

Dialogue on Indigeneity, Women & Resilience

Oral/textual translations during Zoom dialogue by Valeria Ascolese (Spanish) and Juliana Ponde (Portuguese)

Textual translations below by Sonia Medel (Spanish) and Sarah Shamash (Portuguese)

We recognize with much care that this dialogue took place across Turtle Island and Abya Yala. As meeting hosts, we acknowledge the land we are situated on, the unceded and continuously occupied territory of the Musqueam, Squamish and Tsleil-Waututh Coast Salish peoples. We also acknowledge our deep gratitude to all participants. Participants have provided consent to be contacted for any further information on their areas of expertise.

We have done our best, during and after this dialogue, to facilitate language accessibility across English, Spanish and Portuguese. However, this is our first foray into navigating so many languages simultaneously during a zoom meeting and, as a result of time and budgetary constraints, we haven't been able to complete closed captions in all languages as of yet.

All participants have expressed interest in continuing this dialogue, therefore, we take all of our logistical, technical and facilitation learnings forward for a future and expanded dialogue on all of the threads we picked up which centered Indigenous, women, filmmakers and media activists.

Portuguese

7:16 (Olinda speaking - translation from Portuguese to English)

My name is Olinda, my Indigenous name is Yawar. I'm 30 years old and I graduated in journalism. But I've been working with documentaries since the beginning of my career. And I just finished my 3rd film, which you invited me to show in this festival and I'm very grateful for this and happy to be here in this dialogue with you all.

46:52 (Olinda speaking - translation from Portuguese to English)

To get started...My movie is called "Kaapora, the Call of the Forest" and it's about Indigenous people's relationship with their land, which I call our ancestral lands. Indigenous people from [Brazil's] Northeast, from Bahia, were the first to come into contact with the Portuguese. So we lost a lot from our culture. For me, it was important to make this film to show how our relationships with our lands and our cosmovision didn't end. A lot of people think that Indigenous people, especially non-Indigenous people, think that you have to have certain characteristics – dark skin, and straight, black hair. This is what they call Indigenous. As a result of this early contact with the Portuguese, Indigenous people from the Northeast, suffer a lot of discrimination. It's like we are discriminated against two times. We're discriminated against for being Indigenous and discriminated against for not looking Indigenous enough. This territory of the Pataxó Hã-hã-Hãe where I live, is a reserve created by the government where they put a lot of different ethnicities in this territory. In this territory, there are Tupinamba, Kamakã, various

ethnicities... My family is Tupinamba. During this process, the government gave the ethnonym of Pataxó Hã-hã-Hãe to the whole reserve, while there were various ethnicities living in this territory. And everyone living there knew where they came from, and which ethnicity they belonged to. So when the government did this, gave this general ethnonym, they stripped the identities of many Indigenous peoples. So in my film, I talk about identity and belonging. I know who I am, and who my people are, and I talk about this situation. The script went through a few adaptations, in part because of this coronavirus situation. I had to take on a role in the film, that I wasn't initially going to do. But, in the end, while it was a challenging process for me, I enjoyed it. But the main thing about my film is the connection to land. Indigenous people and land. In my films, I can't escape this situation. We have more than 520 years, fighting right. And we just won this process of getting back part of our territory in 2012. So, this is a recent situation. People from my village were kicked out of their land for a long time. By farmers. It was a land that was completely devastated and destroyed. They tore down forests to raise cattle. The film shows the return to this land and this work that I am doing now in my community. Environmental restoration and the reforestation of the land. So, the film is basically this. Our return to and our connection with our land.

1:17:37 (Olinda speaking - translation from Portuguese to English)

One thing I thought was interesting, Nanobah, I'm not sure if I'm pronouncing it right. Nanobah, talked about how she understood my movie, despite the differences in language. One of the things I think is interesting is how Indigenous people watching the film understand it...that that connection is strong, independently of the nation they are from. Her [Nanobah] comment really touched me. And JB talked about the humour. How we bring humour despite our suffering. That we have this comic side. And this is something I also perceive and think about how I can bring this into my films. Because, oftentimes, in my community, it's still a little tricky for people to participate in film. It's still something new for everyone, some people are wary. In relation to my film, to be honest, I have never really worked on promotion with my works. This film festival that you are helping to organize has been, is really important to me. Because Sarah asked if I could add English subtitles, and so we made this effort, and this really helps because now other people will know my work. Before, it [my work] stayed here. And I think the main thing with this project, I really thought about what I wanted to work on, and in which way do I want to see my work. And this work was more artistic too. I've always worked on documentaries and this artistic line has a lot to do with who I am. I've always had an artistic side. I love to dance and do things, you know. And that helps me think through new projects. What I want to do and how I will carry it out. This project made me understand new possibilities for new works. In relation to my projection for this film... It's a relationship... We have lived so long being in contact with non-Indigenous people and at the same time our cohabitation is so difficult. It seems they can't understand the way of living of Indigenous people. This film is an attempt to also touch non-Indigenous people. So that it touches people in the sense that they begin to respect this way of being and thinking. As an Indigenous person, we don't know how people will receive it but it's an attempt to show this relationship. The goal with my projects is to end racism and for our Indigenous people to know that we have our own heroes that need to be represented. For many years, we didn't have this. Now Indigenous film is starting to bring this. We are able to represent who we are. We don't need someone else to come in and treat us like objects. I always think

our films tell more about us. We can tell our own stories. It's not like a non-Indigenous person who characterizes us a certain way. No, when we are telling a story it's a form of resistance, a way of resisting. I think that's it.

Spanish

11:11 (Tarcila speaking - translation from Spanish to English)

Good afternoon, with all of you. Many thanks for this opportunity. Greetings to my Indigenous sisters and brothers of that region, and from the South, I'm Quechua from the Ayacucho region of Peru. I'm not a filmmaker lamentably, but I'm a rights activist and for over 40+ years we've been promoting the right to communicative technologies and the use of cinematographic medias by communities and Indigenous peoples. And since we've been in partnership with Wapikoni, visual media has really been the most efficient and effective in our regions because we come from oral cultures.

25:51 (Tarcila speaking - translation from Spanish to English)

Thank you. Ehm, we, you know that we, in Indigenous cultures, consider women as the axis of culture because she is the one that maintains the language, but at the same time, the culture, the knowledges and she's important for transmitting to new generations and also being the motor that can transmit knowledge and *sabiduria*. So CHIRAPAQ, originating with that conception, prioritizes Indigenous women. And such, we begin looking at the situation of women in communities and of the girls. So, coming from oral cultures, approximately 30 years ago we discovered while registering the story of an elder of the heights of Ollantaytambo, in Cusco, and screening it in the community we saw how the eyes, and the understanding and the attention of the people in the community were in marvel, as if feeling-saying "we could be there". So this moment gave us the reason to undertake in greater percentage, the audio visual to affirm rights, principally, in societies like ours that are totally colonial and colonizing with much expression of racism and discrimination that society doesn't recognize. It's practiced, but not excepted. That's our problem. Therefore, through the image of the shorts, what CHIRAPAQ does is collective work. The community peoples take the camera. We facilitate reflection on our problems, and they, the youth, or women or men or women, pick the issue/thematic of priority, learn to write the script and then take the camera and continue the entire process. This is how CHIRAPAQ is a promotional entity. And this is how the short that is screening with you was made. And because as Indigenous peoples we're talking not just about one form of violence but how domestic violence, for Indigenous women, turns into violences of all types. So in that short we've wanted to create a process of reflection and analysis with the women and youth of the community, Quechuas, and they themselves have decided how to present their pains, their ideas, through the image and this which we say in Quechua "Nanayqa mana chinkaqmi. El dolor nunca desaparece" [the pain never disappears *reference to the film title].

1:23:38 (Tarcila speaking - translation from Spanish to English)

We have the joy, CHIRAPAQ, promoters and to have been able to have it screened at the Festival de Cine de Lima, where we Indigenous peoples were not present and the first time we were included was with another short that we presented several years ago. Later, on the Peruvian stage, we established the Indigenous Film Festival, alternatively, with the audiovisual organization of Indigenous peoples, so always in alliance with CLACPI [Coordinadora Latinoamericana de Cine y Comunicación de los Pueblos Indígenas], we've been a part of the Coordinator of Indigenous Film for many years, and so we've open up the stage. We're satisfied because many previous shorts have been winners of awards, in Lima, as in Montreal, so we continue on with the shorts that are collective productions. This last short has had an impact which really satisfies us because the Ministry of Education, the Ministry of Education, the State Ombudsman that looks at the issue of violence with Indigenous women and girls has taken it as a tool for sensitization of the issue. So in addition to being a short, an audiovisual work that serves for expression, it's also serving to create a current of public opinion to counter the violences. I will finish by commenting that the challenge for me is, how do we do it so that our productions, as Indigenous peoples, films produced by Indigenous peoples and of Indigenous content enter the official circuit of distribution? Not keep being marginalized, alternative? But be considered, because this is what corresponds to us. And also listening to Olinda, I can see that in some way we need to work on the issue of racism through our productions, address it internally, because there is endo-racism, but also from the outside, so we have confront many challenges as Indigenous peoples, because when an Indigenous person makes a film, from the very beginning, they're not prioritized and not in first place. When funds are provided, they're disbursed for films about Indigenous peoples, but not made by Indigenous peoples. So the prejudice and racism is also a barrier against which we need to work. I'm one of those people that feel that if we're going to make cinema, we have to make excellent cinema, excellent quality of content, image and everything else. We can't just produce for the alternative. And yes, we have much to convey across our films in freedom and sovereignty, but we cannot sacrifice the quality. That's it.

1:28:16 (Tarcila speaking - translation from Spanish to English)

In response to Sonia's question: Is Quechua the majority language spoken in Peru? Quechua is spoken from Putumayo in Colombia until Santiago del Estero in Argentina. And in Peru, it's the language spoken by the majority. We're almost 4 million Quechua speakers and Aymaras follow in quantity of speakers. And in the Amazon there are over 70 languages, although in population they're a minority, but in extension across land, they're greater.