
“Spirit, Safety, and a Stand-off”: The Research-Creation Process and Its Roles in Relationality and Reconciliation among Researcher and Indigenous Co-Learners in Saskatchewan, Canada

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ABSTRACT Provision of safe water on reserves is an ongoing problem in Canada that can be addressed by mobilizing water knowledge across diverse platforms to a variety of audiences. A participatory artistic animation video on the lived experiences of Elders with water in Yellow Quill First Nation, Treaty Four territory, was created to mobilize knowledge beyond conventional peer-review channels. Research findings from interviews with 22 Elders were translated through a collaborative process into a video with a storytelling format that harmonized narratives, visual arts, music, and meaningful symbols. Three themes emerged which centered on the spirituality of water, the survival need for water, and standoffs in water management. The translation process, engagement and video output were evaluated using an autoethnographic approach with two members of the research team. We demonstrate how the collaborative research process and co-created video enhance community-based participatory knowledge translation and sharing. We also express how the video augments First Nations community ownership, control, access and possession (OCAP) of research information that aligns with their storytelling traditions and does so in a youth-friendly, e-compatible form. Through the evaluative process we share lessons learned about the value and effectiveness of the video as a tool for fostering partnerships, and reconciliation. The benefits and positive impacts of the video for the Yellow Quill community and for community members are discussed.

KEYWORDS Indigenous, research-creation, knowledge mobilization, auto-ethnography, story-telling, reconciliation

Environmental health issues are major concerns for Indigenous communities across Canada (Dupont et al., 2014; Bharadwaj et al., 2006). Water resources in Indigenous communities can be difficult to access, and are often contaminated or at risk of contamination due to industrial activities upstream and outside community water borders (Bharadwaj et al., 2006). Contamination of water interferes with traditional activities and the way Indigenous peoples experience the environment (Arquette et al., 2002; Laboucan-Massimo, 2010). Manipulation of water sources through the construction of dams and unmonitored industrial activity on waterways are long-standing concerns (Blackstock, 2001; Arquette et al., 2002).

Indigenous people's identities, cultures, and spirituality are intertwined with expressions of the natural world (Windsor and Mcvey, 2005). Water is the lifeblood of Mother Earth; a sacred gift from the Creator that connects all things and must be protected for future generations of all life. Water gives and sustains life. Humans, and in particular women, may have a sacred responsibility to care for water (Kairos and Akaitcho, 2006; Polaris, 2008; Chiefs of Ontario, 2008; McGregor, 2008; Walkem, 2007). These understandings infuse the fabric of Indigenous society and culture, and thus it is easy to understand that when various issues arise with respect to water, many aspects of life are affected.

Indigenous communities are partnering with researchers and organizations to identify contamination of their water sources (Bharadwaj, 2014). Community led research partnerships have directed aquatic cumulative environmental effects monitoring programs. Innovative and meaningful knowledge mobilization of threats to water have been made (Latchmore et al., 2018; Mantyka-Pringle et al., 2017; Baldwin et al., 2017, CWN, 2015). An example is a whiteboard animation video recognized as a culturally-appropriate form of assembling research information on environmental impacts in the Slave River Delta, Northwest Territories (Bradford & Bharadwaj, 2015).

Emerging digital technologies have enhanced research data collection, engaged youth, and improved dissemination of results. Digital storytelling, a process involving the combination of audio, video, photography, and music in developing short first-person digital narratives, has been demonstrated as an effective way of sharing research knowledge about climate change and environmental and mental health in Indigenous contexts.

This paper describes the collaborative process involved in the creation of an artistic animation video with Yellow Quill First Nation (YQFN). We share how the collaborative video production process enhanced both community-based participatory knowledge translation and sharing, as well as the community's ownership of and access to research information.

Harmonized Storytelling Tradition

Indigenous Storytelling

Oral-based knowledge systems that include storytelling as a primary act predominate among Indigenous groups from Turtle Island, including Anishinaabe, Dene, Saulteaux, Cree, Iroquois, Mi'Chif, and other Nations (Dumbrill & Green, 2008; Lavallee & Poole, 2010). Storytelling is often intergenerational in nature; that is, grandparents and other Elders tell stories to youth as a method to teach about ways of life, relationships, practices, cultural beliefs, values, customs, rituals, and history (Corntassell, 2009; Davis, 2014). Lessons are expressed through a range of story genres, from humorous to deeply serious and spiritual (Archibald, 2008). They can focus on social, political and cultural events, practices, and theories. Indigenous storytelling involves expert use of vocal and body expression, the voice, pitch, verbal imagery, facial animation, context, plot and character development, natural pacing of the narration, and meticulous genuine remembrance of the story (Christensen, 2012). Storytellers are held in high regard in many Nations (David, 2004; Archibald, 2008; Iseke & Brennus, 2011).

Storytelling as Indigenous Pedagogy

Storytelling has an advantage of teaching social norms and expectations, moral lessons and reinforcing behaviours for children and youth. Storytelling benefits individuals through identity formation and communities through the weaving of different cultural elements together for feelings of unity (Davis, 2014). Storytelling in Indigenous communities contributes to educational, social and cultural development; maintenance of traditional knowledge; and builds capacity to advocate for change (Battiste, 2002; Piquemal, 2003; Dowell, 2006). Storytelling supports passing of essential ideas from one generation to the next, and it honours customs, knowledge and philosophies (Iseke-Barnes, 2003). It transforms people to agents of change and enhances one's personal resilience (Shoreman, 2009; Hughes-Hassell, 2013).

Challenges to Storytelling in Indigenous Communities

The erosion of culture, language, participation in traditional economies, and degradation of land and water threaten the continuity of storytelling traditions in Indigenous communities (Heritage Canada, 2005; Jackson, 2018). Changes to ecosystems threaten the resilience, and biodiversity of regions, from which stories, totems, icons, characters, and locations are based (Pfeiffer & Voeks, 2008; Voggesser et al., 2013). Social processes including cultural appropriation and hybridization threaten the values and 'sacredness' of stories through tensions between story keepers and usurpers (Taylor, 1997; Owen, 2008). The internet is a competing interest against mentorship by Elders for Indigenous youth (Rice, Haynes, Royce, & Thompson, 2016). The internet, while providing advantages of social connectivity, enhanced access to knowledge, and other opportunities for Indigenous people, is countered by its pervasiveness, unmoderated online racism and abuse directed toward Indigenous people, cyberbullying, and difficulties of legal regulation and policing (Radoll, 2012; Rice et al., 2016). Additional issues include who owns and controls Indigenous knowledges (Schnarch, 2004; Ball & Janyst, 2008). In some Indigenous communities, there is both the desire to work with academics and other researchers to support the maintenance of Indigenous knowledges and practices, and the fear of losing control of community-held knowledge and practices to the wider world without appropriate attribution or community members' permission for that information to be shared (Castleden, Morgan, & Lamb, 2012; Ninomiya et al., 2017). More tension is brought forward from academics who need to publish work in particular pathways to advance in their careers (Stiegman & Castleden, 2015; Bradford, Bharadwaj, & Lindenschmidt, 2016). Academics are beginning to provide lessons on alternate pathways to mobilize knowledge that may be accepted institutionally and seen as legitimate forms of publication (see for example, Castleden, Hart, Cunsolo, Harper, & Martin, 2017). However, more stories of practical experiences are needed to contribute to guiding principles across research and non-research contexts.

Some Solutions

There is a need to develop policies and practices that support and maintain the existence of Indigenous languages, knowledge and traditions (Simpson, 2004; Lowan, 2012). Educational curricula that blend Western science with Indigenous environmental knowledge, support for

the creation and delivery of Indigenous language, field experiences courses, and Elder-in-residence programs have contributed to that end (Norris, 2006; Brook and McLachlan, 2008; McCoy, Tuck and McKenzie, 2017). Ways of how to overcome knowledge translation problems using techniques that embrace storytelling as a traditional practice, and also take up internet-based technologies to share that information in ways that attract youth, remain culturally harmonized, and meet the needs of academics on co-learning journeys with Indigenous groups are needed (Bradford and Bharadwaj, 2015; Castleden et al., 2017; Saini, 2017).

Evolution of Collaborative Research Partnership

This project was borne out of a larger collaborative Indigenous-led research program that has evolved over 15 years. A research relationship with the Federation of Sovereign Indian Nations (FSIN) and individual Saskatchewan First Nations, built on trust, co-operation, and mutual respect, grew from a community-driven environmental health project in 2004. Subsequently, a team (the Safe Water for Health Research Team, hereafter termed SWHRT) of Indigenous people representing members from First Nations, Federation of Sovereign Indigenous Nations and Tribal Councils, academics, members of the Saskatchewan Research Council, and federal and provincial governments was formed and members met regularly to plan community-driven environmental health initiatives. Through conversations and planned workshops, research questions and objectives for this work emerged naturally.

As a direct outcome of a SWHRT workshop research grants were co-developed and successfully acquired with the aims of gathering narratives from the community on the human dimensions of effective water provision and regulation (Bharadwaj, 2014). Council members were involved in the grant proposal development where they requested the participation of Elders and youth and the gathering of stories about YQFN's Nut Lake.

Community Partners and Context

Yellow Quill First Nation is located in Treaty Four territory, about 300 kilometers east of Saskatoon and with the main reserve (about 15,000 acres) of 800 people located around Nut Lake. On-reserve is the 250 student K–12 Nawigizigweyas Education Centre, health and social services centres, a general store, a community hall, a water treatment plant, a sewage station, and the Band office.

Nut Lake is a vital and significant water body, and its surrounding territory are critical to the Saulteaux people of YQFN. Their people, spirit, culture, social and traditional livelihoods, economies are tied to the lake, along with the plants and wildlife inhabiting its shores. Councilors and band members have expressed concern about Nut Lake's water quality, given the agricultural land, municipalities, and industries in the same watersheds located upstream. Nut Lake is prone to flooding, increasing local concerns about potential pollutants infiltrating the groundwater drinking water supply. Between 2011 and 2017, unpredictable spring flooding on and around the reserve occurred despite upstream and downstream water control structures. YQFN members continue to feel concerned about their drinking water quality, as well as the impacts of climate change to Nut Lake.

Application of a Multimedia Tool

The research team was informed research results are often inaccessible to the community. The formats in which results are shared—written words published in reports and journals, or embedded within Powerpoint presentations—were deemed the primary reasons.

Alternative ways to mobilize knowledge were needed. Through an Indigenous-driven research program in the Northwest Territories (Bradford & Bharadwaj, 2015), an enhanced e-storytelling technique, sharing and disseminating traditional knowledge from a compendium of people as a single-voiced narrative, was co-created. This method was shared with YQFN and others and generated an extremely positive response. YQFN expressed a desire to use this method to share information gathered through the larger research program.

YQFN faces ongoing challenges with access and rights to water. For example, the community has no control of Nut Lake's floodgate mechanisms, leading to ongoing flooding and the lake's eutrophication. Community members expressed desire to gather Elders' knowledge and experiences about water, as a support for their applications to the Truth and Reconciliation process. This act would also ensure Elders' memories were collected and preserved for future generations. This paper describes how arts-based animation projects enhance community-based participatory knowledge translation and sharing processes. We express how this knowledge mobilization project augments youth interest in storytelling, and upholds principles of ownership, control, access and possession of research information. Through an evaluative process, we share lessons learned about the value and effectiveness of the video as a knowledge mobilization tool and the benefits and positive impacts of the video for the YQFN.

Mixed Method Design for Research-Creation and Evaluation

Research-Creation

This study used an engaged mixed method design where research-creation occurred simultaneously with research evaluation as depicted in Figure 1.

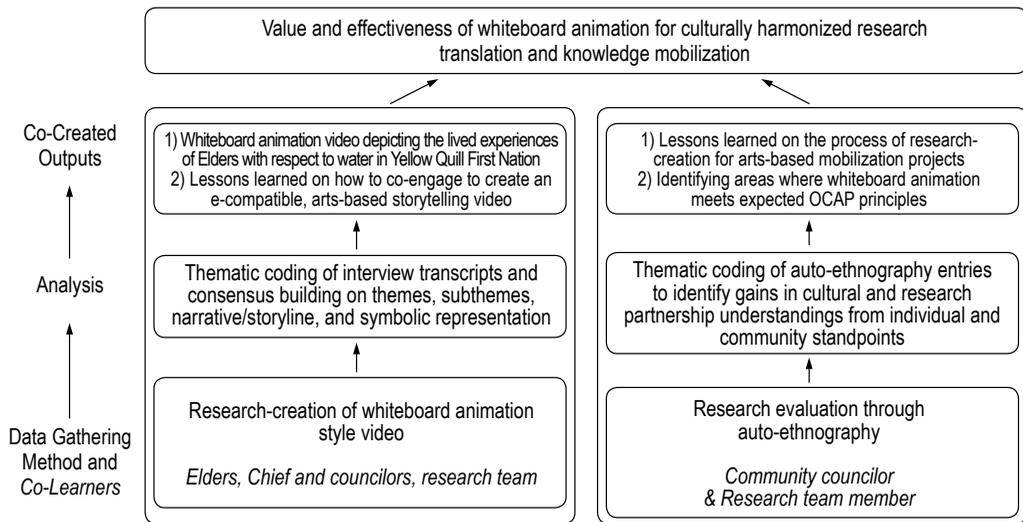


Figure 1. Concurrent Mixed Methods Engaged Research Design for Research-Creation with Yellow Quill First Nation.

Research-creation is an emergent social science practice combining the strengths of contemporary media with the study of pedagogy and practice while engaging in a creative process that builds an artistic work as a direct product (Chapman & Sawchuk, 2012). Co-learners in the research-creation process worked together to build relationships while writing and animating a new community narrative about their experience of changing water access over their lifetimes. Co-learners included 22 Elders, the Chief and council members, media production personnel, researchers and students, and a professional artist. Elders (N=22 14M, 8F; Average age: 59; Range: 42–81) were interviewed between February 2014 and June 2015. Interviews were recorded, transcribed, and verified by participants between July 2015 and April 2016. Interviews were thematically coded (as per Boyatzis, 1998; Braun & Clarke, 2006) by two researchers (Bradford, Bharadwaj) and the community council member and coordinator for this project (Neapetung). Three main themes—spirituality of water, the need for water for survival, and stand-offs in water management—were presented to the Chief, other members, and Elders interested in participating in the analysis of interviews. Themes were woven into a narrative by the council member and the researchers, telling the story of each main theme from the perspective of the Elders whose interview content and experiences aligned with that theme. Researchers, Elders, and Chief and council members prepared a table of potential symbols that would appropriately depict aspects of the narrative arising from each main theme. Multiple iterations of symbol identification were completed until co-learners involved in the analysis reached consensus on the symbols. This took 14 months (May 2016–June 2017).

The table of symbols was presented to a contracted professional artist, who met repeatedly with researchers, community coordinator, and council members to gain insights on each symbol and how it represented aspects of each theme. The artist used culturally harmonized

media identified by community members (willow charcoal on heavy unbleached cotton paper) to draw symbols. She prepared draft drawings of symbols for review, then the team mapped out the symbols to a larger draft ‘whiteboard’ so the artist could understand sequencing and placement of images on a map where Nut Lake was the central feature. Symbols were placed around the lake in accordance with the Saulteaux guiding principle of the Circle of Life. The media productions team video-recorded the drawing and sped it up to match with narratives that were recorded by community youth and volunteers. The whiteboard animation research-creation was adapted from a previous protocol (Bradford & Bharadwaj, 2016).

Auto-Ethnography

Auto-ethnography, as a method, is a way of investigating how personal stories and experiences elucidate morals and ethics on individual and cultural levels without the pressures of positivistic ideals in academia (Ellis, 2004; Ellis, Adams, & Bochner, 2011). An approach that systematically analyzes personal experiences to contribute to understanding cultural ones (Ellis et al., 2011). The purpose of auto-ethnography is to examine individual transformations over a specific experience, or range of time to uncover learning in [an] individual(s). In this study, thoughts, beliefs, and learning relating to relationships, research-creation, and research findings of the council member and one key researcher, deeply embedded in the project, were gathered to demonstrate how the relationship between the co-learners evolved. Three questions were explored three times during the course of the project; at inception (June 2016), after creation of the art-animation (June 2017), and at the closing of the project (October 2017). Questions included:

- 1) What have you gained from this project (so far)?
- 2) What has the community gained from this experience (so far)?
- 3) What do you want others to know about your experiences with this project (so far)?

The councilor (Neapetung) recorded his answers on a digital recorder and had a note-taker present to assist with recall of context and talking points. The councilor wanted to ensure his thoughts and words were recorded accurately, and any *low speaking* was clarified, and backed-up by notes. Recordings were transcribed and both notes and transcriptions verified by Bradford and Neapetung. The researcher (Bradford) kept a journal of her answers which were submitted to the research team for thematic analysis (as per Boyatzis, 1998; Braun & Clarke, 2006).

Results

Five sets of findings are discussed: the initial thematic analysis of interviews; the co-created set of symbols to represent themes; the whiteboard animation video¹; the auto-ethnographical themes; and comparison of findings to principles of ownership, control, access, and possession (OCAP).

Thematic analysis elder interviews

Three main themes emerged from the 22 Elder interviews and were based around similar

¹ <https://www.youtube.com/watch?v=NqGSm8xFR5A>

experiences of the interview cohort.

The theme of *Spirit* expressed the importance of water as a sacred, spiritual essence contributing to community wellbeing and as a woman's responsibility to protect. Women most often relayed information about the spiritual meaning of water for their community. The water provided them with directives: flooding meant that it was time as a community to undertake cleansing, while drought meant time for fasting to return balance to the cosmological system. Water provided resources for the community including duck eggs, berries, medicines, and a location for gathering as families or as a community. Women discussed how new regulations, policies, and developments have impeded the community's ability to maintain their sacred connections to water. They told stories of difficulties in continuing sacred practices around childbirth, grieving, and in relationship-building with other nations. Much reflection was provided in how changes to the community's water and lake were both a precursor to changes in community member behaviours, as well as a prophecy from Elders of long ago. Two women's voices were selected by consensus to tell the narrative created for the *Spirit* theme. In YQFN, women are considered the keepers of the spirit of water because of birth stories (we are all born from water through our mothers, and thus women are the keepers of life-spirit through the water of the womb).

The second theme, *Safety*, discussed the need of water by all species for survival, and was brought forth by the working men who were interviewed. They expressed the practicalities of water; that is, without water there would be no life, no ceremonies, no plants for food or medicine, no hunting and fishing, no transportation, no way to bathe, and there would be a general inability to survive as a community. The men concurred that the waters provided directives—at one point, the community became too large to be supported by the fish, wildlife, and timber in the region and was hence split into three communities, with two groups moving to new lakes. This theme also focused on how stewardship and practicality principles were overpowered by the white-settler need for 'convenience', and how convenient infrastructure such as dams and reservoirs impacted species formerly dependent on natural flows. Utility as a concept superseded morality; this was described in an interview discussing how damage to surrounding non-Indigenous communities was always measured in monetary value and yet no dimensions of damage to Indigenous communities were ever given. The stories told by these Elders also included dramatic moments of escape from changing waters (floods, falling through ice unexpectedly), as well as how changing access and use of water influenced local economies, livelihoods, and food provision. A younger man's voice was selected for this narrative to exemplify the gendered role of being on the land hunting for one's family.

The third theme, *Stand-offs*, explored how political challenges have influenced the community's identity and cultural sustainability. Stories about political changes were brought forth by co-learners. Some had previous experience as councilors and Chiefs, while others had learned of the experiences of other councilors and Chiefs that had developed into stories told throughout the community as lessons to youth about political process. Many of these stories expressed the lack of voice community members had in political processes such as selling goods through the 'Indian agent', accessing permits to leave reserves, influencing decisions of

water control boards, and more recently, regaining land entitlements and advocating for treaty rights (including water). A strong male voice was chosen for narration to reflect conventional political leadership in this community.

Symbolic representation of themes

Once themes were analyzed and consensus was reached on narratives representing each theme, a table of symbols was co-created to guide the artist drawing of the story. Tables 1, 2, and 3 present the selection of symbols representing each theme.

Table 1. Themes, subthemes and symbols for *Spirit* section

Section, Theme and Subtheme	Symbols
Part 1: <i>Spirit</i>	These symbols will all be drawn in black around the outside of the lake and mostly above the lake. Black colour is selected to represent man, the north, and the winter.
Introduction	Draw the outline of Saskatchewan, pinpoint Yellow Quill First Nation main reserve. This will be the central focus. Pictures will be added to this central lake shape outline across the video.
Moved out for school, life events...	A residential school (Muscowequan – towering brick building), farm outline, two wedding rings
Log cabins by the water	Log cabin around the east side of the lake
Water was pure, lived a good life by the water	A gleaming water droplet, happy YQFN face
Water is what we are born from... gives us life	Outline of mother and infant
Lake center of the community	People gathered by the water's edge giving tobacco to the lake
Shared connections	Drawn arms from the people in the previous piece holding hands
Drank water and so did animals	Draw person with mug dipping into water, horses head bent down next to it
Hauled it in barrels, cut ice in winter	Barrel, ice cube, crystal clear and gleaming
Hunting animals	Outlines of some animals – beaver, muskrat, moose, elk, deer
Bathed, laundry, collection	Draw scene of people bathing or washing clothes, others collecting eggs along the shore
Ceremonies connecting with elements	Elements (i.e., waves for wind, water droplets for water, sun, moon) drawn around outside edge of medicine wheel
Lived in family groups and took care of each other	Draw family holding hands
Learned to respect water very young	Hands holding water with water dripping down from fingers
Water gives spirit - Floods are cleansing, enhances spirituality	Hands holding water splashes the water on a face outline
Dam built in the 60's, changed	Draw outline of what the dam looks like
Couldn't drink water anymore	Dirty glass of water

Water controlled by the whims of other people (government, water board ...)	Outline of man and his hand holding a switch
Ceremonies hidden	Curtains drawing closed over people sitting in circle
Sharing resources and getting taken advantage of	Person giving something to another, but other person holding fingers crossed behind back
Elders predicted the changes	Elder talking to others sitting and watching
No one touches the water - polluted physically and spiritually	Child holding hand near water and bigger hand stops that hand from touching water
Lake as an afterthought	Someone throwing something over shoulder into lake
Not respecting other living things	Sign saying "Beaver control, \$ per tail"
Worrying	Worried face or question marks
Afraid of losing the teachings on the sacredness of water	Elder teaching young

Table 2. Themes, subthemes and symbols for *Safety* section

Theme	Symbols
Part 2: <i>Safety</i>	The drawings for this section will be around the outside of the <i>Spirit</i> drawings and drawn in orange and red to represent the east and west directions, the cognitive components of people, the summer and autumn, and a combination of people (settlers and Indigenous people)
People together around the lake	Draw people gathering around the lake
Split into three	Three arrows away from lake
Raised cattle and cut hay, haying bees	Cattle, hay bales
Cords of wood	Stacked cords of wood in wagon on road
Convenience, no sugar no booze...	Draw beer bottle with Circle and slash through (in red), bag of sugar with circle and slash
Water was clean	Clean cup of water
Farming and human waste poured into creek	Barrel of pesticide in a stream that is flowing out to lake: this is a pretty important symbol for YQFN because of historic events
In the fall when it dries up we see the sludge from the pesticides and waste	Sludge waste, dying plants, bare tree trunks
Animals poisoned and we ate them, berries and medicine disappearing	Animals drinking from that stream downstream from where the bottles are poured
Greed for money over the earth	Draw planet earth, then dollar sign
Everything grew because of water	Draw plants (tiger lillies, bulrushes) along lake edge
Fish ladders and hurt fish dying	Fish ladder and fish swimming up it
Floodgates making life easier?	Picture of floodgates or go back to previous one and circle it in new colour

Sopping ground, flooded land	Flooded fields and underground
Flooded houses	Flooded houses, and a calendar which gets flipped and shows next year, and next year, 2011, 2012, 2013, 2014...
Town flood and cost	Write 12 million \$
New water plant	Draw outline of new water plant
Teaching kids lessons so government not seen as a hero	Man in suit with gold medal around neck holding arms up in victory, person teaching young children in a sharing circle about history and traditions
Lessons	Papers with words like treaty rights, history, contaminants, at school plus side-by-side image of elder teaching kids
Thinking – intellect	Hunting, measuring distance with own eyes. Setting traps
Listening to Elders	Young kids listening to Elders in a circle
Water is our highway, floodgates ruin that	Stream going off in distance with canoe floating down, and floodgates closing across the stream, stars drawn in background

Table 3. Themes, subthemes and symbols for *Stand-Off* section

Theme	Symbols
Part 3: <i>Standoff</i>	These drawings will be done in blue on outside of circle to represent the night, winter, emotions
Argument	Two outlines of people arguing
Flood gate control and water board	People sitting around board table, Saulteaux person sitting off to side, vote ensues and people's arms get put up but not the Saulteaux person
Flooded field	Another flooded field and go back and circle the calendar from before
Community pasture and good citizens	People working on hay bales together, patting backs of cows, shaking hands...
Selling through Indian Agent	Man in suit with Indian agent label on, permits in pocket or around him, measuring cattle, pocketing money* another important image here
Cutting wood and selling it in town	Person buying a permit and then selling wood to townspeople
Industries (power, water, gas) not getting permission for use of Yellow Quill resources	Person with 'I don't know' expression or shrugging
SaskWater owns the water	Person holding up paper with words "Water Deed" on it while YQFN people collect berries and canoe in a lake
Reserves paying money to corporations for resources	Person holding up bills labeled Gas, Electricity, Water and frustrated expression
Hands are tied	Two hands tied at wrists
Water not in Treaty 4	Paper with Treaty Four written on top held in hands of Elder as they sit looking at lake
Buying up land, 3 way standoff	For sale signs drawn around west side of the lake, YQFN people building it up, but government or other agencies pointing fingers at the paper and at each other

Paying taxes, milking us for land that's ours	Envelope with stamp labelled 'taxes' and addressed to YQFN
Responsibility to raise children and grandchildren to protect YQ	Children learning from Elder at side of lake
Still have culture	Eagle flying away
Kids at school but also learning at home	School building and mom and dad teaching kids at home
Water connects us all	Water droplets floating across the sky as if being tossed by a child
Good place to start, teaching culture and traditions	Community members holding hands and talking to one another
Worth fighting for	More people are drawn and more kids and people keep getting added holding hands, arms around each others waist... until a big group is there

Specific details on why symbols were selected were at times deemed sensitive. Thus, further details on symbols is not provided at the community's request.

Research-creation output: Artistic animation video

The next co-created output was the artistic animation-style video. It is not a conventional whiteboard animation. Instead, the drawing process was recorded in its entirety, then sped up to fit the pre-recorded narratives. Community volunteers, recruited from summer staff and students at the Yellow Quill Urban Services office, provided the voice acting. In this case, the artist was video-recorded while she drew the sequence of symbols. Willow chalk and paper were used, as the media did not allow for the quick erasing and rapid movement from one aspect of a story or concept to another. The quick erase concept was also not aligned with the deeply reflective cultural practices expressed by Elders, where mistakes are records of learning and not to be erased. Flute music was suggested as most relevant and appropriate. Soundscaping and editing was completed to finalize the draft video. Sections of video were presented to Chief and Council and interested Elders. Suggestions were incorporated and changes made.

The final copy was presented to Chief and council members. Legal representation provided additional advice for changes necessary for protecting sensitive aspects of local knowledge. A community video launch was held in July 2017 for community members, local school students, and researchers, and with the artist donating the original drawing to the community. DVD copies of the video were gifted to each Elder or his/her family members, the school teachers, and several copies, held by councilors, to the Band office. Ownership of the video was agreed to be held by the community. The video link was shared by the University's media production unit with permission of community councilors who did not yet have a locally-hosted account for hosting the video.

Auto-ethnographical findings

The auto-ethnographical findings reflect the learning experienced by both a researcher and a

local councilor, key contributors to the research-creation process. Bradford's research account expressed learning in terms of how to be respectful, relevant, and responsible in co-creating research outputs with Indigenous communities. Neapetung's auto-ethnographical findings relayed messages about learning to trust researchers, sharing vulnerabilities in order to share the weight of the importance of the work, and leading reconciliation efforts on behalf of his community. These findings developed over the project:

1) What have you gained from this project (so far)?

I found today to be a big step towards building a friendship. I did not know whether the Chief and council members would be supportive of us coming in and suggesting the making of a video from their Elders words and thoughts—like we were selling out their stories. I was afraid that at worst, we would be asked to leave, and told we were being disrespectful of their Elders, some of whom had died since the interviews were done, and at best, told to come back another day. I was surprised to have been welcomed, even after stumbling over my too complicated words. It was right for us to present tobacco, and to listen carefully to the Chief's thoughts about the Delta Ways Remembered video [pilot video presented to group as idea]. There was the immediate ask for the names of the Elders involved in the interviews. I was worried because we couldn't share that info without ethics approval to do so, so I thought the Chief would be upset. We explained why, but I could tell that would be a sore spot. (Neapetung, June 2016)

When they first came in, uh, I thought to myself, 'Here we go again, another research project that doesn't help us.' But it turned out to be different. And the two of them [Bradford, Research Assistant] were so nice and genuine. They brought tobacco. They prayed with us. They listened. The video they showed us was really...um, emotional. Moving. Some of the councilors had a hard time keeping it together. I thought maybe this could work, but I wasn't ready to go all out. The Chief needed some time too. I waited for him to tell me what to do before I called them back. (Neapetung, June 2016)

Initial auto-ethnographical entries revealed two challenges; first, from the research side, there was the desire to create a friendship and go about approaching the Chief and council in a respectful way. Secondly, there was a defensiveness from the community's side about getting into a research relationship that may be seen as driven from researcher interest. At the outset of the project, ethical dilemmas complicated the relationships. Within the community, there was the desire to know which Elders had been interviewed, and what they said in those interviews. Researchers were not able to reveal identities because of consent and confidentiality agreements put in place by institutional ethics policies. Overcoming this challenge was deemed a way to demonstrate respect and trust among the co-learners. Elders, originally involved, were contacted and were reminded of their roles in the earlier project. They were re-sent their

transcripts if desired. If those Elders chose to share their transcripts, it was up to them. In that way, the community members could learn of the Elders who were involved, at their request, not because of researcher action. The drive for this knowledge by the community was not to point fingers (as feared by researchers) but for pride in families whose Elders may have died. Living relatives wanted to be able to be proud of Elder family members for their involvement, as well as have copies of their words as they were nearing end-of-life.

Initial reflections revealed a lack of guidance and familiarity with ways of approaching building a research relationship. While Bradford was uncertain about protocol and formality, Neapetung was unfamiliar about how to enter the relationship in a way that preserved exit opportunities and allowed for time to reflect, and discuss opportunities among community decision makers without researcher pressure.

2) What has the community gained from this experience (so far)?

What we gained from this goes beyond the video...um, the video is great. The teachers use it at the school. Uh, we show it to companies when they come in...we want them to know our history. We gave a copy out to each family. We share the YouTube link. The drawing is still hung up at the school. But, I think Lori [Bradford, researcher] is important. She did things in the right way, a good way. She asks about protocols. Brings tobacco or other important things to our meetings. You know, it's all important. We did it together in a good way. The projects just exploded now. I mean, we're doing some environmental stuff, learning about what's in the lake which we've been curious about for a long time. We're doing the urban movers stuff too. We needed Lori to show us how to get started with that work. The youth, they're interested. Some of them tried to make their own videos. They fiddled around and now they're figuring it out. I think we gained some inspiration. (Neapetung, July 2017)

I don't think it's right for me to talk about what the community has gained, because I'm not in or from the community. But as co-learners, we gained knowledge and experience together. We made mistakes, I made mistakes, but I was forgiven and that felt so good because I was really worried. I think we can keep up the work together now, and I'm not afraid to high five Myron [Neapetung, councilor] over our small victories. I see him at the [Recreation Center] sometimes and we're friends, talking about our kids mostly. I can also text him about upcoming things and know he'll get back to me when he can. We've moved beyond the tip-toe on eggshells part that takes a lot of energy and thought, and are comfortable now. I don't take that for granted, because it reaffirms how important the ongoing effort on our relationship is to supporting each other through our reconciliation journeys. (Bradford, October 2017)

The focus on project outcomes highlighted two findings; firstly, that the video was well received by the community and acted as a stepping stone to further work. Secondly, the video was less important to the councilor and the research team than the relationship between the

community representatives, and the researchers themselves. At the heart of the analysis, there was a realization of the humanity of both researcher and councilor that was precarious at first, but solidified through mutual challenges faced over time.

3) What do you want others to know about your experiences with this project (so far)?

I'd like others to know that this kind of work is not easy, probably won't produce the journal articles, book chapters, or invitations to international conferences that count as academic career success. But to me, the gratitude of the community is worth more than those things. This work takes time, and energy. It takes emotional commitment. But, I like to be surrounded by a group of people working together for something bigger. In this case, it was doing justice to the lived experiences of the Elders, and also a story that I think, all Canadians should hear. (Bradford, October 2018)

What I want others to know about this...um, is that there are people out there who...uh, do things in a good way. That they [Researchers] came in and followed protocol. That they kept asking about whether they were following protocol and doing things the right way, and, uh, that there was respect. They showed respect to all of us, the students, the Elders, and the Chief. It was the little things too, you know, they baked a cake for the video launch. Lori [Bradford, researcher] answered her phone whenever I called. You know, we've been through it all, and, um, it's hard to figure out who's gonna to be there for the long-haul and who's gonna come and go. And now, it's getting easier for us to figure that out. We needed to let others in, so we can all learn, and heal, so for us too, um, we did some reflecting on how we do things and saw that we, um, we could open up a bit more. We brought a lot of pride back to our community with this video. People were proud of their family members for telling their truths about water, and um, when the video was done we felt like finally, they [researchers] listened. (Neapetung, October 2017)

Entries to this question expressed four themes. First, that while there was difficulty in navigating the initial stages of research relationships, trusting relationships between individuals and groups were ultimately created. Second, maintaining these relationships required ongoing energy and open communication throughout the project and beyond. Both co-learners reiterated the need for continuing to work at relationships and checking-in to be sure expectations were being met. Third, there were reflections from Indigenous partners told through Neapetung that they saw this as a beginning for their healing journey, and that a part of the journey could be done together. Finally, the councilor revealed that as a community, they felt that the researchers had listened.

*Synthesis of results and OCAP principles***Table 4. OCAP Principles and Responsiveness in this Project**

OCAP Principle	Meaning*	Achievement in this Project
Ownership	Ownership implies the rights of a Nation and their cultural knowledge, data, and information. Only the community or group owns that information much like individuals own their personal information.	The video provides ownership of cultural knowledge in a form aligned with traditional storytelling principles. The video expresses the community's spiritual, cultural, personal connection and lived experiences with water. The video is jointly owned by the researcher team and the community with the premise that either owner can share the video widely. This ownership arrangement was actively agreed on and is evaluated on an ongoing basis by both researchers and community members. The agreement reflected growing trust between the researchers, councilor, and community.
Control	First Nations communities, and representative bodies are equal decision makers within all aspects of the research process and control resources, research planning and data management processes.	The research process was co-created with the community councilors over several months of interactions prior to the co-development of the video. The Elders, councilor and researcher worked jointly directing decisions related to all aspects of the research process, video creation, and video sharing. This manuscript was also co-conceived by the co-learners. Control was an issue when disclosure of Elders interviewed was requested. Control was placed back in the community via individuals who were interviewed vested with control of their interview transcripts.
Access	First Nation communities and organizations have the right to oversee and make decisions on access to information about themselves regardless of format, or location where retained. Access may be realized in practice through standardized or official protocols.	Throughout the research process councilors and Elders contributed to the planning of the research and the development of video themes. They oversaw the selection of plot, symbols, narrators, and music for the video. This was an iterative process where trust and relationships were built. Appropriate First Nations protocols were respectfully honoured and verbal agreements were formulated among our First Nations partners.
Possession	Possession refers to the mechanism by which ownership of information can be supported and protected. Possession refers to stewardship and physical control of community information.	The whiteboard video provides a means to support the ownership of cultural and traditional information in a digital storytelling format. Without any outside influences, the community can share the video to wider audiences for purposes that are meaningful and beneficial to them.

Source: First Nations Information Governance Centre (2018)

In the past, researchers developed and imposed projects without community engagement or input into the research process. Researchers entered communities, collected data without respect for local culture, and then exited having little or no community interaction or consideration of how research could be shared or even benefit communities. Indigenous people were not involved in research decisions. Through our collaborative research process an iterative cycle of engagement and discussion naturally unfolded to inform our collective decisions about what research information should be collected, who should gather it, maintain it and have access to it. Research was conducted jointly, rather than individually. Research was relevant to the questions and priorities of the community as opposed to researcher interest. Results were co-created and transformed into a knowledge mobilization instrument that respected the community's decisions regarding how research information is to be shared, to whom, how and for what purpose; thereby contributing to the four key OCAP principles. In addition, reflection and meta-analysis were undertaken to inform future work and to reinforce relationships.

In summary, the results indicate that protocol, shared decision making, and ongoing effort on maintaining and improving relationships were pivotal to the completion of the video, and lessons learned on managing mutually beneficial research-creation work.

Discussion

The research-creation process guided co-learners toward objectives of gathering Elders knowledge, co-creating an e-compatible output that was culturally harmonized, undertaking a process that involved youth, upholding the principles of OCAP, and providing lessons for other First Nations and research teams looking to undertake research partnerships. From the point of view of the community members, via the councilor, creating the video facilitated reconciliation between the community and the research team. The video itself provided further outcomes; that is, it was deemed a source of pride, a pedagogical tool, a link to Elder knowledge, inspiration for further work and for youth capacity building, as well as the start of a healing journey with YQFN's neighboring municipalities. Anecdotal evidence from Neapetung's autoethnography indicate that youth went on to create artistic animation-style videos. Combination of traditional practices with technological advancements inspired youth.

Other multimedia projects with Indigenous communities had similar results. Emphasis on devoting energy to maintaining accountability and trust in research relationships (Wilson, 2008; Cunsolo Willox, Harper, & Edge, 2013; MacKenzie, Christensen, & Turner, 2015), pride in creating a tangible and empowering output, especially with youth (Flicker et al., 2014), and the expressed need to begin reconciliation journeys together during and after the process (Castleden et al., 2017; Wiebe et al., 2017) have been reported. The video enhanced non-local people's access to knowledge about the lived experiences of Elders in YQFN with respect to water, and how colonial practices impacted those living on reserve. There is potential through the internet's pervasiveness and through enhanced social connectivity to provide a spectrum of different perspectives on Canada's history through more videos.

From the point of view of the research team via the key researcher's autoethnography, the

project provided lessons for her, and other researchers. First, researchers need to be respectful of protocols and governance processes in Indigenous communities above and beyond meeting project objectives and goals. This finding reiterates others (Tobias, Richmond, & Luginaah, 2013; Castleden et al., 2012; Koster, Baccar, & Lemelin, 2012). Secondly, culturally harmonized (relevant and contextually-focused) outputs build friendships, and reiterate to communities that researchers are listening (Munns, Mahoney, Miller, & Whitehead, 2016; Jull et al., 2018). Third, vulnerability can be a strength because of the mutual interdependence in solving project problems, thereby revealing the humanity of co-learners as a common trait (Sinner, 2014; Nilson, 2017).

Finally, sharing research-creation products suffer from two challenges to meeting OCAP requirements; first, in research-creation projects, there can be many voices and influencers for a product. Ownership agreements are needed and require ongoing evaluation and reinforcement. The process of creating these agreements can introduce tension. The second challenge is that researchers may not receive academic credit for these works. Others have provided specific challenges in relation to publishing (Giles & Castleden, 2008; Bradford, Bharadwaj, & Lindenschmidt, 2016). These two challenges were overcome through negotiation and the shared realization of greater benefits (trust, friendship, a start towards reconciliation) provided through the video production.

Researchers may feel vulnerable and act cautiously when navigating initial and ongoing relationships with Indigenous groups. In this project, both the councilor and the researcher struggled at first with overcoming emotional challenges. In the researcher's case, it was the fear of making mistakes that might threaten a relationship and, for the councilor, it was the fixation with preserving an exit strategy. With time, patience, and forgiveness, both partners were able to demonstrate leadership toward finding a new path for knowledge creation and sharing. Academia suffers from a lack of intergenerational storytelling on protocol and successes and failures at engaged Indigenous partnerships, although the literature is growing (Zeldin, Larson, Camino, & O'Connor, 2005; Findlay, Ray, & Basualdo, 2014; Facer & Enright 2017). We share this project process as an exemplar for others beginning their own journeys.

Conclusion

Castleden et al.'s (2017) chapter on reconciliation and relationality in water research provides recommendations for collaborative research with Indigenous groups. We suggest the addition of four recommendations geared toward knowledge sharing to their list:

- 1) Co-learners have open conversations about their desired knowledge sharing products and processes prior to initiation of the research.
- 2) Co-learners seek to unite in overcoming the negative aspects of internet-based knowledge sharing via opportunities to upload and share evidence-based research-creation products widely.
- 3) Co-learners create processes to discuss potential anxieties about research, for example, ways that Indigenous partners can alert researchers to breaches in

protocol, and researchers can alert Indigenous partners to their institutional constraints.

- 4) Indigenous partners work with academics to invite more collaboration if desired, catalogue and share knowledge sharing outputs, and create a forum to discuss successful and failed processes.

The video project enhanced community-based participatory processes by facilitating the opportunity for community members to direct the video design and development from interview to widespread sharing. Community members selected key messages, collaborated in the narrative creation, chose symbols and the medium for the artist to convey the story, involved youth and community members in narration for the story, selected music and other post-production enhancements, and directed where and how the video would be broadcast. Interview data was moved from transcript and report form into a harmonized knowledge-sharing product so that community members owned a legacy output, in an e-compatible form, aligning with their storytelling traditions. An important finding was that building respectful relationships facilitated the overcoming of individual and culturally-based challenges of trusting one other, and provided foundations for starting healing journeys.

About the Authors

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