black top while standing near a wall made of ice. What seems to be an Inuk man appears, dancing, dressed in traditional clothing. Aglukark is then showed in traditional dress dancing alongside the man. A Black man then appears who dances alongside Aglukark then in front of scenes of fire. A Black woman is joined by a young Indigenous man; both are blindfolded and bang sticks on the ice wall until the sticks break, then they take off their blindfolds to look at each other.

The music video "Wolves Don't Live by the Rules" (Elisapie Isaac, 2018) features representations of Inuk northern life and is performed by Inuk artist Elisapie Isaac. The video opens with Inuit children in school; they are sitting at their desks writing with pencils on paper. The video then flashes to footage of Inuk children playing in a snowstorm with a dog; one of them runs into the dog house. A close up of Isaac is then shown while she sings "Wolves Don't Live by the Rules." Footage is shown of Inuit children playing and wrestling with each other in the snow, then on broken sea ice. A group of Inuit are shown walking around their community, then some people are shown in a fishing boat. Inuit men are then shown in a small fishing boat out on the water. These are interspersed with closeup images of Isaac's face as she sings. Images of a plane appear, then people outfitted in dress clothes dancing at a party. A woman plays the accordion while other men dressed in parkas dance, watch or smoke. Inuit children are then shown again playing in the snow then sliding down a hill covered in snow into an igloo hole then the screen flashes to the children sitting and smiling inside the igloo. Images of planes landing in the arctic, people riding skidoos, children smiling and playing dress in traditional clothing and a child helping a female Elder appear on the screen. An Inuit person (gender not obvious) is then shown hugging a husky tied outside. People are then shown sitting in a circle passing something around, an image of children running passes across the screen. The video ends with three people standing in a scene full of snow with three rifles in front of them on the ground.

"Powerless" (2018) is a song performed by a white Nova Scotian artist Classified about missing and murdered Indigenous women. The video opens with a priest getting dressed as a young girl leaves the room. The next scene shows a man entering an Indigenous girl's bedroom; she is in what appears to be her bed as the room is decorated 'girly;' she rolls over and shuts her eyes tightly. She is then shown in front of a mirror in traditional clothing, then walking down the street with an

upset look on her face until an Elder who seems to be an Indigenous woman appears who wraps a blanket around her. Next, the young girl is shown on sitting down on the side of a street with a cardboard sign. A man pulls up in a truck; she climbs inside, and he gives her food. The truck is then parked at a junk yard as the camera view moves to the back of the truck you see the girl running through a field as the man chases her. A missing person sign with the girl's picture is held that reads "Missing Lisa Gehue February 22, 2018." The camera view then zooms out as other posters of missing Indigenous girls are held up. Girls dressed in traditional clothing then lead the camera into the woods to dance where red dresses hang. The young girl, who appears to be Lisa Gehue, is then shown walking and pics up a flyer with the priest's picture on it that reads "He's Touching Your Kids." A man takes off in his car, then the priest is shown getting out of a police car in handcuffs. As the police officer escorts him up the stairs of the courthouse, young protestors with signs yell at him. Two Indigenous men then search the junk yard where the truck was left. Indigenous people are then shown in a field participating in a drum circle. Lisa Gehue is shown dancing with a blanket around her alongside the drum circle until the joy fades from her face and she is no longer dancing, then the men stop beating the drums. Each person's face who has participated in the drum circle is shown as they are still and silent. A message then appears across the screen it reads; "Indigenous women and girls are honoured and valued members of our families and communities. They are our mothers, grandmothers, sisters, daughters, aunts, nieces, cousins, partners, and wives. We must do everything in our power to protect them."

5.2 Ethnographic Content Analysis

First, following the precepts of ECA, in this next section I will discuss my personal feelings after viewing each video. I am not the typical audience member for these videos as I am a

researcher viewing these videos as data; still, it is important to record my explanatory process using notes on my observations and reactions and reflexivity by identifying personal biases. This will provide the reader with a better understanding of my frame of mind and where my analysis of the data is coming from. It is also important to recognize that I can only speak to my own interpretations of the videos; given the fragmented digital media landscape, I do not have access to audience interpretations other than my own. Next, I discuss the results of the ECA. The analysis of data revealed patterns and explanations relating to larger societal issues regarding beauty standards, stereotypical media representations, and power and agency. The analysis of beauty standards revealed the extent of media influence on young women and their sense of self. The analysis of stereotypical representations revealed the ways in which tropes are normalized to support dominant discourses surrounding societal racial hierarchies. The analysis of power and agency revealed the ways symbolic violence, power and annihilation are normalized in our society. In line with ethnographic research, I aim to account for the multiple meanings behind each of the videos' main themes. What follows are a reflection of my fieldnotes that I recorded during and after viewing each video, then the main themes found in the ECA.

After viewing "Eskimo Love Song" (Blick Van Glory, 2008) I was reminded of the first time I had seen this video while conducting my undergraduate thesis. This brought back positive memories of working on this project and of the women who participated in the study. The women in my previous study revealed to me that the lyrics are stating that the singer wants to kiss his sibling (Glennie, 2018). This reminded me of how misrepresentation occurs when the dominant group supports the perpetuation and normalization of stereotypes.

After viewing "Perfect Mistake" (Silver Jackson, 2015) I was cheering on the women in the video for having the agency to act against their potential abuser. I say potential because there

is no evidence in the video to suggest that the presumed man that they are burying was abusive; rather, this is where my mind went while watching the video. I wrote in my ethnographic field notes that "this video feels like a refreshing switch of the missing and murdered Indigenous women as they have the agency to reclaim their strength and move from victim to perpetrator." While I do not condone violence, it was refreshing to see Indigenous women portrayed in such a powerful role.

"Porch Light" (Twin Flames, 2016) made me think of the time I was first introduced to this song by one of my friends in Rankin Inlet. This thought brought back positive memories of her and me singing this song and her explaining what this song meant to her. We discussed how I thought the song was sad and I remember being shocked when she said this song is not sad, it is about Indigenous strength, as the community will not give up the fight or give up hoping that their loved ones will come home and will continue to "leave the porch light on." In my ethnographic field notes I wrote "this is a haunting song that calls on the violence committed against missing and murdered Indigenous women, yet it is an inspiring song of perseverance, strength and hope."

"Don't Call Me Eskimo" (Montrealoyukuluk, 2007) reminded me of the realities of living in Nunavut. Many of my friends and family have discussed the issues in the song associated with isolation and racism, such as lack of resources, high grocery prices and the lack of understanding the rest of Canada has about what life in the Canadian north is like.

After viewing "ISUMA" (Kelly Fraser, 2014), I wanted to know what the artist was saying as the lyrics are in Inuktitut. I Googled the lyrics and found out that the song is about learning how to deal with a breakup. I wrote in my ethnographic field notes that "many people can relate to this adolescence drama of thinking it is the end of the world when you have a breakup in junior high school."

I had a hard time watching "Retribution" (Tanya Tagaq, 2016); I wrote in my ethnographic field notes that "I do not like this video; it made me uncomfortable because I found it scary." I found the video disturbing as the room was dark, Tagaq with her dark makeup seemed gothic to me and the throat singing was aggressive. I thought the throat singing was aggressive because it was very different than the throat singing I have seen my friends in Rankin Inlet perform. Tagaq's throat singing was loud, and her facial expressions were angry whereas my friends throat sing with smiles on their faces as they expressed to me that the purpose is to get your throat singing partner to laugh as whoever laughs first is the 'loser.'

Personally, I did not like the "O Siem" (Susan Aglukark, 2008) music video. My reading of the video was that Aglukark's lyrics were about breaking down metaphorical walls to see others as they truly are. This is a nice message; however, I found the video that centred around people breaking ice with sticks to be boring.

After viewing the video "Wolves Don't Live by the Rules" (Elisapie Isaac, 2018), I recorded in my ethnographic field notes that it "contained stereotypical images of what southerners typically think of when they picture the north (i.e. igloos, snow)." However, upon further reflection I realized that the video being based on old footage gave the video a nostalgic feeling that one gets from watching old videos.

After viewing the video "Powerless" (Classified, 2018) I recorded in my ethnographic field notes that this is an "emotional video as it calls out my own white privilege as this is not my reality." This reaction says something about the representations of Indigenous women in media; audience members like me who are in a position of power (a white woman researcher) can dissociate from the realities of other women as these issues do not directly affect me although they do affect my Inuit relatives. Although I care about missing and murdered Indigenous women and

girls, after watching this video, I felt like I was othering Indigenous women as their experience is not my reality. At times, doing this research has been painful for me as I have experienced guilt for being a person of European decent who has benefited from my peoples creating positions of inequality in our society.

In this next section I will discuss the results of the ECA. The analysis of the study's data revealed patterns and explanations relating to larger societal issues regarding beauty standards, stereotypical media representations, and power and agency.

5.3.1 Beauty Standards

The analysis of beauty standards revealed the extent of media influence on young women and their sense of self. Throughout all the videos it is apparent that when women or girls are shown in entertainment media, the decoded message or latent meaning is that they are to conform to Western society's definition of beauty.

Media exposure has had substantial impacts on women's perceptions of beauty standards. As Gerbner's cultivation theory explains, those who are frequently exposed to media will believe it reflects reality; therefore, this reinforcing of beauty standards is problematic. Consequently, the media has the power to influence Indigenous (and other) women's senses of self and can thus, persuade them to reduce or hide their Indigeneity (or other heritage), to uphold certain beauty standards valued by society. All videos analyzed showcased beautiful women who seemed proud of their Indigeneity.

In "Eskimo Love Song" (Blick Van Glory, 2008) the woman was represented unrealistically as a sexualized and exotic object of desire in a pre-industrial landscape. The reflection hypothesis assumes that as societal values change, we would expect that societal images in media would change as well (Tuchman, as cited in Kearney 2012, p. 43); however, Inuit

representations in "Eskimo Love Song" (Blick Van Glory, 2008) seem to be subject to a culture lag. This is damaging as culture lags are presenting images of a world that does not exist (Tuchman, et al., 1978, p. 6). Furthermore, the effects of the reflection hypothesis and culture lag are damaging to Inuit women and girls as they are symbolically annihilated, being triply erased as they are female, young and Inuit.

The importance placed on physical attractiveness in the music videos leads to the normalization of beauty standards, which reduces women to physical objects of sexual desire (Turner, 2011). This is present in all videos analyzed in the ECA except for "ISUMA" (Kelly Fraser, 2014) and "Wolves Don't Live by the Rules" (Elisapie Isaac, 2018). The normalization of western beauty standards is damaging as symbolic power legitimizes this violence as girls internalize these images through the socialization process (Turner, 2011, p. 175). These representations, which serve as role models, will affect a girl's perception of desirable beauty standards (Turner, 2011, p. 174). The media encourages young girls to engage and uphold these beauty standards by convincing them to accept their symbolic annihilation (Tuchman, et al., 1978; Tuchman, as cited in Kearney 2012, p. 53), power and violence.

5.3.2 Stereotypes

The analysis of stereotypical representations revealed the ways in which tropes are normalized to support dominant discourses surrounding societal racial hierarchies.

All videos analyzed in the ECA presented stereotypes. The video "Eskimo Love Song" (Blick Van Glory, 2008) utilized stereotypes such as Inuit being incestuous fur-clothed savages who are free from the constraints of modern life living in igloos. "Perfect Mistake" (Silver Jackson, 2015) represented the Indigenous women as warlike and immoral enough to commit murder.

However, there is another reading of this, in that this is a reversal of stereotypes of missing and murdered Indigenous women as in this video they are not victims but instead are burying a man. Counter-stereotypes of modern dress on Indigenous women and the women not being victims and having agency are also present in Silver Jackson's (2015) "Perfect Mistake". "Porch Light" (Twin Flames, 2016) utilized the stereotypes of Indigenous women as victims but good bush people who are connected to nature. Counter-stereotypes present are that the artist is not a victim as she is recognizing the missing and murdered women and stating that she will not give up in the fight for justice for these women.

"Don't Call Me Eskimo" (Montrealoyukuluk, 2007) refers to the stereotypes, through lyrics and visual representations, that Inuit are violent, raw meat eaters who live in igloos. However, it does so in a mockingly ironic way, by reclaiming their culture but stating others should not refer to them as "Eskimos." Therefore, this video can be interpreted as perpetuating stereotypes or it can be viewed as the artist reclaiming these stereotypes. "Retribution (Tanya Tagaq, 2016) portrayed stereotypes of two Indigenous women who eat raw meat. At first glance this video seems to portray the stereotypes of Indigenous peoples being so uncivilized that they will eat raw meat however, this can be interpreted in another way as using stereotypes to communicate a clear message. Tagaq could be reclaiming the identification with raw meat as an important Inuit cultural practice. Tagaq also sends the message that non-Indigenous peoples destroying the earth by singing "our mother grows angry," which is more maddening than eating raw meat.

"O Siem" (Susan Aglukark, 2008) presents the stereotype of the peaceful Inuk by singing "we are all the same" dressed traditional clothing. However, this can be interpreted another way as she sings "watch the walls come tumbling down," as dancers break down the walls; this could be considered aggressive or it can be seen as panic mode that the dancers have entered into, to

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achieve the greater good of breaking down the walls to achieve peace. The artist incorporated both traditional clothing (headpiece) and modern clothing (black t-shirt) choices in the video. "Wolves Don't Live by the Rules" (Elisapie Isaac, 2018) represented Inuit as people who are good in the bush and use igloos in their pre-industrial town. At first glace I thought the video was using stereotypical representations because I thought the artist was referring to Inuit as wolves as she sings "wolves don't like by the rules;" however, upon further reflection it seems like the video is saying that the Inuit are reclaiming stereotypes, and celebrating their traditions and their independence from the South. "Powerless" (Classified, 2018) depicts Indigenous women as victims who cannot are doomed to an inescapable fate as Classified sings "[Indigenous women and girls have] been continually neglected." These tired tropes are dangerous because for many settler people, media are often the main or only point of contact with the Indigenous world. Another interpretation of this that the Indigenous women in this video are standing up against the violence committed against their community as the lyrics are "it's hard to feel strong, but don't feel powerless." As the violence against Indigenous women and girls was not considered an issue for so long, just the fact that these women are standing up may have a positive consciousness raising effect for settler Canadians. Media stereotypes have real-world effects as Indigenous groups continue to have unequal economic, political and cultural rights (Alia, 2009, pp. 36-37).

The label of "Eskimo" has been a racist word that has haunted Inuit communities for centuries as it normalizes the stereotypes created by white Europeans to construct their identity. The tired trope of the "Eskimo kiss" used in the song "Eskimo Love Song" (Blick Van Glory, 2008) reflects who has the privilege and resources of symbolic power in society to force the legitimated symbolic violence and annihilation of Inuit culture. The use of the term "Eskimo kiss" reinforces stereotypes of the primitive "Eskimo" whose culture is pre-industrial while

simultaneously reinforcing notions of the other. Therefore, the continuation of racist labels and stereotypes further naturalizes the false construction of Inuit identity to community outsiders.

Indicative of the racial hierarchy in our society (Mahtani, 2001, p. 2), the lack of Indigenous representation in music videos reveals who has privilege and access to resources to produce media. This is damaging as hegemonic relations strengthen the invisibility of minorities in order to reinforce the structural inequality of racism (Dines & Humez, 1995, p. 62). Indigenous women are often condemned, trivialized or rendered absent in mainstream media (Kearney 2012, p. 43); the symbolic annihilation of Indigenous women in media is damaging as it normalizes the absence of certain groups through legitimization (Kearney, 2012, p. 53). The message disseminated to symbolically annihilated women is that their invisibility is a consequence of their unimportance in our society (Tuchman, et al., 1978, p. 11). The symbolic annihilation of Indigenous women and girls presented in the video "Don't Call me Eskimo" (Montrealoyukuluk, 2007) captures Indigenous women's real-world position in our society; their lack of power (can you use more recent literature here – has this evolved since 1970s?) (Tuchman, 1979, p. 533). A common stereotype in videos such as "Eskimo Love Song," (Blick Van Glory, 2008), "Perfect Mistake," (Silver Jackson, 2015), "Retribution" (Tanya Tagaq, 2016) and "Powerless" (Classified, 2018) was the over-sexualization of Indigenous women. In all the videos the women are oversexualized but in "Powerless" (Classified, 2018) in particular, the video reflects that Indigenous women are without power but offers little hope to rectify the injustices. These negative and inaccurate media representations lead Indigenous women to feel powerless by accepting this injustice which translates into other aspects of their social lives as these stereotypes affect the way they see themselves, and the way others perceive them as well. Thus, stereotypical representations of Inuit culture normalize a cycle of cultural violence, symbolic violence and annihilation. An alternative

reading of the "Powerless" (Classified, 2018) video is that although part of the story is about Lisa Gehue, and the sexual exploitation that leads to her as missing and possibly murdered, the rest of the story is about reclaiming agency and pride.

The readings of stereotypes in these videos are complex as only two videos analyzed in the ECA are made by non-Indigenous artists (Blick Van Glory's "Eskimo Love Song" and Classified's "Powerless"). This is not to say that the ruling class no longer controls media institutions to reflect dominant societal values (Kearney, 2012, p. 43) as I experienced great difficulty in finding videos made by Indigenous artists for this study but rather stereotypes are internalized and perpetuated sometimes unconsciously by the groups of people the stereotypes are about. There are multiple possible readings of each video, while at times the videos raise questions of perpetuating stereotypes my findings suggest that the videos are more about calling out the stereotypes, reclaiming pride and breaking down barriers in mainstream music videos.

5.3.3 Power and Agency

The analysis of power and agency revealed the ways symbolic power, violence and annihilation is normalized in our society in videos like "Eskimo Love Song". Power refers to the ability of Indigenous women or girls to have the social and economic resources and opportunities to be present in the video and agency refers to their ability to act in some way.

In "Eskimo Love Song" (Blick Van Glory, 2008) "Don't Call Me Eskimo" (Montrealoyukuluk, 2007) "Wolves Don't Live by the Rules" (Elisapie Isaac, 2018) and "Powerless" (Classified, 2018) some of the Indigenous women do not have the power to be main characters present in the video and do not have agency as their purpose is to serve as objects of desire. For example, the woman in Blick Van Glory's (2008) Eskimo Love Song is a minor character with no agency or power; when she is not used as a prop with a sombre look on her face,

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she is kissing a man in the video. "Powerless" (Classified, 2018) can be read as women and girls not having agency, as the video is made by a white male and in the video as they are labeled as victims. However, another reading could be that the women and girls do have agency as they are calling attention to the number of missing and murder Indigenous women through the REDress Project. The REDress Project is a grassroots mission to empower Indigenous women through an art exhibit: the hanging of empty red dresses which symbolize missing and murdered Indigenous women and girls and the vacantness of society's response to the violence committed against them (Lesco, 2018). This is significant because if Indigenous women do not have power or agency in media, this translates to real world effects. Sociology of perception recognizes that social actors construct world views from entertainment which contributes to the construction of the real world (cited in Mannik, & McGarry, 2015, p. 186). This allows for symbolic power to be exercised (Mannik, & McGarry, 2015, p. 186) while normalizing invisible power relations that create symbolic violence (Bourdieu, 1998, p. 40).

In the music videos: "Perfect Mistake" (Silver Jackson, 2015), "Porch Light" (Twin Flames, 2016), "ISUMA" (Kelly Fraser, 2014), "Retribution" (Tanya Tagaq, 2016), and "O Siem" (2008), the Indigenous women have power and agency. In "Perfect Mistake" (Silver Jackson, 2015) both girls have power and agency: it appears that they killed someone, then buried him/her in the woods. Given the broader social context of domestic violence, the audience is likely to assume that the body the two women are burying is a violent husband. The lyrics carry the message that "you tell me that it's wrong, but some mistakes are perfect" which made me believe the women did not regret their choices. In "Porch Light" (Twin Flames, 2016) the female artist has the agency to be able to sing the song and be a main character in the music video. Another interpretation of the artists' agency is that she is taking a stance as she has the power and agency to fight for justice

for missing and murdered Indigenous women. In "ISUMA" (2014) Fraser and the Inuit girls have power and agency as they are the main characters of the video who have decided what they are singing about and how they can represent themselves. The females in the video have decided that their girlfriends are more important that having boyfriends. The women in "Retribution" (Tanya Tagaq, 2016) have power and agency as they give a dramatic performance while communicating that humans are killing mother nature and she is angry if we do not correct our mistakes, she will take revenge upon us. The female in the music video "O Siem" (2008) has power and agency as she is a main character who delivers a message about peace and breaking down metaphorical walls to allow those who are metaphorically blind to see; as we break down the walls and open our minds, we can all be at peace with one another. These representations are significant as media have significant influence on the ways in which individuals make sense of the world. Media are vital for changing stereotypical portrayals of Indigenous peoples and providing more diverse and accurate representations. Overall, my findings reflect that as representations and in particular self-representations of Inuit and other Indigenous women and girls increase the representations are more positive than previously before.

In this chapter I discussed the existing music videos I chose for this study by providing a description of each video, reflecting on my personal feelings after viewing each video and identifying key themes in the ECA. In the following chapter I will discuss the girl-made videos from my participatory project in Rankin Inlet.

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CHAPTER 6   PARTICIPATORY GIRL-MADE VIDEOS

In this chapter I discuss the participatory girl-made videos. First, I discuss the details of the girls' music video camp which involved seven girls and provide a description of their creations. Next, I discuss the themes that resulted from the girl-led analysis conducted with three of the original seven girls of their music videos, which include friendship, connection to nature, Inuit culture and positive representations.

6.1 The Girls' Music Video Camp and Their Creations

During the first day of the music video camp, I asked the girls what they thought about music videos in general. The girls responded with exclamations of excitement about artists such as Justin Bieber and Beyoncé, as they enjoy watching music videos in their free time. The girls expressed that they are not exposed to a lot of Inuit and other Indigenous representations in music videos as they are not easily accessible on mainstream media. For example, one girl said that when she opens YouTube, she sees all white artists, whereas more extensive searches are needed to find Inuit and other Indigenous music videos. Through this discussion, which I facilitated, the girls reached a consensus that self-representation would give Inuit girls opportunities to depict their own stories, deliver their own messages to the public and become their own role models. The group then discussed what kinds of videos they would like to make. Although I had envisioned that they would make one video, the seven girls wanted to work in three pairs, and one by herself, to create several music videos to capture their unique tastes. This illustrates the PAR principle of balancing power relations between the researcher and community (Blodgett et al., 2011, p. 523). The group then went for a walk in the community for inspiration and to begin filming. The day ended with snacks and discussions about what the girls would like to accomplish the following day.

The second day involved making music video scripts, drawing, designating jobs (photographer, director, music, etc.), filming, editing, snacks, games and prizes.

The third day involved editing and a final preview of each music video during the first part of the evening. Parents and friends were invited for the second part of the evening to enjoy an ice-cream social while the girls presented their finished video products. The seven girls had created four music videos in three groups of twos and one solo that captured each groups' vision of how they would self-represent in media.

One participant decided she wanted to make her own music video. The video opens with a title page stating, "Northern Lights," with her name. A picture then appears she drew of two cat-looking animals on top of a hill with a heart between them, admiring the northern lights. While this picture is on the screen, she is singing part of a song about northern lights. Next, a black screen appears with blue writing stating, "what was going to happen…". Then, she is sitting on a couch playing one of her favourite songs "Say Something" (Great Big World, 2014) on her iPad piano app. The music video ends with a snapshot she took of a road in the community.

The next video was made by two participants; it was titled "Despacito" after the popular Latin American song adapted by Justin Bieber, which plays throughout the entire video. This music video involved the girls and I taking pictures: a series of pictures flash across the screen, some that we took during the camp and some that they previously took of Rankin Inlet. Themes include pictures of Nunavut landscape, the community (houses and streets), and Inuit life pictures of hunting and fishing, and selfies, along with a picture of Justin Bieber. The music video ends with the participants' names flashing across the screen.

The two older participants decided to be a team. Their music video opens with their names flashing across the screen, then the titles of the two songs that will be in the video. The girls decided to take pictures of themselves and their community and incorporate the photos in their music video. Themes include nature, the community, friendship, selfies, traditional Inuit clothing and dancing competitions. While these images play an Inuktitut, song called "Porch Light" by Twin Flames plays. This is the same song I choose to analyze in the ECA. The girls said they chose this song as it has a connection to missing and murdered Indigenous women. A picture of the two girls then appears with one of the girl's piano composition of the song "My Love Will Go On." The music video ends with a screen stating, "Piano by [one of the participant's names].

The last music video was titled "Nature's Beauty." The two girls wrote their own lyrics and throughout the whole music video an instrumental beat plays, which the participants made on the app Garage Band. The first scene opens with the two standing against a pink wall. The lyrics go: "Star, moon, sun, cloud, northern lights, lighting up the beautiful night shimmering, glittering, shining sights, whoa whoa." Next an image one of the girls drew of the Northern Lights appears; the song continues "the sun and moon both laugh together, the stars played with the weather, the Northern Lights stopped by and they all danced together." Next, another of the girls' drawings appears; it is of a sunny meadow with a pond. The song continues "there's valleys that go very far overseas and open yards. Meadows are beautiful, there's nothing in our way." The girls both appear, side by side, to sing the chorus "Star, moon, sun, cloud, northern lights, lighting up the beautiful night shimmering, glittering, shining sights, whoa whoa." Next, a drawing of a bird's wing appears, the song continues "birds swoop and feel free, some even life in trees. I'd love to flap my wings and fly through the air." The girls both reappear, side by side, to sing the chorus. Next, a drawing of a sunset appears, the song continues "the ocean blue is very wide, the waves

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shimmer like the stars in the sky. The waves roll over until the end of time." The girls both appear to sing the chorus "Star, moon, sun, cloud, northern lights, lighting up the beautiful night shimmering, glittering, shining sights, whoa whoa." A drawing then appears of mountains under a sky lit with northern lights, while the song continues "the sky gives the land its light and the sun makes the water bright and this is what makes nature beautiful." The song ends and a screen with the girl's names appears. Themes include friendship, connection to nature and showcasing Inuit culture. Having described each music video made by the girls, I now describe the girl-led analysis of their music videos.

6.2 Girl-led Analysis

Following a participatory action research (PAR) framework, three of the girls and I analyzed their music video creations. One girl from the "Northern Lights," video, one girl from the "Despacito," video and one girl from the "Porch Light" video participated in the analysis. This is significant because for girls to express themselves and correct media misrepresentations, girls need to create their own media products (Kearney, 2006, p. 54). When girls produce their own media, they have the option of internalizing or resisting notions of girl culture, girlhood, and the dominant discourse surrounding media production as a male adult sphere (Kearney, 2006, p. 12), by "invading domains of adult male power and privilege using not just pens and paper, but computers, video cameras, and musical instruments" (Kearney, 2006, p. 2). Themes in the girls' videos included friendship, connection to nature, Inuit culture and the importance of positive representations. The analysis of friendship revealed the importance of companions to girls of all ages and how that helps develop their sense of self. The analysis of connection to nature revealed the ways in which the Inuit girls value the Earth. The analysis of Inuit culture revealed that the Inuit girls want outsiders to understand their communities not distorted media representations of

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them. The analysis of positive representations revealed the ways in which media is an institution that has vested interests in maintaining the dominant discourse of stereotypes in society and the girl-made videos highlight the importance of self-representation. This next section details the girls' and my analysis.

6.2.1 Friendship

The analysis of friendship revealed the importance of female companions to girls of all ages and how that helps develop their sense of self.

The videos "Northern Lights," "Despacito," "Porchlight," and "Nature's Beauty" highlighted the importance of female friendship. For example, during the follow-up interview one girl expressed that she was glad she was able to do this project with a friend. The "Northern Lights" video include images of two cat-like animals playing together as the video creator stated: "they are friends." The other videos all showed images of the girls participating in friendship activities such as hanging out on couches, walking together in their community and playing. In line with McRobbie's (2000) feminist research, girlhood studies is needed to investigate girls' relationships with one another as the girls portrayed how important friendship is to them in their videos (p.13).

6.2.2 Connection to Nature

The analysis of connection to nature revealed the ways in which the Inuit girls value the Earth.

The videos "Northern Lights," "Despacito," "Porchlight," and "Nature's Beauty" demonstrated the Inuit girls' connection to the Earth. Each video showed Nunavut landscape such

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as vast lands, igloos and animals. These representations do reflect the stereotype that Indigenous peoples are the ultimate bush people (Steckley, 2008, p. 142). The theme also illustrates the stereotype created by Europeans that Inuit are the good survivors as their very survival in the Canadian arctic was proof of their common sense, persistence and discipline (Fienup-Riordan, 1990, p. 16). That said, these are not necessarily negative stereotypes these are historic and account for the non-Inuit public's understanding of Inuit today. Another reading of this theme is that although the images around Inuit connection to nature are sometime stereotypical, the girls still chose to include images of the Earth about honouring Inuit connection to the land as this was important to them.

6.2.3 Inuit Culture

The analysis revealed that the Inuit girls want outsiders to understand their communities and their culture, not distorted media representations of them.

All the videos analyzed showcase Inuit culture whether that be in the form of clothing, dance, drum ceremonies, northern lights, or hunting practices. This demonstrates Indigenous people's pride they have for their culture. However, the girls' videos highlight their Inuit and community pride as they included several videos and pictures showcasing their indigeneity in the ways they wanted to represent themselves. For example, one girl stated that the audience "would like [participant's] pictures because it shows her square dancing. I think they would like it because it is showing our tradition with [participant's] pictures." She also stated that she would like outsiders to learn about "square dance or Inuit tradition" from her video. The excitement the girls had to represent themselves the ways they wish demonstrates the importance of self representation, PAR projects and media democracy.

6.2.4 Positive Representations

The girls expressed their concern about inaccurate representations of Inuit life in forms of entertainment media. They talked about media representations that do not reflect real life, such as Inuit being represented as Eskimos who live in igloos. This is problematic because the media is disseminating inaccurate images to the public congruent with the vested interests of hegemonic ideologies such as, racialized hierarchies, and valuing settler ways of life over Indigenous ones. This is harmful not only to the Inuit girls' senses of self but how others view them. This construction of the 'other' through stereotypes prevents outsiders from developing firsthand encounters with groups they feel they know so much about.

All the girls who participated in the data analysis expressed that their videos were positive. For example, one girl expressed that her video was "100%" different than popular music videos found on YouTube as "showing pictures of our square dance competition is positive… nothing was negative. In the pictures there was nobody middle-fingering or anything, there was no cursing." Another girl stated her video was positive as she represented herself the way she wanted as "smiling, laughing and the sunsets." She also mentioned self-representation is important as outsiders would understand more about life in the Canadian north after viewing her video as outsiders "think we live in igloos they would probably change their thoughts about Nunavut because there are houses." Also, when I asked each girl "If your video was a girl, what would she be like?" They all answered similarly, stating "She would be hilarious," "silly because of all the pictures we put," "she would be like fun, bubbly, random…" The girls' theme of fun, positive representation reflects the importance of self-representation in media in that it is critical for Inuit girls to have the spaces to represent themselves if and how they want.

In this chapter I discussed the girl-made music videos by providing a description of each video and discussed the results of the girl-led analysis. In the following chapter I will conclude with summarizing the research questions and topics of this thesis, the differences between the ECA and girl-made videos, study limitations, future work and the significance of this project.

CHAPTER 7   CONCLUSION

This study explored the following research questions: how are Indigenous women and girls represented in media? If Inuit girls have access to media resources to represent themselves would they recreate stereotypical portrayals of themselves and their communities or generate alternative media representations that more accurately express who they are? The research topic and community of Rankin Inlet, Nunavut was chosen as a result of my personal connections to the community and recognized the necessity for Inuit girls to have a platform to discuss their media representations and the resources to self-represent. I collaborated with local Inuit organizations in Rankin Inlet, Nunavut, to facilitate a three-day music video camp for Inuit girls. A year later, following the PAR framework, I involved the girls in the data analysis process.

The ECA data revealed patterns and explanations relating to larger societal issues regarding beauty standards, stereotypical media representations, and power and agency. The girls' video revealed themes such as friendship, connection to nature, Inuit culture and the importance of positive representations. Overall, at times the ECA music videos provided some stereotypes; however, there were also stereotypes that were challenged when Inuit and Indigenous peoples were the ones controlling the media messages. The girl-made videos were about having fun and generating alternative and positive representations of Inuit girls. Although the existing and the girl-made videos were not without similarities, such as showcasing Indigenous pride, the differences between popular North American music videos and the girl-made videos were striking: the ECA showed that the existing videos presented more stereotypes, notably the sexualization of Indigenous women, than the girl-made videos.

The girls' videos and analysis both highlight the importance of self-representation and media democracy. Today our daily experiences are flooded with perspectives and images that are distant from the places that we work, love and live (Stevenson, 1995, p. 184). There is hope that with more girl cultural producers of media they could successfully infiltrate the cultural and media landscape. If this happens, then representations of girls will progressively diversify, and possibilities will open as to how girls are not only represented but understood in our society (Dobson, 2016, p. 26). Self-representation can signal transparency, authenticity, and self-confidence and acceptance, which are significant for girls (Dobson, 2016, p. 105). The girls making themselves visible through digitally is the part of defending and defining the self against femininity as passivity, shyness, and weakness as well as other stereotypes (Dobson, 2016, p. 159). The girls in this study did this via digital storytelling. By acquiring media literacy, the girls in this study had the potential to discover themselves, manage impressions, organize their thoughts concisely, and persuade their viewers (Potter, 2016, p. 16). In this sense digital storytelling contributes to the democratization of media resources and widening the conditions of democracy itself (Lundby, 2008, p. 54). The girls' videos are just a small but significant part in shifting our media logic as the never-ending platform of participatory internet and digital culture allows ordinary but extraordinary girls to speak for themselves (Thumim, 2012, p. 136).

A study limitation was the girls' relative lack of interest in the data analysis process. As discussed in Chapter 4, after the music video camp the girls were more interested in presenting their videos than analyzing them. In order to rectify this, I returned to Rankin Inlet to involve the girls in the analysis process; however, for multiple reasons only three girls were involved. Thus, the girls had the opportunity to participate as much or as little as they wanted in the project. In the future it would be beneficial to develop a way to engage young girls' interest in the data analysis

process. Ethnography and PAR were the chosen methodologies while the ECA and making music videos at a day camp and analyzing them afterwards were the chosen methods to investigate media representations and to provide a space for the Inuit girls to be fully involved in the project. Another study limitation is that this project did not generate a lot of data; however, part of the PAR framework is for researchers to build community opportunity and capacity through the work, which is what I have achieved through this project.

My work in Rankin Inlet has led to building the community's opportunities and capacity to carry out other projects. For example, based on the research relationships I have established, in summer of 2018 I worked as a research assistant on an international participatory project entitled: *Networks for Change and Well-Being: Girl-led 'From the Ground Up' Policy Making to Address Sexual Violence in Canada and South Africa,* led by Dr. Marnina Gonick, a professor of Education and Women's Studies at Mount Saint Vincent University. This project gave Inuit girls the opportunity to use digital, visual and other arts-based approaches to create action plans to make their community safer. My work with girls in Rankin Inlet has also influenced community groups such as the Rankin Inlet Spousal Abuse Counseling Program to start doing small-scale creative projects with Inuit girls based on preserving Inuit traditions and culture, the importance of girl safety and having healthy relationships. These examples demonstrate the significance of this research: it helped establish a precedent of using creative projects with girls as a way to explore broader social issues such as violence against Inuit girls, and the importance of having safe places for Inuit girls to express themselves. Small-scale projects such as these can ideally lay the ground work for a consciousness raising in the community and in particular, for Inuit girls to realize that their lives and voices matter; that they do not have to accept the labels put onto them by dominant groups but rather that they have the power to change their lives and communities if they wish.

Further research would be beneficial to continue this analysis in more depth. With the continuous amount of media being created, it would be beneficial to broaden the scope of the music videos analyzed in order to expand the study. A future study asking participants to create any media of their choosing then analyzing it would be beneficial in giving the participants more autonomy over the research project. Participants could be asked to pick the media they want to create then analyze their own and other girls' creations. This would allow the girls to have greater influence on the study and allow for more diverse representations and different insights into the data they would be generating. Helping Inuit girls acquire media literacy tools to self-represent has given them experience working with media facilitation but more importantly it has allowed them to see themselves in the metaphorical mirror that is entertainment media (Merskin, 1998, p. 335). Thus, it is pertinent that further studies be conducted to not only continue the exploration of media effects in remote communities but also to increase Inuit girls' control and presence in media and also academia as they become skilled researchers themselves.

This research helps fill a gap in the limited knowledge about the impact of media representations of Inuit girls and generates sociological insights about how Inuit girls self-represent in media when given access to resources. This study was not an attempt to speak for the experiences of Inuit girls but rather this girl-led project provided an empowerment platform for Inuit girls' voices to be heard, as participants generated alternative media representations of themselves and their northern community. This thesis serves to raise awareness regarding the symbolic annihilation of Indigenous women and girls in media and academia for without these Inuit girls, it would not have been possible to develop this new knowledge.

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APPENDIX A   MUSIC VIDEO CAMP QUESTION PROMPTS

1. How are Inuit girls represented in television or music videos?

2. How are Indigenous girls represented in television or music videos?

3. What do you know about stereotypes?

4. What do you think about stereotypes? How do they affect you?

APPENDIX B   ETHNOGRAPHIC CONTENT ANALYSIS CODE SHEET

Name of Music Video	"Eskimo Love Song"	"Perfect Mistake"	"Porch Light"	"Don't Call Me Eskimo"	"ISUMA"	"Retribution"	"Osiem"	"Wolves Don't Life by the Rules"	"Powerless"
Character Name									
Major/minor character									
Sexual orientation									
Ability/disability									
Social class									
Occupation									
Body type									
Character traits									
Power and agency									
Plot									
What is said?									
Latent meaning									
Manifest meaning									
Stereotypes									
Counter-stereotypes									
Literature review concepts									
Main themes									
Ethnographic field notes									

APPENDIX C INTERVIEW GUIDE QUESTIONS

1. Tell me about making your video. How did you go about making it? What idea did you start with? What were you trying to do or show with it?

2. What do you like/dislike about your video?

3. What would you change about your video?

4. Do you think your video is different than the ones you watch on YouTube, TV, etc.? How so?

5. Do you think anything in your video was shown in a positive or negative light? Why/why not?

6. If you showed your video to people here in Rankin Inlet, what do you think they would think?

7. If you showed your video to Southerners, what do you think they would think?

8. What do you want the viewers to take away from your video?

9. What did you appreciate about the other girls' videos?

10. If your video was a girl, what would she be like?

11. Are there any questions you would like to ask, that I may have forgotten or not included?

APPENDIX D   CONSENT FORMS

PARENTAL CONSENT FORM
ᐊᖏᕐᖃᖓ ᐊᔾᔨᖓᖓᓄ ᐊᑎᓕᐅᕈᑎ

Self-Representation of Inuit Women in the Media
ᓴᝀᑎᑎᖓ ᐃᓄᐃᕐ ᐊᕐᓇᕐ ᑐᒃᓯᖓᓂ/ᑕᐅᕐᖓᓄ
Cassidy Glennie, Researcher
ᑲᓯᑎ ᒡᓕᓂ, ᕐᑭᕆᔅᔨᑎ
Dr. Erin Steuter, Professor, Department Sociology, Supervisor
Mount Allison University
ᒪᐅᕐ ᐊᓕᓐ ᐃᓂᕐ ᐊᑦᑎᕐ ᕐᑲᒡ

I am a master's student conducting a research project about self-representation of Inuit women in the media. I would like to hold a day camp with your child to help them make their own music video.
ᐃᓂᕐ ᐊᕐᓀᒡ ᐊᒡ ᕐᑭᕆᔅᔨᓄ ᓴᝀᑎᑎᖓ ᐃᓄᐃᕐ ᐊᕐᓇᕐ ᑐᒃᓯᖓᓂ/ᑕᐅᕐᖓᓄ. ᐊᕐᕋᖓᔅᑎᑎᐊᓚᒡᒪᒡ ᐊᒡ ᐃᑉᕋᒡᒪᕐᐊᓐ ᓄᑕᕐᓄ ᐊᕐᓂᐳᖓᐊᖓᕐᓂ ᐃᖃᕐᓂᒡᑎ.

The day camp will consist of first discussing what type of music videos the group would like to create, then filming and editing followed by watching them together. The day camp will take approximately 3 days and last for 5 hours at a time. Parents will be invited on the last day to watch their children's creations.
ᐱᕆᐊᕈᑕᕐᓂᐊᕐᑐ ᖏᓇ ᐊᔾᔨᔭᒪᐳᒪᖓᒡ ᐊᕆᐳᐳᓇᐊᕐᑎᖓᓂ ᐊᒡ ᑕᐅᖈᖔ ᐊᕐᖃᐳᑎᕐ. ᐊᑯᓐᐳᑎᓇᖃᕐᑐ ᐳᕐᒡ ᐱᓐᓇᖓ ᐃᑭᕐ ᑕᐊᒡᓚᐳᕐᑲᒡ ᐳᕐᒡ ᐊᑕᐳᕐ. ᐊᕐᕋᒃᓄᕐ ᑕᐳᕐᒡᑎᑎᐳ ᐊᒡᕐᑲ ᐳᕐᒡ ᕐᑲᖓᕐᕐᑲᓂᕐ.

The day camp is designed to see what type of media Inuit girls and women will create if given access to resources. The result will help me to understand how having access to resources would or would not change the current media Inuit girls are exposed to. Filming will take place during the video creation. If your child wishes to be filmed their identity will not be concealed but if they wish to participate behind the scenes and not be filmed, their identity and participation can remain unknown. The only other information I will be collecting about your child is their name if they wish to have it appear on the credits of the music video. They do not have to put their name in the credits if they do not choose to. I will be present the entire time to ensure the videos are made in a culturally sensitive manner and I will ensure that your child is not exposed to material that is not age-appropriate.
ᖃᓄᐃᑐᕐ ᐱᝀᑎᓄ ᐊᑐᓇᐊᕐᖓᓂᐊᕐᒪᕐᑶᐃᒡ ᕐᑭᕐᒡᕆᐊᓂᐊᕆᔪᐳᑎ ᐃᓄᐃ ᐊᕐᓇᕐ ᐊᕐᓂᐳᓐᑎᐳᐊᑕ. ᓄᑕᐃ ᑕᐋᖕᐳᐊᕐᓇᐊᖓᕐᑐ ᕐᖃᕐᐊᓄ ᑕᐋᖕᐳᐊᕐᒪᕐᑶᐊᕐ ᐃᑭᕐᖃᕐᖓᐅᓄ. ᐊᓐᖐᒡ ᓄᑲᕐᖁᐊ ᑕᐋᖕᐳᐊᕐᒪᕐᑶᐊᕐᒡ ᑕᐋᖕᐳᑎᐳ ᖃᓇᐊᑐᓐᐊᕐ. ᐊᓐᐊ ᑕᐋᖕᐳᐊᕐᖁᒡ ᑎᑎᕐᖅᐳᕐᒡᕐᑐ. ᕐᑭᕆᕐᓂᐊᐱᓇᐊᕐᑲᒡ ᐊᒪᕐᖔ ᓄᑕᕐᖂᕐᖅᐳᕐᑐᓇ ᑕᐊᑎᐳᕐᔪᐊᖓᕐᑐ.

Before the day camp begins, I will briefly explain what I am doing and ask the children if they would like to help me. Each child will have the opportunity to say yes or no. If your child says no, I will still give them a prize.
ᐊᕆᐊᕐᒡᓇᐳ ᖃᓄᐃᑕᐳᐅᓇᓄᐊᑕᐳ ᐳᕐᐳᕆᓇᐊᕐᑲᒡ ᓄᑲᕐᖂ, ᐊᔾᔪᒪᕐᐊᑕ ᐳᐳᓄ ᕐᑭᖒᒪᕐᑶ ᐃᔭᒡᒪᖓᐊᓇᐳᑎ. ᕐᑲᖒᐳᐊᖓᕐᒡ ᐱᑫᒃᓄᐊᑎ ᑐᖓᐊᓄᐊᑕᐳ.

The participation of your child/student is completely voluntary. She may choose to participate only in the ways she is comfortable. She may stop at any time. She may choose not to participate.

ᓄᑕᕋᐃ ᐃᓅᒻᒫᕐᖕᓂᐊ ᐃᓚᐅᕕᒍᑉ ᐃᓚᐅᕕᐳᒎᐃᓇᖕᑯᓂ ᐊᖃᕐᔪ ᐊᒪ ᖃᑦᒥᕐ4 ᓄᕼᖃᓐᕥ.

I will be using the results to this research to prepare my master's thesis.

Ꮯᐃᐊ ᐊᑐᖕᓂᐊᖕᑕ ᐱᐊᓂᕐᒥᒃ4 ᖃᐳᕐᖕᖃᑎᕆᐳᓂ ᐊᑉᕥ ᐊᕃᑎᖢᓂ.

By signing this consent form, you are indicating that you fully understand the above information and agree to allow your child to participate in this study. Children will not be allowed to participate unless this form is completed and signed by themselves and their parent prior to the day camp.

ᐊᑎᓕᐅᕐᑎ ᐊᕐᑲᑎ Ꮯᓇ ᐊᑎᓕᐅᕐᓯᓂ ᐊᕐᒥᒃᒪᕃᑎ ᓄᑕᖓᑦ ᐃᓚᐳᕕᒃᓯᓂ ᐊᒪ ᐅᑦᕃᕕᒃᓴ ᖃᓄᐃᓕᐅᑏᐊᖕᖢᔾ. ᐊᑎᓕᐅᕐᒥᕐᑕᐸ ᐊᕐᕃᖃ ᓄᑕᖓᑦ ᐃᓚᐳᓇ ᐊᕐᖕᓇᕐᓂ.

Child / Student's name _____
ᓄᑕᖃᐳᕐᖅ/ᐃᓇᐃᓇᖕᑼᓂᕐ ᐊᑎᖃ
Parent / Guardian's signature _____
ᐊᕐᕃᖃᕐᒪᕐᕥ ᐊᑎᓕᐅᕐᓯᓂᐧ
Date: _____
ᐳᕐᓂᒃ
Researcher's signature: _____
ᖃᐳᕐᖕᓂᑎᕐ ᐊᑎᓕᐅᕐᓯᓂᐧ
Date: _____
ᐳᕐᓂᒃ

If you have any questions about this study, please contact me at cmglennie@mta.ca or (902)694-0065, or contact my supervisor, Dr. Erin Steuter at esteuter@mta.ca or by phone at 506-364-2285. This research has been reviewed and approved by the Mount Allison University Research Ethics Board and can be contacted at Office of Research Services, Mount Allison University, 213 Centennial Hall, 65 York St., Sackville NB E4L 1E4. If you have any questions or concerns about this study, you may contact Dr. Odette Gould, Chair of the Mount Allison University Research Ethics Board, by phone (506-364-2456) or by e-mail at reb@mta.ca. This research has been reviewed and approved by the Nunavut Research Institute and can be contacted at Box 1720, Iqaluit, NU X0A OH0, Building 959, Phone: 867-979-7280 / Fax: 867-979-7109.

ᐊᐱᕐᑎᕐᖕᑖᕕᐊ ᐳᖕᓄᒐᓇᖕᑐᓂᕐ ᐳᕐᓂᐧ (902)694-0065, ᖃᓇᑉᐳᕼᑯ cmglennie@mta.ca ᐳᕐᓂᐧᑎ ᑲᕃᕼᐳᕃ ᐃᐳᕐ ᕐᔾᑕ 506-364-2285, ᖃᓇᑉᐳᕼᑯ esteuter@mta.ca.
ᐊᕥᕐᖕᑕᕐᒥᕐ ᐃᓇᖕᓇᕐᕕᕃᕃ ᒪᐳᕐ ᐃᓇᕼᕐ ᕼᐃᐳ ᖕᐳᕏᖕᕃᖕ.
ᐊᐱᕐᑎᕐᖕᑖᕕᐊ ᐳᕐᔾᖕᕐ ᐃᖕᓕᕐᔾᑕᕃ ᐳᖃᐳᕃᕥᒪᐼᕐᒥᕐ ᐃᕥᕼᐳᑕᕼᒧ ᐳᖕᓄᒐᓇᖕᑐᓂᕐ (506-364-2456) ᐳᕐᔾᖕᕐ ᖃᓇᑉᐳᕼᑯᕐ reb@mta.ca.
Ꮯᓇ ᖃᐳᕼᕐᖕᑉᕐᕃ ᐊᕥᕐᖕᑖᕃᕃ ᓇᐳᕃ ᖃᐳᕼᕐᑎᓂᕐ ᐃᕙᐳᓇ ᐳᕼᓄᕙᕃᖃᓇᖕᕐ 867-979-7280 / ᓇᕐᖕᑖᑲ/ᕐᕼᑲᕃᖃ: 867-979-7109.

CONSENT FORM

Self-Representation of Inuit Women and Girls in the Media
Cassidy Glennie, Researcher
Dr. Erin Steuter, Professor, Department Sociology, Supervisor
Mount Allison University

I am a master's student conducting a research project about self-representation of Inuit women and girls in the media. I would like to hold a day camp with you to facilitate your self-representation in your music video creation.

The purpose of this day camp is to get the perspectives of young Inuit women on the representation of their ethnicity in the media. As discovered in my previous research there is an absence of Inuit women in media, this project serves to enable Inuit women to make their own media creations. The day camp will involve approximately 10 Inuit women. My research supervisor and myself are asking you to participate in this day camp and share your opinions with the group, my research supervisor, and myself.

The day campy will consist of first discussing what type of music videos the group would like to create, then filming and editing followed by watching them together. The day camp will take approximately 3 days and last for 5 hours at a time. The location will be Kivalliq Counselling and Support Services in Rankin Inlet.

My supervisor, the Mount Allison University Research Ethics Board, the Nunavut Research Institution and myself do not anticipate any risks to you or others whom are participating in this day camp. The media creations are those related to your personal opinions. We are hopeful, however, that your contributions and those of others will help inform us on what type of media Inuit women would create once given access to resources.

You are under no obligation to participate, and you may leave the day camp at any time.
Since filming will take place the identity of those who chose to be in the music videos will not be concealed however, those who wish to participate behind the scenes (ex. Director) name will be concealed upon request.

I will be using the results to this research to prepare my master's thesis.

As a thank-you for your participation refreshments and prizes activities will be provided throughout the day camp.

Permission to Quote:

 My research supervisor and I may wish to quote your words directly in presentations, reports and publications resulting from this study. With regards to being quoted, please check yes or no for each of the following statements:

☐ Yes I agree to be quoted directly if my name is not used.

 By signing this consent form, you are indicating that you fully understand the above information and agree to participate in this study.

Participant's signature:

_____

Date: _____

Researcher's signature:

_____

Date: _____

 If you have any questions about this study, please contact me at cmglennie@mta.ca or (902)694-0065, or contact my supervisor, Dr. Erin Steuter at esteuter@mta.ca or by phone at 506-364-2285. This research has been reviewed and approved by the Mount Allison University Research Ethics Board and can be contacted at Office of Research Services, Mount Allison University, 213 Centennial Hall, 65 York St., Sackville NB E4L 1E4. If you have any questions or concerns about this study, you may contact Dr. Odette Gould, Chair of the Mount Allison University Research Ethics Board, by phone (506-364-2456) or by e-mail at reb@mta.ca. This research has been reviewed and approved by the Nunavut Research Institute and can be contacted at Box 1720, Iqaluit, NU XOA OHO, Building 959, Phone: 867-979-7280 / Fax: 867-979-7109.