

**Bronwyn Carlson, Jeff Berglund, editors. *Indigenous Peoples Rise Up: The Global Ascendancy of Social Media Activism*. Rutgers University Press, 2021. 260pp. ISBN: 9781978808775**

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Indigenous peoples have always been leading innovators of technology. As Cherokee scholar Daniel Heath Justice (2018) asserts, since time immemorial, Indigenous peoples have used the media and technologies available to them towards Indigenous life, sovereignty, and future-making (21-22); and Indigenous peoples have also, and always, been vital in creating and transforming technologies, including digital and social media environments. For many years, Indigenous peoples have been creating and fostering Indigenous territories on and through social media — territories brimming with Indigenous life, love, joy, and land-based connections. *Indigenous Peoples Rise Up: The Global Ascendancy of Social Media Activism*, edited by Bronwyn Carlson and Jeff Berglund (Rutgers University Press, 2021), celebrates the complex and nourishing processes of Indigenous life making, community organizing, collective sharing, and knowledge creation occurring within and across global Indigenous territories through social media environments. I come to this book as a settler of colour who has spent my entire life living within the Global North, specifically the Indigenous territories currently colonially occupied by the US and Canadian regimes. My perspective has been shaped by my positioning, and I recognize with humbleness the limitations of my knowledge and lived experience as I engage with and reflect on *Indigenous Peoples Rise Up*. I also recognize with gratitude the generous opportunity for learning that this book – and the diverse perspectives and experiences encompassed within it – offers.

While there is increasing scholarship on the potentials, possibilities, and impacts of Indigenous social media environments, the book's scope and objective is exciting, ambitious, timely, and original. Featuring chapters by independent, emerging, and established Indigenous and Indigenous Studies scholars, the work seeks to provide a global perspective on a broad array of Indigenous social media spaces, "such as Facebook, Twitter, YouTube, Vine, Snapchat, Instagram, and TikTok" (Carlson and Berglund 2), and it is the first book to "focus specifically on Indigenous social media use and activism in a globalized context" (2). As such, this collection offers an important and necessary divergence from the predominantly US-centric focus of much digital humanities and new media discourse. Within anti-colonial organizing spaces and discussions, as well, activists and scholars in the Global South have been calling on those of us in the Global North to be more mindful of and accountable to the ways in which we overlook, ignore, and fail to engage, draw on, and center the knowledges emerging from and rooted in Global South mobilizing and scholarship. The need for Indigenous Studies to amplify the voices, perspectives, writings, and knowledges of Indigenous peoples located in the Global South has also been asserted within social media spaces by Indigenous scholars like Jessica Hernandez (Maya Ch'orti' and Binnizá). Though *Indigenous Peoples Rise Up* does continue a predominantly Global North lens, with the majority of its contributors writing from and living within Indigenous territories in the Global North, it begins to address the need for Indigenous Studies to include, support, and center Indigenous voices, perspectives, and experiences from the Global South, with Amazigh scholar Mounia Mnoeur's chapter which "shed[s] light on the contributions that [...] Indigenous communities in Morocco and in the diaspora accomplish through Facebook" (Mnoeur 81). Importantly and excitingly, then, this book begins to provide much-needed recognition of Indigenous social media presence and activism throughout and across various parts of the world, and it draws attention to the need for a more

rigorous and dynamic examination of Indigenous digital engagements beyond the US and, ultimately, beyond the Global North.

Relatedly, as editors Carlson and Berglund suggest, “Social media technologies bridge distance, time, and nation-states to mobilize Indigenous peoples to build coalitions across the globe to stand in solidarity with one another (including, for example, other social movements such as Black Lives Matter)” (3). *Indigenous Peoples Rise Up* invites consideration of the types of cross-cultural, cross-communal, translocal, and transnational coalition building that could be or have been strengthened and nourished through fast-paced and widespread social media environments, including translocal and global organizing in support of #IdleNoMore, #noDAPL, #MeToo, and #BlackLivesMatter. While a chapter on Māori Twitter discourse in the aftermath of the anti-Muslim Christchurch massacre does not center its discussion on the possibilities, potentialities, and impacts of Muslim-Māori solidarities against colonial violence and white supremacy, the chapter’s focus on the anti-Muslim attack as a way to confront white supremacy in New Zealand/Aotearoa invites embodied consideration of the transformative potentials, responsibilities, and accountabilities of such coalition building across communities that are differently but connectedly impacted by white supremacist colonial violence. Indeed, as the writers of the chapter – Steve Elers, Phoebe Elers, and Mohan Dutta – assert, social media provides the “potential to evoke solidarity, such as a shared recognition of the impact of colonization and its continuity” across communities (69). Furthermore, social media helps to raise understanding of “the connection between racism toward immigrants and refugees and racism toward Indigenous peoples” (74), what they refer to, drawing on Linda Tuhiwai Smith’s work, as “the tangled colonial relations of power and privilege” (69-70). Given my positioning as a racialized settler in so-called North America, a key concern that drives my work and my commitments is how my community – the diasporic Filipinx/a/o community – can be better relations and kin to Black and Indigenous communities within and beyond so-called North America, and to think and work through the messy incommensurabilities and possibilities of solidarities between and across Black, Indigenous, and people of colour communities. *Indigenous Peoples Rise Up* draws attention to how social media platforms provide opportunities for expansive, global, and rapid cross-cultural solidarity movements and mobilizing. It also begins to reflect on how these online movements resist the vast and interlocking ways that (settler) colonial systems enact oppression translocally and transnationally.

At the same time, while social media has enabled, fostered, and encouraged global and cross-cultural solidarities and mobilization, so too has social media been a territory where – as within land-based territories – colonial violences are enacted, an issue that various chapters of *Indigenous Peoples Rise Up* speak to and contend with. In the context of the Americas, from which I live and write, one particularly pervasive and violent form of colonial harm within and beyond the social media sphere is anti-Black racism. The anti-Black racism encountered and perpetuated within social media environments includes violence against Afro-Indigenous and Black Indigenous community members in the so-called Americas. *Indigenous Peoples Rise Up* discusses recent critique regarding Afro-Indigenous writer Rebecca Roanhorse’s book *Trail of Lightning* (2018), but does not recognize, address, nor contend with the anti-Black harassment and harm directed at Roanhorse that fuelled this critique and that was perpetuated through and within social media spaces, an issue Diné/Anishinabe artist Kayla Shaggy has powerfully written and spoken out about both through and beyond social media platforms. Contending with and addressing ongoing anti-Blackness is an urgent, necessary, and crucial aspect of ending the multipronged violence of colonialism. As Black, Indigenous, and Afro-Indigenous feminist scholars and organizers living and writing within the so-called Americas — including Robyn Maynard, Leanne Betasamosake Simpson, Sefanit Habtom,

Megan Scribe, Amber Starks, and Tiffany Lethabo King — assert, Black liberation and Indigenous sovereignty are intertwined (Maynard and Simpson 2022; Starks 2021; Habtom and Scribe 2020; Lethabo King 2018).

This book — its intentions, limitations, diverse chapters, and ambitious scope — makes clear that social media environments are fraught and complex ecosystems simultaneously filled with immense possibilities and potentials to harm and to surveil, as well as to heal, care for, and nourish relationships. *Indigenous Peoples Rise Up* provides a timely and much-needed introduction to the ever-expanding complexity and vibrancy of Indigenous life on and through social media. The editors of the collection recognize that a book on international social media will always inevitably be incomplete and limited in what it's able to share and address. As Carlson and Berglund write, "Social media is ever-changing [...]. We know that the experiences of Indigenous social media users are too diverse to ever contain within a single book" (12). Despite its limitations, the book contains an abundance of what Justice would call good medicine stories: stories to be celebrated and that celebrate the rich beauty, care, and innovativeness of Indigenous life and relationality, stories by Indigenous peoples that "heal the spirit as well as the body, remind [readers and listeners] of the greatness of where [Indigenous peoples] came from as well as the greatness of who [Indigenous peoples are] meant to be" (Justice 5). As Justice says, these good medicine stories "give shape, substance, and purpose to our existence and help us understand how to uphold our responsibilities to one another and the rest of creation, especially in places and times so deeply affected by colonial fragmentation [...]. They tell the truths of our presence in the world today, in days past, and in days to come" (2). We might understand many of the stories of *Indigenous Peoples Rise Up* — its chapters and the memes, tweets, videos, and other social media that they celebrate and share — as being what Anishinaabe New Media scholar Jennifer Wemigwans (2018) has termed "digital bundles" for Indigenous people while they navigate and build community within social media spaces: as Wemigwans discusses, a bundle, "from a community-based Indigenous perspective, refers to a collection of things regarded as sacred and held by a person with care and ceremony" (34). Within and across its introduction and fourteen accompanying chapters, *Indigenous Peoples Rise Up* tells many good medicine stories — teachings that hold care-filled knowledge, or bundles, for and by Indigenous communities — about the brilliance, impacts, and possibilities of Indigenous social media activism across a wide expanse of issues, concerns, and experiences, which intersect and include protecting Indigenous communities and knowledges from digital data mining, surveillance, appropriation, and extraction, and honouring, practicing, and nourishing Indigenous feminisms and Indigiqueer epistemologies, Indigenous performing arts and creative expression, and land-based pedagogies.

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