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TRC – Virtual Quilt Book Nipiqaqtugut Sanaugaqtigut

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Front Cover: Singuuriq lighting the qulliq at the TRC – Virtual Quilt Launch





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It is an important part of healing to speak and be heard. We gratefully acknowledge the strength, resiliency, and commitment of those survivors of Inuit Residential Schools and their families. This project would not have been possible without their thoughts, feelings, passion and creativity in each contribution to the Virtual Quilt.

Pauktuutit works on a consultation basis in communities and would like to further acknowledge the advisory committee who helped to guide and ground this work.

We thank the Truth and Reconciliation Commission and Aboriginal Affairs and Northern Development Canada for the resources and support for this project.







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This book will take you through all the good work being done not only to show Canadians the effects of Residential Schools, but to show our resilience and our healing through art and culture.

As Inuit, we are different. Our language and culture are unique. We live in 53 remote and isolated fly-in communities across the Arctic, although more and more of us are living in southern urban areas. Many of us still speak Inuktitut on a daily basis.

Our population is very young and growing quickly. More than 50 per cent of our population is under the age of 25. Our youth face unique challenges. It has only been two generations since we were moved to permanent communities. Before that we were nomadic and self-sufficient. Our youth are caught between two cultures in communities with few employment opportunities. Only 30 per cent of our youth graduate from high school.

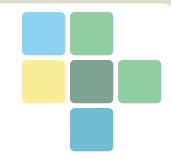
There has been a housing crisis in our communities for decades. It is not uncommon for 14 people to live in a three bedroom house. There is hunger in our communities due to the high cost of living and high unemployment rates of Inuit.

These stresses affect everyone. What is in this book might make you feel uncomfortable — but — we will also show the beautiful things that were created. *Nipiaqartugut Sanaugatigut:* Our creations speak for us.





Acr $d^b \leq c^{b} \leq c^{b}$ About the project



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At Pauktuutit, we take every opportunity we have to work with Inuit women to address their needs. Residential Schools is a dark part of our history – it was something that was done to us. Many issues and problems in our communities have roots that are traced back to Residential Schools.

TRC — *Virtual Quilt* is designed to give voice and expression to Inuit women's unique experiences of Residential Schools as a national commemoration initiative and to contribute to the ongoing healing and reconciliation of all Canadians. When we lived on the land, Inuit women took great pride in their skills and abilities to make warm, waterproof clothing for Inuit men, who were the hunters and providers for their families and communities. There were different roles and responsibilities for women and men, but they were all essential for our survival. Inuit women have also created great beauty through clothing as well as ensuring our survival. We wanted to create a 'virtual quilt' to provide a rich mosaic of the national Inuit Residential School experience and legacy as seen through the eyes of Inuit women.

The activities that were part of this process built bonds and supports between community members. Where there were opportunities to help organize, share stories, ideas or make other contributions to the project, Pauktuutit worked to have Inuit women take the lead. This was also meant to be a healing journey. It is always helpful to be given opportunities to express feelings — and what better way than building strength and resiliency through art and culture.

We reached out to communities and individuals to see if they would be interested in creating an art piece. They would supply the ideas and we would supply a camera to capture their process and the materials they would need to create their art.

Projects came from individuals, groups, organizations, and communities. They kept their art and we are sharing their stories. Each piece is unique to those who created it.

We believe in coming together as Inuit to further help each other heal.

We believe Inuit women are the building blocks of the community, rekindling the ties in all communities.

We believe our past experiences bring us strength. It will help us move forward to a happy and healthy future.





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It has been estimated that 75 – 80 percent of all Inuit youth attended Residential Schools while they were operating.

By the 1930s, Christian day and boarding schools were scattered throughout the Northwest Territories around the principal trading posts. The mission schools received grants from the federal government based on enrollment. Between 1944 and 1956, government policy actively promoted Inuit participation in the wage economy and vocational schools were built for this purpose.

In the 1950s almost all Inuit children were required to receive a formal education through attending Residential Schools or federal hostels. These schools were often far away from the settlements that resulted in the separation of children and youth from their parents. This severed kinship ties and traditional ways of life.

Residential Schools for Inuit continued to open into the 1960s and by 1963, almost 4,000 Inuit children were attending these schools. It has been estimated that 75 – 80 percent of all Inuit youth attended Residential Schools while they were operating.

Residential School experiences have had far reaching and deep impacts. Inuit students were plunged into a foreign culture and taught that their own culture had no value. Many returned home having lost their language and thus their ability to communicate with their families. Far too many also experienced verbal, physical and sexual abuse in the schools. We know anecdotally and through testimony to the Truth and Reconciliation Commission that a high percentage of Inuit women experienced sexual abuse in the schools. However, people's experiences varied. There are some who had a positive experience.

It is believed that at least 3,000 Inuit who attended Residential School are still alive today. And here are some public statement samples of our fellow Inuit collected verbatim from the Inuit Sub-Commission of the Truth and Reconciliation Commission (TRC).



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((Three of us were taking from our parents' care. My parents

no longer had children to care for, as a result. Even our youngest sibling whom our parents adored most now had to attend school. Other parents lost up to seven children that day. Some lost up to 3 or 4 children. We were advised that we must go to School in Inukjuaq now. We rarely went to Inukjuaq unless we followed our Parents go shop at the trading post here. We were brought to Inukjuaq and given to Caregivers that we never saw in our lives before. We now had to live with individuals/ schoolmates from both the North and South camps of Inukjuaq. We now had to be share a room in fours; four boys in one, four girls in another. We lost our sense of privacy. Mom once told me, when we were no longer in the camps, it was like there were no more birds, for it got so quiet...."

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C I arrived with long thick hair that went all the way down my back to my feet. In the beginning our hair would be braided by our new resident "Caregivers/Foster Mothers", but shortly after, maybe because they got lazy, and considering I was one of the younger ones, our hair were cut into boys' haircut styles. I remember crying and trying to tell the Nun cutting my hair, "Our Moms & Dads always insist we have long hair because we are females", regardless, she went ahead and cut my hair anyways...."



When we'd arrive back into our home communities, it felt like we weren't welcomed anymore. Here I was in school to learn English yet I couldn't quite speak it well. And here I was an Inuk yet not able to speak Inuktitut properly anymore. Felt like I was stuck between two realities. Felt I wasn't a white man nor an Inuk. Was a very confusing time for me. To top it off, I never learnt to hunt. I do recall wanting so bad to learn as a boy before I was sent off to Churchill. I was embarrassed for many years to have no hunting skills. I didn't even know how to skin a caribou. To give you an example... I went Caribou hunting with two fellow Inuit for the very first time. At age 25, I caught my first Caribou and did not dare tell them for I was so embarrassed...."

ARCHIVES OF THE SAINT-BONIFACE HISTORICAL SOCIETY DIOCESE OF KEEWATIN-THE PAS FONDS, N1786





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Note: If the material in this book is difficult for you and you need someone to talk to, please contact Health Canada's Indian Residential Schools Resolution Health Support Program's crisis line 24 hours a day, seven days a week at

1-866-925-4419

When we did go back to live with our parents, we were not the same anymore. We became so preoccupied in trying to stay clean, have nice clothes and eating white man food. Our hearts were now with the white man, and ashamed of our parents. I couldn't listen to my parents anymore. Didn't want to hear their wisdom anymore. My father would often say "What did they do to our Children? They just don't want to listen to us anymore." Our new parents now were the from the school system. And you can imagine how that impacted our family dynamics...."

$$\begin{split} & \texttt{P}^{\mathsf{L}}\mathsf{P}^{\mathsf{W}}\mathsf{D}^{\mathsf{W}}, \mathsf{L}\mathsf{\Gamma}^{\mathsf{W}}\mathsf{G}^{\mathsf{W}}\mathsf{G}^{\mathsf{W}}\mathsf{G}^{\mathsf{W}}\mathsf{D}^{\mathsf{W}}\mathsf{G}^{\mathsf{W}}, \mathsf{L}\mathsf{L}^{\mathsf{W}}\mathsf{G}^{\mathsf{W}}\mathsf{G}^{\mathsf{W}}\mathsf{G}^{\mathsf{W}}, \mathsf{L}^{\mathsf{W}}\mathsf{G}^{\mathsf{W}}\mathsf{$$

Today, through healing and reconciliation, Inuit families and communities are working towards reclaiming cultural values and traditions.

ၣႚၟႍၟႍၟႍၴၟႍႍ Generations

This book shares the stories from contributors in three themes: Generations, Helping, and Future. The stories shared in Generations, in particular, illustrate the intergenerational impact Residential Schools have had on Inuit families.

ل نامط, ف **Linda** Arsenault-Papatsie Ottawa, Ontario

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Linda created a family of Inuit dolls including a mother, a father, a daughter and son. They are made of duffel, cotton, fur trimming, a floral pattern material and yarn. Linda decided to make these dolls to represent families that were affected by the Residential Schools. Inuit families are generally close and united and Linda wanted to portray this in the family of dolls. These dolls show that a family can heal or come together and have a positive outcome. This also means Linda can pass these dolls on to future family members as an heirloom. "Doing this project means a lot to me" Linda said. It brought out the seamstress in Linda that she had neglected over the years, and polished the talent that she forgot she had. This project gives Linda great pride. She shared that she is grateful to be a part of this amazing project. To be finished means that Linda can prove that she's still able to do arts and craft independently with a sense of achievement, gratitude and excitement knowing the purpose of this project.



P^භ්ශ්^c | Generations

Sipporah worked with her daughter, Sarah Proctor on this project. "We will be making leather mittens and moccasins with beading details" said Sipporah. During Sipporah's younger years, she was not able to learn sewing skills from her mother. Sipporah left home from the age of 15 to go to high school in Iqaluit. "Those years would have been the ideal years of bonding and learning from my mother's skills, wisdom and talents" said Sipporah. Sipporah took this opportunity to share her newly acquired sewing skills with her daughter Sarah. It will also give Sipporah an opportunity to tell her stories to her daughter.





Sipporah Enuaraq and Sarah Proctor Ottawa, Ontario







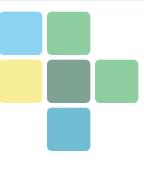
"Those years would have been the ideal years of bonding and learning from my mother's skills, wisdom and talents"













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Susanna Singuuriq Ottawa, Ontario " $\label{eq:2}$ ($\label{eq:2}$ ($\label{eq:2}$) (\labe

ΔΕΡΕΡΝΟ ΟΛΝΠ΄ΟΓς ΡΊΟΕΡΝΟς ΊΔΑΥΚΕΛΕΡΊΟΝΑ ΑΚΕ ΡΛΙΤΕΡΊΟΝΑ ΔΕ⁶σαιΝΟΡσημον Τρίαις εροφ Δόαε ΡΝΤΕΊΕΝΟ ΟΔΕΦ ΡΡΙΟΝΝΓΟΙ, Τύπο Ρίοερνοι «Δοανοι ΔΝησασημο Αγάστο Αραιστο Αγάσο Δαάμος Εριστο Ακαστο Ακαστο Ακαστο Ακαστο Ακαστο ΡΤαστο Εροφυαίος Ακαστο Ακαστο Αγάσος Ακαστο Αγάστο Ακαστο Ακαστο

"We made a tent. We talked about tent times on the land, Inuit resilience and makimaniq (being able to stand up), innovation, hardship and self-reliance. It represents a simpler time to the group. It represents time on the land in the spring and summer when it is really bright." For Singuuriq who is 87 it represents a little bit of home on the land, but in the south. She is excited to sew in it and spend time together this spring and summer with friends and family. She also had had a dream that told her she would have a small tent and because of the tent she would always find a way to be happy again (after losing a loved one). For Janet (who helped make the tent), "It represents the statement that while Residential School was harsh and broke family connections, the land and tenting after Residential School in the summer always meant reconnecting with the land that provides, and of Inuit educational systems still being intact and supportive of our well-being. Being in the tent 40+ years later in a strange land is not so strange."

For those that participated in erecting it, they said they were really happy to be a part of it and have the honor of learning from Singuuriq about how she lived when she was their age. Singuuriq said "It feels good to be finished, but it's only the beginning. In fact making it was hard and a lot of work and logistical struggles and sacrifices — but we had the vision to do it and sharing it was really wonderful."





 $\label{eq:stable} $$ \Delta \sigma^{0} = \delta^{0} = \delta^{0}$ 4^LL⊃ granite. <<>> 4^LL⊃ ⁶P)⁶^LL⊃ ⁶P)⁶^LL⊃ ⁶C⁴L⊃ ⁶D⁴L⊃ ⁶D⁴L. C⁶C ¹C⁴C⁴ P^LC⁶DA⁴⁶ $\Delta \mathfrak{L}^{\mathsf{p}} \mathfrak{L}^{\mathfrak{p}} \mathfrak{$ ${\rm The transform} {\rm The tr$ ΛΓΟΡωσω σε Ασωραία Αιτο Ασωρα $\label{eq:alpha} {}^{\mathsf{G}}\mathsf{C}\mathsf{D}^{\mathsf{G}}\mathsf$

The carving is called The Mother's Touch of Warmth and is made from marble and granite. It represents a mother and child. The mask represents all the mothers whose children were taken away to Residential Schools. It took away the love and warmth that the mother held for the child. The artist experienced the loss when he left to go to Residential School. When he returned to his community, he then faced hardship and racism. He no longer had the love and warmth that he once had with his mother. He had grown distant with his mother and it took about 10 years to re-bond. His own experience inspired him to make the sculpture.

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When he returned to his community, he then faced hardship and racism.







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Kitikmeot Heritage Society Cambridge Bay, Nunavut



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The participants were incredibly brave, sharing their feelings and trying new things, such as lighting a qulliq or drum dancing for the very first time. The group made a commemorative wall hanging made out of wool duffel, felt, and embroidery thread. The group was made up of elders and youth from Nunavut Arctic College. The group was formed so that the participants could discuss the impacts of the Residential School system and for the elders to pass on their traditional knowledge. The group discussed ways in which people of all ages can revive and preserve everything that has been lost due to the Residential School system. All of the participants were very inspired and spoke of their desire to immerse themselves in their culture, traditions, and the Inuinnaqtun language.

Each participant embroidered a flower petal. The petals make up 8 flowers that encircle a sun. The flowers represent all people working/joining together to heal and revive/preserve their culture, traditions, and the Inuinnaqtun language. The sun represents hope and love. The group was so happy to work together on such a positive initiative. The participants were incredibly brave, sharing their feelings and trying new things, such as lighting a qulliq or drum dancing for the very first time. They felt so proud to be learning for their elders and to have shared so many special moments together.







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The launch took place at the community Christmas feast and the quilt is displayed at the Community Corporation.



Each tile told a different story but the main themes are of culture, hunting, the land, and family connections and values.



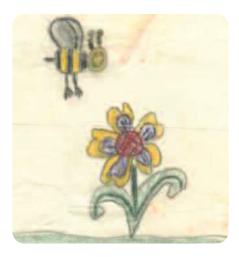


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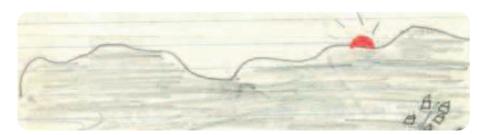




to the away. The clothes they give us are really damb, We have to were our hais in braids because Mrs. Holmen likes Our Murge is really nice. Brenda a here just had here buthday and aperials was lad

"We didn't have any phones yet in our tiny community so the only way to communicate with our families was to write letters. My sister and I wrote letters every day, especially during homework hour and sometimes we had to hide that we were writing letters instead of doing homework. We would send our letters and they took some weeks to arrive. Our letters arrived home opened sometimes and it seems, based on what we were writing, that some letters never made it home.

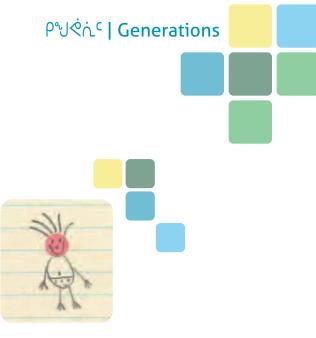
It was hard to read the letters again at first after so many years. We remembered the sadness and the isolation and the abuse but then we also saw how we survived it while we were in the middle of it. Being in residential school at that age changed our lives forever in so many ways and I really wish we didn't go there. But because of all the healing work I have had to do I am a more compassionate person in this world. I also am more likely to stand up for something I believe in. It was good to work with the letters even though it was hard because back then we were victims and today we can interact with our stories as survivors instead."

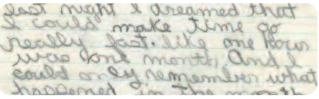




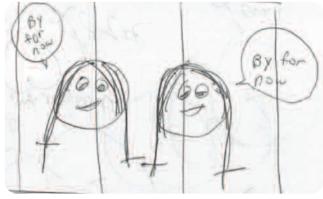


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But because of all the healing work I have had to do I am a more compassionate person in this world.



∆b√^c∽^{sb} _{Helping}

Healing can be hard, but we hope to make helping each other fun. The great thing about people coming together, is that we share what's been in our hearts, what we carry in our dreams, and gain strength by giving strength.

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Tungasuvvingat Inuit Ottawa, Ontario



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The Women's Healing Circle decided to make a seal skin wall hanging. They discussed that it should contain a woman's ulu and qulliq to show how Inuit women still depend on tools and heat. Women today still use ulus and prefer to use it instead of a blade or knife. It is an important tool for food and for cleaning any fur that women use.

"The qulliq is an important symbol for all Inuit. If it wasn't for the qulliq we would not be here, for it was important for warmth, food, as a dryer and for light. Today it is not being used because Coleman stoves or propane has taken its place. But today we used it for opening and closing important gatherings. The qulliq is in the center, for it was important to families."

There were some women who had never sewn seal skin before, and had the opportunity to as part of this project. They really enjoyed it and are proud of themselves for they have accomplished sewing this beautiful wall hanging.

"The qulliq is an important symbol for all Inuit. If it wasn't for the qulliq we would not be here, for it was important for warmth, food, as a dryer and for light."









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Ottawa Inuit Children's Centre Ottawa, Ontario ἀϽϤ ΔϼΔͼ ϟንϟჼϒϹ Ϸ<ሪႱჀ ΛኦͼϟʹϐϷϿ% ΦϞϷϮʹϒ·Ͻϼͼ ΔϼΔͼ ΠΓ;Ϥ-ΠʹϔΓϹ ΛϷͼϟንΠናϧͽϿʹͽ ΔϲʹͽͼͿϟ;ΓϷ, ΔϲʹʹͽϭϥʹͽʹΠϲϟϭ·ϔΓϷ, ΛͼʹϞͿϤʹϭϭϞͼ ϤϞ Δϳͻ/Ϸϭͼ ΔϸϟʹͽϽϪϭ;ʹͿͼ ΛϷϲϟንΠϸʹͽϿʹͼ ϟϒϟϛͽϛ, LϷϭϷϽϼͼ ϤͰͺϼ ΔϲͺΓά ϤϽϥΓ ΔϼʹʹΓͼʹϼͼ ΔϼΓϥϷϟʹϨͼʹϲϥϟϼͼ. Ϲʹͼʹϼ Ϸ<ႱႱͽͼ ͼϟʹͽϹϷႱϲϷʹ>ͽ ;ϟϿϟʹͽϼͼ ϤϞͺ LϷϭϷϽϼͼ ΛϷͼϟʹϗϪϷʹͻϼϭ Δϼʹͽϼͼ ΔϲͺΓάϼͼ ϥϽͽʹͺϳΓ.

The Ottawa Inuit Children's Centre is a multi-service Inuit organization that provides cultural, educational, recreational and social support services to children, youth and families of Ottawa's growing Inuit community. The centre serves as a major hub of early years and youth services for Inuit families in Ottawa.

The Ottawa Inuit Children's Centre used the idea of a comforting quilt to commemorate the Inuit experience of Residential Schools. The quilt center is a mother wearing an amauti to symbolize all the mothers that have been affected by Residential Schools. The women involved were responsible for working on an individual piece of the quilt which expressed how they felt about Residential Schools.





'ΡΠϤσ ኣሏረLቲ® Ϥάα ϤLϷΛΓϷ ϤϽϿϽϷ Ρ·Ⴑ®ϽΔϞ® Δ.϶° α°Γ° σ ϤάασϷ ϤንϿϾϹϷረLቲσϷ ረንረሥዕል°.Jና Δሮ° σϤሊϤͽ<ϲϷϿϽϼ. ϤͽΔϚ ΔϲϷϞϚ bLσʹϷϲϷʹϷϽϚ ኣαʹ϶ϽϷ ϤϽσ ʹΡΛϲϤሊϟϷσϤͽϽͿና α.϶α-Δͽϟʹ϶ϽϷ ΔϷΛΓ;ϞʹΓ° σϷ ረንረሥዕል°Γ Δሮ° σϤሊϤʹσϷ<.

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The quilt center is a mother wearing an amauti to symbolize all the mothers that have been affected by Residential Schools.











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The group shared stories and talked about the healing process.

The project staff of the Ilisaqsivik Society worked on a quilt project. The group shared stories and talked about the healing process. As time progressed, the group agreed and acknowledged that time spent together and talking about issues contributed to healing. The group was extremely grateful to Pauktuutit for the opportunity to work on the project. The gatherings were not only about sewing, but talking about pain that has been felt. After de-briefing about the gatherings, the group was able to concentrate on the sewing, to relax, have fun and laugh and enjoy each other's company.



Ilisaqsivik Society Clyde River, Nunavut





The group consisted of eight women. At the initial gathering, the group worked on leather mittens and children's slippers. The group then continued to meet and expanded on making a quilt. The group members included both former students and others that have been impacted by Residential Schools. They stressed that everyone has been impacted by Residential Schools, as communities are small. The intergenerational impact has been negative, and it now has to be corrected. They felt that talking about the issue is a big start towards a healing journey. The women all agreed that meeting regularly and continuing a dialogue will have a positive impact. They felt that sewing is an important form of therapy. They also stressed that socializing in a safe environment is also a crucial step.



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Arnait Ikajugtiugataujut Igloolik, Nunavut















"The group consisted of women from the Auxiliary Women's Group. The women decided that they would make a quilt. Each woman decided on what they would like to design and sew either by hand, on (a) sewing machine, or both. Each shared stories on what they were designing and what it represented during the cake party gathering to celebrate the success of the good news in December of 2012. There were 25 initial squares/panels with four different colors of materials and thread given to each participant. As they completed them, more women made more squares. The themes ranged from contemporary life to scenes of pain and sorrow experienced by the children taken away and the mothers, fathers, and grandparents who were left behind. Each experience related to the Residential School incidences. There is an image of a boat and children to show that the children were forced to be sent to the nearest Hudson's Bay Company post to be sent away. If they were not there, they were threatened with halting the family allowances along with their measly food rations they received every Saturday for each Inuit family registered. The clothing sewn on one panel represents the Inuit women frantically sewing new kamiks and clothing for the children before they were sent off. The children always returned without them, as if they never had new kamiks and traditional clothing. Most found out years later that all clothing the children wore were always thrown away, even if new, or fairly new never to be seen again."









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Δbd^sσ^{sb} | Helping

ΥΨϹΑ Δ^ιΔ^ιΔ^c, Δα⁹^c

YWCA Agvvik – Qimaavik Shelter Iqaluit, Nunavut

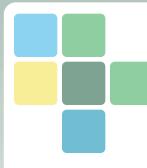




"The wall-hanging is made of canvas, felt, leather, duffel, sealskin, fur, embroidery thread and beads. The women actively participated in the work, expressing their ideas, views, what changes they would like to see in the near future for their community, the impact (good and bad) of colonization and Residential Schooling. Many of the women who participated are currently at the shelter as a result of family violence, homelessness, and/or addictions. They work towards ending family violence with the proper support. They would like counsellors and services that are not judgmental and are supportive and knowledgeable of Inuit culture and values. The women would like to be involved in community poverty reduction actions and to address the interconnected issues of homelessness and poverty. The wall-hanging represent the life of Inuit women then and now and the expectations of a brighter future."







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In a small community North of 60, lives a young woman who wonders about why the world seems to conspire against all of her efforts.

"Why am I always so alone?" sobs Qaumatuk as she seeks refuge on her porch while smoking her morning cigarette. Qaumatuk's mom had a never ending violent fight with her boyfriend and now the whole house is shaken up. With nowhere else to go and nothing to eat, Qaumatuk stares at the horizon and digs deep into her parka's pocket to grab the last crumbs of bannock mixed with Doritos that have to satisfy her grumbling stomach for now.

"Life sucks, mom is always drunk, there's never any food at home and I'm freezing cold", she continues to angrily think. This is her daily routine, and the only thing that makes sense in her mind is her iPod filled with over 1,000 hip hop songs that she plays over and over again throughout the day. The young woman has been up all night and since 5:00am this morning, she's had to bathe, dress, make breakfast and send off her 4 little siblings off to school. Taking care of her siblings has been one of the many responsibilities she was only 8 years old. Qaumatuk feels too distressed, tired and hungry to go to school, so she sits on her porch hoping for her friend to come by to head to town. The bitter cold is stinging her bones and her jeans and runners are barely keeping her warm.

For the past week, a tulugak has been joining Qaumatuk on the porch but unlike the other mornings; she decides to share some of her bannock crumbs with the majestic bird. She tells the tulugak, "Well, at least you keep coming back even though I throw rocks at you every morning." The tulugak looks deep into Qaumatuk's brown eyes and replies, "I have been waiting for you to talk to me, thank you for sharing some of your bannock, I will reward you for your kind gesture." Like a natural instinct, Qaumatuk screams and an intense feeling of fear takes over body, she thinks she must be dreaming and frantically searches her pockets for her house key. The tulugak calms her down by beating on his drum a harmonious, in-sync beat with the rhythm of her heart. The fear vanishes and Qaumatuk dares to look back into the tulugak's piercing black eyes, at the exact moment their eyes meet, the morning sky turns into night and northern lights dance around the moonlight. Qaumatuk suddenly feels at peace with herself, something she hasn't felt many moonlights ago.

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"I have been waiting for you to talk to me, thank you for sharing some of your bannock, I will reward you for your kind gesture."



۵۵۵-۵۹, ۵۵. North of 60 YWCA Agvvik – Qimaavik Shelter Iqaluit, Nunavut

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A soothing voice coming from the northern lights speak to Qaumatuk in Inuktitut but she hardly understands the language. The voice introduces herself as Aqsarniq and shares with the girl that she has been watching over her since the first day she was in her mother's womb. The tulugak magically dresses Qaumatuk in a beautiful thick anorak with a luxurious white fox trim fur to keep her warm and her runners magically turn into traditional kamiks made out of durable seal skin. The tulugak gives the young woman some delicious frozen caribou meat that warms her blood and provides her with some energy. Qaumatuk wishes she could eat country food more often and had the ability and talent to make warm fur clothes for herself and family.

The voice in the sky is familiar to Qaumatuk but she can't remember where she has heard it before. While she eats her heart out as her family used to do when her grandpa used to bring home some country food, Aqsarniq walks her through the day of a life of her grandparents. The green dark sky play a movie of their daily routine and she witnesses how skillfully her ananastiaq made clothes with seal skin and comfortably slept in a large igloo with her family. Her ananastiaq throat sang and her grandfather drum danced with his friends. A series of pictures appear of her grandparents fishing, hunting, dancing, singing, riding on their kamautik and peacefully drinking berry tea with their friends and family while sharing stories of the nuna. None of these skills, teaching and knowledge have been passed down to her. Qaumatuk's mom went away to Residential School during her childhood and later moved down South for the majority of her young adulthood.

Qaumatuk watches in amazement and thinks how different their lifestyle was compared to hers. Her grandparents were busy and life was difficult but filled with so much purpose, meaning and love. Qaumatuk asks Aqsarniq, "Why has this changed? How come life is so different now?" Pictures of European travelers spreading Christianity and teaching Inuit children about Western culture appear in front of Qaumatuk's eyes. She gazes at pictures of the traveleres sharing meals with Inuit people and trading hunting equiment and modern appliances for fur. As the motion pictures in the skies fade, Aqsarniq tells Qaumatuk to always remember where she comes from.

Westernization has not only brought sudden and chaotic change to Qaumatuk's community but also conveniences that makes her life easier. Qaumatuk reflects on some of the benefits, including the ability to eat all sorts of foods from different cultures. Just last week she had some tasty curry chicken and samosas at her friend's house. She also tells Aqsarniq of her passion for sewing with various textiles and how much she loves racing her skidoo around town with her friends Sipporah and Radhika. In addition to drum dancing at cultural events, she enjoys busting a move to some hip hop in her large living room. Reflecting back, Qaumatuk is proud of all those things but understands the importance of knowing and practicing Inuit tradition and culture while keeping up with the new ways of life. At that moment of realization, the sky returns to day and the tugulak crows at Qaumatuk and flies away.

"Was this a dream, how could this be? I must be delirious, too much pop and chips, I should cut down" Qaumatuk thinks as she digs in her pocket for her house key. She pulls out pulls out a small soap stone inukshuk and reads the engraved message: "from above the aqsarniq, lots of love, ananatsiaq."



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၂၀၀ Future

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This project, as well as many women's wishes and dreams, lie in the future. Building resiliency and healing means a future free from violence. All the contributors have engrained their projects in hope for the future.



لَارَتْ ⁶ولالامهی د^ینهنی</sup>, مرمی Madeleine Qumuatuq Pangnirtung, Nunavut Δάλ^ωυσ. Þσⁱbnσ⊲‰<b dጋ‰λμνb du do∆λμσηγω *γ*∠*κ*[™] *Σ*[™]*μ*δ[™]*Σ*[™] *Δμ*^μ*μ*[™] *Δμ*^μ*μ*[™] *Δμ*^μ*μ*[™] *Δμ*^μ*μ*[™] *Δμ*^μ*μ*[™] *Δμ*^μ*μ*[™] *Δμ*^μ*μ*[™] *Δμ*^μ*μ*[™] *Δμ*[™] *μ*[™] *μ*[™]*μ*[™]*μ*[™] *μ*[™]*μ*[™]*μ*[™]*μ*[™]*μ*[™]*μ*[™]*μ*[™]*μ*[™]*μ*[™]*μ* ${\rm AL} \quad {\rm AL} \quad$ ∆cd ∧ኑኪ‰ፖርጋ‰.

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"The project consists of paintings shown side by side. It is like a story-board of different phases of life. The paintings are similar to slides, from one phase to the next phase of life. I will tell my own personal story and the impacts the Residential School left on my family. The imagery is based on a family of whose close connections were stripped. I will tell the story of a large, close-knitted family and about the hardships and sorrow. It focuses on the impacts on the siblings and parents when each child went away. My artwork will, I hope, show the audience of the impact it had on the parents and siblings when one of the family members leave to go to Residential Schools. In my family, there are 8 of us, and 6 of us left our families and communities - forces by the Canadian Government. I am the youngest, and seeing one leave was hard and felt like a piece of us was missing, like a puzzle not quite done.

The impact to my parents was even greater six times, by the time I went, my mom was gone. I went (forced by my father and teacher) and this was in her memory. In her deathbed, she insisted I finish high school. By this time, she knew the benefits of education in a western world would make me a good career. The impact of each brothers and sisters leaving was hard on us, a piece of our family was always going and for a couple of months we would reunite!

During the times together, we would go on the land or camp. But as each one returned, them who had left had no knowledge of some of the old ways, unfortunately. Or one would come back NOT wanting to participate and try to look and act like a white person instead. Which, I'm sure devastated my parents and grandparents. In front of their eyes, Inuit culture was disappearing.

After so many years of one of us gone from our community have all returned and we still speak Inuktitut. Residential School helped us to understand English and some of its culture, BUT it has also introduced money, alcohol and drugs which has taken a lot of lives through suicide. We are rising back and legislations to protect our language. We all have to work together though to be "standing" like an inukshuk."



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There are many projects that can mark the reconciliation process after Residential Schools. Among those from Pauktuutit is a special partnership with Historica Canada for their Encounters with Canada program. Pauktuutit created a workshop program for Inuit art and culture with a focus on Residential Schools. The workshop participants were 150 youth from all over Canada that were part of the Encounters with Canada program. The youth attended six workshops running concurrently over five days.

The youth not only learned a great deal about Inuit history and culture, but were also eager to be involved in Inuit art and storytelling. Nunavut Sivuniksavut students, as well as a variety of Inuit speakers, travelled to Ottawa, Ontario to share their stories and experience with the students. More about this project can be found on the Pauktuutit website and the Pauktuutit YouTube channel.



Taqralik Partridge created a spoken word and animation project. The story is based on a woman losing a child. When the child died, the woman became very hardened in her heart. She allowed her sorrow, pain and bitterness to take over her life. The breaking point for the woman stems on a dream she had one night. Through the dream she came to the realization that she could not continue her life in that state, and that she had to mend her broken heart and move forward. The same ideology can be related to the parents of children that went away to attend Residential Schools. The powerful message is that both parents and the children have an overwhelming resiliency to heal and move forward.

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Tagralik Partridge Montreal, Ouebec

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A Community Story Kugaaruk, Nunavut

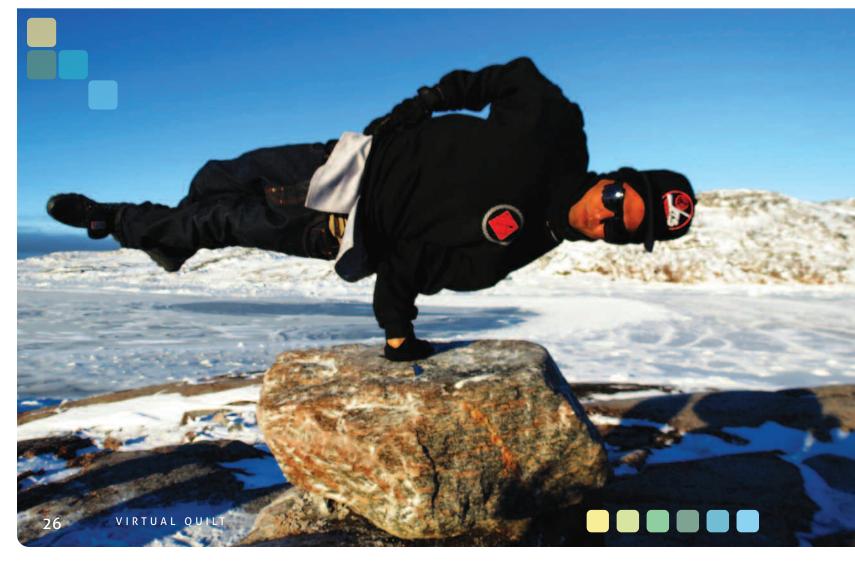


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Pauktuutit Inuit Women of Canada, in partnership Blue-PrintForLife and the community of Kugaaruk, Nunavut, delivered a five-day intensive workshop that focused on Inuit adult survivors of Residential Schools and the intergenerational impacts of Residential Schools. The parallel streams of workshops were for adults and elders, run by Pauktuutit, and for youth ages 14-21, run by BluePrintForLife. Both groups met together for the last two days.

Pauktuutit conducted a workshop that focused on adult survivors of Residential Schools and issues related to child sexual abuse. Eight adult survivors from Kugaaruk shared their experiences during the workshop.

BluePrintForLife conducted a *Healing through Hip Hop* workshop for the youth, with a focus on the residual impacts that Residential Schools have had on them and their families. BluePrintForLife runs "Social Work Through Hip Hop" programs throughout Canada's North and Canada's inner cities. They run culturally-appropriate programs designed for Inuit youth that are founded on hip hop dance and centered on community needs.

The last two days both groups came together to show the resilience of the community through creating A Community Story. It was an artistic expression of the thoughts and feelings they had about their experiences and recovery.

Eight adult survivors from Kugaaruk shared their experiences during





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There are many things to work on individually, at home and in our communities. Projects like this combine things that are healing, with traditional and cultural activities.

This work used a holistic approach, addressed all people from children to elders, men and women, and helps to create ways for people to learn and heal.

There are many things that Pauktuutit can do, but we cannot work without the communities. We will continue to make abuse prevention in Inuit communities a priority issue. We will raise awareness, reduce tolerance of abuse and work with everyone we can to ensure Inuit move forward in a happy and healthy way.

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Sisters & children unloading the barges. MISSIONARY OBLATES OF THE R.C. DIOCESE OF MACKENZIE-FORT SMITH. PHOTO #476.





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