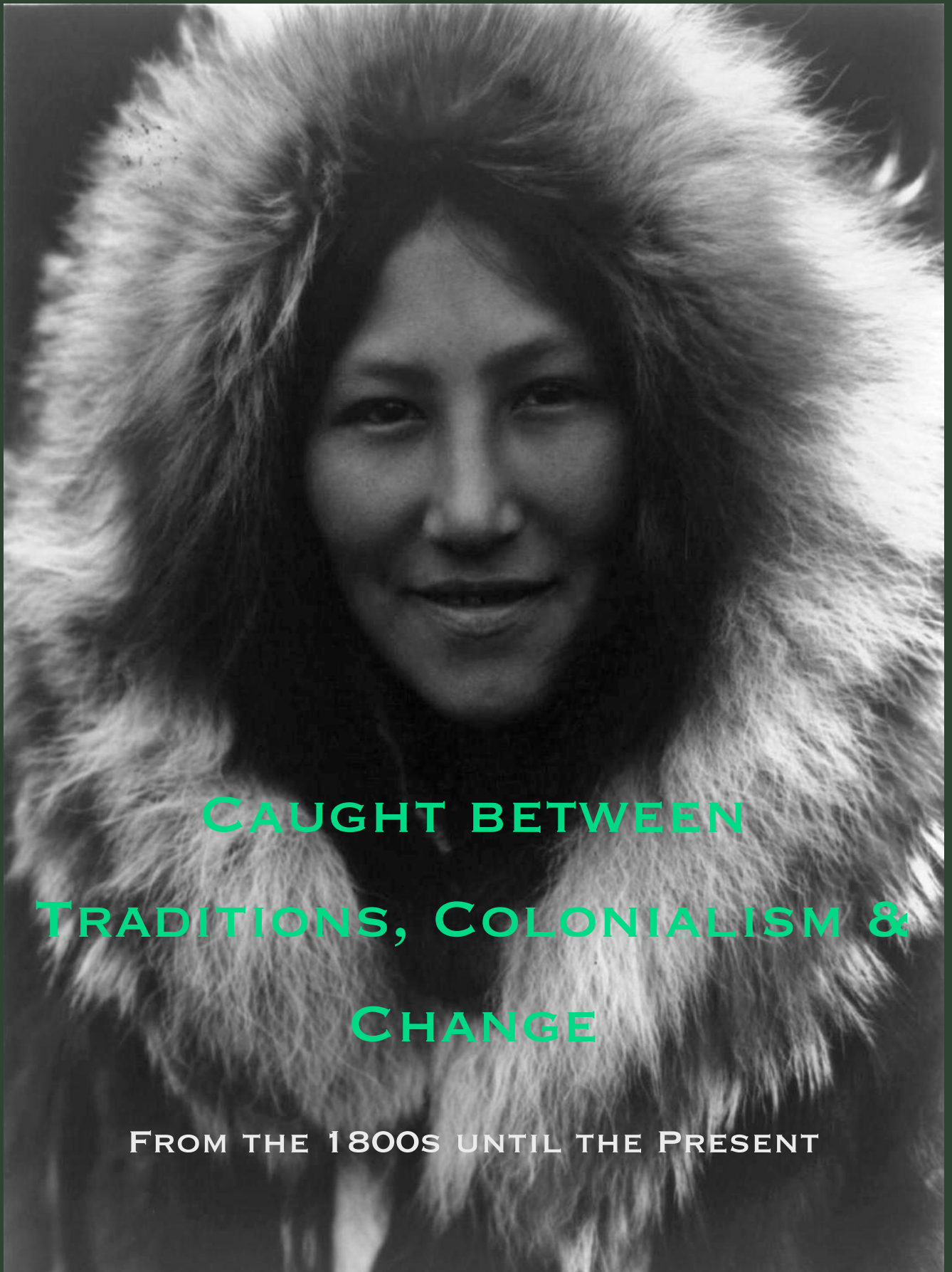


INDIGENOUS WOMEN



CAUGHT BETWEEN TRADITIONS, COLONIALISM & CHANGE

FROM THE 1800S UNTIL THE PRESENT

Pic. 1

04.02.24

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7

INDIGENOUS WOMEN

Dear Reader,

We live in a very culturally diverse world. Around the globe, a variety of beautiful and different cultures exist. Out of those amazing cultures, we are going to explore the culture of the Canadian Indigenous people today. We hope to give you some unique insights, especially concerning Inuit women.

Indigenous people around the world still have to fight against prejudice and the effects of white settler colonialism. Despite this uphill battle and the ongoing genocide of the Canadian Indigenous people, the Canadian Indigenous people have managed to preserve or rekindle many old traditions. The Canadian Indigenous women are no exception in this case, caught between genocide, violence, MMIWG2S, colonialism, prejudice and change, they continue fighting for their rights, their land and their traditions.

In hopes of spreading awareness and aiding them in their fight, we will in the following attempt to cast an inclusive overview of their struggles, their traditions and their modern role. However, we could never assume that we are capable of telling their stories as well as they themselves can. Therefore, we recommend that you listen to the actual voices of the Canadian Indigenous women advocating for their rights. In this day and age, perhaps the best place for this is social media such as Instagram or TikTok. This magazine will provide you with a few Instagram profiles and some knowledge about the representation of Canadian Indigenous women on Instagram. Furthermore, we are trying to cover different sides about the history and the life of Canadian Indigenous women.

Now, we wish you a nice reading experience and hope you enjoy our magazine.

Amy Schneider





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A Women's Role



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The Traditional Role of Indigenous Women

Tradition has always played a big role in Inuktitut communities, communities which are still systematically suppressed not only in Canada but in the whole northern hemisphere. But what aspects dedicate traditional values of Inuit women? Work is usually divided by gender roles, the women butcher and prepare the animals, use the parts to create new clothing and other necessities, care for the lamp, cook, repair and take care of the community such as care work or teaching (Guemple 12). Many Inuit women take pride in their ability to create aesthetic clothing. The men's task is to hunt, especially larger animals such as seals, walruses, polar bears, caribou or whales and provide necessary tools for his family such as knives or the lamp (12). Depending on the community these gendered divisions of labor can be more flexible, spouses accompany each other on hunts and women are also recognized for their hunting prowess in the community (Guemple 12, Bodenhorn 60). This complementarity skillset surrounding hunting and living also plays an important part in marriage (Guemple 15). Sexual exploration among adolescents is often encouraged and not stigmatized (17). But sex is also seen as a duty of the wife, for example the Belcher Island Inuit "believe that a wife must agree to engage in sexual relations even with her husband, and that he may not force her to consent" (16). The role of women therefore was often seen as the nurturers of the community and keepers of the camp (Reimer 81). But while women had an important role

● In the camp, they were often vastly underrepresented in the decision-making of the community (82). Camp leaders were predominantly male and the decisions in a family were usually decided by the oldest male (82). It is important to note that gender was differently ascribed in Inuktitut cultures. Children are usually named after their ancestors independently from their gender. It is not uncommon as a girl or boy to have the gender-identity of their ancestor, and therefore socialization, before their puberty where they can then choose their own(Saladin d'Anglure 143). If they kept their previously assigned gender identify, they often became shamans or mediators "capable of straddling all boundaries, between the world of humans and that of animals, between the dead and the living " as well as sex and gender roles and many stories tell these beliefs such as "Itijjuaq (big anus), the useless orphan girl becomes the first healer" or "A 'strange man' in woman's dress gives birth to a whale" (138).

By Ansgar Bruchmüller



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The Modern Indigenous Woman



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The Change of the Indigenous Women's Role

The life of Inuit women has changed drastically through social, economic and political change over the last decades, challenging their communities again and again (Reimer 79). While the work for Inuit women has changed rapidly with women usually often holding full time wage employment to provide the family and community with money the role is still to provide and care for the family and community, while the men's role revolves around caring for the land (83). This change also leads to the importance of recognition in the community through higher education and higher level management jobs, which often comes at a cost as the responsibilities are increased (89). While women are often underrepresented in the political sphere there is consent that their voices must be heard and that they influence political decisions through teaching and advocating (90). This can also be seen in the lead figures of activist groups but also well-known activists such as the former National Inuit Youth Council President Ruth Kaviok advocating for topics such as the environment, mental health, and education and nowadays teaches as a school teacher in her community. Another great activist is Sheila Watt-Cloutier “human rights and Indigenous rights activist, cultural preservation advocate, politician, writer and educator” advocating for environment, climate change, social justice, and education (Robinson). Last is Aaju Peter, lawyer, activist, fashion designer, musician, film maker and also teaches Inuktitut and law (Daniel Chartier and al.). This also

shows the significance of not only advocating but also teaching new generations deeply linked in the role of Inuit women.

by Ansgar Bruchmüller

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Folklore

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The Role of the Female in Folklore

If you want to understand the role of women in Inuit folklore you have to take a look at the traditional stories. So let's dive into the world of Arctic mythology and look at the gender role of one of the most widely known Inuit stories, the story of the sea goddess. She is known under many different names such as Nuliayuk, Taluliyuk, or Sedna (Houston 2023). In the beginning, her role is less divine, however as she starts as a daughter who refuses to marry. She then goes on to be tricked into marriage by a disguised raven who cannot provide for her. Here Sedna is depicted without any agency and dependent on her parents or a future husband. Later in the story, her father tries to save her from her raven husband but when they try to flee in his kayak and risk capsizing her father throws her overboard. When she then tries to hold in he continues to chop off her fingers, the severed stumps turning into creatures of the sea such as walruses and seals. She then sinks to the bottom of the ocean and becomes the goddess of the sea. As you can see she does not have much agency in the story besides deciding to marry the mysterious stranger and clinging to the boat to save her life. Although she is the protagonist of this story, the male characters have a lot more agency while she remains more passive and is mostly depicted in the traditional domestic sphere, in line with the traditional female gender role in Inuit culture. As you can see, despite the fact that she became a storm conjuring goddess who needs to be appeased, she has a more traditional domestic origin.

May 5 Red Dress Day
NATIONAL DAY OF AWARENESS

for Missing and Murdered Indigenous Women,
Girls, and Two Spirit People (MMIWG2S)



#MMIWG2S
#EndTheViolence
#NotForgotten



SMSU FIRST PEOPLES CENTER PRESENTS
MMIWG2S
MISSING & MURDERED INDIGENOUS WOMEN, GIRLS & TWO-SPRIT PEOPLE



No
More
Stolen
Sisters!

May 5, 2022

<https://fb.me/e/26f9e6SRc>

#NoMoreMMIWg2S

#MMIW #MMIWR



Twin Ports Kick Off
Duluth MN - City Hall
Awareness Month



National Day of Awareness for



SHE'S SOMEONE'S
~~SISTER / MOTHER /~~
~~DAUGHTER / WIFE~~
She's some-one.

MMIWG2S – the Violence against Indigenous Women

In 2019 The National Inquiry into Missing and Murdered Indigenous Women and Girls concluded:

“The truths shared in these National Inquiry hearings tell the story – or, more accurately, thousands of stories – of acts of genocide against Indigenous women, girls, and 2SLGBTQQIA people. The violence the National Inquiry heard amounts to a race-based genocide of Indigenous Peoples, including First Nations, Inuit and Métis, which especially targets women, girls, and 2SLGBTQQIA people. This genocide has been empowered by colonial structures evidenced notably by the Indian Act, the Sixties Scoop, residential schools and breaches of human and Indigenous rights, leading directly to the current increased rates of violence, death, and suicide in Indigenous populations.” (50)

Violence against Indigenous women in Canada is a prevalent and grave issue. Indigenous women are at a higher risk to fall victim to physical and sexual assault, homicide or intimate partner violence. Between 2009 and 2021 the rate of homicide cases involving Indigenous women was six times higher than the rate for non-indigenous women. Furthermore, the rate of Indigenous women experiencing sexual assault before the age of fifteen was almost three times higher (Burczycka and Cotter 3). It is

therefore the intersection of gender and race that contributes to the high violence against Indigenous women (Luoma 31).

Next to social and economic factors such as poverty and limited access to health care Indigenous women are subjected to a long-lasting system of colonial policy and legislation (Baskin 2087). The system limits their access to political power (2097). Additionally the “imported patriarchy” (2092) which is supported through the Indian Act exposes them to a system of male dominance inside their tribal communities (2094).

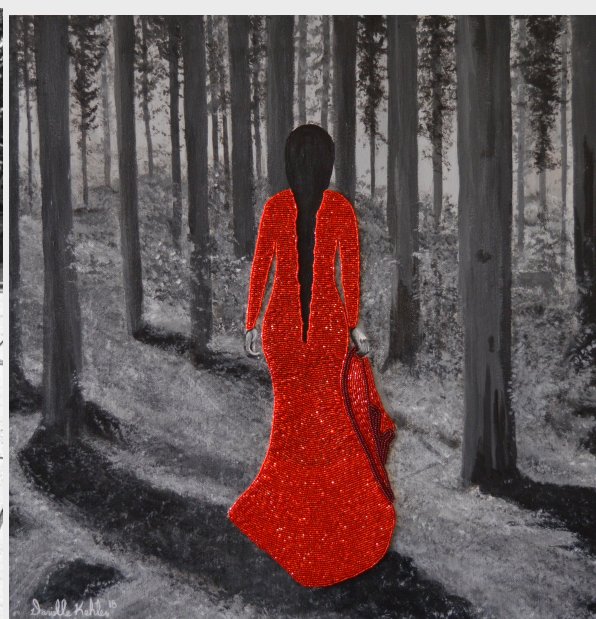
The stigmatization of Indigenous women in news reports and lingering stereotypes adds to Indigenous women's discrimination (Baskin 2087,2090). Cases of victim blaming (Murphy-Oikonen et al. 1252) and dismissive treatment by authorities pose an obstacle for Indigenous women to receive justice when they file a case of assault (1251).

In the end the structural problems like the Indian Act and the Canadian Constitution could be changed to begin solving the issue of violence. However, commitment from governments, law enforcement, and society as a whole is essential to dismantle the systemic oppression perpetuating violence against Indigenous women in Canada. After all, Indigenous women are “ entitled to the same standards of safety, health education, justice and physical, emotional, economic, social and cultural

security enjoyed by all Canadians.” (Pauktuutit Inuit Women of Canada and Inuit Tapiriit Kanatami 3).



Advocating for Indigenous Rights!



The Advocation of Indigenous Rights

Canadian Women's Foundation

The foundation works towards empowering women and girls by supporting programs and initiatives that address issues such as economic inequality, gender-based violence, and access to education and healthcare. They provide funding to various organizations and projects that focus on empowering women and dismantling barriers that hinder their progress.

The Canadian Women's Foundation also engages in advocacy efforts to raise awareness about gender-based issues and push for policy changes that promote equality. Additionally, the foundation invests in research to better understand the challenges faced by women and girls in Canada which also addresses further research into projects with Indigenous women.

Audrey Huntley

Audrey Huntley is a film maker and co-founder of No more silence which is aiming to build a network to help stopping the murders and disappearances of Indigenous Girls and Women. Her shortfilm “Not Just Another Case: When Your Loved One Has Gone Missing or Been Murdered” was well perceived by Indigenous Communities after they felt misrepresented my mainstream media.

<https://www.youtube.com/watch?v=YgW4RGawKUg>

Native Women's Association of Canada

The Native Women's Association defends the rights of Indigenous women and tries to raise awareness of ongoing issues as well as improve the overall living condition of Indigenous women. One of their initiatives is Safe passage, which is dedicated to the cases of Missing Murdered Indigenous Girls and Women, healing and prevention.

<https://nwac.ca/>

Indigenous Influencer

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31



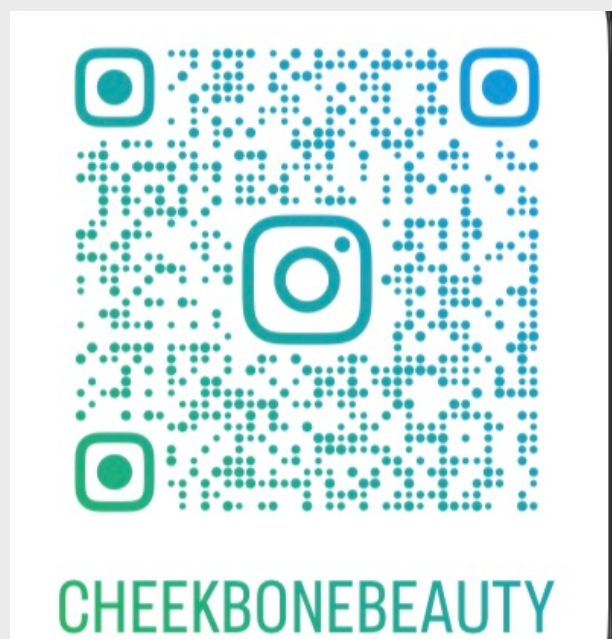
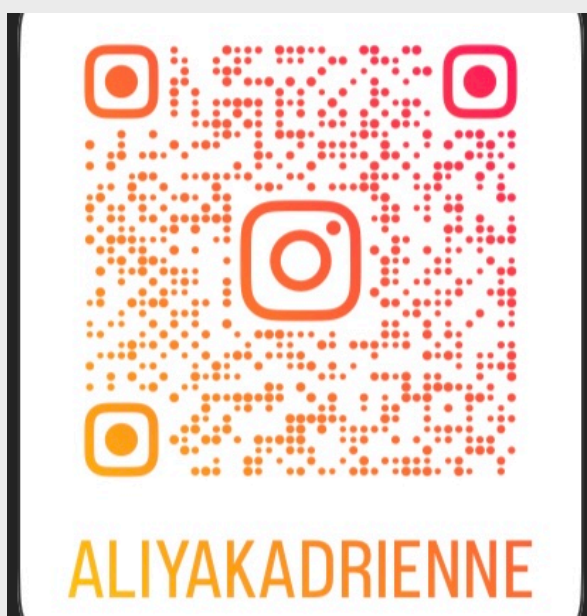
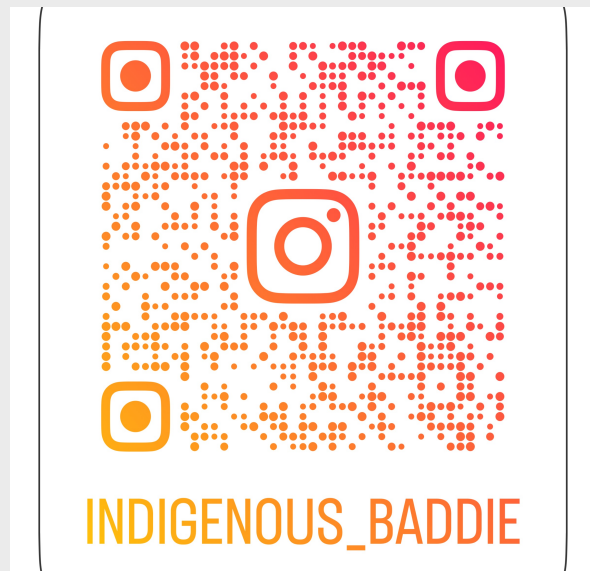
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The Representation of Indigenous Women Through Social Media Instagram

Social media offers a unique way of sharing with the rest of the world like never before. Therefore, it is not surprising that there are also Indigenous content creators, who wish to share their traditions and beliefs as well as using social media to advocate for their rights. In the following, multiple genuine Indigenous Instagram profiles will be introduced, as well as some Instagram content which corresponds with the topics of this magazine. However, since this magazine focuses on Indigenous women, only those profiles will be included. Of course, there are also non-female Indigenous content creators, some of which can be found on the last page under further sources. Due to copyright reasons no pictures taken directly from Instagram will be provided, instead there are direct links and QR-codes leading to the selected profiles and content.

In the pictures above you can see two Indigenous content creators, in picture 33 @Indigenous_Baddie and in pictures 34 and 35 @resilientinuk. Both will get a short introduction as they are excellent examples for Canadian Indigenous content creators. Indigenous_Baddie, whose real name is Michelle Chubb advocates for indigenous rights on social media. She describes herself as swampy cree, mom, model, activist and public speaker on her Instagram account (@Indigenous_Baddie 2023). One of her public speeches for example was at 19th News on how climate change affects indigenous communities (@Indigenous_Baddie 2023).

Resilientinuk real name Vanessa Brousseau also advocates very strongly for indigenous rights, especially on the topic of MMIWG2S as her own sister Pamela Holopainen has been missing for 20 years (@resilientinuk 2023). Resilientinuk describes herself as Truth Speaker and Ethical Artist on her Instagram, she creates a lot of art based on the red dress alert, for which she advocates often (@resilientinuk 2023). She also has an online store where she sells her creations (Resilient Inuk Creations 2023). However, there are many more Indigenous content creators, for some of which you will find QR-Codes below.





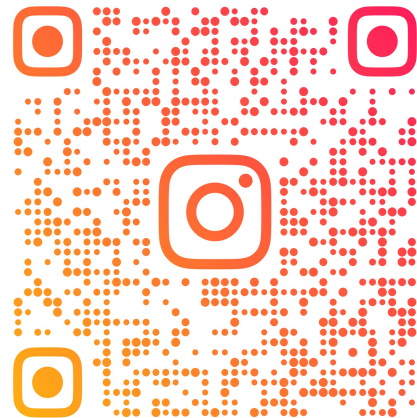
REEL GETEILT AM 31. JANUAR



NORTHERNLIGHTSCREATIONSS



REEL GETEILT AM 1. FEBRUAR
VON RESILIENTINUK



REEL GETEILT AM 22. JANUAR
VON ALIYAKADRIENNE

Falling for a fake indigenous social media profile is so easy. Here are some tips on how to tell real from fake.

Indigenous content gets attention on social media, therefore it is often stolen, and the original content creator is not even credited. Especially, when someone first comes across Indigenous content it is hard to tell whether the profile is legit as there is not always a blue tick present and now especially anyone can simply buy a blue tick (Meta 2024). Therefore, here a few easy steps on how to tell whether an Indigenous Instagram Account is genuine or a scam.

Step 1: Is a location given? If, there is not that indicates nothing, but, if one is given check where it is. For example, the fake accounts are often based in Vietnam.

Step 2: Go through their Instagram feed. Do they always post pictures of the same people? Or do they post pictures of complete different people and content? The latter would be a huge red flag, as fake Indigenous accounts often use any kind of Indigenous content, which they can find, leaving them with a very messy Instagram feed.

Step 3: Are they trying to sell you something? Most of the time it seems to be some cheap cup with a generic Indigenous looking picture on it. They will even go so far and tell you that you will help the Indigenous community by buying their cheap products, which is a lie, the opposite is much more likely. Furthermore, real Indigenous accounts often use a link tree and if they are selling something it is usually not cheap.

Once you have found one genuine profile, it becomes relatively simple, as the legitimate accounts usually follow each other.

By Amy Schneider



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Indigenous Art



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35



36

Indigenous Art

Inuit art might be a bit of a misleading term, as George Swinton puts it in his article Inuit Art for The Canadian Encyclopedia, as the term „Inuit“ refers to a multitude of cultures that have been living in the arctic regions of Canada for thousands of years. Many artifacts from the prehistoric era of the Dorset culture (Graham 499) might have had practical uses beyond their aesthetic such as harpoon heads in the shape of animals which supposedly magically enhanced their quality as hunting tools, vital for a hunter-gatherer culture (Swinton). A lot of what people from Western countries might recognize as artistic Inuit artifacts were most likely produced to trade with the arriving settlers rather than being used by the Inuits themselves (Hughes).

In the modern era, printmaking may have become the largest and most successful branch of Inuit art as traditional carving lost some of its former status. Again, as with Inuit in general, it does not follow one particular style but consists of a multitude of local, cultural, and individual influences (Swinton). A lot of the popularity among non-Inuit people of contemporary Inuit art is owed to the Canadian artist James A. Houston who lived among the Inuit people for over 10 years and was one of the first people to organize Inuit art exhibitions in the late 1940s (Stott). Notable contemporary Inuit artists include (among many others, of course) the painter, carver and beader Karis Gruben who explores the concept of femininity and the artist Germaine Arnaktauyok who bases her art on the traditional stories of Inuit folklore (McDonald).

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Design of the magazine by Amy Schneider

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