

# "NVTRAMKAIÑ KOM TAIÑ IXOFIL MOGEN"

## REFLECTION, LEARNING, AND KNOWLEDGE SHARING THROUGH INDIGENOUS COMMUNITY FILMMAKING

### FINAL TECHNICAL REPORT

to the International Development Research Centre (IDRC)  
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### AUTHORS

Thora Herrmann, DPhil | Project lead  
Ariella Orbach, MSc | Project co-lead

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## PROJECT INFORMATION

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Countries: Chile (Araucanía region) and Canada (Québec)

Research institution: Université de Montréal

C.P. 6128, succursale Centre-ville, Montréal (QC) H3C 3J7

### Research team:

- |   |  |
|---|--|
| ▶ Dr. Thora Herrmann, lead researcher, Université de Montréal, <a href="mailto:thora.martina.herrmann@umontreal.ca">thora.martina.herrmann@umontreal.ca</a> | ▶ Roberto Contreras, community researcher (Chile), <a href="mailto:contrerasroberto1975@gmail.com">contrerasroberto1975@gmail.com</a>      |
| ▶ Ariella Orbach, co-lead, Strategic Video Initiative, <a href="mailto:ariella@a2delante.ca">ariella@a2delante.ca</a>                                       | ▶ Gerardo Berrocal, community researcher (Chile), <a href="mailto:Adkimvn, geradoberrocal@gmail.com">Adkimvn, geradoberrocal@gmail.com</a> |
| ▶ Juan Rain, community researcher (Chile), <a href="mailto:rain.juan@yahoo.es">rain.juan@yahoo.es</a>   | ▶ Manon Barbeau, collaborator (Québec), Wapikoni Mobile, <a href="mailto:direction@wapikoni.ca">direction@wapikoni.ca</a>                  |
| ▶ Fresia Paineñil, community researcher (Chile), <a href="mailto:mpaineñil@lagobudi.cl">mpaineñil@lagobudi.cl</a>   | ▶ Karine Gravel, collaborator (Québec), Wapikoni Mobile, <a href="mailto:terrain@wapikoni.ca">terrain@wapikoni.ca</a>                      |

**Abstract:** Indigenous communities face challenges to preserve the ecosystems upon which local livelihoods and cultural identities depend, requiring collaborative efforts and innovative tools. Video is an accessible, powerful information and communication technology (ICT) that offers new possibilities for marginalized communities to communicate their realities, to play an active role in influencing policy, and to break down barriers of discrimination. Our project used video as a tool for enabling two Indigenous Mapuche communities in Chile, and particularly their youth, to approach and analyze local development issues and bring local perspectives to the forefront of debates on biocultural diversity conservation and equitable development. The project brought together Canadian and Mapuche research, cultural, and Indigenous organizations using an approach that breaks down disciplinary boundaries and the hierarchies that often separate Western science from Indigenous expertise, while emphasizing co-learning and the co-production and sharing of knowledge. The project had three major activity components: 1) The *Mapuche School of Filmmaking and Communication* offered intensive training in digital filmmaking to Mapuche youth. This training created a space for youth to explore and analyze the challenges faced by their communities, providing them the skills to represent these through short films that meet high technical and artistic standards. Youth became knowledge collectors, interpreters, and communicators, appropriating new ICTs while rooting their films in Indigenous ways of knowing and communicating, such as storytelling and conversation with Elders. The films produced are compiled as an educational tool for the promotion of biocultural diversity. 2) Collaborative research about territory, carried out by Mapuche researchers in coordination with the Canadian team, aims at restructuring existing knowledge about the geographical, social, and cultural elements of the Lake Budi territory. Information shared by traditional knowledge holders is systematized in audiovisual and written formats. 3) Indigenous youth from Chile and Québec shared videos through an online platform, creating new knowledge through co-learning, analysis of shared challenges, and intercultural exchange.

**Keywords:** Participatory video, Indigenous research, biocultural diversity, youth, filmmaking, knowledge exchange.

This report is presented as received from project recipients.  
It has not been subjected to peer review or other review processes.

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## 1 INTRODUCTION

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In 2011, the Québec-based organization Wapikoni Mobile came together with several Mapuche Indigenous communities in Chile to implement the Mapuche Filmmaking School. This partnership was mediated and coordinated by Strategic Video Initiative, a Québec-based independent initiative. It enabled adaptation of Wapikoni Mobile's youth filmmaking capacity building model – developed with and for First Nations in Québec – for rural Mapuche youth. The following year, Université de Montréal's geography department joined the partnership through the lead researcher of the project presented here. The growing success of the first two editions of the Mapuche Filmmaking School,<sup>1</sup> evidenced by community and youth interest in the project and a high level of community appropriation of its goals and processes, led us to consider adding an action research element to our activities. The project presented in this final technical report is the result of a first research partnership. It enabled us to consolidate our intercultural and interdisciplinary collaboration and expand considerably the scope and reach of our activities.

Our partnership is a direct one between Canadian organizations and Indigenous communities in Chile. The developing-country researchers who are responsible for a large part of the research work are community members, leaders, and other local actors who are not affiliated with educational institutions or non-governmental organizations (NGOs). This type of partnership with Indigenous communities generated a host of learning opportunities, from innovative research and knowledge sharing techniques and new perspectives on development challenges, to methods for levelling the power dynamic between academic and non-academic team members and how to manage the complexities of such collaborations.

We address these processes throughout the report, and as such, its content may be of particular interest to Indigenous researchers, Indigenous communities, and to academics and development practitioners who work with Indigenous partners.

## 2 THE RESEARCH PROBLEM

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Our interest lay in exploring how community-led filmmaking processes could enable Indigenous communities, and especially their youth, to approach and analyze local development issues and contribute their knowledge, perspectives, and solutions to wider debates on these issues. Thematically, our focus was on preserving biocultural diversity and revitalizing and disseminating traditional cultural and environmental knowledge. Our research was premised on an understanding of video as an accessible, powerful information and communication technology (ICT) that, for marginalized communities, can mark the difference between poverty and isolation and participation in the global exchange of ideas, experiences, and knowledge for sustainable and equitable development.

### 2.1 RESEARCH PROBLEM SUMMARY

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ICTs can offer new possibilities for marginalized populations to communicate their perspectives, ideas, and solutions to development problems that they face, by removing barriers to self-representation otherwise imposed by literacy and access to education. In theory, technologies such as video can enable less-literate populations such as Indigenous peoples to speak directly to diverse audiences, thereby increasing opportunities to play an active role in influencing policy and to break through the barriers of prejudice and discrimination that lead to marginalization.

*Participatory video* (PV) has become a popular tool for empowering community-level actors to analyze development issues and communicate their concerns and perspectives to decision-makers or to each other. Organizations are increasingly integrating PV into development and capacity building projects. However, despite the growing accessibility of video and its appeal to the younger generations, the 'digital

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1 Renamed the Mapuche School of Filmmaking and Communication in 2013.

divide' remains real for many rural Indigenous communities. This divide can mainly be seen in regard to access to technologies and the capacity to use them effectively.

Participatory video practice, as pioneered by the UK-based organization InsightShare,<sup>2</sup> emphasizes empowering processes that build capacities and lead to collective analysis, problem-solving, and action. The content of videos is valued strongly, while their quality is considered less important. PV practice can be successful without the production of a completed video for dissemination. Although PV processes can be very empowering for the individuals and groups involved, the knowledge sharing and barrier reducing potential of video may be lessened when the analyses and solutions presented by participants are not expressed in an audiovisual product that can be easily shared with (reach) and retained by (impact) target audiences outside the community.

Many Indigenous communities are finding their traditional lands and resources threatened by unsustainable economic practices and drastic changes to the ecosystems upon which their traditional livelihoods depend. Maintaining *biocultural diversity*, or the mutually reinforcing connection between biodiversity and cultural diversity, has become an increasing priority across the globe. Indigenous peoples are considered stewards of biocultural diversity,<sup>3</sup> yet they will have difficulty protecting the ecosystems that are closely tied to their social, cultural, and economic development if they have little opportunity to influence policy or the practices of their non-Indigenous fellow citizens.

We sought to build on the important work done by PV practitioners by exploring how high-quality audiovisual products could be created by participants without sacrificing the processes that define community-led video making. Specifically, we focused on *filmmaking* concepts and techniques and asked:

- ▶ How can filmmaking training add quality to community video work, enabling wider sharing of the knowledge and perspectives that these videos contain?
- ▶ How can community filmmaking processes create space for a deeper reflection on the unique nature of Indigenous communication and audiovisual creation?
- ▶ How can short films serve as research and knowledge sharing tools that can at once contribute to debates on equitable development and biocultural diversity preservation and render these debates more inclusive, so that Indigenous populations can participate in the discussion as equals?

A major element of our project was to build capacity among Indigenous youth to create short films. A focus on youth leverages the increasing importance of technology in the lives of the younger generations, even in more remote communities. It also acknowledges the fact that young people will have to endure the consequences of today's actions and decisions. Youth are the future leaders of their communities, and their opinions and perspectives should play an important role in political discussions and decision-making for equitable development. By harnessing young people's natural interest in technology, we can encourage youth to become the ambassadors of their communities' perspectives and proposals. We believe that youth can be the creators and disseminators of valuable local knowledge. Consequently, short films produced by youth, in which local knowledge and perspectives are shared, were valued as important research outputs.

Finally, we were interested in exploring how new video technologies can merge with ancient Indigenous ways of apprehending the world and communicating knowledge. How can we encourage a role for Elders and other traditional knowledge holders as cultural guides and teachers throughout the filmmaking process, so as to facilitate intergenerational communication and learning, and help pass on Indigenous knowledges and worldviews to the new generations?

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<sup>2</sup> [www.insightshare.org](http://www.insightshare.org)

<sup>3</sup> Maffi L., Woodley E. 2010. *Biocultural Diversity Conservation: A Global Sourcebook*, Earthscan, Washington DC.

### 3 PROJECT OBJECTIVES

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The objectives presented in sections 3.1 and 3.2 were defined at the outset of the project. Section 3.3 discusses whether these were accomplished and how they evolved throughout the research process.

#### 3.1 GENERAL PROJECT OBJECTIVE

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Promote the conservation, revitalization, exchange, and sharing of knowledge and perspectives on biocultural diversity conservation and audiovisual creation from within Indigenous communities in Chile, Canada, and Bolivia, through reflexion, capacity building, production, and knowledge exchange/sharing on concepts and techniques of *Indigenous community filmmaking* or *filmmaking with cultural identity*.

#### 3.2 SPECIFIC PROJECT OBJECTIVES

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1. Provide Indigenous youth a forum for reflecting upon, learning about, revitalizing, and sharing the knowledge and perspectives of their communities on biocultural diversity through high-quality audiovisual training and the production of short films.
2. Encourage the intercultural exchange of knowledge, skills, perspectives, and experiences among Indigenous youth of Chile, Canada, and Bolivia, through a virtual platform of 'audiovisual correspondence' for reflexion, co-learning, and knowledge exchange.
3. Promote a deeper public awareness and understanding of issues and threats to biocultural diversity affecting Indigenous populations and support a more effective communication of Indigenous voices among communities and to non-Indigenous society and decision-makers, through the distribution of Indigenous productions that meet cinematographic standards at regional, national, and international levels.
4. Develop an innovative and cutting-edge approach to *Indigenous community filmmaking* or *filmmaking with cultural identity* by reflecting upon, generating, and sharing new concepts and methodologies for audiovisual communication that is community-based and characterized by Indigenous culture while meeting the high technical standards of filmmaking, demonstrating how digital filmmaking training can play an integral role in strengthening local analysis and autonomy of action for the promotion of the well-being (*buen vivir*) of Indigenous communities through the preservation of biocultural diversity.

#### 3.3 ACCOMPLISHMENT AND EVOLUTION OF OBJECTIVES

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Project objectives emphasized two parallel and complimentary axes:

- ▶ a **thematic focus** on biocultural diversity and the preservation and revitalization of Indigenous knowledges that can help maintain it; and
- ▶ a **methodological focus** on Indigenous community filmmaking and how knowledge and ideas can be shared effectively through short film while preserving and enhancing distinctly Indigenous ways of communicating.

While in our project documents we use the academic concept of 'biocultural diversity' to sum up the interrelation of biological and cultural diversity, when developing and implementing research activities with our Mapuche partners, we emphasized the parallel Mapuche concept of 'ixofil mogen' as our thematic guide. In Mapuche philosophy, *ixofil mogen* means that everything in the physical and spiritual worlds is alive, and that all this life is interconnected. Our team felt it necessary to focus on this Indigenous concept



so as to make the research relevant to the participating communities. This is reflected in our project's main title, *Nvtramkaiñ kom taiñ ixofil mogen*.

Likewise, when we mention *filmmaking with cultural identity*, we refer to a concept used by our Mapuche partners, *cine con identidad*. The emphasis here is on an application of filmmaking concepts and techniques that does not replicate Western ways of telling stories, but draws on traditional methods of Mapuche communication, such as conversation and narrative or storytelling. Over the course of the research project, this emphasis on how we can apply modern filmmaking techniques to ancient forms of communicating became more of a priority for our team, and an important reflection that we pursued.

Overall, the initial four specific objectives were accomplished over the course of the project. A presentation of the project activities linked to each objective can be found in Section 5.

A minor adjustment was made to **Objective 2**. We initially planned to create an online platform for exchange by youth from two Mapuche communities, one First Nations community in Québec, and one Quechua community in Bolivia, all of whom produce videos and short films on diverse topics of importance for their communities. For logistical reasons, we decided to focus on the exchange between Mapuche and First Nations youth. Exchange and co-learning with Indigenous Bolivians took place through a visit by a Quechua community filmmaker to the Mapuche communities for one week in February 2013.

A more substantial evolution of project objectives occurred once we began planning research implementation with the Mapuche research team. To proceed according to Mapuche cultural protocol and to ensure that research was relevant to community interests and priorities, the local team had consulted with chiefs, Elders, and other traditional cultural authorities from the participating communities. From these conversations emerged an interest in collecting and preserving knowledge about the traditional territory, or *aylla rewe*, where the communities are located. For the Mapuche, territory includes all of *ixofil mogen*, or all life that coexists within a space, whether physical or spiritual. It became evident that for Elders and traditional knowledge holders, research on *ixofil mogen* (biocultural diversity) and sustainable development within a territory must begin with an understanding of the historical, geographical, political, cultural, and spiritual characteristics of that territory.

A 'territorial research' process thus became a key component of the project, and a fifth objective. For the Mapuche team members, this objective was at once a way to preserve Elders' knowledge about the old territory and a way to ensure that research was relevant to their communities. For the Canadian team members, this addition to the project was in line both with our focus on the interactions between culture and human use of spaces and resources (biocultural diversity) and our methodological emphasis on community-led action research.

**Objective 5:** Collect and preserve traditional knowledge and historical memory about the Aylla Rewe Budi Mapuche territory using audiovisual technologies, demonstrating how documentary filmmaking can be used to ethically record and share Indigenous knowledge and leaving the communities with a research product that is easily understood and relevant to them.

## 4 METHODOLOGY

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Our project was anchored in the Participatory Action Research (PAR) methodological approach. As *action research*, our investigations were tailored to the priorities and interests of the collaborating communities. Our research was *participatory* because we emphasize co-generated, collaborative, and experiential learning. At its most fundamental level, participatory research is carried out "with and by local people, rather than on them".<sup>4</sup> More than just participatory, we define our research approach as *collaborative*: we sought

4 Cornwall, A. and R. Jewkes. 1995. What is participatory research? *Social Science & Medicine* 41(12): 1667-1676.

to build a horizontal relationship for knowledge co-production, in which every partner is a researcher on equal footing, an actor in a shared and reciprocal learning process. This collaborative process required that we actively work to break down the hierarchy that persists between researcher and 'subject', and between Western science and Indigenous expertise, repositioning those traditionally considered research subjects as partners in the knowledge production process.

Over the year before beginning our project, we held regular meetings (in-person and via Skype) with our Mapuche partners to discuss and re-discuss project objectives, outputs, activities, methodology, data ownership and management, and risks. We reformulated parts of the project according to the needs of our partners. We took time to get to know each other. This long process has shaped the leadership roles in our work process and the responsibility structure of our project.

We complemented the PAR approach by using Indigenous research methodology. Following Linda Tuhiwai Smith, we worked to practice an inclusive research that recognizes that research “is not something owned by the West, or by an institution or discipline. Research begins as a social, intellectual and imaginative activity”.<sup>5</sup> Indigenous research emphasizes knowledge seeking methods traditionally used by oral societies: storytelling, lived experience, spiritual experience, art, conversation, dreams. Likewise, Indigenous methodology favours collective, reciprocal, and intuitive knowledge<sup>6</sup> over individual and un-self-reflexive assertions.<sup>7</sup> Indigenous methodology allowed project implementation to be consistent with our research topic.

More specifically, we approached research from a Mapuche vision of how information is sought and knowledge handled. We used Mapuche research principles to guide our work, such as:

- ▶ respecting protocols and traditional ways of transmitting knowledge by privileging oral forms of research (using conversation and story-based research methods);
- ▶ honouring the role of Elders and other traditional knowledge holders by continuously creating opportunities for them to guide the research process;
- ▶ ensuring reciprocity with knowledge holders by framing the research process as an experience of mutual sharing between researcher and provider of information.

As a method and technique, we focused on filmmaking as an innovative way to merge oral research methodologies such as storytelling with new technologies that enable Indigenous groups to collect, interpret, and communicate their own knowledge. Integrating filmmaking as our main research method was also a powerful way of including Indigenous youth as researchers: we consider the short films that they produced during the project to be valuable research products that contain important messages and learning. As a result, youth began seeing themselves as researchers and we observed an increase in the importance that they attributed to their work. In this way, capacity building and research objectives complimented and fed into one another. This is best summed up by one of the participating young filmmakers, who said,

*To make a short film, one needs to research about a topic, and for those who don't know much about the topic, watching the short film allows them to remember, to learn. I plan to*

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5 Tuhiwai Smith, L. 2012. *Decolonizing methodologies: research and indigenous peoples*, second edition, London: Zed.

6 Kovach, M. 2005. Emerging from the margins: indigenous methodologies. In *Research as resistance: critical, indigenous, and anti-oppressive approaches*, edited by L. Brown and S. Strega, Toronto: Canadian Scholars.

7 See Absolon, K.E. (Minogiizhigokwe). 2011. *Kaandossiwin: how we come to know*, Halifax: Fernwood; and Kovach, M. 2009. *Indigenous methodologies: characteristics, conversations, and contexts*, Toronto: University of Toronto.



*continue working [with video] so that we don't lose a way to preserve our culture, to strengthen myself with knowledge and to share this knowledge with others, with our people, through short films.*

Field research activities were mostly carried out by a team of Mapuche community researchers who used video to mediate ancient knowledge seeking and knowledge sharing methods such as *nvtram* (conversation) and *ngvlam* (narrative knowledge sharing). The non-Indigenous team supported this research process with ideas and technical assistance, and complemented the field research with academic research (reviews of the literature and integration of relevant theoretical frameworks from Western social science). This included coordinating the production of conventional outputs such as a book chapter and conference presentations as complements to audiovisual forms of knowledge sharing. This diversified and complimentary approach to research methodology and knowledge production allowed all members of the team to contribute according to their skills, specialities, and background.

#### 4.1 SUMMARY OF RESEARCH METHODS AND TECHNIQUES

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The specific research methods that we applied throughout the project are listed below.

##### Youth filmmaking

The process of training young Mapuche to create short films not only targeted capacity building outcomes but also led to research products. Three short films addressing biocultural diversity issues were the result of a "learning by doing" training methodology, developed by collaborating organization Wapikoni Mobile and implemented by specialized filmmaking trainers.

##### Documentary filmmaking and Indigenous narrative methods (*nvtram*, *ngvlam*)

One of our key research interests was to explore the relevance and applications of community-based filmmaking techniques to processes of Indigenous knowledge sharing. The Mapuche research team used documentary filmmaking as a method by identifying knowledge holders and recording their knowledge about the use of territorial places and spaces and how these interrelate with culture. Rather than structured or semi-structured interviews, the team used traditional and protocolar forms of knowledge communication to collect this information: *nvtram* (conversation between two or several knowledge holders) and *ngvlam* (narrative and experience-based knowledge sharing). These knowledge sharing mechanisms were recorded and relevant information was sorted and organized to create an edited documentary.

##### Participatory mapping

While gathering knowledge for the documentary, the Mapuche research team noted the places that knowledge holders considered important biological, cultural, and spiritual resources for the Mapuche. Once the knowledge gathering process was complete, the team returned to each of these places with two Elders and a geographer, and recorded its precise location with a GPS unit. The twenty-three waypoints collected will be used to "re-map" the research area in accordance with a Mapuche perspective and to emphasize culturally and biologically important places that are not represented on state-produced maps.

##### Participant observation

Throughout our interactions, we adopted a reflexive stance that allowed us to draw learning from the activities of others around us. In line with the action research approach, this was more a method of "observant participation" than the traditional "participant observation" used in ethnographic research.<sup>8</sup> Otherwise put, we applied an analytical lens to project-related interactions and activities in which we ourselves were active participants. This method was particularly relevant to the Mapuche research team, who reside in and constantly interact with the participating communities, and to the project co-lead who spent over three months working in the communities.

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8 Kindon, S. 2003. Participatory video in geographic research: a feminist practice of looking? *Area* 35(2): 142-153.

## 5 PROJECT ACTIVITIES

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Project activities can be divided into two components:

- ▶ a **youth capacity building** component that focused on filmmaking training and production;
- ▶ a **participatory action research and knowledge sharing** component led by Indigenous community researchers.

The table on the following pages summarizes the activities pursued under each component, in accordance with project objectives. Detailed descriptions of the activities can be found in section 5.1.

Project objective	Project activities	Implementation timeline
<b>Youth capacity building component</b>		
1. Provide Indigenous youth a forum for reflecting upon, learning about, revitalizing, and sharing the knowledge and perspectives of their communities on biocultural diversity through high-quality audiovisual training and the production of short films.	1.1 Filmmaking training and production activities for Mapuche youth (Chile): <ul style="list-style-type: none"> <li>▶ <a href="#">Mapuche School of Filmmaking and Communication</a> in Llaguepulli and Malalhue Chanko (Mapuche villages).</li> <li>▶ Two short films addressing biocultural diversity were produced by youth.</li> </ul>	Sep–Dec 2012: logistical preparation  Jan 16–Feb 13, 2013: Mapuche School of Filmmaking and Communication
	1.2 Filmmaking training and production activities for Atikamekw youth (Québec): <ul style="list-style-type: none"> <li>▶ <a href="#">Training stopover by Wapikoni Mobile</a> in Manawan (Atikamekw reserve).</li> <li>▶ One short film addressing biocultural diversity was produced by youth.</li> </ul>	May 12–Jun 6, 2013
2. Encourage the intercultural exchange of knowledge, skills, perspectives, and experiences among Indigenous youth of Chile and Canada, through a virtual platform of 'audiovisual correspondence' for reflexion, co-learning, and knowledge exchange.	2.1 Visit by three project team members to the Atikamekw community of Manawan. <ul style="list-style-type: none"> <li>▶ <a href="#">Meetings</a> with chief and young filmmakers.</li> <li>▶ <a href="#">Community screening</a> of young Mapuche's short films and discussion.</li> </ul>	May 26–29, 2013
	2.2 Audiovisual correspondence between Mapuche and Atikamekw youth and communities. <ul style="list-style-type: none"> <li>▶ <a href="#">Recorded messages</a> by youth and community leaders.</li> <li>▶ <a href="#">Short reports and documentaries</a> about local filmmaking experiences.</li> <li>▶ Correspondence exchanges via online platform and community screenings.</li> </ul>	May 2013–ongoing
	2.3 Creation and management of online platform: <ul style="list-style-type: none"> <li>▶ <a href="#">Facebook group</a> created by project team and maintained collectively by Mapuche and Atikamekw youth and project team members.</li> </ul>	Sep 2013–ongoing

Project objective	Project activities	Implementation timeline
<b>Research and knowledge sharing component</b>		
3. Promote a deeper public awareness and understanding of issues and threats to biocultural diversity affecting Indigenous populations and support a more effective communication of Indigenous voices among communities and to non-Indigenous society and decision-makers, through the distribution of Indigenous productions that meet cinematographic standards at regional, national, and international levels.	3.1 <b>Dissemination</b> of short films: <ul style="list-style-type: none"> <li>▶ Subtitling to English, French, and Spanish</li> <li>▶ Screenings at community, educational, and cultural events in Chile, Canada, and beyond.</li> <li>▶ <b>Film Festival screenings:</b> <i>Festival Présence autochtone 2013</i> and <i>Festival de films de Portneuf sur l'environnement 2014</i>.</li> </ul>	Mar 2013–Mar 2014: subtitling  Feb 2013–ongoing: dissemination
	3.2 <b>Online presence</b> of short films: <ul style="list-style-type: none"> <li>▶ Creation of a YouTube channel for the Mapuche School of Filmmaking and Communication</li> <li>▶ Online dissemination via project partners' blogs and websites.</li> </ul>	Mar 2013–ongoing
	3.3 <b>Pedagogical tool on biocultural diversity:</b> <ul style="list-style-type: none"> <li>▶ Compilation of the three short films produced into a trilingual learning tool on Indigenous perspectives on biocultural diversity (set of DVDs).</li> <li>▶ Projected distribution of tool to Indigenous organizations, educational institutions, and policy-making bodies.</li> </ul>	Jan–Mar 2014: conceptualization of pedagogical tool  Mar 2014–ongoing: content development and translation/subtitling.  <i>Sep 2014: projected distribution</i>
4. Develop an innovative and cutting-edge approach to <i>Indigenous community filmmaking</i> or <i>filmmaking with cultural identity</i> by reflecting upon, generating, and sharing new concepts and methodologies for audiovisual communication that is community-based and characterized by Indigenous culture while meeting the high technical standards of filmmaking, demonstrating how digital filmmaking training can play an integral role in strengthening local analysis and autonomy of	4.1 Exchange between Mapuche communities and Indigenous filmmakers from Québec and Bolivia: <ul style="list-style-type: none"> <li>▶ <b>Week-long visit</b> by Innu filmmaker André Dudemaine and Quechua community filmmaker Marcelino Pinto to the Mapuche communities.</li> <li>▶ Community screenings of Innu, Quechua, and Mapuche community-produced films and discussion.</li> </ul>	Feb 8–15, 2013

Project objective	Project activities	Implementation timeline
action for the promotion of the well-being ( <i>buen vivir</i> ) of Indigenous communities through the preservation of biocultural diversity.	4.2 Production of <a href="#">reports and micro-documentaries on Indigenous communication</a> by Mapuche project team members and youth, Quechua filmmaker Marcelino Pinto.	Feb 2013–Feb 2014
	4.3 Collaboratively authored chapter for <i>Toolbox of Principles for Research in Indigenous Contexts: Ethics, Respect, Equity, Reciprocity and Cooperation: "Community filmmaking and territorial research: developing new research methods from a Mapuche perspective"</i> .	Mar–Apr 2014: authoring  Sep 2014: projected publication
5. Collect and preserve traditional knowledge and historical memory about the Aylla Rewe Budi Mapuche territory using audiovisual technologies, demonstrating how documentary filmmaking can be used to ethically record and share Indigenous knowledge and leaving the communities with a research product that is easily understood and relevant to them.	5.1 <a href="#">Ngvlamtuwvn</a> or traditional Mapuche oral exchange for the transmission of values, by advice: <ul style="list-style-type: none"> <li>▶ Two <i>ngvlamtuwvn</i> held, during which Elders and cultural authorities guided the research process by advising on content and methodology.</li> <li>▶ <i>Ngvlamtuwvn</i> were recorded by community researchers.</li> </ul>	Sep 2013: traditional authorities <i>ngvlamtuwvn</i>  Dec 2013: Elders <i>ngvlamtuwvn</i>
	5.2 <a href="#">Community-based documentary on territorial knowledge</a> : <ul style="list-style-type: none"> <li>▶ Recording of traditional knowledge using Mapuche communicative methods (conversation, storytelling).</li> <li>▶ Production of a documentary about culturally, spiritually, and biologically important sites in the <i>rewe</i> Yenehue territory.</li> </ul>	Jun 2013–Mar 2014: research and production  Mar–May 2014: post-production  <i>Jun–Jul 2014: community and public screenings</i>  <i>Aug 2014: projected online dissemination</i>
	5.3 <a href="#">Participatory mapping and creation of an interactive map</a> : <ul style="list-style-type: none"> <li>▶ Mapping of culturally, spiritually, and biologically important sites with GPS.</li> <li>▶ Creation of an interactive map using extracts from documentary footage and other visual, audiovisual, and textual records of the territory.</li> </ul>	Jun 2013–Mar 2014: identification of important sites  May 2014: GPS mapping  <i>Jul–Sep 2014: projected creation of interactive map platform</i>  <i>Oct 2014: projected dissemination</i>

## 5.1 DESCRIPTION OF PROJECT ACTIVITIES

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This section describes each activity and discusses any changes made to activities or difficulties in implementation encountered along the way.

### Youth capacity building component

#### Activity 1.1 Mapuche School of Filmmaking and Communication

This activity has been at the centre of most project team members' collaborations since 2011, and was integrated as a central component of the research project. The 2013 Mapuche School of Filmmaking and Communication (MSFC) was the third edition of this activity and the first to be part of a research project and to have a thematic focus (biocultural diversity). A fourth MSFC took place in January and February of 2014, but was not an activity supported by the research project.

The MSFC is an audiovisual communication capacity building exercise for Mapuche youth in rural communities. Over the course of one month during the Chilean summer vacation, youth learn filmmaking concepts and techniques and, through a "learning by doing" approach, create their own short films on topics of importance for them and their communities. They are accompanied in this process by a young professional filmmaker from Québec, sent by Wapikoni Mobile, who guides them through the filmmaking process including script development, shooting, interviewing, sound recording, and editing. Youth work in teams and all participants learn to manipulate professional filmmaking equipment and software and share the roles of cameraperson, sound recorder, interviewer, editor, etc. Directing is done collectively and the films are the product of intensive group work throughout the month-long process.

The MSFC builds capacity in youth to explore and analyze issues and challenges facing their communities through audiovisual production. Short film is the chosen format because these five- to fifteen-minute productions provide a realistic goal for the youth while generating a final product that is engaging and easy to disseminate. Because the films are limited in length, youth must work with the filmmaking trainers to focus in on the issue and the best way to share their ideas about it, helping to develop analytical and communication skills. At the same time, Mapuche communicative protocols are emphasized. Youth learn about traditional ways of communicating from Elders and cultural authorities who advise them and whom they interview. Through filmmaking, they find modern ways of keeping these communicative protocols alive and relevant. The MSFC has a strong intergenerational learning and cultural knowledge transmission component. Youth learn to consider themselves researchers about their culture and their communities, and share the knowledge that they acquire in their finished short films.

The 2013 MSFC took place in two Mapuche villages, Llaguepulli and Malalhue Chanko. Twenty-one youth of ages 12 to 22 participated. Most were from the two villages, while four participants came from nearby communities and another four were from migrant families who live in marginalized neighbourhoods in Chile's capital, Santiago, and who return to their home communities for the summer vacation. Thirteen young women and eight young men participated. Filmmaking training and accompaniment was provided by a young Abenaki First Nations filmmaker contracted by Wapikoni Mobile.

Two groups of youth created one short film each, addressing a biocultural diversity issue that they felt was important.

- ▶ **Ixofil Lawen** (*Everything is Medicine*) addresses the importance of traditional Mapuche medicine for maintaining social and ecological equilibrium and a balance between human and non-human beings that share an environment. By recording a protocolar conversation between a healer and an Elder, the group also explored ways of reproducing ancient Mapuche communicational codes using modern filmmaking techniques.



- **Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu** (*We are Struggling to Maintain Life on our Lands*) explores the impacts of colonization on Mapuche cultural identity and spirituality, and on the loss of land and livelihoods. The short film weaves together cultural and territorial/spatial loss and suggests how they interrelate.

The MSFC closed with a large community screening event that took place on February 13, 2013. The event was attended by fifty guests from the participating and nearby communities, and families visiting from Santiago. Several Mapuche cultural authorities attended (chiefs, spiritual guides, healers) as did the rural municipality's mayor. The event was held in a *ruka* (traditional Mapuche dwelling) in the village of Malalhue Chanko. The youth presented their films and their motivations for creating them. Mapuche project team members led a discussion about the topics shared in the short films and the significance of this capacity building activity, in which many audience members participated insightfully.



Youth participants Ana and Maiten shoot an interview in Llaguepulli

### Activity 1.2 Filmmaking training stopover, Manawan

Collaborating organization Wapikoni Mobile has been training First Nations youth across Québec to make short films for ten years. The "learning by doing" methodology, applied through intensive accompaniment by a filmmaking trainer as described for activity 1.1, was developed by Wapikoni Mobile. In coordination with Band Councils, one of the organization's mobile filmmaking studios sets up for five weeks in the heart of a First Nations community with two filmmaking trainers and a social worker.

The Atikamekw village of Manawan was chosen to participate in the intercultural exchange (objective 2) for several reasons: the community has a long history of youth audiovisual production, the Conseil de la Nation Atikamekw being one of the co-founders of Wapikoni Mobile; several youth expressed interest in participating in and taking leadership of the exchange; and both Atikamekw and Mapuche communities have maintained their culture and language relatively well and share a deep interest in cultural and linguistic preservation.

As part of the intercultural exchange, Wapikoni Mobile's annual filmmaking training stopover in Manawan was integrated into the research project. The biocultural diversity theme was presented to the young filmmakers participating in the exchange. The filmmaking training itself was carried out as part of Wapikoni Mobile's regular activities.

Due to contextual and cultural differences, filmmaking by First Nations youth tends to be more of an individual reflection than a group activity, as with the Mapuche youth. One participating young filmmaker chose to create a short film on biocultural diversity:

- **Onickakw!** (*Wake up!*) is a personal reflection on how inequitable development has affected the Atikamekw people politically, socially, economically, and environmentally, and a call to fellow youth to play an active role in improving the future of their communities.

### Activity 2.1 Project team visit to Manawan

To initiate the exchange between the Mapuche and Atikamekw communities, project lead Thora Herrmann, co-lead Ariella Orbach, and Wapikoni Mobile team member Karine Gravel travelled to Manawan for a three-day visit. The visit took place during the filmmaking training activities, allowing the project lead and co-lead to better understand how the training takes place in Québec.

The following activities were organized during the visit to initiate the exchange:

**Meetings:** the project team met at length with Manawan's chief, Paul-Émile Ottawa, to discuss the research project and the proposed exchange. The team also met with the three young filmmakers who had expressed an interest in taking a leadership role to promote the exchange in their community. Both chief Ottawa and the youth confirmed their enthusiasm for the exchange and shared their vision and ideas with the project team. Informal exchanges between project team members and the youth, such as time spent chatting in the mobile studio and a barbecue hosted by one of the youth's families, helped us create a dynamic and engaging relationship.

**Recording of audiovisual correspondence:** see activity 2.2

**Community screening:** the project team organized a public screening of short films made by Mapuche youth during the MSFC in 2013 and previous years. Thirty community members attended, among which were many children and youth, and Elders. This screening gave us a chance to present the intercultural exchange and to introduce the Mapuche people and the context in which they live. We screened five short films made by young filmmakers from the two participating Mapuche communities, followed by a discussion on the issues presented in the films. The Elders were especially vocal in pointing out how the Mapuche face similar issues to those confronting the Atikamekw, and in sharing their interest in the intercultural exchange.



In Manawan with the Mapuche flag: (L-R) project lead Thora Herrmann, youth participant Sipi Flamand, Chief Paul-Émile Ottawa, youth participant Éliisa Moar, project co-lead Ariella Orbach

### Activity 2.2 Audiovisual correspondence

Audiovisual correspondence is a way to overcome significant geographical distances and encourage sharing and exchange of knowledge, experiences, ideas, and common challenges. It is the exchange of videos in which messages are addressed to the other or information and experiences are shared. The audiovisual medium creates a direct window into the lives and realities of an otherwise unknown people situated at the other end of the continent. We hope that audiovisual correspondence can help bring

Indigenous peoples together to analyze challenges and share strategies for preserving and encouraging biocultural diversity. For the young filmmakers, audiovisual correspondence values their role as creators of knowledge and of unique Indigenous audiovisual languages, and encourages peer learning.

Audiovisual correspondence took place between Atikamekw and Mapuche young filmmakers, and between community leaders and other adult project participants. The videos have been shared online (see activity 2.3) and through community screenings to reach a wider audience. Videos were subtitled to Spanish or French by the project team.

Audiovisual correspondence has consisted mainly of:

**Recorded messages** addressing the other community: Chief Ottawa of Manawan addressed a formal message to the Mapuche communities to initiate the intercultural exchange. The young Atikamekw leading the intercultural exchange likewise sent messages to the Mapuche communities. The chief of Malahue Chanko and the *werken* (spokeperson) of Llaguepulli responded with their own formal messages.

- ▶ Unfortunately, these last messages were victim of a technical problem and will need to be recorded again. This served as a reminder that issues of a technical nature can negatively impact project activities when working with video under tight deadlines or with small windows of opportunity to carry out an activity.

**Short reports and documentaries** sharing the audiovisual production experience, made by project team members and youth participants. One of the Atikamekw youth recorded a 'tour' of the Wapikoni Mobile mobile studio to show Mapuche youth how filmmaking production happens in Manawan. The reports made by the Mapuche tend to share the visions and analyses of community members about community filmmaking, Indigenous audiovisual communication, and knowledge sharing through video.

Audiovisual correspondence is an ongoing activity that has an impact beyond the project timeline. The Mapuche–Atikamekw exchange has grown in scope and is expected to be maintained over time. Although the activity has been an overall success, we have seen that it is difficult to maintain momentum and motivate youth when the project team or filmmaking trainers are not in the communities. Correspondence will likely mainly take place during or shortly after the annual filmmaking training activities in each community.



Youth participant Élixa records an audiovisual message by fellow participant Sipi, during the project team visit to Manawan.

### Activity 2.3 Online correspondence platform

To facilitate exchange of experiences and peer learning among youth, we created an online space where they can meet and share videos. While initially we intended to create our own platform, upon analysis we realized that we would need to "go where the youth are" to make participation more likely. We decided to create a Facebook group, which has the added benefit of facilitating decentralized posting of messages by all members.

Through a consultation process via email, the youth named the group *Mamo feita in kymvn* or "Together in our knowledge": a composite of *mamo* ("together" in Atikamekw) and *feita in kymvn* ("in our knowledge" in Mapuzungun, the Mapuche language).

Content shared ranges from audiovisual correspondence pieces and short films created by the youth, to photos and short videos taken in the communities and messages of introduction. The Facebook format has been advantageous for increasing the reach of the intercultural exchange, as group members organically add their friends or family members and "like" or comment on postings, thereby increasing their visibility. At the time of writing, the group had 44 members.



Screenshots of the *Mamo feita in kymvn* Facebook group

## Research and knowledge sharing component

### Activity 3.1 Short film dissemination

Sharing the short films produced by youth to diverse audiences was an important element of our project. Wide dissemination can generate increased discussion and debate about biocultural diversity issues and how they affect Indigenous communities. We were interested in testing the potential for exposing broader audiences to such issues and to the voices of Indigenous youth by using engaging short films produced according to high technical standards. The successful dissemination of the three short films demonstrates that filmmaking can indeed broaden the reach of Indigenous messages addressing sustainable development issues beyond more traditional academic or specialized audiences.

Short films were subtitled from their original languages (Atikamekw, Mapuzungun, Spanish) to English, French, and Spanish. All participating organizations and team members coordinated their own dissemination efforts, which further diversified the types of audiences reached.

A complete list of dissemination activities can be found in section 6, Project outputs. An important element of our dissemination effort was the screening of two short films at film festivals:

- ▶ *Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu* at the [Festival Présence autochtone \(Montréal First People's Festival\)](#) 2013 edition.
  - In addition to a theatre screening, the film was shown publicly seven times on downtown Montréal's busy Place des Festivals.



- ▶ *Onickakw!* at the [Festival de films de Portneuf sur l'environnement](#) 2014 edition.

The presence of the young filmmakers' creations on the big screen before a diverse festival audience and in public spaces where passerby can stop to watch them, is a prime example of how filmmaking can bring Indigenous perspectives to audiences otherwise unexposed to traditional research outputs.

### **Activity 3.2 Online dissemination**

We created a [YouTube channel](#) for the Mapuche School of Filmmaking and Communication, to enable wider sharing of films. Original versions along with English and French subtitled versions are available.

Short films are also featured on project team members' organizational websites and blogs, notably Wapikoni Mobile's [website](#) and Adkimvn's [blog](#).

### **Activity 3.3 Pedagogical tool on biocultural diversity**

An important project output is a compilation of the three short films produced into a trilingual learning tool on Indigenous perspectives on biocultural diversity. This pedagogical tool is meant to value youth-produced short films as research outputs and knowledge sharing tools, and enhance them with additional audiovisual and textual resources that explore and expand on the issues addressed in each film.

Although we intended to have the pedagogical tool ready for distribution in the spring of 2014, we experienced some delays and are still bringing together the additional learning resources that will accompany each film. Several factors led to this delay, primarily other project activities that consumed much of our energy. At the same time, we realized that our initial budget did not include sufficient resources to ensure the translation and subtitling of accompanying materials to English/French/Spanish, nor the design and printing of the pedagogical tool, which we intend to distribute as a set of DVDs.

This delay and funding shortage are in part the result of our expanded research activity charge, which grew with the addition of a fifth research objective, and the result of a more elaborate design for the pedagogical tool than we originally planned for. We feel that this product will be a key contribution of our research and will increase its impact by further enabling knowledge sharing with Indigenous organizations, policy-makers, and educational institutions. We will be applying for additional small funding to complete translation and subtitling and assemble the pedagogical tool over the summer. We hope to begin its dissemination in September 2014.

The pedagogical tool is designed as a booklet of four DVDs, each with a thematic focus:

- ▶ One DVD for each short film, which will contain the film and supporting materials that further address the main biocultural diversity topic or issue addressed, creating a "thematic universe" around the film.
- ▶ A fourth DVD will serve as a backgrounder, with materials exploring the concept of biocultural diversity and its Mapuche and Atikamekw counterpart concepts, and materials about community-based filmmaking, taking the learner "behind the scenes" to see how the films were produced in the Mapuche and Atikamekw communities.
- ▶ Supporting materials will mainly consist of short videos produced over the course of the research process (reports, micro-documentaries), extracts from the audiovisual material gathered by the Mapuche research team, and short texts explaining concepts in simple language.
- ▶ We aim to provide a range of supporting materials with options appropriate for learners of all levels.

#### Activity 4.1 Exchange between Indigenous community filmmakers

Mapuche youth filmmakers and community members participated in an exchange about local realities and filmmaking experiences with two experienced Indigenous filmmakers. For a week in February, Innu filmmaker André Dudemaine and Quechua filmmaker Marcelino Pinto visited the Mapuche School of Filmmaking and Communication. André Dudemaine is founding president of *Terres en Vues* and the *Présence autochtone* Indigenous film and arts festival in Montréal. Marcelino Pinto is a Quechua community filmmaker, member of the Bolivian Indigenous Peoples' Audiovisual Council (*Coordinadora Audiovisual Indígena Originaria de Bolivia*, CAIB). The visit was planned jointly by Wapikoni Mobile and the MSFC field team.

The visit was intended to create a space for face-to-face exchange and knowledge sharing around visions of community filmmaking and the different ways that filmmaking has been used by Indigenous peoples. A community event was organized in the village of Llaguepulli to screen Innu, Mapuche, and Quechua short films and engage participating youth and Mapuche community members in discussion and exchange about Indigenous filmmaking experiences in Canada, Bolivia, and Chile.

André Dudemaine and Marcelino Pinto accompanied the young filmmakers during their production activities, observing the particularities of the Mapuche training and collective production process and contributing their ideas and skills to the youth's projects. They participated in the MSFC closing community event, during which the youth screened their films. Each guest addressed the community, screened a film made by his people, and was presented with a symbolic gift by Mapuche community leaders, to cement the nation-to-nation exchange.



Research team members and youth participants meet Innu filmmaker André Dudemaine at the regional airport

#### Activity 4.2 Reports and micro-documentaries on Indigenous communication

This activity was an unintended positive result of the intensive analytical and communicative process that research activities generated in the two participating Mapuche communities. In many ways, the research and capacity building activities that we developed, with the MSFC at their core, created an analytical space that incited community leaders, Mapuche research team members, and young filmmakers to deepen and expand their analysis of Indigenous audiovisual communication. This analysis focused on *why* community filmmaking is important, and on *how* Mapuche filmmaking processes are methodologically unique.

As a testament to the significance of the audiovisual medium for the Mapuche research team and their communities, these topics were explored through the camera's lens. Mapuche team members and young filmmakers interviewed one another, community leaders, and the visiting Innu and Quechua filmmakers to create micro-documentaries about the Indigenous filmmaking vision and experience.



Visitors to the communities likewise recorded journalistic reports that were shared through large networks. Notably, Quechua filmmaker Marcelino Pinto created a report on the MSFC that was aired across Bolivia on that country's national Indigenous television network, and a correspondent from the international network HispanTV came from Santiago to report on the MSFC. The interviews that youth and research team members gave to these journalists were important opportunities to articulate the Mapuche filmmaking vision and for youth, served as an important capacity building experience.

Micro-documentaries created by youth and research team members have been disseminated on Internet platforms (YouTube, blogs) and will be further shared and valued by inclusion as supporting material in the pedagogical tool on biocultural diversity. A list of these productions can be found in section 6, Project outputs.



Youth participant Lihuen is interviewed by HispanTV Chile.  
Fellow participant Wagvlen helps the crew with lighting.



Young filmmakers Daniela and Lihuen interview visiting  
Innu filmmaker André Dudemaine

#### Activity 4.3 Co-authored publication

We brought together our reflections on Indigenous community filmmaking as a tool for research and knowledge sharing in a collaboratively authored chapter for the "Toolbox of Principles for Research in Indigenous Contexts: Ethics, Respect, Equity, Reciprocity and Cooperation". This publication is edited by researchers from the Indigenous Peoples and Governance project, the First Nations of Québec and Labrador Health and Social Services Commission, and the Université du Québec en Abitibi-Témiscamingue.

Our chapter, "Community filmmaking and territorial research: developing new research methods from a Mapuche perspective", was co-authored by four Mapuche and three Canadian team members. The co-authoring process had several significant implications that lead us to consider this publication an important project activity as well as a research output. (available here: [www.cssspnql.com](http://www.cssspnql.com))

Our collaborative authoring emphasized Indigenous perspectives over academic ones. By maintaining the individual voices of each co-author, presented as a sort of conversation among team members, we sought to avoid the tendency for academic voices to overpower voices from the community in peer-reviewed publications. Most of the seven co-authors had little or no academic writing experience and several Mapuche team members do not find it easy to write. Peer support and frequent rounds of feedback and consultations via email with the Canadian team were used to overcome this. In one case, an author was supported by Skype coaching sessions with the project co-lead. The co-authoring process took around five weeks of fairly intensive work for the main contributors. The process was empowering for all participants and enabled us to put into action our emphasis on unmediated knowledge sharing by Indigenous actors, even in a written publication. One of the short films produced by Mapuche youth, *Ixofil Lawen*, will be included in the toolkit as an example of filmmaking as an ethical and innovative research process.

We find it relevant to share the learning that emerged from this unconventional process:

- ▶ Collaborative authoring was a powerful capacity building activity for all team members. Mapuche researchers were exposed to the standards required for academic publication and in some cases, developed their writing capacities with support from other team members. Researchers more accustomed to writing learned how to support team members with less advanced writing skills.
- ▶ Collaborative writing can be a very empowering process for members of groups that do not often get to speak directly to specialized audiences. Although a co-authored publication was not initially considered a priority output by members of the Mapuche team, they decided to embark on the adventure because opportunities to directly share their analysis are rare.
- ▶ Unsurprisingly, this process is lengthy and takes much creative energy. Particularly complex and time-consuming was co-authoring across languages: four co-authors wrote in Spanish, one in French, and two in English, for a final publication in English. This required a significant translation effort to submit a final product.
- ▶ The effort required for a co-authored piece comes with an opportunity cost, notably by taking time away from other project activities. We found that we had less time to work on the pedagogical tool, and while our initial proposal aimed for the publication of two articles, we came to realize that this would be logistically impossible if implementing a methodology that prioritizes self-representation and direct knowledge sharing by all team members.

### Activity 5.1 *Ngvlamtuwvn*

A *ngvlamtuwvn* is a Mapuche communicative mechanism for transmitting knowledge and values by advice. Generally, a *ngvlamtuwvn* is held between knowledge holders (often Elders and cultural authorities) and those who seek knowledge or advice, or to whom the knowledge holders wish to transmit knowledge and advice.

The Mapuche research team integrated Indigenous cultural protocols throughout the research process. This was done for practical reasons (to generate community support for and interest in the research) and, more importantly, for intellectual reasons – to develop an Indigenous action research model that respects and values Mapuche cultural and communicative codes.

*Ngvlamtuwvn* was used as a method for learning knowledge holders' priorities and interests, and using these to guide the research process. The *ngvlamtuwvn* were meant to elicit advice from knowledge holders on how the team should focus the research and the best way to carry it out in an ethical, respectful manner.

Two *ngvlamtuwvn* were carried out:

- ▶ A *traditional authorities ngvlamtuwvn* to learn from Mapuche cultural and political authorities. Two chiefs (*longko*), two spiritual guides (*ñenpin*), and one community spokesperson (*werken*) participated, representing four communities in the research area.
- ▶ An *Elders ngvlamtuwvn* to learn the priorities of Elders, deepen the learning that emerged from the first *ngvlamtuwvn*, and ensure the presence of female voices in the process. Four Elders participated, two women and two men, representing two communities in the research area.

With participants' permission, the research team recorded both *ngvlamtuwvn*. Footage will be used as supplemental material (micro-documentaries) that will accompany the community-produced documentary (see section 5.2). The presence of the video cameras allowed relevant knowledge and narratives emerging during the exchanges to be captured and preserved.

Our original intention was to hold two much larger *ngvlamtuwvn* with the participation of up to fifty invited knowledge holders, young filmmakers, and interested community members. These gatherings were meant to foster discussion and analysis around community-based communication and Indigenous filmmaking.

The first *ngvlamtuwvn*, which we had hoped to organize during the MSFC in January 2013, was cancelled due to an important delay in receiving project funds. Specifically, the transfer of funds to the Mapuche team in Chile took longer than anticipated due to administrative requirements that took time coordinating over distance and were unfamiliar to Mapuche team members who had never worked with a Canadian funder. Funds were only successfully transferred to Chile in late February.

This setback led us to look closer at the logistical challenge of organizing such large community events in a context where many key actors engage in subsistence and cultural activities that leave only small windows of opportunity open for holding events with good participation. Having seen the first window pass, we decided to hold smaller and more focused *ngvlamtuwvn*. The Mapuche team suggested replacing the large events, which were meant to generate knowledge sharing within a short period of time, with a more organic process of recording conversations, stories and lived experience narratives, and activities with knowledge holders to produce a documentary that would preserve shared knowledge in time. The community-wide discussion and analysis that we had hoped to generate with the large *ngvlamtuwvn* will be elicited during the dissemination phase of the documentary (see activity 5.2).

### Activity 5.2 Community-produced documentary

The *ngvlamtuwvn* and other consultations with community members and leaders led the Mapuche research team to propose exploring biocultural diversity, or *ixofil mogen*, through the lens of territorial research. Elders and other knowledge holders had spoken of the importance of recovering and understanding the historical, geographical, political, cultural, and spiritual characteristics of a territory. In this vision, community well-being and culturally-appropriate sustainable development – development that is respectful of *ixofil mogen* or the interrelations between all life forms – are directly linked to an understanding of how the Mapuche lived sustainably on the old territory and how these practices can be reproduced and adapted to modern times.

For the Mapuche, territories are structured by *rewe* or groupings of extended families that share a space defined by natural barriers and human use of the resources found within. Each *rewe* has its own political and spiritual authorities. *Rewe* are grouped into *aylla rewe* or "nine *rewe*", each with a ceremonial centre located within the territory. An *aylla rewe* is a political structure that binds together many families and allows them to develop together within a defined space according to shared organizational and spiritual parameters. Within the larger Mapuche traditional territory, or Wallmapu, many *aylla rewe* come together to form "territorial identities" that span large sections of territory defined by major geographical characteristics. The communities participating in this project belong to the Lafkenche territorial identity, or coastal Mapuche: "people who co-exist with the ocean."

Territorial identities are still heavily used as a way of distinguishing among Mapuche with varying cultural, spiritual, and linguistic characteristics. However, the more local practice of structuring territories in *rewe* and *aylla rewe* has fallen out of use since colonization and the restructuring of Mapuche land in accordance with Chilean administrative units. The research interest expressed by community Elders, leaders, and other Mapuche actors lay in documenting the geographical structure, cultural characteristics, and uses of their *aylla rewe* (*Aylla Rewe Budi*), drawing both on historical archives and on collective memory or the oral history passed down through the generations and largely held by today's Elders.

We decided that a community-produced documentary was the best way to record and systematize this knowledge. The documentary filmmaking process allowed us to approach both our thematic focus on biocultural diversity and our methodological focus on community filmmaking as a method for research and knowledge sharing:

- ▶ Through conversations with Elders and other knowledge holders, Indigenous knowledge about territorial use was recovered and preserved. In particular, we were interested in learning how a geographical space can be important both biologically (access to resources and livelihoods) and culturally (presence of spiritually important sites). A biocultural diversity model would suggest that the presence of and interrelation between biologically and spiritually important sites would lead to more sustainable use of a space.
- ▶ By producing a documentary as a research output, the Mapuche research team was able to apply and expand our analysis of how community filmmaking can be used to share knowledge effectively and in a culturally-appropriate format. In particular, the team used Mapuche ways of communicating such as conversation and narrative to collect and record knowledge.

The documentary was developed, recorded, and edited by two research team members, Gerardo Berrocal and Juan Rain, who are community-based filmmakers. The Mapuche research team took full ownership of this activity, which is meant to be an output directly relevant for residents of the participating Mapuche communities, in a format that they can easily understand and relate to. A Mapuche historian, Pablo Mariman, was contracted to compile historical archives about the territory for use in the documentary.

We initially intended for the documentary to focus on the *Aylla Rewe Budi* as the unit of analysis. However, once the Mapuche research team began the process of identifying knowledge holders and important spaces within the territory, it became clear that time and logistics would require a more narrow focus. The team decided to concentrate on one of the *rewe* within the *aylla rewe*: *Yenehue* (Nguiñiwe).

Knowledge was collected using traditional Mapuche communicative mechanisms: *nvtram* (recorded conversations between two or more knowledge holders) and *ngvlam* (narratives or stories from lived experience shared by knowledge holders). Oral knowledge was complimented by images of important spaces and the cultural and spiritual practices enacted in those spaces. The documentary focuses on the knowledge, lived experience, and historical memory of five knowledge holders (Elders and traditional authorities).

The documentary "AYLLA REWE BUDI – Rewe Nguiñiwe" is 34 minutes long, in Spanish and Mapuzungun. It will be screened in all the participating communities, followed by discussions moderated by the Mapuche research team. The documentary will also be premiered nationally during the 8<sup>a</sup> *Muestra de Cine + Video Indígena* film festival (June 19-24, 2014) with two screenings in the cities of Santiago and Viña del Mar, respectively. Local public screenings in the town of Puerto Saavedra and the regional capital of Temuco are scheduled for July 2014.



Image from the documentary: a ceremony at the *rewe* Yenehue (Nguiñiwe)



### Activity 5.3 Participatory mapping

Many references to culturally, spiritually, and biologically important places within the territory emerged from the knowledge gathering activities described by activities 5.1 and 5.2. These have been marked with global positioning system (GPS) technology and will be brought together to create an interactive map of the Rewe Yenehue. Like the community-produced documentary, this activity was added to the project as community interests and priorities became clearer. It is mainly intended as an output for a local audience, complimenting the documentary, although the resulting map will be part of a growing trend among Indigenous communities to "re-map" their territories according to Indigenous understandings of how humans interact with space (e.g., Arctic Bay Place Name Community-based On-Line Atlas, Atlas of Inuit Sea Ice Knowledge and Use, Pan Inuit Trails Atlas).<sup>9</sup>

The map will allow us to further explore the link between culture and place/space. An interactive map is a dynamic, multimedia format for knowledge sharing that, like the documentary, is meant to ensure that we produce research outputs that community members can understand and relate to. An interactive, multimedia map can better convey the dynamism and richness of Mapuche oral traditions and communication practices than written outputs. Particularly for the younger generations, such a map can offer an engaging, multi-sensory experience about information on the places that define their territory, thereby helping to reinforce the transmission of knowledge.

Throughout the knowledge gathering process linked to documentary production, Elders and knowledge holders referred to physical spaces in the territory that represent important biological, cultural, and spiritual resources for the Mapuche. Often, knowledge holders told stories or recounted lived experiences that occurred in those particular places. The location of these places was noted by the research team. Upon completion of the knowledge gathering process, the team returned to each of the places mentioned and recorded its geographical position with a GPS unit. Twenty-three GPS waypoints were taken. They were accompanied in this activity by two Elders and a geographer.

The GPS data will be used to create a digital map of the Rewe Yenehue as seen through a Mapuche cultural lens. Original place names and territorial boundaries that were recovered during the research process will be used. The map will emphasize culturally important places that are not represented on traditional maps, such as ceremonial sites, ancient cemeteries, and spiritually significant spaces such as *trentren*, or reserves of highly concentrated natural energies. The map will be made interactive by transposing extracts of the recorded conversations and stories that refer to each space, creating a "living map" that will preserve the knowledge in a dynamic, interactive interface. Other data collected, such as archival material, images, and sounds, will also be transposed onto the map where appropriate.

By extracting parts of the audiovisual data collected during the research process and integrating them into the map, we aim to further highlight the links between culture and how physical space is used. This will also render the knowledge collected accessible to a wider audience that may not be inclined to watch the entire documentary, such as the younger generations. The participating communities hope that the map will help them preserve culturally important sites from unsustainable practices that could harm the delicate environmental balance required for their use (e.g. the presence of water at sites used for the collection of medicinal plants).

The interactive map will be created with support from specialists at the Université de Montréal's geography department's laboratory. A basic website will be created to host the map, and we hope to produce it in DVD format for distribution to the Mapuche communities where Internet access is limited.

As the map was not initially intended as a research output, we have only completed the first two steps of identifying important geographical sites and marking them as GPS waypoints. We will be seeking supplementary small funding to allow us to build the interactive map at the Université de Montréal lab.

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9 See <http://arcticbayatlas.ca/index.html>, <http://sikuatlas.ca/index.html>, and <http://paninuittrails.org>



Significant spaces of the Rewe Yenehue: GPS waypoints compiled in Google Earth

## 5.2 LEARNING FROM ACTIVITY IMPLEMENTATION

This project represents a first collaborative research experience for our team, and a first experience participating in a formal research project for many of its members. Looking at the ensemble of project activities, hindsight allows us to identify several elements that were particularly important in shaping project outcomes.

Key to project success was broadening our research orientation to adapt to community priorities, namely by incorporating unplanned activities (5.2 and 5.3) and according them importance in project management processes. This was accomplished early on, after completion of the Mapuche School of Filmmaking and Communication and at the planning stage of the project's research component. The presence of project lead Thora Herrmann and co-lead Ariella Orbach in the partner communities was an important enabler of this adaptation process, allowing us to meet as a team, discuss priorities, ideas, and possibilities, and make decisions much more efficiently than through long-distance communication between Chile and Canada.

Flexibility and adaptability in project management and research implementation were important features of our team dynamic. They led to enhanced community appropriation and ownership of the project and consequently, greater participation and investment in the research activities by community leadership, knowledge holders, and the Mapuche research team itself.

At the same time, this process added extra activities to our research load. In the context of a relatively small project, with limited time and funds to implement activities, we found ourselves with more outputs to produce than our budget and calendar would allow. This is unsurprising for a partnership project, where Canadian and Mapuche team members have varying, if convergent, priorities and preferences. Our experience has shown us that, while flexibility should be maintained throughout the project, holding face-to-face meetings and discussions with key community stakeholders early on (if possible at the project design phase) would greatly simplify project management.

Communication between collaborating countries was our most significant obstacle to fluid and efficient team coordination. Communication was complicated by the reality that our project was a direct partnership with rural Indigenous communities, where connectivity is unstable and limited geographically. While we intended to hold regular team monitoring meetings via group Skype, we were only able to hold the first such meeting at project initiation, which in itself was very important for team-building and coordination. Future attempts were futile due to reduced connectivity on the Chilean side in the evenings, when all team members were usually available. Often the sound quality was so poor that we were unable to understand



each other. We partially resolved this problem by adapting to one-on-one meetings in the mornings, the content of which would then be relayed by each participant to their corresponding Canadian or Chilean team.

Our experience has shown us that in one face-to-face team meeting, we can accomplish research planning, management, and monitoring activities that would otherwise take us a month or more to coordinate over e-mail and Skype. Yet in the context of a small grant, limited project funding is available for travel. Communication is surely a key issue for many partnerships projects and it is one that we will need to continue refining in order to pursue further joint efforts.

## 6 PROJECT OUTPUTS

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Project outputs and milestones are presented for each activity component ([youth capacity building](#) and [research and knowledge sharing](#)). For each component, outputs are further subdivided into:

- ▶ Research outputs
- ▶ Capacity outputs
- ▶ Policy and practice outputs

Planned but uncompleted outputs are also be addressed. As knowledge sharing with broad audiences through unconventional research products (short films) is an important element of this project, we also include a section on dissemination outputs.

### 6.1 YOUTH CAPACITY BUILDING OUTPUTS

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#### 6.1.1 Research outputs

**Ixofil Lawen** (Everything is Medicine), 2013. Short film, 8:58 minutes.

- ▶ Original version (Mapuzungun with Spanish subtitles)
- ▶ English subtitled version
- ▶ French subtitled version
  - [Link to the English version](#)

**Onickakw!** (Wake up!) 2013. Short film, 5:27 minutes.

- ▶ Original version (Atikamekw with French subtitles)
- ▶ English subtitled version
- ▶ Spanish subtitled version
  - [Link to the English version](#)

**Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu** (We are Struggling to Maintain Life on our Lands), 2013. Short film, 8:16 minutes.

- ▶ Original version (Spanish and Mapuzungun with Spanish subtitles)
- ▶ English subtitled version
- ▶ French subtitled version
  - [Link to the English version](#)

DVD compilation of Ixofil Lawen and Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu

- ▶ Sixty copies distributed to young filmmakers, participating knowledge holders and community leaders.

Audiovisual correspondence messages:

- ▶ Message from Chief Paul-Émile Ottawa of Manawan. Video, 0:50 minutes.
  - Original Atikamekw version
  - Spanish subtitled version
- ▶ Message from youth participant Élixa Moar of Manawan. Video, 4:42 minutes.
  - Original French version
  - Spanish subtitled version
- ▶ Message from youth participant Marie-Pier Ottawa of Manawan. Video, 1:37 minutes.
  - Original Atikamekw and French version
  - Spanish subtitled version
- ▶ Unaccomplished output: audiovisual messages were recorded in return by Malalhue Chanko *longko* (chief) Juan Rain and Llaguepulli *werken* (spokesperson) Emilio Paineofil. An unknown technical issue caused these videos not to save properly or to be erased from the memory card used for the recording. Due to other project priorities we have not been able to re-record these messages, but intend to do so over the upcoming months.

**Mamo feita in kymvn** Facebook group, at time of writing:

- ▶ 44 members
- ▶ 101 posts and comments

We consider the intercultural exchange initiated between Mapuche and Atikamekw communities to be a knowledge building and knowledge sharing milestone. By facilitating the "partnering" of two Indigenous communities at either end of the continent, we were able to create a virtual space for Indigenous-to-Indigenous co-learning and solidarity, as young filmmakers share their experiences, ideas, and visions for the future, and community members learn about common challenges faced by both peoples.

### 6.1.2 Capacity outputs

Twenty-one (21) young Mapuche trained in filmmaking during the Mapuche School of Filmmaking and Communication:

- ▶ 13 young women and 8 young men
- ▶ 17 participants from five rural communities
- ▶ 4 participants who reside in marginalized areas of Santiago

Three (3) young Atikamekw mentored by the research team to lead the intercultural exchange for their community (coordinating with chief's office, organizing events, public speaking).

### 6.1.3 Policy and practice outputs

Wapikoni Mobile has replicated the intercultural exchange "partnered communities" model with other First Nations and international Indigenous partners.

## 6.2 RESEARCH AND KNOWLEDGE SHARING OUTPUTS

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### 6.2.1 Research outputs

Micro-documentaries on Indigenous community filmmaking:

- ▶ Micro-documentary on visions of Indigenous filmmaking, shot by youth and edited by a member of the Mapuche research team. Video, 6:44 minutes.
  - [Link to the original Spanish version](#)
- ▶ Micro-documentary on the Mapuche School of Filmmaking and Communication, shot and edited by a member of the Mapuche research team. Video, 4:36 minutes.
  - [Link to the original Spanish version](#)
- ▶ Micro-documentary on the Mapuche School of Filmmaking and Communication, shot and edited by Quechua filmmaker Marcelino Pinto and produced by CAIB (Bolivia). Video, 3:15 minutes.
  - [Link to the original Spanish version](#)

The visit by Innu and Quechua filmmakers to the participating Mapuche communities was an important opportunity for Indigenous-to-Indigenous knowledge sharing on the visions, possibilities, and applications of community-based Indigenous filmmaking. We consider it an important networking milestone both for the participating communities and the research team.

**AYLLA REWE BUDI – Rewe Yenehue**, 2014. Documentary, 34:00 minutes.

*The documentary will be made available online and in DVD format after it has been screened to participating communities and the public. The documentary's description is as follows:*

This documentary brings us to Yenehue, one of the *rewe* or territorial spaces that make up the Aylla Rewe Budi. We explore how this territory is understood and interpreted, by looking at its patrimonial sites and socio-political structure through the lens of the Mapuche worldview. This allows us to understand how the Mapuche life has developed to establish a harmonious relationship with the *Ixofillmongen* (diversity of life forms), in accordance with *Kimvn* (ancestral knowledge) and *Rakidzuam* (ancestral philosophy).

The documentary delves into how reality is perceived from the perspective of Mapuche ancestral knowledge and historical memory. The importance of territorial spaces and place names; how Mapuche society is organized around these spaces; how territory is ordered and biodiversity sustainably used and managed; and the particular spaces and methods for communicating and passing on knowledge about the ancestral territory – all these elements come together to help us better understand how to protect and preserve Mapuche culture and significant places.

Incomplete output: Interactive map of the Rewe Yenehue territory.

- ▶ Supplemental small funding for creating the interactive map platform and transposing audiovisual extracts will be sought in July 2014
- ▶ Projected completion and dissemination: October 2014

### 6.2.2 Capacity outputs

Co-authoring an academic publication enhanced Mapuche team members' capacity to communicate their vision, analysis, and research experiences in writing and to target audiences they previously had not accessed. Co-authoring increased Canadian team members' capacity to successfully foster and facilitate egalitarian or horizontal modes of research communication with Indigenous partners in traditional published outputs.

The Mapuche research team successfully obtained supplemental funding for the community-produced documentary. Fund: Fondo Nacional de Desarrollo Cultural y las Artes (FONDART), línea de Desarrollo de las Culturas Indígenas, Consejo Nacional de la Cultura y las Artes (Chile).

The participatory action research component as a whole has been a milestone in generating both interest in and capacity to carry out research among the Mapuche communities. When the Canadian team first proposed the research project, communities were reticent to become involved in a process that they felt had been defined "from the outside". By sitting down to redefine the research objectives and activities together, we created an inclusive, horizontal, and transparent research relationship that placed Mapuche community members in the role of researcher.

This has led to enhanced capacities within the communities to carry out action research that directly addresses local concerns and respects Indigenous culture and protocols. As a result, the Mapuche research team has identified future research interests and plans to pursue them by applying for funding with members of the Canadian team and independently.

### 6.2.3 Policy and practice outputs

Rain, J., Contreras, R., Paineñil, F., Berrocal, G., Orbach, A., Herrmann, T.M. and Barbeau, M. 2014. **Community filmmaking and territorial research: developing new research methods from a Mapuche perspective.** In *Toolbox of Principles for Research in Indigenous Contexts: Ethics, Respect, Equity, Reciprocity and Cooperation*, eds. S. Basile, K. Gentelet and N. Gros-Louis McHugh. In press.

- ▶ Planned distribution to universities and Indigenous communities and organizations across Canada

Incomplete output: Pedagogical tool on biocultural diversity

- ▶ Supplemental small funding for translation/subtitling, design, and printing will be sought in July 2014
- ▶ Projected completion and dissemination: September 2014
- ▶ Planned distribution to policy-making bodies, institutions of higher education, and Indigenous community organizations. These include:
  - Secretariat of the Convention on Biological Diversity (CBD)
  - Canadian Commission for UNESCO
  - Consortium on Indigenous and Community Conserved Areas and Territories (ICCA)
  - Educational institutions: Institution Kiuna in Odanak; Masters in Capacity Development and Extension at University of Guelph; Programme in Éducation relative à l'environnement at Université du Québec à Montréal; DESS in Environment and Sustainable Development at Université de Montréal; Masters in Development Practice at University of Winnipeg; Masters in Media Practice for International Development at Sussex University (UK); the Pontificia Universidad Católica de Chile.

### 6.3 DISSEMINATION OUTPUTS

A key innovation of our project is the application and adaptation of filmmaking concepts and techniques to produce high-quality short films that broaden the opportunities for knowledge sharing by Indigenous actors. In particular, we were interested in exploring how youth-made short films could be research products that serve as vehicles for Indigenous perspectives on sustainable development and biocultural diversity to reach wide audiences. We emphasized short film dissemination for two reasons: first, short, dynamic audiovisual products are able to engage audiences otherwise unreached by more technical or specialized research outputs; and second, short film screenings serve as a relatively rare opportunity for self-representation or direct communication of Indigenous knowledge and perspectives to target audiences, without "translation" into academic or technical (Western) concepts. We hope that such direct communication can foster more inclusive and diverse debates on sustainable, equitable, and culturally-appropriate development in Indigenous territories.

What follows is a partial list of screenings and other dissemination of the three short films and the community-produced documentary, with a focus on efforts that we deem innovative and that reached large audiences or audiences not often reached by research outputs.

Output	Event	Audience reached
<b>i. Dissemination to Canadian and Chilean public at cultural events:</b>		
Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu	<b>Festival Présence autochtone</b> (Montréal First People's Festival) - Official selection - Jul 2013	- Theatre screening preceding a feature-length documentary. - General public interested in Indigenous issues.
Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu	<b>Festival Présence autochtone</b> (Montréal First People's Festival) - Seven (7) screenings over 3 days in downtown Montréal's Place des Festivals - Aug 2013	- Free public screenings in a busy, central location encouraged passerby to stop in and likely generated an audience with little exposure to the issues. - Multiple screenings permitted access to a large audience: observed total of 115 people.
Onickakw!	<b>Festival de films de Portneuf sur l'environnement</b> - Official selection - Apr 2014	- Theatre screening preceding a feature-length documentary. - Festival location in a small town (Saint-Casimir) enabled access to audiences outside of urban centres.
AYLLA REWE BUDI – Rewe Nguiñiwe	<b>8ª Muestra de Cine + Video Indígena</b> - Official selection - Jun 2014	- Theatre screenings at Santiago's Cineteca Nacional and Viña del Mar's Museo Fonck. - Festival screenings enable reaching audiences in two of Chile's most important cities.
<b>ii. Dissemination to Indigenous communities and organizations</b>		
Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu	Community screening, Manawan - Closing event of filmmaking training stopover, Jun 2013	- 200 community members in attendance

Output	Event	Audience reached
Ixofil Lawen Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu	International Community Tourism Gathering, Llaguepulli, Chile - Dec 2013	- 50 Indigenous attendees who run community tourism projects. - Representatives from Indigenous communities in Chile, Argentina, and Colombia
Ixofil Lawen	Inclusion as DVD in <i>Toolbox of Principles for Research in Indigenous Contexts: Ethics, Respect, Equity, Reciprocity and Cooperation</i> - Projected distribution Sep 2014	- Indigenous communities, researchers, and students across Canada
iii. Dissemination to Indigenous youth		
Ixofil Lawen Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu	Sámi Education Institute, Inari, Finland - Sep 2013	- Sámi youth and their teachers
Ixofil Lawen Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu	NuorajTV and Nordland Research Institute, Bodo, Norway - Oct 2013	- Lulea Sámi youth Internet TV initiative for revitalization of the Luleå Sámi language in Norway. - Sámi researchers who work with Sámi youth and communities.
Ixofil Lawen Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu	Inter-territorial cultural exchange, Malalhue Chanko, Chile - Visit by the rural school of Mari Menuko, a Mapuche community in the high Andes, Dec 2013	- Schoolchildren and their families, totalling 50 people.
Ixofil Lawen Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu	Indigenous rights seminar for youth, Puerto Dominguez, Chile - Jan 2014	- 30 youth from communities across Mapuche territory
iv. Dissemination to researchers, students, and specialized audiences		
Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu	International Conference <i>In the Spirit of the Rovaniemi Process – Arctic Cities, Global Processes and Local Realities</i> , Session G: Indigenous peoples: contemporary practices and expressions of ethnicity and identity - Jan 2014	Indigenous researchers, community representatives, students, and researchers from across the world.



Output	Event	Audience reached
Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu	Summer school course <i>Expressions de la décolonisation : littérature et cinéma autochtones dans les Amériques</i> - Centre d'études et de recherches internationales, Université de Montréal - Jul 2014	- Week-long course targeted to students, NGO and public service employees, journalists, diplomats, and citizens. - Short film will accompany a presentation on the research by Thora Herrmann and Ariella Orbach: <u><i>Reconstruire le territoire, revaloriser les connaissances, bâtir des solidarités : le cinéma approprié en territoire mapuche</i></u>
Ixofil Lawen (see section ii above)	Inclusion as DVD in <i>Toolbox of Principles for Research in Indigenous Contexts: Ethics, Respect, Equity, Reciprocity and Cooperation</i> - Projected distribution Sep 2014	- Students and researchers across Canada who work with Indigenous communities.
v. Dissemination to policy-makers		
Ixofil Lawen  Onickakw!  Petu Weicalejiñ ñi Mojeleal ta Inciñ ka Taiñ Mapu	Projected distribution of pedagogical tool on biocultural diversity	

## 7 PROJECT OUTCOMES

Several important outcomes have been observed by members of the project team. In some cases, activities or outputs beyond the scope of the project directly resulted from these outcomes. We mention these cases when relevant.

### 7.1 YOUTH CAPACITY BUILDING OUTCOMES

**Outcome 1:** Mapuche youth assumed increased leadership roles in maintaining their community's cultural relationship to the environment and addressing development issues by creating and sharing short films. In most cases, participating youth learned about elements of their culture, history, and spirituality that they had not been aware of, and expressed increased interest in exploring biocultural diversity related topics.

- **Direct outcome:** young filmmakers participating in the following year's Mapuche School of Filmmaking and Communication (Jan-Feb 2014, not a research project activity) chose to explore the topic of *ixofil mogen* (biocultural diversity) and produced the short film "Fei Lagenmi Ixofil Mogen."

**Outcome 2:** Mapuche and Atikamekw youth and their communities exchanged concepts, techniques, and methods for Indigenous community filmmaking and expanded and built knowledge together about shared development challenges and solutions. Both communities consider the exchange important for creating opportunities for co-learning between Indigenous actors and Indigenous-to-Indigenous dialogue. The communities have taken a long-term view of the exchange, intending to continue and intensify it well beyond the project's end.

- ▶ **Direct outcome:** one of the participating Atikamekw youth visited the Mapuche communities for five weeks to take part in the 2014 edition of the Mapuche School of Filmmaking and Communication. The visit was funded by Wapikoni Mobile and was a huge success. It allowed the Atikamekw and Mapuche communities to formalize their "partnership" and motivated youth to engage more actively in the distance exchange.



Atikamekw youth filmmaker Élis helps Mapuche youth filmmaker Estefanía frame a shot during her five-week visit to the Mapuche communities.

## 7.2 RESEARCH AND KNOWLEDGE SHARING OUTCOMES

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**Outcome 3:** As a result of the territorial research process and the audiovisual documentation of land-based cultural knowledge, Elders and other knowledge holders were able to share knowledge on topics that otherwise remain undiscussed. The Mapuche research team uncovered latent knowledge during the research process that had until now remained in Elders' personal memories; this knowledge has been recorded, archived, and included in the community-produced documentary, ensuring that it is passed on to future generations. For example, through conversations with Elders, the research team recovered the original name for the community today known as Yenehue: Ngüñiwe.

**Outcome 4:** Participating Mapuche communities have shown an increased interest in supporting and conducting research on the sustainable uses of their territory and how these are mediated by culture. Mapuche research team members have increased their capacity to carry out field research, manage research projects and funding, and effectively use audiovisual technologies and techniques to convey knowledge in ways that are respectful of Indigenous knowledge sharing methods and protocols. This increased capacity is a result of both trial and error and the learning processes associated with activity implementation, and the guidance and teachings of Elders, traditional authorities, and other knowledge holders who participated in the project. The Mapuche team intends to pursue future action research projects (audiovisual documentation, participatory mapping) to collect and share knowledge from other *rewes* of the Aylla Rewe Budi.

**Outcome 5:** All research team members enhanced their capacity to conduct Participatory Action Research, apply Indigenous research methodologies to obtain results and achieve outputs, and innovate with audiovisual technologies and filmmaking techniques for research purposes. We greatly strengthened our relationship with one another as researchers, organizations, and communities. As a result, we have prepared and are preparing new research proposals together, that build on the learning, processes, and findings of this project.

**Outcome 6:** Mapuche research team members have expanded their capacities to influence policy and practice by developing research products that allow knowledge sharing with new and broader audiences, such as co-authoring a book chapter and creating content for the pedagogical tool on biocultural diversity.

**Outcome 7:** Knowledge sharing innovations developed throughout the project addressed how video and filmmaking can be used by Indigenous communities to gather and share knowledge, and how research collaborations between Indigenous and non-Indigenous researchers can be developed ethically and respectfully. These innovations were brought together in the co-authored book chapter *"Community filmmaking and territorial research: developing new research methods from a Mapuche perspective"*, which will contribute to research practice among Indigenous and non-Indigenous academics and practitioners across Canada.

**Outcome 8:** New audiences became more aware of biocultural diversity and sustainable development issues faced by Indigenous peoples, through innovative dissemination efforts such as film festival screenings and screenings to Indigenous youth. At the same time, more traditional audiences, such as fellow researchers, were exposed to Indigenous perspectives, ideas, and solutions without these being translated into academic or technocratic language, or mediated by Western concepts. This allowed new voices to enter the global debates on sustainable and equitable development.

## 8 OVERALL ASSESSMENT AND RECOMMENDATIONS

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The audiovisual productions resulting from the project (short films, micro-documentaries, and community-produced documentary) all unequivocally point to the vital role that cultural beliefs and practices play in maintaining an equilibrium between humans and the surrounding non-human environment. Many knowledge holders shared experiences and perspectives that point to cultural loss (assimilation, decline in Indigenous spiritual beliefs due to evangelization, and linguistic loss) as a key factor leading to what is seen as the disruption of a sustainable and respectful interaction between humans and the territory they inhabit. Loss of access to and control over traditional territory through historical processes that forced Indigenous groups off traditional lands is linked to a loss of sustainable livelihoods and consequently, an overall increase in poverty. Much of this traditional territory is today exploited unsustainably, with few benefits reaching local Indigenous populations and a dramatic decrease in biological diversity (plant and animal species), particularly for the Mapuche. Interestingly, both Atikamekw and Mapuche communities are primarily affected by unsustainable forestry practices: clear-cuts for the former, and exotic species monocultures for the latter. A degraded environment is in turn considered an important factor leading to cultural loss, such as when plants needed for the practice of traditional medicine or spiritual ceremonies become difficult to find, or when access is restricted to sacred sites vital to historical memory or enactment of cultural practices. The knowledge and lived experience gathered in these audiovisual documents confirms and upholds the central argument of biocultural diversity, that cultural diversity and biological diversity are mutually reinforcing and mutually dependent.

Methodologically, we set out to build on and compliment participatory video (PV) practice by exploring how filmmaking techniques and an increased focus on video quality can help Indigenous voices and ideas reach wider audiences and have greater impact on debates about issues of sustainable and equitable development. At the same time, we were interested in understanding how audiovisual methods of knowledge sharing can be appropriated by Indigenous actors in accordance with Indigenous methods for communicating knowledge, such as conversation, storytelling, and sharing lived experience. The audiovisual material produced throughout the project provided a space for experimentation by youth, the Mapuche research team, and participating knowledge holders who are together building an emergent sense of what Mapuche (or Atikamekw) filmmaking looks like, and how a modern technology can be used to capture – and revitalize – ancient knowledge sharing protocols. We share the thought process and innovations developed over the course of the project in our co-authored chapter in the *Toolbox of Principles for Research in Indigenous Contexts*, "Community filmmaking and territorial research: developing new

research methods from a Mapuche perspective." In it, we discuss not only how filmmaking can be used as a research method, but how we have worked to build a partnership that makes place for Indigenous ways of building and communicating knowledge. We hope that with the Toolbox's distribution to First Nations communities and Indigenous and non-Indigenous researchers across Canada, we can contribute to improving and innovating collaborative research practices with Indigenous communities. At the same time, the Mapuche co-authors will directly share their experience with Indigenous actors in Canada, hopefully generating interest in filmmaking as a research method and perhaps planting a seed for future Indigenous-to-Indigenous collaborations.

By building capacity with youth to produce high-quality short films, we were able to achieve dissemination of research products (three short films on biocultural diversity) to audiences that often remain unreachable by more traditional research outputs. Such audiences include the general public through film festival and public screenings, and other Indigenous communities and youth in Chile, Canada, and as far away as Finland and Norway. The same research products allowed us to reach more conventional audiences at conferences (short film length enables their integration into presentations) and through the inclusion of one of the short films in the above-mentioned Toolbox. We hope to further increase the reach and impact of the short films by compiling them as a pedagogical tool on biocultural diversity and expanding on the topics they introduce with supporting materials also produced during the project, such as micro-documentaries and extracts from the community-produced documentary. This incomplete output, for which we are seeking supplemental small funding, should allow us to reach the policy community, a target audience that we have not yet accessed.

We conclude with a few reflections that emerged from the project implementation experience:

- ▶ Our overall assessment of project processes and products is very positive. As an intercultural and interdisciplinary team, we each came to the project with different priorities and interests within the wider topic of investigation. Despite long-distance communication that was not always fluid and the complexities of working across three languages (Spanish, French, and English), we were able to bring together our distinct skills and interests into a cohesive project that we feel met its objectives.
- ▶ In attempting to equitably satisfy these diverse priorities and interests, we set some goals that were impossible to reach with the limited time and funding provided by a small grant. As a result, we were unable to complete two outputs (pedagogical tool and interactive map). Despite this, we evaluate that we achieved valuable research processes and products that have had positive and important impacts for youth (capacity building), participating communities (recognition, documentation, and revitalization of Indigenous knowledge and knowledge sharing practices), and the research team (research capacity building). We likewise positively assess our knowledge dissemination efforts and feel that through them, we will contribute to policy and practice in the fields of participatory video, biocultural diversity conservation, and Indigenous research methodology. We are quite confident that we will be able to secure the small funding that we need to complete the final project outputs.
- ▶ Our experience working in a direct partnership between Canadian researchers and practitioners and Indigenous community members was important and enriching for all team members. The project provided us the opportunity to develop methods for working across cultural and geographical (rural/urban) realities. The Mapuche research team was able to develop and innovate research methods that are appropriate for their cultural context, and share these innovations in an academic publication. We see this as an important indirect result of the project and hope that our experience can serve as an example for a deeper and more direct involvement by Indigenous and other marginalized communities in development research.
- ▶ An important complexity experienced by the Mapuche research team was the tension between the need to carry out research in a way that is congruent with local culture, rhythms, and protocols, and the pressure to produce outputs according to a determined project schedule. This tension is commonly

experienced by development researchers and field practitioners but was amplified for the Mapuche team since they are members of the very communities where they work and consequently, must respond to different expectations. Mapuche team members assess that overall, they were able to maintain this balance between research process and outputs, but it was not easy. Process must remain the priority while mechanisms and techniques for completing outputs within the project timeframe can be developed and improved with future research experiences.

- Finally, we would like to highlight that this project's success would have been far less likely if IDRC had not taken a flexible approach to our proposal and implementation process. The Canadian Partnerships division granted us extra time to submit our full proposal which allowed us to discuss the project with community members who felt that it had been defined largely "from the outside," and reformulate some of its elements to better match local priorities. This process also allowed us to expand our team to include Mapuche community researchers, the result of which we have very positively assessed above. We thank Canadian Partnerships for this flexible and understanding approach and recommend that it be applied to future projects when needed, particularly when researchers seek to build direct partnerships with Indigenous and rural communities.