Loretta Todd
(transcript)

2nd Annual Symposium on the Future Imaginary

hosted by

University of British Columbia Okanagan

&

Initiative for Indigenous Futures

5 August 2016
Kelowna, British Colombia

video available at

http://abtec.org/iif/symposia/2nd-annual-symposium-on-the-future-imaginary/

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[pause]

00:30 Speaker 1: Allow me to read: "Female, Cree, Metis, white, writes, been to Sundance Writers Lab, directs many films, lots of festivals, thinks, essays full of tersely cogent remarks or flamboyantly theoretical analysis, produces, she's experienced the labyrinth, challenges herself and others, and makes things happen. And yes, she has many awards and accolades. Known for lyrical expressionistic imagery combined with strong storytelling skills, Todd tells truths that are haunting, funny and real." That's a great bio.

[background conversation]

01:15 Loretta Todd: First of all, I wanna thank the grandmothers and grandfathers for bringing us all safely here so we could share [01:19] ____ stories and ideas. And I'd like to also acknowledge our community, the nation of people whose land we are in, and thank Jordan for greeting us this morning, and about the beautiful land and the beautiful people and challenging or more... Asking us to be beautiful on the land with him. I also like to thank Skawennati and Jason and [01:45] ____. It's amazing, we've never met, and also amazing I've known Jason for so long. So thank you, and all the other people, the organizers who put so much work and dedication into this.

01:57 LT: So, I'm just gonna jump right in. When I was young, we lived mostly on welfare. But my mother was defiant in her optimism about the future. She would marry a rich millionaire, maybe even Pierre Trudeau, [laughter] and we would live happily ever after. Her dreams were robust, whimsy, if that is a thing. My idea of future wasn't so happy, but it was often whimsical. I was often looking for portals to somewhere. One of my most beautiful was a mansion I built in the basement using packing boxes my mother salvaged somewhere, and drive back to us kids to play with. I joined three together, cutting doors between the rooms and windows for looking out, and I strung Christmas lights inside. We played there, but I was the most happy when I hid in the boxes, AKA mansion, along with the basement lights out and only the Christmas lights, old-school, multi-colored ones, to give light to define the space. This was my portal to somewhere, anywhere, and the [03:04] ____ was try and transforming.

03:07 LT: Fast-forward five years from there, and I was a 13-year-old runaway, hitchhiking around Canada, from Edmonton to Vancouver, Vancouver to Fort St. John, Fort St. John to wherever, making it as far as Montreal. I didn't like Toronto even then. [chuckle] Then I became a mother, and caring for another being became my portal to happiness and responsibility. And in time, I became a filmmaker, and I used light to define space and create story. In 500 years, will there be another little girl making buildings in the basement, lit with some old Christmas lights, and then still a child, runaway, and the cycle continues? Will it be like [03:52] ____ said of our past, tragic archives of dominance and victory, or will it be robust, whimsy?

04:01 LT: "Our past was once the preoccupation of the colonizers, and we developed codes to negotiate the performative nature of being the Aboriginal in the imagined past. Now our future is their growing preoccupation, but the power dynamics seem to remain the same, perhaps reinforcing the epistemological dependency on the very terms of reference and expression that are required in order to participate in the Euro-Canadian political and social system." That was a quote from somebody who I don't have the name of here.

04:36 LT: Now imagine a road. We all have had that experience when we were a kid of walking

alone on a street. It could be a gravel road, in the bush, or on the prairie, or street with cars and parking meters. We were on that road for the first time alone. You felt grown up, or not. You felt safe, or not. You felt free, or not. But it was a new way of knowing yourself, of feeling your strength, to be alone. So what is that little girl's first steps alone on that road in 500 years? And what is that road? From where to where? And so, you'd be seeing [05:20] ____ jumping up here asking me to join. But anyways, from where to where? Where am I, she and her people on that road? And on that road, what is the light and shadow that she, I, feel safe or free? Is this our future? Freedom.

05:43 LT: Many of my family, and yes, me too, have a healthy mistrust of authority, which I admit occasionally veers into the absurd. I used to think it was due to the fallout of colonization, but I know it's more than that. Vine Deloria writes about the old-time Indian chief [05:58] ____, who didn't like to be told what to do. When rapper Ostwelve, AKA Ronnie Harris, asked Woody Morrison, who's one of my advisors on work I've done, who's a Haida elder, if there was a word for "freedom" in Haida, Woody checked with his elders who said as best as they could tell, there was no word for "freedom" in Haida because there was no word for "oppression". Decades ago, anthropologist Paul Radin wrote about the difference between so-called major historic civilizations and aboriginal nations. "The former," he said, "function with essential instability with pain and suffering as the lot of the common man."

06:44 LT: Of aboriginal societies, he could proclaim three cornerstones of what he persisted in calling "primitive culture"; the respect for the individual, regardless of age and sex. The amazing degree of social and political integration achieved by them, existence of a concept of personal security, which transcends all government forms and all tribal and group interests and conflicts. Despite his adherence to many western anthropological attitudes, Radin's assessment of our values at the foundation of our unique social systems is a pretty apt view and helps us frame an imagining of our future's as freedom. When aboriginal leaders declare sovereignty for the daily life of their people and the governance of their nations, their leadership is often called into question. And as citizens of nations, our very existence is called into question.

07:38 LT: But it isn't just for constitutional rights that we stand so strong. It is for freedom. I think some non-native people think our life was a simple, communal existence, and because that communal existence seems broken, for whatever reason, and because they believe that western culture is based on individualism, non-native society, progressive and conservative, believe we should accept our social evolution and become fully modern. But within the essential instability of western culture, the individual has always been under threat.

08:17 LT: Even today, war, class, extreme capitalism, state communism, fascism, poverty, consumerism, colonialism, economic bailouts; all of these and others pressure define and limit individual freedom. Freedom is especially unstable today, where surveillance is the norm and pack behavior encouraged, even mandated. Fear of exclusion, fear of poverty, and a scarcity mentality are all used by mainstream culture to reproduce its social order and control. There's an explosion of creativity challenging the authority globally. But at the same time, there's an economic meltdown created by bank greed and ongoing war that is shrinking any commitment to the social well-being of individuals, communities, nations, and yes, mother earth. It is in this continuum and sense of the future, our arts are being included and placed on the evolutionary fast-track.

09:12 LT: Instead, could we, as indigenous artists of all mediums, strengthen our freedom and individualism, as well as the well-being of our people, communities, and environment? Yes, the

often quoted, real statement of artists leading the way is being invoked here, perhaps in a bigger way than we've imagined before. To me, individualism and freedom are expressions of being alive and expressing an ongoing relationship to all my relations. In the western mentality, artistic success is afforded to only a few within rarefied enclaves. Subversive artists operate sometimes within and outside of these varying degrees of art practices, which I could name... You know the drill. But to me, we need all the artists we can get. Then if 100,000 of our people stepped forward to be artists, we wouldn't see that as a threat to limited resources or prestige, but as a reflection of our freedom. And we would look closely at what they had to say, and how we could enable them to say it. If 1,000 youth decided they wanted to become astronauts, I can't imagine our elders saying, "What a stupid idea! Who needs 1,000 astronauts?"

10:30 LT: Instead they might say, "Well, why are these young people wanting to go into space? What is that telling us about earth and the universe? How can we make this happen? Should we try to start a mega-casino to raise money for our own NASA, or could we imagine innovative technologies that we can build better spaceships? And maybe find out about the old-time Indians, or maybe find out about the old-time Indians who said that we'd been journeying in the universe forever?"

11:02 LT: Or even if one of our mothers stepped forward and said she didn't want one more family member to live in a mouldy house with contaminated water, then as artists and scientists and elders and politicians and carpenters, could we say, "How can we make this happen?" That is my challenge for all, us artists, scientists, carpenters, electricians, bookkeepers, and politicians to jump-start our independence from the mainstream art realm, and [11:28] ____ sense of our fragmented future. Instead, how about a giant self-drilling digital media, interdisciplinary, interactive, public earth art project? How about we all take a year of our lives to go build houses? Or build gardens? Or hold daily feast? Or create jobs, or create technologies that build houses from trees? Or create an alcohol that doesn't get people drunk? In 20 years, or 500 years, will we, as artists, be able to say we forged a new future to live our lives of freedom and honor, or will we still be playing...

12:00 LT: Battling it out in the same old, same old for diminishing returns on a toxic earth? So, are we building those places? Those communities in which there is a respect for the individual, regardless of age and sex? The amazing degree of social and political integration achieved by them, the existence of a concept of personal security which transcends all government forms and all tribal group interests and conflicts. How are we looking out for our freedom, and the freedom of all the beautiful people on the beautiful land? Freedom also from time, time that tells us there's not enough for everyone. Which leads me to Coyote's Crazy Smart Science Show, and perhaps some of my other projects that I can maybe share with you. I work within another marketplace, that of broadcasting. The marketplace is no longer what it was, but now multiple screens compete for I's, and an economic model that consolidates power, even while it tantalizes us with illusion of freedom. How many shows are there on Netflix and Crave and YouTube?

13:10 LT: But it is a populace place. Hunter S. Thompson's quote about TV is perhaps over-dramatic, but it's not too far off. He said, "The TV business is uglier than most things. A long plastic hallway where thieves and pimps run free and good men die like dogs for no good reason." So how can I transform such an ugly place and keep the integrity of our knowledge? Well, we are fortunate for the Aboriginal People's Television Network, and the Aboriginal Language Fund and [13:43] ____. But both are funded by the large, large part by subscriber rates, and we know that subscribers are leaving broadcasters by the thousands, so both are threatened. But I didn't wanna talk about the

political thing; I wanted to talk more about Coyote's Crazy Smart Science Show. Often we think of science as the future, science owns the future. And yet, in many ways, the science that we know today wouldn't be the science it is if it hadn't been, of course, the wealth of our land, the wealth of our existence, the wealth of our knowledge.

14:26 LT: There is so much in chemistry, aspirin, everything. There's so much of our knowledge that comes from... It's within science, but we don't see ourselves in that science. So what I wanted to do was create something, and my work primarily is with, the last few years has been particularly with youth, developing programming for youth. I created a series called "Tansi! Nehiyawetan", which taught five, six-year-olds how to speak Cree. Well, introduce them to the beginnings of the Creek, but more to the point, it was experiential. So it wasn't just television talking, it was television experiencing. So at some point I wanted to do the same with indigenous science. I was very influenced by, of course, the Leroy Little Bear, who I've known for many years. He was a good friend of the late Joane Cardinal-Schubert. And when I worked with Joane on different projects, Leroy was there, and Leroy [15:30] ____ were then working with quantum physicists and the elders, talking about indigenous science.

15:39 LT: And so that was always in my mind; "How can I bring indigenous... How can I know this... " But it was also a personal thing. I've been a sci-fi nerd forever. And I come from a family of people who are very technically ingenious; not educated. My father was a heavy equipment operator, bulldozers and everything. And I had an auntie who could build anything, fix anything, make anything. And I had two brothers who were pilots, even though they were both high school dropouts, and now they're flying jets; not big jets, but they fly jets. So where is this ingenuity, where does this ingenuity come from? Why are we so competent at making and doing things, and yet, that's not shown? We don't see that. We don't see that competence. And our youth especially don't see that competence.

16:36 LT: One of the things that we all know that our kids dropout of high school, and there's many reasons for that. But one of the reasons is because they often don't take science as math. And they don't take science as a math because they don't see themselves reflective in those curriculums. We all know that research shows that if you reflected back in what you're learning, then you're gonna learn more.

17:00 LT: So they're able to be drawn to it. So the idea was to bring indigenous science to our youth. So what I want to do is just show you a couple, just a really quick clips of that work. I didn't have time, I've been right in the middle of production with the series. This is just the demo that we did. And I'm not gonna show you the whole thing, I'm just going to show you some clips. Just to give you an idea of how I'm working with indigenous science and trying to work within this populace medium called television.

[video playback]

18:08 S?: Welcome to Coyote's Crazy Smart Science show, where we celebrate aboriginal science, and encourage aboriginal girls or boys to love science like we do. Coyote will guide and challenge the children at home to learn more about science. Coyote is an animated character who asks fun riddles to inspire quests to find the answer. In each episode, our curious youth teams will solve the riddles using aboriginal and western methods of science, observing, asking, listening, testing, and always using their imagination. In our episode about math, Coyote will ask, "What flies high and

can make a circle in the sky?" In an episode about biodiversity, Coyote will ask, "What has a billion eyes?" When exploring gravity, Coyote will ask...

19:03 S?: What's everywhere but you can't see? What dances to the moon everyday? How can you fall 10,000 times a day and not hurt yourself?

19:11 S?: Come on, we have an experiment to do!

[music]

19:25 S?: Coyote Science will also introduce us to many brilliant aboriginal scientists, and our hosts and news reporters will share stories about scientists from all over the globe.

19:36 S?: Did you know that when astronauts walk in space, they're actually falling?

19:40 S?: If you're in a space station orbiting Earth, you would actually be free-falling towards Earth, but moving sideways fast enough to exactly balance gravity. As long as your speed and orbit remains constant, you feel weightless. John Herrington walked in space. He was the first indigenous astronaut to do that. He is from the Chickasaw Nation in Oklahoma. He even carried an eagle feather with him onboard the STS-113 Endeavour. Rosie the Robot, introduce us to John Herrington. Wait, we have a robot?

[music]

20:27 S?: I played astronaut when I was a kid. I used to sit in a cardboard box and dream I was going to the moon in the mid '60s; that's what was on TV, and that's what I wanted to be. I flew in November of 2002. About 30 seconds before launch I thought, "Huh. I am actually going to space. This is... I'm actually going to space." Then there was light off, [20:48] ____ kick in the pants, and it was great. You're floating. Your books are floating. And to be at the edge of the Space Station, and 220 miles straight down at the Earth, but you're looking across the Earth's horizon, you're looking off into space and you realize that there's nobody between you and whatever's out there. That's a pretty incredible thing, that's something you remember. I remember that most of all.

21:21 S?: We're proud to announce that Commander John Herrington will be a regular contributor to Coyote Science, exploring ancient aboriginal science and how it contributes to our world today. One week, Machu Picchu, the next, Anasazi Canyons, and another, wondering at the engineering marvel of fishing wears of our people, or our agriculture, and our amazing canoes. Coyote Science loves aboriginal scientists, and we want to inspire our kids to become future scientists. We will also share stories of aboriginal scientists, past and future.

22:01 S?: Our people have always been scientists, but we didn't call ourselves scientists. But we were, and we still are scientists. We looked at the world around us and [22:09] ____ gain knowledge, and that's what science means: Knowledge. Here's a story about a great scientist from the Navajo and Ute Nations, Dr. Fred Begay. Dr. Fred Begay was so smart and cool. He wanted to find ways to use the sun to make power here on Earth, and he mixed his own culture's knowledge with his physics knowledge to do some pretty important work. Dr. Begay didn't speak English until he was 10-years-old, and went to residential school. They taught him hardly any math or science, but he still became a scientist.

22:43 S?: Dr. Begay really liked physics. Physics tries to understand energy and matter and how they work together. Physicists study the universe, from the largest galaxy to the smallest particles in nature. And Dr. Begay added his own native language and culture to look at the universe and energy. After university, Dr. Begay went to Los Alamos National Laboratory; that's where scientists figure out how to make nuclear energy by breaking atoms apart. But Fred went looking for ways to make even more energy by joining atoms together.

23:17 S?: He invented some new ways of using lasers to create really hot plasma, which are special gases that make huge amounts of energy, like in lightning. You need that [23:27] ____. It's called nuclear fusion, and one day it could safely make all the clean energy the world needs. Way to go, Dr. Fred Begay!

23:37 S?: Kai, the science hacker, will bring fun, easy-to-do science experiments, and show us how to do really cool scientific projects.

23:44 S?: I like to make things [23:45] ____ to learn about things, in my own way. I'm Kai, and I'm a hacker. Today's hack is about making waterproof matches, so even if it's pouring rain out, or your [23:58] ____ pack falls in the water, you can still have a fire. Fire was important to our ancestors, even sacred. In Cree, we call fire [24:05] ____. Fire is to be respected at all times. Even a match can cause lots of damage. Fire is a chemical reaction that gives off light and heat. Matches use that chemical reaction through friction, sulphur, and phosphorus.

24:21 S?: I can show you how to make a fire without using matches and lighters, but that's for another time. Let's start with some water-proof matches. This time we're gonna need scrap paper, matches, and nail polish. You can also make water-proof matches with wax. Hit the whole match and heat the wax. It only takes a minute to dry. The problem with wax is that it can easily scrap off after it dries. First, we're gonna need a light color nail polish on the match head. You put too much, it won't light. I'm gonna do a bunch here. And now I'm gonna let this sit here for about 15 minutes to dry. You can speed the process up by using a hairdryer. That'll only take about five minutes for the matches to dry. It should be dry now. As you can see, the nail polish is hard to scrape off. Let's give 'em a test. [laughter] Just kidding. That's not gonna happen. So the light [25:30] ____ to the test. So there you go, water-proof matches.

25:44 S?: One day, I'll be a doctor.

25:45 S?: Someday I'm gonna be an archeologist.

25:46 S?: I think I like to be a scientist.

25:48 S?: I will be a doctor.

25:49 S?: I'm gonna be an electrical engineer.

25:52 S?: In each episode, we will also celebrate our science as told through our most ancient learning methods: Song and story. Each story or music video will hold knowledge about science told through beautiful artistry.

[music]

26:26 S?: At Coyote Science, we want our youth to know that the world needs their unique perspective. Science is one of the most exciting places in our communities. There are so many things to explore and discover. Thank you for watching.

26:48 LT: So that is the demo that I did to get the series, which we are now on the production with. Well, we're on post-production. We would be delivering to APTN, the end of September, we hope, 13 episodes, 22 minutes each. I couldn't afford to animate Coyote in the end. So Coyote is actually [27:10] ____. [laughter] He's a doctor that's wearing a coyote costume. Great actor, and really didn't wanna... Doesn't look like a cartoon that's designed to look like a coyote. So it is like coyote, and he interacts with our host, Isabella, who's a wonderful young woman. And basically all the elements you see in there are in the series; there's animated stories, there's the hacks, there's scientists, there's the riddles. We have kids, mostly kids are friends and family, mostly I tried to work with the kids that we know. And those kids are given a riddle by Coyote, and then they go and observe. They always go to a knowledge person, people like Woody, Mark Higgins. There's a lot of people in... We do this all in Vancouver; we film most of it on the Sunshine Coast, where I live now. Then they come up with something that they think will solve the riddle, and a... So yeah, it has been a challenge, certainly, and I realized that what I try to do is I work in these populace form.

28:30 LT: I know that TV is not [28:31] ____ have expected academic institutions, but that it's where I do my work, and I bring artistry to that work. So it's not just sort of abiding by all the same rules of what television is producing, or what is science programming. Which is about freedom, again, it goes back to freedom. The other thing I wanted to show very quickly is I did a series, or I did a pilot for a series called Skye & Chang, which is my martial arts sci-fi mash-up. We didn't get picked up by APTN. I haven't given up on it yet, I'm transforming it a little bit, but it's the same. In this case, Skye is a Metis Cree woman who lives in the [29:18] ____ County side in Chinatown with her friend; Chang, and they run a little Dojo, and they get caught up in an intergalactic conspiracy. [chuckle] And again, I sort of come from a sci-fi kind of nerd background, but also old school martial arts. I used to watch a lot of old school martial arts movies. I have to admit that I used to get stoned and watched the old school martial arts movies. [laughter] So somehow the tropes of martial arts went into me, with me not even realizing it. But I didn't wanna show you... I'm just gonna show you the opening reel.

30:00 LT: It's just like a minute thing.

[video playback]

30:07 S?: My name is Skye. I'm from [30:12] ____. This is Chang. Her family is from this village and she lives here. We teach martial arts. We help our friends and we guard our clients with our lives, and now we have to save the Earth.

[music]

30:48 LT: Anyways. That gives you an idea of Skye and Chang. Skye and Chang are... Again, it was my effort to create sort of a populous space, use the tropes of television and sci-fi and martial arts. I come from the inner city, maybe it's not the downtown east inner city, but that's where I come from. And so for me there's always this portrayal of it as this ugly, damaged place when, in fact,

there's a lot of robust whimsy, if you like, and a lot of people seeking freedom. I think one of the things that I always found with my relatives and people who have struggled, is that one of the things was, for all the inter-generational trauma, is that one of the things they were always seeking was freedom. And basically, what's happening in this show is Skye and Chang are very much dedicated to the freedom of their community and the people that they interact with, and also now freedom of humanity, because basically they're being threatened by this greater threat.

32:00 LT: It didn't get picked up, so I created something new recently, which is called Fierce Girls, which is another... Which Elizabeth [32:07] ____, I don't know if I'm saying her name right, will be part of the team. It's a Transmedia project. It's a New Zealand-Canada co-production. And what it does is these two characters, a young indigenous woman from Vancouver, and also a Maori woman, and through a selfless heroic act, their own ancestors decide to give them superpowers.

32:41 LT: And in the case of the woman in Canada, she has the power to suspend time and compassion, and the other one has the power to compress space and courage. So they use those powers to help other young women in their communities. And it's got visual novels and limited animation, and webisodes, and will also have a lot of social media and interactivity around the kinds of stories that they count or the people that they help and deal with.

33:26 LT: Officially, the contract hasn't arrived, but officially we're starting, so I hope next week. It's been a very long process to get there. But I'm always interested as a filmmaker trying to find different spaces to find freedom, and Transmedia is one that I'm hoping to do. Anyways, that's basically it. Thank you for listening. And any questions you have, I'd be happy to answer.

[applause]

34:09 S?: This question is...

34:09 S?: Name, name, name.

34:11 S?: Oh, right. Bryan Hudson again. This question is about Coyote Science. It's a comment and a question. So my first thought when I saw it was, "I'm jealous because I wish I had that growing up to watch." My second thought is, "Where can I watch it in the States?" Because we don't have APTN. Now we might have ANN, All Nations Network, which is actually funded by Canada, so that might be a possibility.

34:37 LT: I think APTN, they have certain limitations on their license in terms of who gets to broadcast it first and so on. But the nice thing about Coyote Science is that I do feel I do want to expand it beyond Canada. I certainly do want to find a life for it, and I would like to make it international and collaborate with other communities that are doing like work. 'Cause there's scientists everywhere, particularly indigenous people in the States, there were a lot of scientists. So the whole STEM movement or STEAM movement in the States is pretty big.

35:17 LT: What stirs me sometimes is I look at both in our community and in the States, often the funders of these places are either resource-based [35:27] ____ or aerospace or military-based companies. So it's scary for me. And that's another reason to do this, to basically to bring our science into this other marketplace, if you like. I don't know if any of you guys read Fourth Cinema by Barry Barclay, the Maori writer/filmmaker. He talked about, I'm putting it very simplistic, but he

talked about taking our knowledge into the marketplace, and the marketplace being these many spheres, so it's galleries and cinemas and television, wherever we're being [36:00] ____ like what responsibilities do we have to that knowledge when you bring it into that marketplace?

36:05 LT: Because that's not our place, right? That's not where we would bring that knowledge. We would experience that knowledge. We wouldn't bring that knowledge into those marketplaces. So I'm not quite sure... I haven't figured out a way around expanding Coyote Science beyond public broadcasting kind of thing without attracting resource-based companies. But one thing I have noticed a little bit in some of these resource-based, millionaires and billionaires are starting to kind of have a bit of a change of heart. And some of them are starting to fund, like there's a guy here named Cooper who funds the Suzuki Foundation or something. So maybe there's some space in there for that kind of thing. But eventually we will have a game online, and we will have... But half of this will become a YouTube channel.

36:53 S?: Oh that's fantastic.

36:54 LT: Yeah. And we'll be putting some of our elements up on it. So, within the next three to four months it'll all be operational, so you'll be able to see, if not the whole series, at least some parts of it.

37:10 S?: I'm so excited about this. My grandchildren, [37:13] ____, I'm just imaging them growing up with this. And have you had an opportunity to try this out with children and see their reaction to this?

37:26 LT: Yeah, we have, not the new series, not the full episodes. Certainly, what we do is... I don't believe this idea that the kids have limited attention spans and blah, blah, blah, but I do believe that they are very visually stimulated and excited and love beauty, basically. And beauty to me is a very broad range; it's basically story and music. One of the things that we did was, of course, worked with people like Leroy Little Bear and [37:58] ____, and other very learned people. And they did a lot of research around Gregory [38:06] ____ work, and the Colorado Sisters, and all the people who have been working on this for many, many, many... Longer than me. And they all just talk about story being the basis for indigenous science, place being one of the corner stones of indigenous science; many, many philosophies at play.

38:28 LT: So yeah, the kids we have, the other thing is from educational television perspective, kids are... Kids like to look at kids. They like to watch kids. So that all those kinds of things that are part of our philosophies and that are at play in this. But yeah, I can't say we've had a focus group, but we've certainly had opportunity for our kids to talk about it, think about it, ask them about when you were learning science, why did it work and why didn't it work? All those kinds of things. We've applied a bit of research into developing this, so I was able to get those answers. Whether we do a focus group, I guess we'll find out [chuckle] kids may not like it. What you see there might not be quite as intense in every episode, but it will be there. We're doing big bang, we're doing light, we're doing earth science, we're doing... Those are the western terms, but they're always put within our context.

39:49 LT: We have challenges because, of course, if it's from place, then this people's place, science, knowledge, is different from that people's place, science, knowledge. So how do we not be pan-Indian? But it's like when I did my first series, and I was trying to figure out what dialect

should I use, and who would be offended if I don't use that dialect, whatever. I went to someone, a learned person and asked for his advice and he said, "No Loretta, if you ask for everybody's approval, you'll never get it done," so he said "just do it."

[laughter]

40:19 LT: So what I did was I auditioned and I put a casting call for a host for the series and I decided whoever was the best person, that's the dialect we would use. And we had a lovely woman from [40:36] ____, and that's the dialect we used, which is even different from 100 miles over. I remember one of the people who was working with us in that series, I would have the words, I would give people like Art Napoleon, [41:00] ____, other people, like performers, I'd give them some words and then they would compose a song or something that we would then include in the episode, and I remember sending some words to Art and he said, "Oh, that's not a word." [chuckle]

41:17 LT: So, fortunately, I had the Cree dictionary and I looked it up and I said "Yeah, it's a very specific dialect word that comes from... And it's used in [41:27] ____, but it's a word." [chuckle] He was very respectful and incorporated it into the song after all. So yeah, that's some of the challenges that go into working in this populous place. This is my shoutout for... There's a real divide in the aboriginal community right now, between those of us who work in television, the ImagiNATIVE doesn't even show television, and I know one person who they did show their work, but they had to re-edit it for ImagiNATIVE, and they're really...

42:04 LT: I mean I think we are working within a collaborative environment when we work within television. I have to say though that I drive the series creatively. That's my way of working, but I also work, collaborating with a lot of people. And our work is very subversive. So, people may... It may not have the tropes of the rarefied performance art worlds, but it, nonetheless, is basically seeking its own freedom, and finding freedom in kind of giving, making freedom aspirational and making freedom assessable. And I think that's something that those of us who are working in this medium feel very strongly about it.