ABSTRACT

This research examines the ways in which the Vancouver Olympics emblem, an Inuit inuksuk, and other Aboriginal symbols have been ‘adopted’ by the organizers of the 2010 Winter Olympics, how visual and textual Aboriginal representations have been incorporated into the public education mandate of the Games, and how this relates to the Aboriginal Participation Goals of the Vancouver Organizing Committee (VANOC). I use Freirian critical cultural pedagogy and Foucauldian theories along with a visual research method, semiotic analysis, as a way to examine the material presented on the official Vancouver 2010 Olympic website and related websites.
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DEDICATION

To Devon Campbell
Chapter 1: Introduction

Statement of the Problem

The International Olympic Committee (IOC), the Canadian Olympic Committee (COC) and the Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games (VANOC) have been preparing Canadians and potential audiences for the 2010 Vancouver Games. Perhaps for the first time in the history of this mega-event, particular attention has been placed on Aboriginal participation. According to the VANOC website, “in 1999, the IOC adopted Agenda 21: Sport for Sustainable Development, which includes the objective to strengthen the inclusion of women, youth and Indigenous peoples in the Games” (para.12, “The role”, n.d.).

VANOC contends that its aim for these Games is to transcend the mere focus on ceremonies and cultural programs as it is committed to achieve unprecedented Aboriginal participation in the planning and hosting of the Winter Games. It plans to reach this goal by developing strong relationships with Aboriginal peoples and with the support of its partners. VANOC has declared that “Aboriginal participation is a key element of our sustainability mandate and is recognized by the International Olympic Committee for the value it brings to the Olympic Movement” (para. 5, “Aboriginal participation”, n.d.).

This research examines the Vancouver Organizing Committee’s stated goals regarding Aboriginal peoples as presented by VANOC and how these goals compare to associated images of First Nations, Inuit and Métis peoples depicted on VANOC’s website. VANOC claims to be working closely with the Four Host First Nations partners (FHFN) on whose traditional and shared traditional territories the 2010 Games will be held. In the Partnership and Collaboration tab section, VANOC states that: “One of VANOC’s partners in the planning and hosting of the Games is the Four Host First Nations. These Nations— the Lil’wat, Musqueam, Squamish and
Tsleil-Waututh – have been involved in the 2010 Games since early in the Bid process” (para. 1, “Four Host First Nations”, n.d.). By including the FHFN, VANOC seeks to encourage Aboriginal people across Canada to participate in the Games at different levels.

Critical studies on informal and incidental ways of adult learning, neo-colonialism and symbolism have focused on Aboriginal representations and the Olympic industry separately, from their beneficial gains to their detrimental, marginalizing impact on the already marginalized (Andranovich, et al 2001; Hogan, 2003; Lenskyj, H, 2000). To date, no other direct study has focused on the elements of public cultural pedagogy presented by the Olympic Movement through visual representations. My study also examines anti-Olympics imagery, as evidence of a contested public discourse surrounding the symbols of the 2010 Winter Games.

Printed and digital promotional materials form part of a series of organizational and educational strategies to inform audiences about these Games. Imagery in the form of fine art, photography, video, public displays, advertising and graphic design will play a role in conveying information related to the inclusion of the FHFN as Olympic partners. By using a document case study and image-based research tools, I observe and critique the images made available for learning, such as the *inuksuk* emblem and the Resist 2010 poster, in order to connect visual culture and elements of public pedagogy through the use of the Internet as a medium. In sum, this critical qualitative study (Lichtman, 2006) aims to identify, describe and analyse the visual content made available by VANOC’s website regarding First Nations, Inuit and Métis peoples, as well as associated visual materials made available by other related organizations. I also identify and describe adult learning components and opportunities accessible in this context.
Methodology and Theory

Research suggests that to capture people’s attention, an event must have a unique idiosyncrasy (Berry, 1988) that communicates the values and culture visually, psychologically, and emotionally (Klara, 1997). Through document case studies researchers gather detailed information using a variety of data collection procedures over a period of time (Stake, 1995). I am interested in the digital documents produced on VANOC’s website to entertain, persuade or enlighten (Bogdan & Biklen, 1998) its public; either because such documents are designed to give pleasure to an audience, serve as a form of social influence (guiding people toward the adoption of an idea or action), or because they would broadly help audiences acquire new knowledge or understanding about a particular topic (i.e., the Four Host First Nations that VANOC calls partners).

According to Jon Prosser (2004), the one unifying theme of his sourcebook Image-based Research is “the belief that research should be more visual” (p.109). Conventions of publishing have had an impact on how we separate images from written words. As most information today becomes digital in form, text has turned into image and image has been converted into text (p.162). Phillip Bellfy (2005) comments on “Permission and Possession: The Identity Tightrope” that “the use of Indian imagery is one of the most persistent and ubiquitous ‘American’ cultural practices, and only recently has the dominant society been asked to take a long, hard look at the prevalence of these stereotypical images and the damage they do” (p. 38).

In a very visual way, Paulo Freire (1992) states in his Pedagogy of Hope that “generally speaking, the powerless, in the early moments of their historical experience, accept the sketch the powerful draw of them. They have no other picture of themselves than the one imposed on them” (p.133). I have personally wondered about what our position as a general public is and what it should be toward the images and discourses concerning Aboriginal peoples with which
we are being presented by groups like VANOC. Would we fall into a reductionist acceptance of them as neutral artefacts, simple documents captured by copy writers and graphic artists? According to Teresa Brennan (1996), by so doing, “we would constrain them as natural objects when, in fact, these images are socially constructed within specific regimes of truth offering indications of the relationships of power” (p. 28). We are indeed learning from this type of portrayal every day, especially as consumers of commercial goods and events such as the Olympic Games. The Internet has done much to widen the scope of dissemination of these portrayals. Herman and Swis (2000) argue that “the World Wide Web is the most well-known, celebrated, and promoted manifestation of ‘cyberspace’ [...] the web as a complex nexus of economic, political, social and aesthetic forces” (p. 1).

As I pay special attention to the role played by imagery within the data, two main theoretical perspectives, which are used to guide the examination of visual material, will be discussed in chapter two. The first is Paulo Freire’s critical cultural adult pedagogy, relevant views on radical conscientization as the true role of education among the marginalized and oppressed (Elias & Merriam, 2005). The second perspective deals with Michel Foucault’s theoretical arguments and perspectives on power and knowledge.

Research Questions

1. How does the written discourse of the Aboriginal Participation goals presented on the website of the VANOC compare to associated images on the site, such as photographs, web design, the emblem and the mascots?

2. How do VANOC’s website images compare to alternative images, such as the ones displayed on the NO2010 website?

3. Are these two websites examples of public pedagogy and critical cultural pedagogy? If so, in what ways?
Research Methods

Interpretation is a crucial aspect of the human condition. Creswell (2003) stated in Research Design: Qualitative, Quantitative, and Mixed Method Approaches that we as humans engage with our world and make sense of it based on our historical and social perspective: “we are all born into a world of meaning bestowed upon us by our culture” (p. 9). Qualitative research seeks to understand the context or setting of a particular project through visiting this context and gathering information personally. Within the realm of qualitative research I have decided to conduct a document case study of the materials produced by VANOC during the period starting with the launch of its emblem and ending with the unveiling of its mascot designs. A case study is a story about something unique, special, or interesting (Yin, 2003). Stories can be about individuals, organizations, processes, programs, neighbourhoods, institutions, and events. In my case, I have chosen to analyse the VANOC website, paying special attention to VANOC’s emblem, as well as to an image associated with the anti-Olympic movement, the Resist 2010 poster. Once different types of cases have been considered and the researcher has determined the reason for choosing a particular case (because of its uniqueness or relevance), it is time to collect the data, analyse it and disseminate the findings. I will discuss these processes in the Methods chapter.

In this study, I have conducted image analyses while looking at accompanying texts. For the interpretation of the visual materials, I have chosen semiotic analysis, a visual methodology, based on Gillian Rose’s sourcebook Visual Methodologies (2007), and in particular on her ‘wheel’ of sites, modalities and methods for interpreting found visual materials. Our worlds are saturated by exciting forms and moving shapes yet they are word-oriented. Text, no matter how redundant, seems to always accompany images in order to give them validity. Quite often, methodologies stress the use of the written and dismiss the role played by images. Issues of
‘representation’, ‘trustworthiness’ and ‘interpretation’, are highly contested (Prosser, 2004). We know that there is so much more behind images, not only metaphorically and artistically, but also as sources of information, of cultural immediacy, of historical evidence.

**Significance of the Study**

Due to the history of the Olympics, Indigenous peoples have played an insignificant role in past Games, therefore very little analytical attention has been paid to their portrayal in the realm of the Olympic Industry. According to Gary Youngman, consulting director of VANOC’s Aboriginal participation, “One of our greatest challenges is that Indigenous participation is relatively new to the Olympic Movement – there is no template we can follow – no clear indicators for how we measure our success” (para.15, “The role”, n.d.). As such, it becomes even more interesting and important to analyse the approach taken for the 2010 Winter Games in Vancouver.

Few studies on the topic of the Olympic movement have combined visual elements and adult learning. Smith has said that “The lack of research into the consumption of event imagery means that there are few established ways of conceptualizing associated effects” (2006, p. 80). Addressing Aboriginal representations in society is a relatively emergent field. The challenge has been focused on capturing the daily life of First Nations reality in a deeper sense of the prosaic, sublime and profound which is visually more interesting than the staged regalia that has frozen Aboriginal people in the past, relegating them to the ‘natural world’ (M. Marker, personal communication, January 14, 2008). James C. Faris (2003) stated in his book *Navajo and Photography*, that depicting any reality is a complicated process. He also argued that the “photograph[er]s only present themselves – anything that we see beyond them in the photograph is representation” (p. 16).
Seasonal Olympic Games take place every four years; thus what is learned from every event creates an important precedent to be taken into consideration for subsequent opportunities. If VANOC’s self-proclaimed goal is to achieve unparalleled Aboriginal participation in the Games, what is being planned for these Games and what is delivered deserves attention. Indeed, the results of Vancouver 2010 will have an impact on the way First peoples themselves will look at and approach such Games in the future, and most certainly on the way the general public will perceive such events in relation to Indigenous peoples of the world. VANOC’s policies and actions will also carry forward and influence the organization of future Olympic Games, particularly in terms of Indigenous participation.

On a personal level, I regard this topic of relationships between Canada’s Aboriginal people and the global context of corporate events such as the Olympics as intimately related to my nearest social reality. As an adult educator, I am concerned about the methodological and critical elements of learning present in such contexts as the Vancouver Winter Olympic Games. As a Canadian-to-be, I am paying close attention to the socio-political elements that determine community actions affecting us all, trying to understand the way the first inhabitants of this country have been and will be involved, defined and portrayed by this event.

First Nations, Inuit and Métis peoples, policy makers, profit-making and non-profit organizations, fellow researchers and educators, graphic artists, Olympic and anti-Olympic followers and interested citizens could benefit from this study. But I believe this project does not end here. Following Nathalie Piquemal’s (2001) recommendations, “The ethics of cross-cultural educational research need to be defined within the framework of universalism that allows for cultural sensitivity” (p. 77), I will share my findings with the three organizations from which I am gathering most of the publicly-available information: The Four Host First Nations, the NO2010 website and VANOC.
Chapter 2: Literature Review

Background Literature

In this section I present some antecedent studies that are closely related to my research project and that form part of a larger ongoing dialogue on the topic. This background literature has been divided into three sections: Politics of City Design, Lessons Learned from the Olympics, and Images and Education.

Politics of City Design

Through VANOC, the city of Vancouver has embarked on a mega-event strategy as future host of the 2010 Olympic and Paralympic Winter Games. Despite ongoing criticism from citizens and activists, the municipal governments (Vancouver and Whistler) along with the Canadian Olympic Committee (COC) have decided to proceed with the Games and the necessary set up and decorations for the city’s grand celebration. The Vancouver 2010 mission, in VANOC’s own words, is “to touch the soul of the nation and inspire the world by creating and delivering an extraordinary Olympic and Paralympic experience with lasting legacies” (para. 9. “About VANOC”, n.d.). VANOC’s vision is to build “a stronger Canada whose spirit is raised by its passion for sport, culture and sustainability” (para. 11.“About VANOC”, n.d.). How much of this is just the rhetoric of every “we-mean-well” strategy? How much of this event would provide social benefits such as needed housing, instead of profitable revenue to corporations, especially when Olympic legacy projects at the municipal level are putting increased pressure on low-income housing in the Downtown Eastside (the inner city of Vancouver)? As critics have pointed out, providing festivals when people need bread is a dubious use of public resources (Eisinger, 2000; Law 1993; Lenskyj, 1996, McCloy, 2002).

In “The Politics of Design and Development in the Postmodern Downtown” Robyne Turner (2002) expresses that there is a consumption-based approach to the development of
today’s cities. Downtowns are designed “more like amusement parks for tourists than as urban places for residents” (p. 533). Turner referenced that modern tendency of housing and neighbourhoods to be “designed as a stimulus for downtown commercial development rather than as functional residential places” (p. 536). The main explanation for this phenomena is the financial pressure to make downtown property produce revenues “even if it means financially subsidizing the development” (p. 536); this approach has a strong impact on Aboriginal communities and low-income populations who are unable to benefit from such measures. On the contrary, high-income populations would find it beneficial for their pocketbooks as cities become more elitist. Turner used the term ‘tourist bubbles’ to refer to those areas that are consumption oriented; “These special areas are familiar to tourists due to the presence of brand-name outlets for consumption” (p. 536). Turner illustrated his theory by mentioning a few American cities which have followed similar patterns: Orlando, Jacksonville, Phoenix, San Diego, and so on. What is the responsibility of public policy towards its citizens? The article poses some questions in this regard, for instance, “Does the city have an obligation to provide space within the downtown to maintain a place for low income people or is it acceptable to displace them in the name of revitalizing the downtown?” (p. 541). These questions are not necessarily answered but the explanations given to the motives to activate commercial space in the downtown areas lead us to form our own conclusions.

Turner also linked the consumption function of cities to imagery. He referred to this as ‘imageability’ with the rationale that “once there is an ability to direct the use of public space, downtowns are vulnerable to manipulation […] Imageability is accelerated by the use of edges, districts, and nodes to orient an individual and creates lines of demarcation” (p. 543). Such demarcation and district-making ideals create the sensation that downtowns are no longer places to satisfy local interests based, for instance, on local or Indigenous customs, history, or culture.
“Instead, local culture is used as part of the downtown development strategy to draw external consumers to designated commercial areas” (p. 544). The challenge according to Turner is the political and ethical dilemma for the development of downtown areas in how to “blend the economical driven need for redevelopment with the expectation from others that people will be well treated and that downtown is accessible to all” (p. 545). This important point is part of the challenge of the city of Vancouver in preparation for its Olympic Games.

But this is not the first time a mega project like the Olympics has captured the imagination and unleashed the power of Vancouver city leaders. Today’s Vancouverites are born to the beauty of Stanley Park, a so-called lung of the city that officially opened in 1888. Not many wonder about the origins of the park and venture to explore the secret past of British Columbia’s most popular tourist destination. In Stanley Park’s Secret Jean Barman (2005) uncovered some of the hidden elements of this piece of history. Very few know that Aboriginal people lived at the villages of Whoi Whoi (now Lumberman’s Arch), and nearby Chaythoos. Hawaiian immigrants took jobs at the lumber mills that dotted Burrard Inlet and settled at Kanaka Ranch. Others resided at Brockton Point on the peninsula’s eastern tip.

Barman illustrated textual passages of the memories expressed by her interviewees with photographs. This linkage between text and image is present throughout the book. Barman stated, “Memories also exist in visual form. Descendants have kept treasured photographs across the generations and generously agreed to share them here […] Together the photographs speak as eloquently as words, perhaps more so, to Stanley Park’s secret” (p. 17).

It is interesting to note how cities, or in this case Vancouver Parks Board and Parks Canada on behalf of the federal government, make certain decisions to favour a few citizens to the detriment of others. This may be an action that tends to repeat itself as cities grow and sport events are seen as a valuable image or as branding tools. In “Tourists’ Consumption and
Interpretation of Sport Event Imagery”. Andrew Smith (2006) suggests that sport events do generate positive connotations for the overwhelming majority of potential tourists. Sport initiatives can generate different connotations for cities such as ambition, improvement, newness, progression, colour, and modernity. Smith stated that “Sport initiatives appear particularly proficient as tools for connoting that a city is more ‘interesting’. These positive readings of sport event re-imaging have been enabled by the positive meanings attached to the concept of sport in contemporary culture” (p. 94). This may be one of the reasons why Canadian cities, since the 1960s, have sought out mega-events such as Olympic Games, World Expositions and other international sports events. David Whitson (2004) discusses the topic of image building and identity transformation in his work titled “Bringing the World to Canada: the Periphery of the Centre”. Whitson suggested that Canadian cities that have hosted the Olympic Games have had aspirations to change their somewhat provincial image and also to try to reposition themselves on the world stage. “Each of them has seen hosting the Olympics as an opportunity to ‘bring the world to us’, and to demonstrate to visitors and potential investors that they are economically dynamic, technologically advanced and culturally sophisticated cities” (p. 1218).

Lessons Learned from the Olympics

Numerous studies which have covered the impact of the Olympics at different levels have concluded that the commercial reality underpinning today’s mega-event requires an understanding that such an occasion is an enormously expensive venture that cannot be undertaken solely for the sake of global altruism or even patriotism, but with the expectation that the Games will result in a net economic gain for the host nation and local community (Brohm, 1978; Bryson, 1987; Hargreaves, 1982; Tomlinson & Whannel, 1984; Lenskyj, 2000).
In “Olympic Cities: Lessons Learned from Mega-Event Politics” Andranovich, Burbank and Heying (2001) talk about American cities “competing for jobs and capital in the context of limited federal aid and increasing global economic competition” (p. 114). The authors enunciated that a new and high-risk mega-event strategy has emerged to serve as a stimulus to (and justification for) local development. In order to exemplify their claim, they chose three US cities with contemporary Olympic experience: Los Angeles (1984), Atlanta (1996) and Salt Lake City (2002). They analyzed and compared their approaches and divided their project into three stages: the bidding for an Olympic event, the organization period, and the legacy of the event (lessons learned and the policy implications of the mega-event strategy on urban politics).

Why do cities embrace these types of events if the strategy is not the most appropriate? The authors of “Olympic Cities” mention two reasons for engaging in the mega-event strategy. First, it seems clear that city leaders see the Olympic Games in strategic terms, providing opportunities to gain regional, national and international media exposure at low cost. The mega-event strategy also provides a clear timeline for development projects. “Even though the promise of the Olympics does not eliminate regulatory requirements for planning, the Olympics are prestigious enough to force quick decisions” (Andranovich et al, 2001, p. 127). A second reason for pursuing the games is that “hosting the Olympics can be justified as a boom to tourism and tourism revenues. For cities seeking to be competitive this rationale supports the trend toward consumption-based development, which first requires the financing of a tourist-friendly landscape” (p. 128). The VANOC strategy includes in its mission cultural and educational components aimed at tourists with the purpose of reflecting “our city’s, and our country’s, great cultural diversity, rich Aboriginal heritage, and lively, progressive arts scene” (para 10. “Culture and”, n.d.). The how to do it is in question and it will be interesting to know if it will be connected first to consumerism and second to stereotypical assumptions of what
Canadian and Aboriginal culture is like. “The symbolism of the Olympics allows advocates of growth to set the terms of the policy debate in cities, and these terms have been narrowly defined around consumption-based economic development” (Andranovich et al, 2001, p.115).

Whitson (2004) states that Olympic advocates for capital spending aim primarily at the visitor class, although they claim that the projects they propose will benefit the city as a whole (by increasing tourism and contributing to economic growth). Whitson’s work focuses on different aspects of re-imaging cities such as image building, signalling and identity transformation. He does not refer to the ‘tourist bubble’ but quotes sociologist Zygmunt Bauman who has proposed a ‘socio-cultural bubble’ in which many affluent business and professional people now live and that “has insulated them from any real awareness of how people on wages—let alone social assistance—actually live, and hence the impacts of neoliberal social policies on their lives” (p. 1228). Whitson believes that the 2010 Winter Olympics infrastructure will be concentrated in the wealthiest corner of the province, Vancouver and Whistler, while schools and hospitals are being closed in rural areas in the interior of BC. Whitson stated that the “Vancouver Olympics are envisaged as a showcase for a decade of neoliberalism, just as the ‘free enterprise’ Olympics in Los Angeles were celebrated by some US conservatives as confirming the values of the Reagan years” (p. 1228).

Images and Education

Fewer analyses have been done on the educational aspect of the Olympic Games, the content of the ideology supported by the IOC and on the way that local populations and cultures are portrayed. Education plays a major role in the development of the framework behind any ideology (Freire, 1993) because we learn under these different circumstances and absorb information presented to us in open and subtle ways. Informal and incidental learning take place
wherever people have the need, motivation, and opportunity for learning (Marsick, & Watkins, 2001).

In “Picturing Practices: Research through the Tourist Gaze”, Mike Crang (2001), points out that there are limitations when looking solely at cultural products without looking at how they are taken up and used. The author invites the reader to look at how practices of seeing act to form experiences and how technologies of seeing may shape processes of knowledge. He says that this is surely “a particular middle-class self’s way of projecting a sense of meaning over life and colonizing the future” (p. 365). In order to exemplify this idea he refers to “the display of successful familial life” (p. 366) as part of an ideology of comfortable middle-class existence in the ‘Kodak type of culture’. This author discusses the role of photos and images in constructing both memories (remembrances of the past) and identity (constructions of self facing the future). A quote by Chalfen (1987) remarks on the details of what a Kodak culture promotes and accurately summarizes some of the findings of this article:

Kodak culture promotes the visual display of proper and expected behaviour, of participation in socially approved activities, according to culturally approved value schemes. People are shown in home mode imagery ‘doing it right’, conforming to social norms, achieving status and enjoying themselves, in part as a result of a life well lived. In short, people demonstrate knowledge, capability, and competence to do things ‘right’. In these ways a sense of belonging and security is developed and maintained. (p. 139)

When it comes to visual consumer education, tourism and visitor studies, Chris Ryan (2000) stated in “Tourist Experiences, Phenomenographic Analysis, Post-positivism and Neural Network Software” that tourism as a phenomenon can be constructed in many ways. “A traditional approach has been to define it as a social process with economic, social, cultural and
environmental impacts” (p.119). Hollinshead (1999) has described the tourist as an agent of seeing, being, experience, cultural invention and knowing. According to Fjellman (1992), visitors to cities are presented with myths behind which dominant interests hide. “To these myths the tourists bring their own interpretations, ready to be cynical or beguiled, but above all using the focus of signs and symbols to create their own meanings” (Ryan, 2000, p. 121). Several authors recognise the need for more research on the consumption of event imagery. Phillip Bellfy (2005) comments on “Permission and Possession: The Identity Tightrope” that “As Indigenous people in North America, we are bombarded by ‘Indian’ images every day of our lives, be it through the use of Indian mascots in sports or the portrayal of ‘savage Indians’ in popular culture” (p. 38). Along these lines, Thomas Popkewitz (1999) suggests that educational researchers need to:

understand that the eye does not merely see, but is socially disciplined in the ordering, dividing, and ‘making’ of the possibilities of the world and the self. By asking how the eye sees, it is possible to ask about how the systems of ideas ‘make’ possible what is seen, thought about, felt, and acted on (p. 22).

When it comes to Indigenous representations in photography, James Faris (2003) raises questions such as: what is not represented? What is outside the frame? What is not focused? What are the silences to be listened (or watched) for? Faris argues that photographs are “gripping because they have boundaries and focus; the limits are clear, established. Framing is a device for speaking (showing) truth” (p.13). He states that photography emerged in a historical setting, a prepared field that has a particular way of seeing and setting visualist discourses, “a saturated domain in and by which it was accepted, utilized, extended, and allowed” (p. 14). Susan Sontag (1977) also pointed this out in her seminal study about photography. She argued that a capitalist society requires a culture based on images. Societies (in her view) or
organizations (in this case) have a need to provide enormous amounts of entertainment in order to stimulate buying and thus anesthetise the injuries of class, race, and sex. They need to:

- gather unlimited amounts of information, the better to exploit natural resources,
- increase productivity, keep order, make war, give jobs to bureaucrats. The camera's twin capacities, to subjectivise reality and to objectify it, ideally serve these needs and strengthen them. Cameras define reality in the two ways essential to the workings of an advanced industrial society: as a spectacle (for masses) and as an object of surveillance (for rulers). The production of images also furnishes a ruling ideology. Social change is replaced by a change in images. The freedom to consume a plurality of images and goods is equated with freedom itself. The narrowing of free political choice to free economic consumption requires the unlimited production and consumption of images” (p. 57).

In the late 1990s, the field of educational research also saw the emergence of several works that critically inquired into aspects of visual culture and education. Analyses of film, television, advertising, and popular culture in the works of Karen Anijar (2000), Mary Dalton (1999), Elizabeth Ellsworth (1997), Henry Giroux (1994, 2000), bell hooks (1995), Gene Maeroff (1998), Antonio Novoa (2000), and Joseph Tobin (2000) brought attention to the significant impact of visual culture on schools, students, and teachers (Fischman, 2001: p. 28). Regardless of these efforts, Chalip et al. (2003) stated that “more work is needed to identify and explore the way that event audiences construct and interpret what they see, hear and read about the host destination” (p. 229). Education as a field of inquiry has been inclined to avoid the examination of visual culture and the necessary debates about the epistemological value of images in educational research (Bogdan & Biklen, 1998; Paulston, 1999).
In this section I discuss various bodies of theoretical literature that informed this research project. My theoretical framework draws on Freirian critical cultural pedagogy, theories of informal and incidental learning and visual research methodologies; as well as on the Foucauldian theory of power and knowledge.

Freirian Critical Cultural Pedagogy and Theories of Informal/Incidental Learning

According to Elias and Merriam (2005), critical adult education has its origins in the various radical movements that have emerged in the past three centuries such as anarchism, Marxism, socialism, left-wing Freudianism, critical theory and radical feminism. In this realm, education is seen as being closely connected with “social, political, and economic understanding of cultures, and with the development of methods to bring people to an awareness of responsible social actions” (p. 14). Brazilian adult educator Paulo Freire has been regarded as an important advocate for this philosophic position.

Pedagogy of the Oppressed by Freire (1970) has played a significant role within the field of radical pedagogy and has also influenced my studies from the very beginning. One of the main characteristics of this school of thought is that social theory should play a significant role in changing the world (Elias & Merriam, 2005). In my eyes, the significance of this view rests in the way it challenges the status quo. Freire’s related work serves as part of the theoretical lens or perspective to guide this study because it embraces social change and the importance of re-evaluating the social patterns in order to transform them. Freire has contributed to the field of adult learning by questioning the neutrality of traditional education, a system that still excludes certain groups or members of society and that cannot be considered neutral. He has also questioned the teacher-student role when he described such traditional education as banking education (action where the teacher deposits information in the students as ‘containers’ and the
students are expected to memorize and repeat). In contrast to banking education, Freire promotes a libertarian education, or in his own words, a problem-posing education, that is based upon a democratic relationship between teacher and student. The result of this new approach to teaching should be ‘conscientization’, a process of awareness (that could include visual literacy) by which the learner advances towards critical consciousness. In my eyes, the new hegemony of international corporations has become another form of oppression, not only to those exploited for being less privileged, modern slaves of capitalist societies, but also to the privileged people who dedicate their lives to consumer habits and can hardly ever take a look at their regular endeavours to critically question them. Freire refers to a culture of silence, in which dominated individuals lose the means by which to critically respond to the culture that is forced on them by a dominant one (Freire, 1970).

Informal and incidental learning take place wherever people have the need, motivation, and opportunity for learning (Marsick, & Watkins, 2001). Informal learning occurs as a function of everyday life, resulting from our interactions with others and our environment (Dennen & Wang, 2002). Informal learning has been defined as learning that is socially reliant on others and motivated by an internal or external need within one’s daily life (p. 441). It is closely related to incidental learning which is learning that happens tacitly because of the resulting opportunity to intentionally explore the learning scenario (Marsick & Watkins, 2001). The Internet offers those extended avenues through which informal learning may take place because of its ability to provide rapid access to information on demand. This process of learning requires that the learner engages in reflection and action with the medium although learning is largely shaped by circumstance as it may not be formally designed or controlled (Marsick & Volpe, 1999).
According to McLaren and Kincheloe (2007), “the traditional public role of pedagogy has been undermined by a private corporate view of the role of education” (McLaren & Kincheloe, 2007, p. 25). In several studies done on informal and incidental learning, Marsick and Volpe (1999) concluded that knowledge acquisition is integrated with daily routines and it is triggered by an internal or external jolt. Informal learning is not highly conscious, it is haphazard and influenced by chance. People learn through an inductive process of reflection and action and also through the learning of others. In this milieu, we (the general public) can be transformed from citizens into consumers, “capable of being bought and sold” (McLaren & Kincheloe, 2007, p. 25). Kincheloe also states that the logic of social re-education promotes the construction of a private market where the praised values are isolation, self-help, corporate management and consumerism in lieu of public ethics and economic democracy. I believe there is a need for critical media literacy to recognize that images may not just represent reality but shape it and define it. In this regard, Weaver (2005) argues that “the impact of popular culture images is more profound than the written word and more influential in shaping what people accept as truth” (p. 101). Given the framework of critical adult education, I believe that the visual information VANOC has produced so far, and what visitors, participants, local and international audiences will continue to witness (and take away from this display) should be an object of deep scrutiny.

Contemporary critical cultural pedagogy is concerned with new technologies and organizational developments that have allowed capital greater access to the world and to human consciousness. According to Critical Pedagogy, Where Are We Now? Edited by McLaren and Kincheloe (2007), trans-national capital has embraced an aesthetic that worships “co-modification of difference, ephemerality, spectacle, and fashion” (p. 30). The cultural domain surfaces as a central political place where ideological consciousness and education is
constructed. In this realm, everyday life is influenced by a semiotic environment shaped in part by corporate-produced images. The flow of capital is producing new discourses designed to “regulate the population”, as many come to associate the “good things in life” and happiness with the privatized dominion of consumption. Critical cultural pedagogy is the belief that “without critical intervention, the public space deteriorates and critical consciousness is erased” (p. 30), especially since pleasure produced by capital is distorting traditional concepts of space and time. Pleasure is believed to be a powerful social educator. Since corporations produce pleasure, the lesson is that individuals should align their interests with them. This type of power, that produces the dominant meanings and values of a society and is maintained by culturally constituted norms, is what Antonio Gramsci termed hegemony (Rose, 2007). “Hegemony in this new context operates where affect and politics intersect: the cultural realm” (McLaren & Kincheloe, 2007, p. 31). The cultural realm involves popular culture and its relationship to power. Popular culture involves “television, movies, video games, music, internet, instant messaging, iPods, shopping malls, theme parks, etc.” (p. 31).

Hall (1980) used semiological tools to understand how social power relations were ‘encoded’ into the programmes and publications of the mass media. “A ‘code’ is a set of conventionalized ways of making meaning that is specific to a particular group of people” (Rose, 2007, p. 199). According to Hall, encoding is the process in which a particular code becomes part of the semiotic structure of an image. Hall argues that mass media usually encodes ‘dominant codes’, which support the existing political, economic, social and cultural order. This is important since language is never neutral. It carries symbolic meanings that reveal a particular political viewpoint, perspective or worldview. When verbal or non-verbal forms of communication are used, they can shape the way the viewer or reader, indeed, an entire community sees an issue. Almost all issues start from certain assumptions which can affect
conclusions and the information that flows from these is ordered in a chosen way. Broadcasters, anchors, web content developers, may explicitly lead their audience to a given conclusion. But even if that is not the case, implicit meanings and assumptions may have the same result, especially if these are presented within a certain social context. This process applies to all popular culture technologies that can therefore be subject to a process of ‘decoding’. Rose (2007) states that the process of decoding is the central principle of audience studies (p. 200). Audiences read and decode discourses and images in different ways. They are in a constant process of meaning making as they try to make sense of the information they encounter in everyday lives. There is a preferred reading of images which tend to affirm the hegemonic political, economic, social and cultural order. There is also an oppositional type of reading, counter-hegemonic, that understands what the media are saying, but challenges the way it affirms the dominant order of things. The last type of reading is the negotiated one, which mixes the preferred and oppositional readings.

*Foucauldian Theory of Power and Knowledge*

I find Foucauldian theory relevant to this study, not only because of its connection to the internal functioning of organizations but because of the idea of power’s free flow within individuals and the connection between power and knowledge. The notion of discourse is central to Michel Foucault’s theoretical arguments and to his methodology. Rose defines discourse as “groups of statements which structure a way a thing is thought, and the way we act on the basis of that thinking” (2007, p. 142). Discourses are all around us in our daily lives and they are not limited to printed text, they are also articulated through all sorts of visual images such as the ones found in magazines and websites. Rose further stated that “It is possible to think of visuality as a sort of discourse too. A specific visuality will make some things visible in particular ways and other things un-seeable”. (p. 143)
Foucault (1980) considered discourse as a form of discipline, hence his concern with power in relation to it. He believed that power is engrained in discourses to the degree that they cannot be established, consolidated or implemented without the production, accumulation, circulation, and functioning of a discourse. Discourses are powerful because they are productive. Foucault said that “The exercise of power itself creates and causes to emerge new objects of knowledge and accumulates new bodies of information” (p. 51). For Foucault, there can be no possible exercise of power without a certain economy of discourses of truth. “We are subjected to the production of truth through power and we cannot exercise power except through the production of truth” (p. 93). For Foucault, knowledge and power are interwoven; truth lies at the intersection of power and knowledge: “not only because all knowledge is discursive and all discourse is saturated with power, but because the most powerful discourses, in terms of productiveness of their social effects, depend on assumptions and claims that their knowledge is true” (Rose, 2007, p. 144). A *regime of truth*, an expression used by Foucault, is the ground on which the truth is claimed. Foucault argued that “power never ceases its interrogation, its inquisition, its registration of truth: it institutionalizes, professionalizes and rewards its pursuit” (Foucault, 1980, p. 93).

The assertion is that “power is neither given, nor exchanged, not recovered, but rather exercised, and that it only exists in action” (p. 89). Power circulates and functions in the form of a chain. It is never localized in a particular spot nor caught in anybody’s hands. It is never appropriated as a commodity or piece of wealth. Power is exercised through net-like organizations. Individuals circulate between its threads and they are always in the position of undergoing and exercising this power simultaneously: “in other words, individuals are the vehicles of power, not its points of application” (p. 98). Power operates throughout a multiplicity of sites at a local level and it is not only repressive; instead, power also flows in
multiple directions. “What makes power hold good, what makes it accepted, is simply the fact that it does not only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, forms knowledge, produces discourse” (p. 119). Power also changes through time and must be analyzed at different social-historical stages. For Foucault, power operates through systems of knowledge. Knowledge functions as a form of power and disseminates its effects when it comes to spatial terms such as region, domain, implantation, displacement and transposition (Foucault, 1980, p. 71-72). Foucault states that what power needs is not science but a “mass of information which its strategic position can enable it to exploit” (p. 75). The production and circulation of discourses are the ways in which social power is able to function.

In *Power Knowledge, Selected Interviews and Other Writings* (1980), Foucault lays out five “methodological precautions” to take into consideration when addressing power. The first precaution is accepting that the analysis of power should not concentrate on the more regulated and legitimate forms of power located in central sites where power is obviously produced. On the contrary, it should be concerned with power at its extremities, further afield, at more regional and local levels or in different forms and institutions. For instance, instead of analysing how the right of “punishment” is founded on Sovereignty, Foucault concentrated on how the power of punishment is effectively embodied in satellite institutions where there is torture and imprisonment (p. 96). Foucault’s body of work, including *The Archaeology of Knowledge* (1972), *Discipline and Punish: The Birth of the Prison* (1977) and *The History of Sexuality* (1979), examined specific institutions and their disciplines: prisons, hospitals and asylums. He introduced the idea of a Panopticon (designed by Jeremy Bentham in 1791). A Panopticon was a tall tower surrounded by an annular building filled with cells. Each cell had windows arranged in a way that occupants were visible from the tower. Inmates could never be certain if they were
under observation at any particular moment, thus never certain of invisibility. Hence, they had to
behave ‘properly’ at all times. The major effect of the Panopticon is “to induce in the inmate a
state of conscious and permanent visibility that assures the automatic functioning of power”
(Foucault, 1980, p. 210). This sort of visuality, in which one subject is seen without ever seeing,
and the other sees without ever being seen was called surveillance by Foucault. Since it was an
efficient means of producing social order, it became a dominant form of visuality throughout
modern capital societies. In line with this assumption, my research will not study VANOC as an
organization but will look at its image production on its satellite website. I am interested in the
kind of power relations that circulate to a public device such as the website and the kind of
knowledges that are being deployed and favoured.

Foucault’s second methodological precaution affirms that the analysis of power should
not focus on the level of conscious intention or decision by asking who has power and what is in
his mind. For Foucault, these types of questions are unanswerable. He believed that what results
paramount is the “external visage” of power, at the point where it relates with its object and
target; where it installs and produces real effects. Foucault found it better to ask how things work
at the level of ongoing subjugation where “subjects are gradually, progressively, going through a
multiplicity of organisms, forces, energies, materials, desires, thoughts, etc” (p. 97). At this level
of the how of power, Foucault elaborated two points of reference: one is concerned with the rules
of right that provide a formal delimitation of power, and the other is focused on the effects of
truth that this power produces and transmits, and which in turn reproduce this power. In the same
way, image-based research tools, as the ones employed in this study, do not necessarily explain
why things happen but identify patterns and repeated codes that “say something” about the flow
of power and serve as instruments of interpretation.
The third methodological precaution relates to the fact that power is not to be taken as a phenomenon of one individual or as homogenous domination. Power must be analysed as something which circulates, or rather as something which functions in the form of a chain. The individual is an effect of power, and at the same time, the element of articulation. The individual who has been formed by power is at the same time its vehicle.

The forth methodological precaution affirms that power is not distributed evenly. The analysis of power should be conducted in an ascending way, starting at the most basic level while observing how the different mechanisms of power (with their own history, trajectory and tactics) have been and continue to be “invested, colonized, utilized, involuted, transformed, displaced, extended, and so on” (p. 99).

The fifth and last methodological precaution states that it is possible that the major mechanisms of power have been accompanied by ideological productions. There is a production of effective instruments for the formation and accumulation of knowledge, such instruments are engrained in methods of observation, techniques of registration, procedures for investigation and research. What this means is that power, when it is exercised through these subtle mechanisms, evolves rapidly, organizes and puts a kind of knowledge into circulation (p. 102).

Foucault defended the belief that power is not simply repressive or coercive but is productive and “constitutive of all forms of embodiment, identity, and agency” (Herman & Swis, 2000, p. 1) and can again be linked to the concept of hegemony as proposed by Antonio Gramsci. According to Weaver (2005), “hegemony is the belief that modern societies do not maintain power through brute force but through persuasion” (p. 39). Antonio Gramsci concluded that power is usually sustained through institutions of culture such as schools and mass media.
Foucault suggested that institutions work in two ways: through their apparatus and through their technologies (Foucault, 1980). Institutional apparatus is the form of power/knowledge that constitutes the institution. It is represented through architecture, regulation, scientific treatises, philosophical statements, laws, morals, and so on (Rose, 2007). Institutional technologies are the more practical techniques used to practice power/knowledge. Photography and other sources of imagery are understood as some of these technologies. Visually, power and knowledge can be analysed in spatial terms. Space-wise, all images are organized in some way. One aspect is the organization of space within an image and how its elements are structured in relation to one another. The other aspect is a more general spatial organization of images and how it offers a particular viewing position to their spectators (Rose, 2007).

Although Foucault explored the concept of an institutional gaze and the resulting relationship between image and power, he generally rejected these models of interpretation not only at the level of methods, but also at the level of explanation. As stated before, he was not interested in why power works in the way it does, but more in the question of how power works. The question to be asked, he states, is “how things work at the level of on-going subjugation, at the level of those continuous and uninterrupted processes which subject our bodies, govern our gestures, dictate our behaviours, etc.” (Foucault, 1980, p.97). In the attempt to link power/knowledge theories of discourse and semiological studies, Cohen et al (2007) use the term “discursive consciousness”, which refers to the ability of individuals to “reflect on, monitor and give rational accounts of their actions” (p. 56). In terms of semiology and meaning making, these authors suggest that discursive consciousness is one’s awareness of how meaning making works, how it can break down and what the implications are for this rupture. They state that it is “about understanding not only the relationship between signified and signifiers, but of the ways
in which relations of power and powerlessness are played out in meaning systems, about how
certain meanings come to be accepted as natural and/or inevitable…” (p. 57). This understanding
of how language works in the construction of the social and organizational realities is one of the
intersections between Foucauldian theory and semiology. Visual research methods can be
conducted in such as way to be consistent with Foucauldian analysis. Image-based research
methods such as semiology “assume that analysis needs somehow to delve behind the surface
appearance of things in order to discover their real meaning” (Rose, 2007, p.144). Semiology
looks at dominant codes or referent systems “that underlie the surface appearance of signs” (p.
145).
Chapter 3: Methods

*Overall Approach*

In this chapter I provide a brief methodological literature and a description of the method employed in data collection and analysis. First, I refer to the role of the researcher and the way my own subjectivities for conducting this project impact the research process. I then refer to the different data-gathering methods and the types of data to be collected. I also look into the methods for recording, retrieving and storing data, techniques for validity and reliability and also ethical considerations.

*Role of the Researcher*

I understand that I will filter the collected data through a personal lens that is situated in a specific cultural and historical moment. Creswell (2003) argues that “one cannot escape the personal interpretation […] The personal self becomes inseparable from the researcher’s self” (p. 182). That has been the case throughout this research project. My interest in Indigenous people is personal and intimately related to my own heritage. As a Colombian, I believe I am the result of a dramatic amalgamation of races including the Aboriginal, the African Black and the White European. I grew up in a society that dismisses these roots due to neo-colonial ideals and class struggles. I have come to terms with my own reality and feel the pain and great efforts of fellow Indigenous peers to make their way through societies that have tried to exterminate them tacitly or openly. As a new immigrant to Canada I have been presented with different versions of the history of First peoples and I am constantly bombarded with stereotypical imagery available for consumption. I believe the Vancouver Winter Olympic Games are an opportunity to address some past mistakes and set a precedent for future events of the same calibre. This study considers how far VANOC has progressed down that path.
Types of Data to Be Collected

This study has taken place in the greater Vancouver area, province of British Columbia, Canada. It has been conducted by Antonio Aragon between the months of September 2007 and September 2008. It is a document case study that looks at digital images made public by the Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games (VANOC) and alternative websites within this timeframe. I have delimited the data to a period starting with the launch of the Vancouver 2010 emblem design competition in June 2004 and ending with the unveiling of the event’s mascots in November 2007. In my view this represents a certain phase in VANOC’s overall marketing strategy. These images have been gathered from VANOC’s website, as well as any other material that is germane to the investigation. The content of these resources makes direct or indirect reference to the First Nations, Inuit and Métis peoples of Canada, including the Four Host First Nations (FHFN) designated as partners. I have considered online links to the partner FHFN and the NO2010 websites. These alternative materials produced by other movements have been contemplated and referenced accordingly when necessary (as alternative documents, they serve to corroborate the evidence and compare it). I have not discussed material produced by the International supporters, the national partners, the official supporters or the official suppliers of this event.

Methods for Recording, Retrieving, Storing Data

According to Creswell (2003), documents enable a researcher to obtain the language and words of participants; can be accessed at a time convenient to the researcher (an unobtrusive source of information); represent data that is thoughtful, in that participants have given attention to compiling and, as written evidence, it saves a researcher the time and expense of transcribing. Their limitation is that there may be protected information unavailable to public or private access, that is why, for the most part, this study focuses on collecting publicly available data.
Aside from the visual method I will be describing in subsequent sections, my overall approach for recording and storing data has been relatively simple. I have kept a journal where I enter and describe the documents I come across as well as my own thinking, experiences and perceptions throughout the research process. I have also created different files to store the information. Some files have stored digital content and some physical materials, papers and books. Each document collected has been identified and stored. The protocol I have used includes: title of the material, source, date, link to research questions, highlight and reflective notes. Some of these documents are primary materials (information coming directly from the situation under study) and some of them are secondary materials (second-hand accounts written by people external to the official sources under study, used specifically for assessment and comparison). In early March 2008, I also created a blog in which I have posted information relating to the process as well as some images. The changes to the analysis that I have gone through are evident in this blog. I did not post much information toward the end of the study as I was concentrating on the findings and preparing the final document.

Techniques for Validity and Reliability

According to Creswell (2003), reliability and generalisability play a minor role in qualitative inquiry. The most important element is validity. Following the suggestions of Creswell, I used the following strategies to check the accuracy of the findings: First, *contrast* different data sources by examining evidence from such sources and using it to build a coherent justification for themes. Comparing contradicting information and alternative documents would contribute to corroborate evidence. Second, *rich description* would serve to convey the findings.
Third, **clarify the bias** I bring to the study. Fourth, present **negative or discrepant information** that runs counter to the themes. And fifth, use an **external auditor** to review the entire project.

**Methodological Literature**

Our understanding of the world is not a direct sensory one. It is mediated by signs and, thus, by the images that they elicit within our mind-space (Danesi, 2004). Images can be polysemic or ambiguous, as they can have more than one meaning. That is why most images are accompanied by some form of text. Text has the role of “disambiguating” the image. Roland Barthes referred to this action as “anchorage” (Rose, 2007). In both written and spoken language, signs appear sequentially. In images, however, the signs are present simultaneously. When connecting images with research questions it is important to recognize the symbolic and/or representational meaning of images.

There is a concern that we approach images with our own biases and limitations. Our “ways of seeing” (McLaren & Kincheloe, 2007) would tend to dictate the order in which we approach the image. Our cultural background, our myths, our fears, paradigms, feelings and rationale, they all have their say. My limitations could be in the technical knowledge of graphic design, visual analysis or even the physical impediment of differentiating colours. The research was also influenced by the biases and limitations of the emblem creators and the photographers, the environment in which the *inuksuk* was produced, their intentions and expectations, and the technologies they used to produce this design. “The seeing of an image thus always takes place in a particular social context that mediates its impact. It also always takes place in a specific location with its own particular practices” (Rose, 2007, p.11). Looking at the Vancouver emblem entailed a reflection about how it offered particular visions of social categories such as class, gender or race. Subjectivity as a concept could have become a limitation unto itself. In order to address this issue, I approached the emblem as a partial truth, rather than a complete document.
Data analysis in qualitative research is inductive and iterative (Lichtman, 2006) which means that during my study, I will be identifying and describing patterns and themes present in digital visual and written data made available by VANOC; arguing from specific examples to universal conclusions. Through semiotic analysis, I attempt to understand and explain these patterns and themes through the lenses of Foucauldian and cultural critical pedagogy. As the data was organized and reviewed continually, major ideas that surfaced were chronicled. I used my own categorization to sort the relevant data, grouping it comprehensively and regrouping it for analysis.

Data Analysis Procedures

Semiotic Analysis Literature

Semiology provides the conceptual toolkit for approaching sign systems in a systematic form and for discovering how such systems produce meaning. Danesi (2004) argues that semiotics is the field that pays more attention to visual elements, to what symbolic images mean, and on how they have been put together with signs. He believes that “this is why [semiotics] also includes the study of purely fanciful, misleading, or deceitful signs and messages” (p. 10).

According to Gemma Penn (2000) in Semiotic Analysis of Still Images, “language is conventional, a social institution, that the individual speaker is relatively powerless to change” (p. 228). Images share these properties with language as structures constituted by groups of signs. Semiology is a science that studies the life of signs within society and provides the analyst with a conceptual toolkit for approaching sign systems systematically in order to discover how they produce meaning. While language, as a conventional social institution, cannot be changed easily by individual speakers, images, objects and behaviours can and do signify, but they never do so autonomously. As humans we have the ability to produce sounds
and create meaning, and thus we have produced conventions to homogenize those sounds in the form of syllables that can be represented by letters and words. Penn states that the act of reading a text or an image is thus a constructive process. Meaning is generated in the interaction of the reader with the material. The meaning I make of each image will vary with the knowledges available to me through my own personal experience. Objects exist in the environment but their representation and their significance has been expressed through the creation of signs. Signs are merely human and do not exist in the real world. Having this in mind, we can say that language and meaning are purely subjective and depend on the application of a series of rules to facilitate their interpretation.

I have understood through Rose (2007), when referencing Freud and Lacan, that psychoanalysis has played an important role in the theoretical formation of concepts of human subjectivity, sexuality and the unconscious. Lacan argued that “certain moments of seeing, and particular visualities are central to how subjectivities and sexualities are formed” (Rose, 2007, p. 107). According to Rose (2007), subjectivity “entails the acknowledgement that individuals are indeed subjective: that we make sense of ourselves and our worlds through a whole range of complex and often non-rational ways of understanding” (Rose, 2007, p. 110). According to psychoanalysis, we are made as subjects through disciplines, taboos and prohibitions, and we learn to see in particular ways.

Foucault’s understanding of the subject bears some resemblance to the approach of psychoanalysis (Rose, 2007). According to Amy Allen (2002) “For Foucault, individual subjects don’t come into the world fully formed; they are constituted in and through a set of social relations, all of which, […] are imbued with power” (p. 135). Rose says that “Foucault too considered that human subjects are produced and not simply born” and that human subjectivity is constructed through particular processes. In this regard, power is a condition for
the possibility of individual subjectivity. For Foucault, knowledge and power are imbricated, not only because knowledge is discursive but also because most powerful discourses, in terms of their social effects, depend on the assumption that their knowledge is true (Rose, 2007). In “Subjectivity and cultural critique”, Sherry Ortner (2005) defines subjectivity as the “ensemble of modes of perception, affect, thought, desire, fear, and so forth that animate acting subjects. […] as well the cultural and social formations that shape, organize, and provoke those modes of affect, thought and so on” (p.31). In addition, Ortner suggests that subjectivity is the basis of ‘agency’ (a part of understanding how people act on the world even as they are acted upon). For Sewell (1992) also, “while subjects are understood to be fully culturally and structurally produced, there is also an emphasis on the importance of an element of ‘agency’” (p 15). I believe that this approach to ‘agency’ is what helps individuals challenge the structures that form them and acknowledge that meanings are “social constructs, produced, reproduced and transformed in particular social contexts” (Mingers, 2000). From a critical pedagogy perspective, learning and knowledge construction is possible not only as a passive act (banking education) but also as a problem-posing act where resistance is key, that is “the power of human agency to question, reject, modify, or incorporate dominant ideologies and cultures” (Sandlin & Milam, 2008).

Ferdinand de Saussure (1916) attempted to create a system of rules through the analysis of signs, which he divided into two components, the signifier (signifiant) or the sound-image, the form which the sign takes; and the signified (signifié) or the concept or idea it represents. The relationship between the signifier and the signified is referred to as signification. A sign can be an icon, an index or a symbol.

A symbol is the mode in which the signifier does not resemble the signified, therefore the relationship between the two has to be learnt. It is the most arbitrary or purely conventional.
Examples are alphabetical letters, punctuation marks, words, phrases and sentences, numbers, Morse code, traffic lights, national flags. An icon is the mode in which the signifier is perceived as *resembling* or imitating the signified (it tends to be looking, sounding, feeling, tasting or smelling like it). Examples include a portrait, a cartoon, a scale-model, metaphors, sound effects in radio drama, a dubbed film soundtrack, imitative gestures. An index is the mode in which the signifier is *not arbitrary* but is *directly connected* in some way (physically or causally) to the signified. This link can be observed or inferred. Examples: natural signs (smoke, thunder, footprints, echoes, non-synthetic odours and flavours), medical symptoms (pain, a rash, pulse-rate), measuring instruments (thermometer, clock), signals (a knock on a door, a phone ringing), etc. (Penn, 2000).

Colin Symes (1998) in “Education for Sale: A Semiotic Analysis of School Prospectuses and Other Forms of Educational Marketing” critiqued the work of mainstream semiotics, particularly the Saussurean followers, as he believes it has tended to be lacking context, “overly concerned with the formal and structural properties of language and sign systems, and to maintain a divide between itself and the power dynamics of society which create uneven and inequitable distributions of symbols and symbolic processes” (p. 135).

He supports the idea of social semiotics which does not stress ‘system and product’ but prefers to emphasize “speakers and writers or other participants in semiotic activity as connecting and interacting in a variety of ways in concrete social contexts” (p. 135). According to Symes, “social semiotics brings into close focus the way in which signs play a role constructing the social world, in translating its meaning and significations in a climate of an ever-changing political economy of competing interests and demands” (p. 135). He argued that in this sense, symbolic processes are not arbitrary or accidental but are more integral parts of a
social framework that is shifting, especially under the influence of governments, changes in the economy, and the different dynamics of the consumers’ market.

During the semiotic analysis process, once the images to be analyzed have been chosen, identifying the elements present in them is the next step. This process is known as a denotational inventory. The denotation procedure is very literal, its goal is to describe “what we see”. The denotational process or first level of signification is motivated, with a distinction between motivated and arbitrary. Higher levels of signification are more arbitrary as they rely on cultural conventions. First levels are motivated and spontaneous. Hence, it is important to analyze the higher-order levels of signification. The second-order system is known as connotation and it expresses “a further concept, not derived from the sign itself, but from conventional, cultural knowledge” (Penn, 2000, p. 228). Connotation implies “how the elements relate to each other [and] what cultural knowledge is required in order to read the material” (Penn, 2000, p. 234). According to Roland Barthes (1968), for denotation the reader requires only linguistic and anthropological knowledge; however, at the connotation level, the reader requires further cultural knowledges. These knowledges are known as lexicons (a portion of the symbolic plane of language which corresponds to a body of practices and techniques). One form of second-order signification to which Barthes devoted much attention was that of myth. Myth is the means by which culture naturalizes, or renders invisible, its own norms and ideology (Penn, 2000). Theoretically, the process of analysis is never exhaustive and thus never complete (p. 237); to narrow it down to the necessary elements involved in one’s research is the best way to approach it and thus be as specific as possible.
In order to conduct a more thorough and measurable connotation analysis, I will be referring to the methodological tools for visual image interpretation suggested by Gillian Rose (2007), the so-called Rose’s wheel (see figure 1). Rose’s wheel, with its categorization of sites, modalities and methods for interpreting visual materials, is further described in table 1.

**Table 1. Sites, Modalities and Methods**

<table>
<thead>
<tr>
<th>SITES</th>
<th>MODALITIES</th>
<th>METHOD</th>
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<tbody>
<tr>
<td>Image itself</td>
<td>Technological</td>
<td>Semiotic analysis</td>
</tr>
<tr>
<td>Production</td>
<td>Compositional</td>
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<td>Audience</td>
<td>Social</td>
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According to table 1, there are three modalities:

Technological: It is “any form of apparatus designed either to be looked at or to enhance natural vision, from oil paintings to television and the internet” (Mirzoeff, 1998, p. 1).

Compositional: This refers to the specific material qualities of an image of a visual object. As images are produced, they draw on different formal strategies such as content, colour and spatial organization (Rose, 2007).

Social: Rose (2007) refers to this as the range of economic, social and political relations, institutions and practices that surround an image and through which it is seen and used.

These three modalities are found in the three respective sites: production, image and audiencing.

*The site of production.*

In terms of the technologies used in the making of an image, it is assumed that they determine the image’s form, meaning and effect. The conditions of an image’s production may govern its compositionality. This argument is usually made in relation to the genre of the images. “Genre is a way of classifying visual images into certain groups. Images that belong to the same genre share certain features” (Rose, 2007, p. 15). The economic process in which cultural production is immersed may also give form to visual imagery. This argument is made in relation to visual images as elements of a popular culture influenced by the flow of capital. In this regard, Harvey (1989) states that visual images are influenced by “the mobilization of fashion, pop art, television and other forms of media image, and the variety of urban life styles that have become part and parcel of daily life under capitalism” (p. 63). Socially, the production of images depends on more detailed analyses of particular industries which produce visual images and also on the social and/or political identities that are mobilized in their making.
Images have a number of integral components. Some of these components “will be caused by the technologies used to make, reproduce or display the image” (Rose, 2007, p. 19). Other components of an image will depend on social practices. Compositionality is the modality that is argued to be the most important element in an image’s effects, the way it is presented and designed. Rose states that visual materials have an agency which “exceeds, or is different from, the meanings brought to them by their producers and their viewers, including their visual culture critics” (2007, p. 21). Images alone can have their own effects and this does not necessarily mean that they produce their own meanings.

Audiencing is defined as the process by which a visual image has its “meanings renegotiated, or even rejected, by particular audiences watching in specific circumstances” (Rose, 2007, p. 22). In terms of compositionality, the formal arrangement of the elements of a picture will dictate how an image is seen by its audiences. In technological terms, an image’s meanings often imply that the technology used to display an image will control an audience’s reaction and how it is looked differently in different contexts. There are two aspects of the social modality of audiencing: the social practices of spectating and the social identities of the spectators. An image is not seen in the same way at a cinema, on a television screen, or on a canvas in a gallery. Rose states that “images appear and reappear in all sorts of places, and those places, with their particular ways of spectating, mediate the visual effects of those images” (p. 23). Audiencing also depends on the social identities of those doing the watching. For Rose, “different audiences interpret the same visual images in very different ways, and these differences have been attributed to the different social identities of the viewers concerned” (p. 24).
Semiotic Analysis Procedures

In this section I detail the different steps implied in semiotic analysis, mostly based on Gemma Penn’s “Semiotic Analysis of Still Images” (2000) and Gillian Rose’s Visual Methodologies (2007).

Figure 2. The Vancouver Olympics emblem
Figure 3. Resist 2010 Poster

The first stage in semiotic analysis was to choose the images to be analysed. In response to my research questions, in this study I am comparing associated images present on the VANOC website, such as the emblem (see figure 2), the mascots and photographs. I also compare the emblem to the contrasting Resist 2010 poster (see figure 3) displayed on an anti-Olympic website, the NO2010. From a Foucauldian perspective I am interested in the operation of discourse and its forms of power within these two images, and how power influences them. I am not only comparing two images but also referring to their contexts: two websites (VANOC and NO2010).

Rose (2007) states that semiology often takes form of “detailed case studies of relatively few images” (p. 79). This research project concentrates on two of them, the VANOC emblem...
and the NO2010 poster. I believe these are two sides of the Olympic debate that appeared most prominently in the public space and the ones that caught my eye from early on in this study. I have described them as ‘antagonistic’ because they seem to oppose or contend against each other while looking at the same event, the Vancouver Winter Olympic Games 2010, from their particular viewpoint. The official VANOC emblem, unveiled soon after Vancouver had won the bid to host the Olympics, was the first widely available symbol. In many ways, it emerged as the embodiment of the event. Being a stylized *inuksuk*, this emblem also established a visual connection to Aboriginal peoples. I chose it to exemplify VANOC’s approach to the Aboriginal participation goals; as an entry point into the publicly available visual imagery displayed on the VANOC website in the form of photos, graphics, ads and regalia.

When it comes to the anti-Olympic poster NO2010, I believe it encapsulates visually many of the issues raised by opponents of the Games. It also had a very strong Aboriginal connection represented through the imagery of the Thunderbird. As I expand on this later in this study, I also looked at the poster’s connection to resistance and thus to critical public pedagogy and adult education. In my view, the logo and the poster can be compared in terms of content and medium. I deliberately bring together materials that could be considered unrelated. I agree that they do (in the print form, for instance) belong to two different genres. However, they intersect because of similarities provided by their visual content and by the medium in which they are displayed in their electronic form. I have and will, of course, refer to their different histories of emergence, their different design and distribution principles, and audiences but I have and will also look at them beyond this scope. Referencing Foucault, Rose (2007) suggests that discourses are articulated through all sorts of visual and verbal images and texts; also through the practices that those languages permit. Independent of the genre of the images, their content and the diversity of forms through which different discourses can be articulated in them invite me to
make use of intertextuality of content. Rose states that “eclecticism is demanded by the intertextuality of the discourse” (2007, p. 149). She defines intertextuality as referring to “the way that the meanings of any one discursive image or text depend not only on that one text or image, but also on the meanings carried by other images and texts” (p. 142).

Mark Poster argues that once an image is translated into digits it transcends the constraints of printing and enters a “far different, physical regime: electric language.” (1998, p. 14). Once the emblem and the poster have been uploaded onto their respective websites, their form changes and they become a “third genre” as digital images. The change from printed format to computer form requires a material change in the trace. This reconfiguration is acknowledged by my choice of two images that share the same media (Poster, 1998). As expressed by Walker and Lewis (2004), in the printed form, for instance, images and text have been dealt with separately. But with the new technologies, “there is a convergence of areas of activity” (p. 162).

Publishing, communication and computing, for instance, are becoming digital in form. The internet as the digital “medium” becomes an alternative platform that invites specific visualities. As I understand visuality, it is “how we see, how we are able, allowed, or made to see, and how we see this seeing and the unseeing therein” (Foster, 1988, p. ix). Askehave and Nielsen (2005) also talk about the medium as adding “unique properties to the web genre in terms of production, function, and reception which cannot be ignored in the genre characterization” (p. 3). These authors also claim that “media properties influence both the purpose and form of web-mediated genres and should therefore be included in the genre identification” (p. 3) thus suggesting that the digital form of a website should be considered a genre on its own.

Once the emblem and the poster were chosen, the second stage was to identify the elements present in the material. This was done by listing the constituent parts systematically and by annotating a tracing of the material. This is the denotational stage of analysis, the cataloguing
of the literal meaning of the material. The denotational stage is important to this project because it is meant to be very thorough and filled with details that lead to interesting findings. The key in the denotational phase is un-wrapping the compositional elements of the emblem and the poster, and taking those elements apart. Deconstructing, decolonizing, exploring the sense we make of these two images and the discourses we use to understand their different components. This process is not as obvious as it may seem. The essence lies in details. Details to this research project are clues, and clues are crucial for learning and understanding. What is there for me to read from the emblem and the poster at first sight? And at second sight? What does the emblem tell me before I enter the sphere of symbolism and abstraction? Is there any accompanying text to these images that would serve as anchorage? The emblem and the poster may have so many potential meanings that we as viewers may be confused (Rose, 2007). Anchorage is a term introduced by Barthes that refers to the text that “allows the reader to choose between what could be a confusing number of denotive meanings” (Rose, 2007, p. 87). The denotational phase should contribute to identifying some of these meanings laid out by VANOC and the NO2010 organizations in order to “help us” understand these two images.

The third stage was the analysis of higher-order levels of signification. This phase built on the connotational inventory and applied to each element a series of related questions. Connotation involves cultural assumptions that the emblem and the poster may imply or suggest. It involves emotional interpretations and ideological assumptions. What does the inuksuk connote? What associations are brought to mind when looking at it? How do the different components of the poster, such as the Thunderbird, the Olympic Rings, the mountains, the Mohawk head, relate to each other? How do they contrasts? What cultural knowledges are required in order to read the emblem and the poster? The connotational inventory of this study also built on different elements such as format, colour, design and a series of related questions.
illustrated in Appendix B. In accordance to my research questions, the main objective of this phase was to discover how the different elements contained in the emblem and the poster produce meaning. Meaning is generated by the interaction between the researcher and the material (Penn, 2000). I paid special attention to myths and the means by which culture renders invisible its own norms and ideology (Penn, 2000). The choices that are present in my findings have been compared to each other, to potential choices that are absent (un-chosen), as well as with the combination of choices that create the value of each item. Rose’s wheel (figure 1) served as the visual analysis tool to determine connotational elements that cannot be seen directly in an image at first glance (such as elements of image production and audiencing). Some sample data questions about the production of an image, as suggested by Gillian Rose (2007) are exemplified in Appendix B.

Theoretically, the process of analysis is never exhaustive and thus never complete. For practical reasons, I declared the analysis finished when I considered the answers to my research questions had been addressed and when I had determined if there was a form of public pedagogy implied in the visual material. I have employed a written and tabular presentation of findings.

**Ethical Considerations**

I am already concerned with the way information on Aboriginal people is presented by the Canadian Olympic Committee (COC) and VANOC, thus my challenge is to be truthful and respectful within my own acknowledged biases. I have an obligation to respect the rights, needs, values and desires of First Nations, Inuit and Métis peoples. Nathalie Piquemal (2001) has stated in “Free and Informed Consent in Research Involving Native American Communities” that “Native American people are no longer willing to be just subjects of research” (p.77). She further argues that when research is deemed unethical by the participants, all of social science is put at risk. She suggests following ethical recommendations for free and informed consent when
conducting research with any group. Since my study does not involve direct access to individuals and communities, my main concern is with the approach of the study and the sharing of the findings. All the information I have been dealing with is readily available in the public domain and no special safeguards are required in the handling of it. I have included all the details concerning the research and how the data is being used.

I also consider that the process of theory building should be mutually beneficial to researcher and research group participants. A process of reciprocity between theory and practice, and between the researcher and researched, should be a collaborative dialogue and reflection. Lather (1986) defined reciprocity as implying “give-and-take, a mutual negotiation of meaning and power” (p. 263). In this regard, a commitment to the negotiation of meaning and power is integral to this research study. As it has been stated at the outset, this study does not end here. It will not only be available through the UBC library with the purpose of facilitating reflexivity of practice for all members of the research community but also shared with the different groups directly or indirectly related to the study with the idea of negotiating meaning and opening doors to feedback.
Chapter 4: Semiotic Analysis Findings

Overall Approach

In this chapter, I compare the written discourse of the Aboriginal participation goals presented on VANOC’s website to associated images on the same site, such as photographs, overall web design, the emblem and the mascots. I also look at how the VANOC’s emblem (figure 2) compares to the Resist 2010 poster (figure 3) displayed on the NO2010 website. Following the different steps to semiotic analysis, as stated in the methods chapter, I identify denotational and connotational elements, compare a series of images and discuss the different sites and modalities for interpreting visual materials suggested by Gilian Rose. Following a brief commentary on the Aboriginal participation goals, this chapter has been divided into three sections. These three sections correspond to the sites at which the meanings of an image are made, as suggested by Rose’s wheel and illustrated in figure 1. They are: the image itself, the production and the audiencing.

Aboriginal Participation Goals

In order to address the VANOC Aboriginal participation goals, it is necessary to understand the reasons for the inclusion of Aboriginal participants in these Olympic Games. VANOC has stated on its website that Aboriginal participation is a key element for its sustainability mandate and is recognized by the International Olympic Committee (IOC) “for the value it brings to the Olympic Movement” (para. 6.”Aboriginal Participation”, n.d.). This premise is an important starting point. VANOC and its website have an obligation to include Aboriginal partners in response to the sustainability as mandated by the IOC. This fact implies and establishes a connection between sustainability and Aboriginal participation.

Another quote in the same vein on the website states that in 1999, the IOC adopted Agenda 21, which is referred to as Sport for Sustainable Development. This agenda includes the
objective to “strengthen the inclusion of women, youth and Indigenous peoples in the Games” (para. 13. “The role”, n.d.). VANOC defines sustainability as “managing the social, economic and environmental impacts and opportunities of our Games to produce lasting benefits – both locally and globally” (para. 199. “Glossary”, n.d.). This definition raises the question whether VANOC considers Aboriginal participation an element to be managed and an opportunity to produce lasting benefits. The term “Sustainability” on its own is a main tab of the VANOC website, and much of the Aboriginal content is located there.

The location of Aboriginal content under the Sustainability heading highlights VANOC’s ideology. Rose (2007) defines ideology as “those representations that reflect the interests of power” (p. 75). VANOC’s ideology is manifested as a tendency to connect Aboriginal participation to environmental matters. Philip Bellfy (2005) has referred to such actions as popular culture norms dictating how Aboriginal people should be looked at and approached. Norms “which are designed to remind everyone, Native and non-Native alike that the dominant culture has determined how Indigenous identity is to be constructed and […] who owns and controls those images” (p. 38). In terms of the written discourse, the VANOC website has laid out a vision that should have an influence on the overall content of the website. According to Foucault (1980), power never ceases its interrogation, its inquisition, its registration of truth: it institutionalizes, professionalizes and rewards its pursuit. All the systems of domination and the circuits of exploitation certainly interact, intersect and support each other, but they do not coincide. In this regard, VANOC is telling its audiences how to define Aboriginal participation in the context of the Games, suggesting how to frame it, where to place it and also where to display images.

It has been stated that semiotic analysis is interested in how signs make sense and it offers analytical tools for taking an image apart and tracing how it works in relation to broader systems
of meaning. According to Rose (2007) the sign “is the fundamental unit of semiology” (p. 79). She further states that “anything that has meaning – an advert, a painting, a conversation, a poem – can be understood in terms of its signs and the work they do” (p. 79). The Aboriginal participation goals are manifested on the VANOC website as signs that can be visual or written. These goals as signs provide the organizational motivation for this study and the focus on Aboriginal content. One of the objectives of this chapter is to observe the visual communication signs displayed on the VANOC website and their consistency with the written discourse of the stated objectives. The different discourses that serve to describe these goals are central to semiotic analysis and the discussion of pedagogy as they invite the viewer to create meaning and acquire knowledge.

The Image Itself

The VANOC Emblem

![VANOC Emblem](image)

By choosing an *inuksuk* as the emblem for the Winter Olympic Games, VANOC made the *de facto* decision to include an Inuit reference as the image to represent the event. And it is in the “Sustainability” section where most text and images related to the VANOC emblem have
been placed. I have chosen this particular emblem to exemplify VANOC’s approach to the Aboriginal participation goals. I will further expand on the use of the *inuksuk* through this chapter as I provide further comments on this particular depiction and compare it to associated images. I have summarized my findings following Rose’s suggestion, that as a researcher I am “constructing an interpretation rather than revealing the truth” (2007, p.168).

I begin this report alluding to the visual representation of the VANOC emblem. On the VANOC website, the emblem is accompanied by two photographs which I consider connected to it thus important to the analysis (see website excerpt figure 4). As Rose (2007) stated, “In order to analyse one image, or a few, it is necessary to look at the images they are constructed in contrast to, or in relation to” (p. 93).

*Figure 5. Vancouver inuksuk quadrants*

The first image, figure 5, is a digital square thumbnail photograph depicting a landscape. Thumbnails are usually small versions of an image that are used to give the viewer an idea of what the full-sized image is like. I have divided figure 5 into four square parts. In painting and photography, there is a sense of perspective that represents three-dimensional objects on a flat surface so as to produce the same impression of distance and relative size as that received by the human eye (Sorgman, 1965). The foreground of this image is dominated by a stone structure and a front strip of land. In terms of perspective, the stone structure is closer to the viewer. The structure is formed by six blue-grey stones erected upright on the ground. The stones seem to have been arranged vertically and horizontally aiming for a balance of weight and size.
Figure 6. Whistler inuksuk quadrants

Figure 6 is also a digital square thumbnail photo portraying a narrow view of a landscape. Snow-capped mountains fill the background. The background is usually the part of a scene farthest from the viewer. It is meant to contextualize the image (Sorgman, 1965). It tells the viewer where things take place. In this case, the space is mountainous and surrounded by blue skies. A brown-grey stone structure dominates the foreground facing the viewer as well. Five massive flat stones seem to give form to a human-like sculpture resting on the flat surface. The size of the stones can be deduced based on the size of the pine trees around them, although these may not be as small as they seem since they appear to be at some unknown distance behind the structure.

Figure 7. The Vancouver Olympics emblem quadrants

The third sequential image is the VANOC inuksuk (see divided image in figure 7). It is a digital illustration depicting a graphic design, a logotype also known as emblem. Emblems, from the Latin emblema, are objects or designs that symbolize a quality, type or group (Collins, 2002). There is only one apparent dimension to the VANOC logo therefore no need to describe different layers of depth in it. It does not appear three-dimensional, though it does seem to depict an object, which I assume to be three-dimensional. I could say that there is a white background or an
absence of one, which could accentuate the main image, creating no distraction for the viewer. It is possible to say, that besides the white (empty) background, this image is predominant, covering at least 50% of the entire surface of the thumbnail. The figure corresponds to a human-like structure formed by five asymmetrical squares and rectangles of different sizes. All of them have smooth, rounded corners. None of these shapes touch each other thus there is minor space in between them. The element that makes it most human-like is an indentation on the centre-right side which bears a resemblance to a smile.

Exactly underneath the human-like figure there is some written text. A word and a number: VANCOUVER 2010. The word has been written using a contemporary font, a variation of the Neosans typeface. The text is centred and serves as the ground base for the figure above. Underneath it and equally centred, there are five blue intertwined rings extended horizontally from left to right.

In my opinion, the two photographs lead to the logo, like a progression of sketches that develop a theme and give the viewer a final conclusion. This development is not explained in the text; it is only a visual component. The progression goes from depicting two “real-life” inuksuuk to moving into a simplified abstraction of that “real object”. I believe that these three images, as presented on the VANOC website, are meant to be associated. Even if we do not read the accompanying text, it should be easy to link the stone-structures to the conceptual emblem. A mental metaphor to describe this progression could be: stone structure equals coloured abstraction; coloured abstraction equals Vancouver 2010’s inuksuk. This stone structure must exist “somewhere” in beautiful fields and landscapes (perhaps of Vancouver and Canada in general) and it can be simplified, modified, made into a logo or icon that represents the country or at least the city it refers to. This stone-structure may easily be human-like, and thus be given
human attributes such as the ability to smile, play winter sports, welcome people with open arms, and so on.

Figure 4 shows not only the visual representation of the emblem and the photographs that lead to it, but also text to support the creation of such an emblem. The text gives hints to the viewer about the origin and location of the image. It also describes the general use of inuksuit, and especially why they can be “reinvented” to respond to a new reality like the Olympic Games of Vancouver 2010. As the VANOC website states, “Over time, the inukshuk has become a symbol of hope and friendship, an eternal expression of the hospitality of a nation that warmly welcomes the people of the world with open arms every day” (para. 6, “Look Vancouver”, n.d.). In the same way that the two photos lead to the logo, this accompanying text makes use of written discourse to describe a metamorphosis. The inuksuk leaves its role as a “guidepost”, to become a “symbol of hope and friendship”. However, if viewers had no contact with the text whatsoever, they should be able to draw conclusions just by looking at the emblem and the photos.

There is no caption that explains where the photos were taken and no credit given to the photographer. Both of them have an unknown origin to the viewers especially if viewers are not familiar with the area where the images were snapped. The implied message is that the “image” is what is important here and not the eye that photographed it. The art form behind it and the viewpoint are “insignificant” compared to the value of the depicted elements. I have linked these two images of stone figures to similar structures situated at the southern end of English Bay Beach in Vancouver (see figure 8) and to the Whistler Inuksuk located on one of the mountain tops of the Blackcomb resort (see figure 9).
In my view, figure 8 resembles figure 5. The background portrays a sky and mountains. The middle ground is formed by water and a land strip located in front of the mountains along with a beach. Most importantly, the foreground also holds a stone structure in what appears to be a park. In terms of perspective the stone structure is not as close to the viewer but it is clearly identifiable. Again, this sculpture-like figure bears resemblance to the six blue-grey stone structure of figure 5.

According to the “seethewestend” website (2007), the inuksuk structure in figure 8 was constructed originally by Alvin Kanak of Rankin Inlet. It was commissioned by the Government of the Northwest Territories for its pavilion at Expo 86, and given to the City of Vancouver. “Permanent location of the inukshuk on this site was sponsored as a gift to the city in 1987 by Coast Hotels through the Vancouver Legacies Programs” (para. 4. “The Inukshuk”, n.d.). The Whistler Blackcombe resort website does not provide much information regarding the Whistler inuksuk (see figure 9). I tried contacting the administration of the resort but I had no response either by phone or by email. The Whistler inuksuk seems to have been built specifically for the Olympic Games, perhaps after the Emblem contest was launched and the logo had been chosen. Whistler and resort sites mention the landmark as a “hot spot” for scenic photography but do not refer to the origins of this specific inuksuk. Is this silence a sign that the Blackcomb would like to project an image that this structure has always been there by not acknowledging the fact that it is new and foreign to the region? Are they placing their attention on the scenery (the vista)? Or
perhaps on “their” inuksuk itself and not on its creators? Is it perhaps because it was made for tourist purposes and not as a guidepost?

In my opinion, figure 9 resembles figure 6. Although the background in figure 9 emphasizes a sunrise or sunset, sky and mountains are also prominent as they are in figure 6. An equivalent stone structure dominates the foreground facing the viewer. Similar massive flat stones seem to give form to a human-like sculpture resting on a flat surface.

There seems to be a certain logic that the photos in figures 5 and 6 would have been taken in Vancouver and Whistler, respectively. I believe it is necessary for VANOC to link the emblem to these two Olympic host cities; especially because inuksuit are not native to these areas. The inuksuuk depicted on all of these photos are “foreign sculptures” that were brought into these cities as gifts or attractions. If a visual link is not produced by VANOC, the emblem would appear weaker, de-contextualized, disconnected to the region. Although the emblem is not part of a series, it requires these preceding images to add impetus and value to its meaning.

There are also some elements present in the VANOC emblem that can be compared to alternative images, such as the Resist 2010 poster (see figure 3). Aboriginal referents, the number 2010, and the five intertwined Olympic rings are present in both of these two digital images. As explained in the methods chapter, although these two forms have “different histories of emergence, have developed differently, have reached different audiences at different times for different purposes and have been designed and distributed according to different principles” (D. O’Donoghue, personal communication, November 7, 2008) they share common elements that make them comparable, such as their content, the digital medium in which they have been displayed, and especially their “way of seeing” the same event, the 2010 Vancouver Olympic Games.
The Resist 2010 Poster

All of the elements present in this digitized poster are illustrations (see figure 3). They have been created and coloured according to techniques consistent with hand-drawn graphic design. The poster portrays eight colours, some of them also used in the VANOC emblem: red, blue, white, yellow, green, brown, grey and black. Its content is entirely enclosed within a red frame except for a slim incursion of the two wings of a bird located in the middle section. The colours of the VANOC emblem are red, blue (dark and light), white, yellow and green. White is predominant, as it forms the background. The rest of the colours are used proportionally, however blue is on the dominant side (also used for the text and the Olympic rings) and green is used in a lesser amount, just for the head of the figure.

According to John Furlong, chief executive officer of VANOC, “Green and blues represent coastal forests, mountain ranges and spectacular islands. The red is for Canada's Canada’s signature maple leaf and the gold evokes images of the brilliant sunrises that paint the Vancouver skyline and snow-capped mountain peaks” (para. 21."Introducing ILANAAQ", n.d.). On the basis of this association, I can say that the colours of the emblem are charged with at least two symbolic values: the first one relating to the “natural beauty” of British Columbia and the second one to the Olympic values introduced by Pierre de Coubertin in regards to the colours of the flags of the world. In the same vein, the green mountains represented in the Resist 2010 poster and the use of the “Olympic” colours, are meant to be linked to Vancouver and to the Games.

Figure 10. Top section
The upper section of the poster (see figure 10) contains a banner with text that reads in white capital letters: “RESIST 2010”. The type of font used for the word and number seems to be sans serif, hand-lettered. There are four dark green mountain-like shapes standing at the very bottom of the arch. Between the middle mountains there is a yellow circle representing a sun with seven thin sunray-like lines emerging from it. Inside the sun’s yellow circle there is a face of what could be an Aboriginal male exposing his left profile as he “looks” to the 9 o’clock position. His black hair bubbles at the top of his head in what appears to be a Mohawk style and ends with a single feather located toward the top back.

![Image](image_url)

*Figure 11. Middle section*  

The background of the middle portion is light green and it holds no other image than the one of a bird that looks like a stylized eagle known as a Thunderbird (see figure 11). The bird exposes its right profile as it “looks” to the 3 o’clock position of the poster. The bird is predominantly black and red with some strokes of white, grey and yellow present throughout. A grey thunder bolt is imprinted in the centre area of its tail. Its claws, resembling two cartoon-like human hands, are grabbing a set of intertwined coloured rings. The bird grabs the outer left blue ring with its left claw and the outer right red ring with its right one. A top section of the black ring has been removed or broken off. The section that has been removed, and that would complete the circle, hangs from the beak of the bird.
The background of the third segment is light blue (see figure 12). It contains no objects except text. This form of text is an image unto itself as a result of the design. Five clear statements have been written in slightly different fonts and in mixed upper and lower case letters. They are written in the following order: police repression, stolen native land, homelessness, huge public debt and environmental destruction.

The elements that form part of the content of the poster do not tend to repeat. Other than the mountains and the geometrical shapes adorning the Thunderbird there is no common pattern that repeats throughout. They are not proportioned either, thus not equally laid out, though they are interconnected. As mentioned before, some of these elements bear a resemblance to the VANOC emblem. At the same time, there are also major differences between the two. Understanding their differences is also a contribution to this study as it allows the research to tackle their content and intent. Understanding images calls for inquiring about perception and reception of visual data, as well as about the cultural, social, and economical conditions surrounding the producers and users of visual culture (Rose, 2007). Likewise, the processes of perception and reception are not passive acts, nor are they entirely determined by social and cultural conventions (Rose 2007).

The Production

Logos

The way in which the VANOC emblem was produced and received by viewers formed part of a process that began on June 10, 2004. On that occasion, a conference was held in
Vancouver to launched the Olympic Emblem Design Competition with a deadline for submissions of September 15, 2004. Seven months later, on April 23, 2005, a widely broadcast Emblem Launching Ceremony also held in Vancouver welcomed Ilanaaq, the Official Vancouver Winter Olympics Emblem (figure 2). The specific socio-historical conditions that governed the contest and the rules that led to the selection of the emblem were set within Canada, specifically in Vancouver, one year after the city was awarded the right to host the 2010 Winter Olympic and Paralympic Games. This logotype was presented as a contemporary interpretation of the *inuksuk*, a traditional stone structure originally created by the Inuit peoples of the Arctic. VANOC’s representation was called Ilanaaq, which means “friend” in the Inuuktikut language. “This is the symbol of Canada’s Games” states the VANOC website, “our friend who will help us greet the world in 2010” (para. 2, “Look Vancouver”, n.d.).

Research suggests that to gain people’s attention, an event must have a unique idiosyncrasy (Berry, 1988). In visual terms, what can one infer about the design process by looking at the final emblem? How is Vancouver and the country’s culture implied and referenced in the design? How do other emblem designs within the Olympic realm compare? Are we able to understand the characteristics of the different Aboriginal nations and bands of Canada through this image? Are *inuksuit* traditional landmarks of the region where the Olympics are taking place? Responding to this statements required addressing elements not directly present in the image.

According to Skaggs, “a logo is a visual name, a moniker” (1994, p. 7). In this sense, logos are the face that organizations want to present, not only to the public, but to their employees and to themselves. Skaggs assures that “the logo assumes the task of representing the core forces that shape a company’s vision, the visual representation of the host philosophy and attitudes” (1994, p.7). Emblems as symbols are paramount to the Olympic Movement; they give
the Games an identity. VANOC’s website states that “the meaning and the values of Olympism are conveyed by symbols. Among these are the rings, the motto and the flame. These symbols transmit a message in a simple and direct manner” (para 1. “Introduction”, n.d.). In this regard, and once uploaded onto the website, the Olympic emblem becomes a digital visual representation of the Olympic ideals.

Haig & Harper (1997) stated that it was not until the twentieth century that company leaders came to recognize that graphic design, “employed in everything from graphic programs to product forms, could be a very powerful tool in helping position their companies as market leaders” (p. 4). It was in the 1950s when logos began to be noticeable, “venturing far beyond a mere identification mark” (p. 4). Pierre de Coubertin was the one who introduced the idea of the Olympic flag along with the rings in June 1914 in Paris at the Olympic Congress (para 9. “The rings”, n.d.).

As Skaggs has also stated, “The primary role of the logo is a twofold. It must identify the host, and it must send the right feelings and connotations in the process” (1994, p.8). As an image, the Vancouver Olympics emblem depicts a stylized stone-like structure known to be an *inuksuk*. In graphic terms, it is a very basic design, almost minimalist. The intentions of the creators can be inferred through the colours used (bright and, harmonious as well as associated with the Olympic colours); through the composition, a rather conventional and pleasing one; through the realistic and stylized lines; through the form and the figure; through the style, that some may consider creative because it transforms a structure into a symbol, and others less original because it uses a pre-existing element and makes it look graphically appealing (Sorgman, 1965).

The symbol and its accompanying elements are arranged in a triangular composition with the head of the *inuksuk* being at the peak of an imaginary equilateral triangle (or at the bottom of
an inverted “T”) and the text being at the flat bottom. It is a horizontal design associated with feelings such as stability, quiet, calm and peace (Sorgman, 1965). Most landscapes are horizontal and in some ways this purports to be a northern landscape, flat and white. The elements that form part of the emblem do not repeat and they are laid out with internal coherence. They interconnect, starting at the head of Ilanaaq, and ending underneath the word VANCOUVER 2010 with the Olympic rings. These components are very stable, grounded, and proportional, with the *inuksuk* having more weight than any other component. As a pointer, the *inuksuk* stands alone surrounded by not much but white (would it be snow?).

The point of focus is definitely the *inuksuk* which attracts and holds the attention of the viewer as the main object. All else could be secondary because by focusing attention on the main subject, a play of dominance and subordination is set up. The *inuksuk* is dominant. The background, the text and the Olympic rings are subordinate. There are no additional elements in the piece, therefore it does not become confusing and displeasing to the eyes. This emblem bears a rather symmetrical balance as the four different quadrants into which I have divided it (see figure 7) have the same amount of content.

There is a feeling of “oneness” in the artwork. Unity is maintained by focusing the attention on one particular part of the piece and by subordinating the other parts. Unity has also been achieved through a harmonious use of colour and a uniformity of line (Sorgman, 1965). It was noted before that there is an inverted “T” layout on this image, where the vertical line is the *inuksuk*, and the horizontal base is the text and the rings. Horizontal and verticals operating together introduce balance by opposition of tensions. This may symbolize the human experience of absolute balance, of standing erect on level ground (de Sausmarez, 2006).
The VANOC emblem is not the only logo saturated with symbolic value. As a point of reference, it can be compared to other created designs within the same Olympic movement or to other images inspired by the Vancouver Games. Figure 13, the Four Host First Nations emblem (FHFN), is an example. Unlike the VANOC emblem, designed by a non-Aboriginal group (the Rivera Design Group), the FHFN logo was created by Squamish artist Jody Broomfield in 2005 (para. 10, “FHFN Logo”, n.d.). It was introduced at around the same time as the VANOC symbol was unveiled, and designed to represent local native groups on whose territories the Games would be held. This circular emblem has four identical and symmetrical elements. Black, red and white are the colours used, resembling Coast Salish art (Steward, 1979), the style also used for the Resist 2010 Thunderbird.

An outer rim forms the perimeter of the emblem’s circumference. It encircles all of the elements involved in this design. The FHFN website explains how the logo reflects the unique culture and spirit of the four nations involved; “respecting each other and working cooperatively together, united within the circle of life” (para. 11, “FHFN Logo”, n.d.). The rim is meant to represent the Creator and all the ancestors of these peoples who are gathered to watch over a human face representing each of the four Nations. In the centre, there are four feathers pointing to the cardinal directions: north, south, east and west. They are “inviting and welcoming the athletes and Peoples of the world to come to the 2010 Winter Games in Vancouver” (para. 13 “FHFN Logo”, n.d.) In this section it is explained that the tradition of the Coast Salish people is to welcome visitors, by saying “I hold my hands up to you” (para. 18). In contrast to the VANOC
inuksuk design, the FHFN emblem suggests traditional elements and colours, as well as a distinctive style without self identifying with particular “icons” or easily recognized “local symbols” of the West Coast region.

Figure 14. Beijing 2008 emblem

Figure 14 is the Emblem for the Beijing 2008 Olympics. It is called “Dancing Beijing” and it represents a Chinese seal, though it can also be taken for a running human figure. The Beijing Olympics website states that it was designed by a country that has 56 ethnic groups and a population of 1.3 billion: “While witnessing the advocacy of the Olympic Spirit by a nation with both ancient civilization and modern culture, it also unfolds a future-oriented city’ pursuit of the Olympic Ideal” (para. 2. “Commitment”, n.d.).

Based on my observations of the latest designs of different logotypes such as Turin 2006, Beijing 2008 and Vancouver 2010, Olympic emblems consist of three basic elements. They are “original”, they name the host city plus the year of the event, and they show the five interlocking rings of the Olympics. According to the rules of the Olympic Emblem Design Competition in Vancouver (see Appendix E), each design must incorporate the phrase “Vancouver 2010”, the Olympic Rings, and a new graphic within the emblem. These designs should leave some room for re-creation so that they can be easily adapted and applied to various forms of Olympic image and scenes (from banners to merchandising). They should also be convenient for TV broadcasting, for reproduction in either flat or multi-dimensional forms, static or animated. In
addition, they should have great potential for display in cities and competition arenas and facilitate post-Olympics utilization and market development.

Posters

Posters are of a different nature than logos. According to Max Gallo in *The Poster in History* (1974), the coming of age of the modern poster is linked to a certain moment in European culture when, in the second half of the 19th century, the role of images and words were transformed. Gallo states that “by that time the industrial revolution had begun to create a consumer economy, and the role of posters came to be to sell, to persuade. By then, too, the development of sophisticated printed equipment had made mass production feasible” (1974, p. 297). Posters are bills or placards usually displayed in public places. With the advent of new technologies, a “public place” may well be the World Wide Web, as is the case with the Resist 2010 poster. As Gallo says, the poster had its first flowering toward the end of the nineteenth century with the narrative posters made by artists from Jules Cheret to Henri de Toulouse-Lautrec (1974, p. 298). Figure 3 looks like the printed version of a poster that has been digitized, which means converted into digital form for computer processing, in order to be displayed on a website. Posters are informative, often decorative, as a way to attract attention to the information they contain. According to Gallo the function of the poster today is “to appeal to our subconscious feelings and our barely conscious needs and then channel them so that we do what the sponsor of the poster wants us to do” (1974, p. 10). For Gallo, discovering not only the literal but the implicit intention of posters should be linked to examining the human behaviour and history itself.

The Resist 2010 poster is delimited by an equally proportioned red frame of about 0.80 cm wide. Most of the elements contained in the illustration are enclosed in the frame except for a slim incursion of the two wings of the Thunderbird located in the middle section. This poster
image seems to be one of a series and its different components look realistically familiar but they may not be recognizable by all viewers. They might be in certain contexts but not to all audiences. In my case, I needed a bit of complimentary reading in order to understand the existence and characteristics of a symbol like the Thunderbird and the value of an icon like the Mohawk head. This poster would be more difficult “to read” in South America, for instance, where the reference to a mythical bird could be taken for a condor and the mountains for the Andes. These types of images have universal value but can be created, modified and stylized to resemble forms that can be, and, often need to be, interpreted locally.

A metaphorical interpretation of its presence in the poster could be that Thunderbirds fly back and forth to the mountains. They live in the mountains. They leave their nests to grab their food and go back where they belong. If this image were a photo, I could say that the Thunderbird is flying toward the photographer, facing the viewer, and this is a frontal snapshot of the bird with the sun and mountains in the background. That could be the reason for it to look bigger.

The components of the full poster are not unstable. They are balanced and make sense onto themselves and as a whole. The poster is slightly saturated with content as if this “document” was the only chance the creators had to “say it all”. It contrasts with the simplicity of the Vancouver Olympics emblem (figure 2). Accordingly, the approach taken by the designers is not a minimalist one, where they are trying to say more with less. It is the opposite: a crowded, colourful, seemingly-spontaneous expression of grass-roots protest reminiscent of an era when high-tech design tools were out of reach for society’s “have-nots”. These “have-nots” have chosen to harness this tradition and this look, despite the fact that they do have access to modern technologies such as the Internet. Indeed, they may have access to most of the same tools available to VANOC’s own designers.
As a point of reference, the Resist 2010 poster can be compared to other created designs within the same movement (or inspired by common elements). Figure 15, the Convergence February 2010 poster, is an example. Similar style, colours and content have been used on this image as well as the Thunderbird and written statements. Figure 16 is a photo I took of a similar photocopied poster displayed on Bank Street in Ottawa in November 2007, also protesting the 2010 Olympics.

*Visual Elements*

*The Inuksuk.*

According to Norman Hallendy (2000), an *inuksuk* is a proxy for a human; “it provides comfort to the travel weary, life-saving advice to the disoriented, a focus of veneration to the spiritual seeker. It is a timeless language of the land for a people who existed on the land” (p. 44).
Inuksuit do not necessarily look like human beings. In the past, most inuksuit were not built in the shape of a human. Hallendy also states that “many modern inuksuit are built to look like human figures made of stone (with a head, body, arms and legs). In inuktitut, these are called inunnguaq” (p. 17). Inuksuit surrogate people in their absence in certain northern areas where a message needs to be communicated. They “can act in the place of a human being” (p. 7) as scarecrows act when they frighten a bird, for instance. Inuksuit have practical value that transcends symbolic attachments. They have been used to show the way when travelers were looking for their home, to mark the best river or ocean crossings, or to warn of very dangerous spots; even to show where food was stored, especially when it was covered with snow. They have also been used to “show where significant things happened and therefore where people should act respectful; and most important, to act as helpers for haunting caribou” (Hallendy, 2000, p. 7).

Hallendy believes that “an inuksuk is a strong connection to the land: it is built on the land, it is made of the land and it tells about the land. Inuit are taught to be respectful of the inuksuit” (2000, p. 15). But which land? Can we say that inuksuit are typical of Vancouver and serve as advice to disoriented English Bay passers-by or Whistler resort goers? Is Ilanaaq connected to the land, in this case the land of Vancouver and surroundings? The design of the VANOC emblem makes that assumption and suggests it to the viewer but cannot prove it.

Contrasting the Resist 2010 poster, there is no frame for Ilanaaq and no outline to delimit its shape. It lies “free” of any borders or interruptions that extend through the white background and into the open space. Ilanaaq seems to be outstretching its arms, but not to fly (because it should be a very static and solid figure, unlike the Thunderbird) but to “welcome the world with open arms and a friendly smile”. The emblem is very square in its form. Squares denote
geometric figures with four equal sides and connote honesty, fairness, but also formal and old-fashioned views (Collins, 2002).

The element that makes Ilannaq most human-like is an indentation on the centre-right side of the green head which bears a resemblance to a smile. John Furlong, chief executive officer of VANOC, was the one who unveiled the emblem during a live nation-wide television broadcast in April 2005. He stated then that “Ilanaaq above all is a team player […] each stone relies on the other to support the whole. Together, the result is a symbol of strength, vision and teamwork that points us all in the direction of excellence and it will welcome the world to Canada in 2010” (para. 26. “Introducing ILANAAQ”, n.d.). Ilanaaq’s mouth also makes the figure look cartoon-like, an element appealing to younger audiences. In that sense, it is almost Disney-like, and indeed the Vice President of Entertainment for Disney Entertainment Productions is one of the Emblem Design Competition Judging Panel members that chose it (see Appendix D). Online bloggers I have come across through the course of this study have even compared the emblem to Pac Man (see figure 17), an arcade game developed in Japan by Toru Iwatani from Namco in the 1980s.

Figure 17. Pac Man

Rowe (1995) asserts that sport provides a potent symbolic theme because of its associations with “universalism, transcendence, heroism, competitiveness, individual motivation and teamship” (p. 138). These symbolic correlations are added value to a relatively straightforward image such as the inuksuk. I believe that VANOC’s inuksuk had been removed from its context and placed into a space where its useful or traditional worth became disconnected and meaningless. In this abstract form, VANOC could link it to any meaning it
deems relevant to the context of the organization. This action requires that viewers be “taught” in order to understand Ilannaq’s set of ‘encoded’ dominant meanings (Hall 1980) that are not obvious. Knowledge functions as a form of power and disseminates the effect of power. The relations of power that characterize and constitute a society are consolidated through the use of a particular discourse. Power is exercised through the production of “truth” (Foucault, 1980).

Repetition, emphasis, design and forms of language serve as reinforcing tools to set particular images and discourses into the heads of viewers. These particular grounds on which truth is declared comprise what Foucault called a regime of truth (Rose, 2007). For instance, some of the “truths” of the Olympic movement are embedded in its motto and creed. Mottos are defined as phrases which sum up a life philosophy or a code of conduct to follow (Collins 2002). The Olympic motto is made up of three Latin words: Citius, Altius, Fortius (Faster, Higher, Stronger). These words are meant to encourage athletes to give their best during competition and promise the spectator the ultimate in sport performance. The Olympic creed states that “the most important thing in life is not the triumph, but the fight” (para 5. “The motto”, n.d.). This idea is familiar to many Olympic followers as a result of the ideology of giving one’s best and striving for personal excellence regardless of the results. All these words and maxims are saturated with connotative value that touches on glory, triumph and self-esteem. They are reinforced through media and other different forms of education in order to create a sense of hyper reality that “transcends the human”, entering the sphere of the supernatural, a world of heroism and Greek deity. A game and a source of entertainment, in line with the Pac Man video character. Foucault (1980) states that “we must produce truth as we must produce wealth, indeed we must produce truth in order to produce wealth in the first place […] it is truth that makes the laws, that produces the true discourse which, at least partially, decides transmits and itself extends upon the effects of power” (p. 93).
How achievable are these mottos and creeds? How true is their content in today’s mediatized Games? The intentionality of these messages has been promoted in such a way that it has been engrained in the minds of many. Ideological indoctrinations and the exercise of power at their best, to the extent that they become “the form where power reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives” (p. 39). One just needs to watch the Olympic Games coverage on TV, along with related commercials, to see these ideals endlessly reinforced.

“Television has been central to the growth of the Olympics, and of spectator sport more generally” (Whitson, 2004, p.1216).

![Figure 18. Flag of Nunavut](image)

The flag of Nunavut is another example worth examining and commenting on as it features a prominent red *inuksuk* and a blue star on a yellow and white background (see figure 18). It was proclaimed in 1999, along with the newly-created territory of Nunavut in Canada. In a report submitted to the Department of Indian Affairs and Northern Development by the Nunavut Implementation Commission (1995), it was stated that the symbols of a geographic jurisdiction, such as a code of arms and a flag, can be powerful conveyors of legitimacy and recognition. The commission suggested that these types of symbols should reflect the uniqueness of Nunavut.

“Symbols, particularly a flag, should be easy to recognize and reproduce, thereby supplying the government and people of Nunavut with a ready means to identify and market Nunavut to the rest of Canada and the world” (p. 90).
It is interesting to note how the government of Canada recognizes the importance of symbols as they serve the purpose of “identification and marketing” (p.90). This flag depicts the inuksuk as a “unique” symbol of Nunavut and tacitly identifies with the people behind it, the Inuit communities of this relatively new Territory. On the Nunavut government website, it is suggested that the colours blue and gold of the flag symbolize the riches of the land, sea and sky. Red is a reference to Canada. It also states that the inuksuk is meant to symbolize stone monuments that guide people on the land and mark places as sacred or special. The star is identified as the Nigirtsuituq (the North Star), a traditional guide for navigation. “The North Star”, states the website, “is also symbolic of the leadership of elders in the community” (para. 4. “Symbolism of”, n.d.). In this case, the symbolic value attached to the inuksuk is not that of hope, friendliness and open arms. The stone-structure does not have a smile or resemble a person (or a cartoon character); on the contrary, it is a more solemn icon that connects to the land and to the ancestral usage of inuksuit as landmarks.

VANOC has, in its own different way, introduced the inuksuk as a household item. As stated in the introduction to this chapter, there is a popular notion that Aboriginal peoples form part of the “natural environment” of the country. A regional Inuit symbol is transformed into a national symbol that represents “all of Canada from coast to coast to coast”. Interestingly, an inuksuk, as an Aboriginal structure, was appealing at the Emblem Design Competition perhaps because it could be easily ‘universalized’ to reflect the “timeless ideals of the Olympic Movement”. As proposed and manifested in different forms throughout this study, for the next few years this symbol will be used, manipulated, and asked to stand for innumerable new things every time it is required. Notwithstanding, if a stylized version of an Aboriginal structure was to be chosen as the winning emblem, why should that emblem be an Inuit structure and not a more regionally-appropriate Coast Salish one, for instance? By the process of elimination, the
Olympics decision makers have opted not to reflect the First Nations and the Pacific region in the design of their 2010 logo, a clear, conscious decision.

The Thunderbird.

The middle section of the Resist 2010 poster (see figure 11) has no image other than the one big bird, known as the Thunderbird. According to Hillary Steward (1979) this sort of great bird, that used to live high in the mountains, was the most powerful of all spirits to Aboriginal people of the West Coast. It personified the “chief”, reason why only the most powerful and prestigious of chiefs has a Thunderbird as their crest. I chose Steward as the main source of the West Coast design elements because of the wide variety of images she uses to complement her sourcebook containing the different art forms relevant to this study. Nevertheless, I believe her standpoint and discourse can also be contested as a culturally influenced viewer with mainstream tendencies.

Thunderbirds used to sate their hunger with whales. The easiest way to do it was by grasping the two Lightning Snakes that inhabited their wings and then throwing them onto a surfacing whale. The snakes would strike the whale with their lightening tongues and kill the sea mammal. That is when the Thunderbird would dive down, pick it up with its claws and fly with it to the mountains. On totem poles and West Coast prints, Thunderbirds are usually shown with great outstretched wings. Steward states that “its distinguishing features are the curled appendages on the top of the head […] and the sharply re-curved upper beak which is similar to a Hawk’s beak” (1979 p.65). The size of the winged Thunderbird on figure 11 is prominent, incurring with its crest into the top section and with its claws into the bottom section. The animal is the centre of attention of the piece. As expressed before, it has a long history in what could be called by uninformed observers as “mythological traditions”. I believe its meaning is more philosophical, belonging to the epistemologies of Aboriginal peoples. Social and spiritual orders
can be visually confirmed through art. Kidwell and Velie (2005) have expressed that “it is in the field of aesthetics, the study of the beautiful, that Indian people have demonstrated perhaps most profoundly their ability to survive and to adapt their sense of innate beauty to new media in their own cultural ways” (p. 117).

The two outstretched wings of the Thunderbird touch and penetrate the red frame that delimits the whole image, perhaps trying to escape that frame imposed on it. At the very least, it is clear the artist intended for the symbol to dominate. This incursion is minor but noticeable and it happens on both sides especially on the left side where it touches with the top curve and bottom tip of its wing (like a stretching bird extending its wings beyond a cage). The bird is predominantly black and red with some strokes of white, grey and yellow present throughout. According to Steward (1979), the two most prominent and basic colours of West Coast graphic art are black and red. “Black, the primary colour, is mainly used for the form line, a strong contoured line which structures the design and clarifies the anatomy of the subject” (p. 20). Red is believed to be a more secondary colour that is generally reserved for elements of second order, however, in this image it is used considerably, perhaps in line with modern ideas that red represents energy and passion. Other colours are used as well. Yellow is a minor one basically concentrated around the beak and the chest.

Another characteristic of this art expression is the presence of different geometrical figures and ovoid-like ones in particular (see figure 19). They have been used to shape the bird’s eyes. Steward (1979) has indicated that:

the ovoid maybe solid, but more frequently it is an open shape made by a line requiring specific proportions. The upper part of the line is thicker than the lower, the sides bringing about this transition as they curve down into the angular corners,
becoming more slender as they do” (p.20). They also serve to fill empty spaces and corners.

Figure 19. Ovoid-like components of West Coast graphic art

Figure 20. Sample Thunderbirds

A long thick black tail hangs from the bird’s torso toward the bottom section. A grey thunder bolt is imprinted in the centre area of its tail. This bolt is perhaps a reminder or a hint for those who are not familiar with the Thunderbird and its power. I did not find the bolt in any of the comparable images I looked at (see some examples on figure 20), though it does illustrate the idea that this is a Thunderbird. Both outstretched wings are black with red and white decorations. They come out of both sides of the upper torso and are attached to the body by very thin joints. Steward believes that this type of designs, usually “join the extremities to the body with a ‘hinged’ type of line that often is bent double, indicating a flex position” (1979 p. 28).
In figure 3, the claws of the Thunderbird are grabbing a set of intertwined rings. These rings are known to be the Olympic Rings, an image that tends to be easily recognizable, and that is also present in the VANOC emblem. They have been widely distributed and “imprinted in the minds” of viewers throughout the history of such an image. Knight and O’Reilly (2007) argue that “signs have been a part of the Games since their inception in 1896. In 1913, de Coubertin, who founded the modern Olympic Games, recognised the value of symbolism and designed and introduced the Olympic Rings as an official symbol of the Games” (p.46). The way the poster and the emblem “see” these rings is antagonistic.

The Olympic Rings.

According to the Olympic Charter, Karl Lennartz (2001) explained that the five rings represent the five continents. Italics are mine to point out the number of continents, which in North American instruction are usually more than five. The traditional “five continents” referred to in this quote are: America, Asia, Europe, Africa and Oceania. They have been re-contextualized as “regions” of the world instead. The rings “are interlaced to show the universality of Olympism and the meeting of the athletes of the whole world during the Olympic Games. The Olympic symbols are subject to very strict rules. Graphic standards have been set down, which determine, for example, the exact position of each ring” (p. 30). It is strictly prohibited to reproduce the rings with a hollow outline as figure 15 has depicted them. Lennartz (2001) states that it was Pierre de Coubertin, who came up with the colours for the Olympic flag (and thus the colours of the rings): blue, yellow, black, green and red on a white background. It was de Coubertin who explained their meaning: “the six colours are those that appear on all the national flags of the world at the present time” (p. 32). By the present time he meant 1931.

The Olympic rings are practically embedded in Western culture as an easily identifiable icon. Andranovich et al. (2001), suggest that the five Olympic rings, “is the most readily
identified image in the world. The rings are recognized by over 90% of world’s population, which is higher even than logos of mega-brands such as Shell and McDonald’s” (p. 114). Even if Ilanaaq cannot be identified (or understood) at first glance, the Olympic rings, the city of Vancouver and the date, 2010, would give the viewer a hint of what the logo may be used for. I do not believe the image explains what the *inuksuk* represents but it provides hints. It is the same case with the Resist 2010 poster. The number and the rings give viewers a strong hint of what the poster is referring to.

![Figure 21. Interlocking version](image1) ![Figure 22. Solid version](image2) ![Figure 23. Protected area](image3)

The rings are divided by an imaginary vertical middle line (see figures 21, 21 and 23). Two lie on the left, two on the right and one in the middle. Three of the rings are topping the other two and their surfaces intersect on one or two sides depending on their location. In the VANOC logo, figure 2, they are presented in one tone, blue. In the Resist 2010 poster, the Olympic rings are coloured as they were designed in 1913, adopted in 1914, and debuted at the Antwerp Games (Belgium) in 1920 (Freeman et al, 2007).

These rings, as a symbol, have the significance of “uniting humanity” amongst many other epithets such as wholeness, comradeship, brotherhood, and so on. Helen Jefferson Lenskyj (2000) believes that “the winning of a bid for the Olympic Games is the result of a long process that typically costs aspiring hosts tens of millions of dollars” (p.x). These funds come from both private and public sources, in the hope that a city, like Vancouver, will win the Olympic bid and reap what they perceive as countless bounty. That process has been, in most cases, largely funded by public monies but dominated by local elites, “industrialists, media moguls, owners of hotels
and tourist attractions, advertising companies, for whom the bid process itself provides marketing opportunities to associate themselves with the Olympic rings” (p. 46). These Olympic rings carry a weight of their own, and being able to display them, is a “privilege” not many people can afford. In figure 2, there is no segment removed from any of the rings. They are clean, concise, firm, and perfectly round. In a connotative way, there is no rupture within the event organizers and the Olympic movement; on the contrary, there is an obvious need to show strict and unquestioning compliance with the rules set out by the IOC (see Appendix C).

Visually, the inuksuk is on the surface and Vancouver 2010 is the ground where it stands, the Olympic rings are underneath the city, as the roots, the foundation, the basis that maintains this stone structure upright. As an ideological concept, the emblem completely removes the inuksuk from its original role as a northern guidepost and gives it over to the Olympic movement with the right to erect it, as VANOC and the IOC please, for this or other events. A tangible and practical creation, transformed into a symbol, is taken away from its community and copyrighted by VANOC to its own benefit. “The [Vancouver 2010] Olympic symbol, flag and emblems are the exclusive property of the International Olympic Committee and cannot be used without the IOC’s authorisation”18. In my opinion, the creator (and the executor) of the logo dis-empower the subject (the inuksuk) and its original creators, and empower the object (the rings and the event) and its new owners. It clearly shows who is “behind” it, or in this case, underneath it.

One interesting element present in figure 3, that is not present in the Olympic logo or on the flag, is the removed top section of the black ring. Clearly it looks broken. The remaining portion, still attached to the rest of the rings, forms a “U” shape or a horseshoe-like semicircle. The fraction that has been removed, and that would complete the circle, hangs from the beak of the bird. Steward (1979) states that:
U forms are another very characteristic feature of West Coast art. Large U forms often help to contour the body of a bird or an animal, and can be seen as the part of the form line in ears, in the tail, forming flukes and so on. Small U forms serve to fill in open spaces and, in Kwagiutl art, often represent the small feathers on a bird’s body (p.20).

Just as there is a rupture in this black ring, there is also a rupture with the idealized image of the Olympic symbols. A transformation from this perceived union in the global community into a more “disturbing” disconnection, the suggestion that a part of the society supposedly represented by this interlocking set of perfect circles is not so perfect after all and does not want to play by the Olympic movement’s rules. The unity and tense balance of the rings is distorted by the strength of the bird which seems to have no difficulty in not only taking possession of the rings but also ripping one apart. The designer empowers the subject (the bird) and dis-empowers the object (the rings). This could represent a message of visual encouragement, an invitation to interrupt the course of the Games or a threatening warning. The action does have symbolic value and is the viewer the one in charge of decoding it. The website itself gives the viewer hints on the intentions behind the image as I will explain further down. A ripped ring in this case can be disturbing to those trying to “put the rings together” and empowering to those who want to disentangle them.

![Figure 24. Handcuffs symbol](image1)

![Figure 25. Beijing 2008 handcuffs symbol](image2)
This use of the Olympic rings can be compared to other forms of expression present in alternative anti-Olympic movements in the world, like the ones formed to counter the Beijing 2008 Olympics. As expressed before, the official Olympic Movement has very clear rules regarding the use of its symbols; however, anti-Olympic organizations have managed to defy these rules by transforming such symbols, hijacking them to make them their own. Figures 24 and 25 are examples of these modifications that are not connected to regions of the world or to the colours of country flags but to Police states, repression, silencing, use of force, and so on.

_The Mohawk head._

In the case of figure 10, the top section of the poster, the sun and the mountains could correspond to a very bucolic landscape, pastoral, almost romantic; however, inside the sun’s yellow circle there is a representation of a human head adding another layer of meaning to the scene. It is the face of an Aboriginal male exposing his left profile as he “looks” to the 9 o’clock side of the poster. This man is brown skinned and has a pronounced forehead, one elongated white eye, an angular nose, a prominent cheek and a thick sideburn. His black hair bubbles at the top of his head and ends with a single feather located toward the top back. This type of scalp-lock hairstyle is known in popular contexts as the “Mohawk”. This image, the sun and the head, is also a symbol used by the Mohawk Warrior Society as the main component of their flag (see figure 27). York and Pindera (1991) explain that “behind the Indian, on a blood-red background, is a stylized image of the sun – known as the mighty warrior in Iroquois mythology” (p. 252). The Mohawk warriors have brandished this flag in every major confrontation with legal authorities in Canada and the United States over the past thirty-five years. York and Pindera further state that “it fluttered defiantly over the barricades of Oka and Kahnawake throughout the summer of 1990” (p. 252).
The Mohawk nation spans the border between the United States and Canada. In Canada, the Mohawk reside on the Six Nation Reserve in Ontario, the Tyendinaga band on the north shore of Lake Ontario, the Gibson Band on Georgian Bay, the Akwesasne on the St. Lawrence River and at Kahnawake in Quebec.

Luis Hall is the artist and writer from Kahnawake who created the flag in the early 1970’s (York & Pindera, 1991). Hall presented it as a symbol of unity for North American Aboriginals. It was since adopted as the unofficial flag of the Mohawk Warrior Society. Hall has been described as the father of the warriors and critics claim that his writing inspired the warrior movement. He died in the 90’s (York & Pindera, 1991).

Warrior publications (2008), a group that runs the NO2010 website, published a post on February 23, 2008 under the title Natives and 2010: background. The article talks about Indigenous people in British Columbia and shares historical indications from an Aboriginal perspective, drawing links to the Mohawk movement and their mutual support. Under the heading, “Anti-Colonial Resistance” (n.d.) this article states that:

Today, anti-colonial resistance is frequently expressed through protests and direct actions, including road-blocks, occupations of government offices, etc. During the 1990 ‘Oka Crisis’, Indigenous peoples in BC mounted the most solidarity actions with the Mohawks at that time, including road & railway blockades. Many of these solidarity actions emphasized sovereignty and local land struggles (para. 12)
I could conclude that the presence of the three elements on figure 10, the mountains, the sun and the Mohawk warrior show a connection between the East and the West; the Aboriginal nations living in BC and their supporting friends living in Ontario and Quebec. In a broader sense, and unlike the VANOC emblem, the Mohawk warrior looking to the 9 o’clock position and the Thunderbird looking to the 3 o’clock one, also show and East and West balancing of forces. These actions show gestures of solidarity, a united cause, and links between different forms of group claims and struggles for recognition.

The Oka crisis of the 90’s (York & Pindera, 1991) refers to a dispute between Canadian Mohawks of the Kahnawake, Kanasatake and Akwasasne bands and the Sûreté du Québec, the Quebec provincial police. The dispute was over the expansion of a golf course proposed by the local Mayor Jean Ouellette of Oka on land considered a sacred burial ground to the Mohawk. York and Pindera (1991) stated that for more than two centuries, the Mohawks of Quebec had been demanding legal title to four hundred square kilometres of land that made up the original seigneury of the Lake of two Mountains. Oka’s Mayor Ouellette did not consult the Mohawks before unveiling his plans for the expanded golf course at the municipal council meeting in March 1989. According to York and Pindera, “Mayor Jean Ouellette, himself a member of the golf course, described the deal as a win-win situation for the town” (1991, p. 45). The Mayor dismissed the Mohawk protests because he knew he had the strict rule of law on his side: the government and the courts. York and Pindera (1991) conclude that:

After watching their land whittled away by decades of urban encroachment and private development, the Mohawks were fighting to protect a small tract of eighteen hectares of forest just west of the Pines, which was in danger of being razed to make room for the golf course” (p. 22).
Before the Oka crisis, in the late 1960’s, some of the young Mohawks emerged as strong activists in the cultural and political revival of Kahnawake. They were already calling themselves the warriors. Soon after, they decided to describe themselves as the Warrior Society (see figure 26). York and Pindera further state that “They wanted a simple name, easily understood in English, and they wanted to gain psychological edge on their opponents. By calling themselves the Warrior Society, they could create a frightening image for their organization” (1991, p. 171).

The warriors have seen themselves as the defenders of Mohawk territory, and they believe their communities belong to a single Mohawk nation. York and Pindera also state that “The fundamental ideology that united the warriors was their passionate belief in Mohawk sovereignty” (p. 418). The strength of the warrior movement has been underestimated because it is perceived as a criminal and terrorist organization. York and Pindera (1991) believe that no group of criminals could maintain the kind of community support that the warriors have achieved; they believe that “Their popularity comes from their willingness to fight for the nationalist beliefs of the Mohawk people. It does not come from a simple desire to protect gambling and smuggling operations” (p. 418); which is one of the accusations of the State forces.

The text.

Between the inuksuk and the Olympic rings, there is a line of black written text. A word and a number: VANCOUVER 2010. The word refers to the city of Vancouver and it has been written using a variation of the contemporary Neosans typeface (introduced in 2004 as “ultra-modern” and “futuristic” by the Agfa Monotype Type Foundry). Corporations often have font designers customize a font they like in order to make it more uniquely their own (Skaggs, 1994). When that happens, fonts do not have a formal name, nor are they available commercially in the same form. In a sense, then, the Neosans typeface has become VANOC’s style, used not only on the logo but also throughout VANOC’s website and other material related to the Games.
VANCOUVER, in this context, also “implies” the city of Whistler, tacitly included but hidden, where most of the individual events will take place. Interestingly, the proposal for the Games initially incorporated the name ‘Whistler’ much more prominently. Vancouver, however, is a better known and more marketable name internationally. The name of the city becomes a statement, a brand, as the winner of a bid that sanctions this location that has the demonstrated ambition and willingness to invest considerable sums in realising “such an important event” (Andranovich et al, 2001). VANOC appropriates the name of the city to make this “its city”, creating an entity that seems to drift above the civic society. In a city like Vancouver, christened after its colonizer, claimed by the British royalty, settled on Aboriginal territory and once again conquered by international corporations and significant numbers of new immigrants, it is difficult to determine who sets the ideologies behind its decisions, who owns the land and who decides what will happen next. Andranovich, Burbank, and Heying (2001) state, in this regard, that “Leisure and consumption-oriented development marked the shift toward a post-industrial, service dominated economy as cities catered to the needs of corporate headquarters, high tech industries, and the advanced producer services that support them” (p. 114). The fact that the Olympic Games are relatively scarce make them an economic resource that cities like Vancouver are enticed to compete for, almost regardless of the costs of doing so. For Vancouver, “to capture an event of the stature of the Olympics is viewed as a clear demonstration that a city has made it onto the world stage” (Whitelegg, 2000, p.4).

The text VANCOUVER 2010 (city and number), designed using a variation of the Neosans typeface, is centred, aligned and horizontal. It serves as the flat ground or foundation for the inuksuk to stand on. In a way, the inuksuk can suggest the altitude of the hills where most of the events will take place and Vancouver appears as the “solid” ground from which these hills rise. There is no caption accompanying the emblem but there is some explanatory text present on
the web page where the logo and the two photos are displayed (see figure 4). This information may be available for “better understanding” of the literal and symbolic values adhered to the *inuksuk* in this context. Although discourse analysis is beyond the scope of this study, I consider it important to reference such text.

The first paragraph of this associated text, spoken from the perspective of an omniscient voice in the third person, justifies the presence of an *inuksuk* (as main character of the emblem) and its meaning within the context of the Inuit people of Canada’s Arctic. The word “centuries” gives the stone sculpture a historic value. It is also presented as having a human form and serving as a steadfast guidepost that provides direction. In this realm, the North is vast and flat, the peoples of the North are Inuit; Inuit people have used *inuksuit* in the past, but over the time “things have changed” (line 3). Today, *inuksuit* have a more symbolic, metaphoric and positive value. Since the population of Inuit people in British Columbia (Province where the Games will be held) account to less than 800 individuals (see Appendix A), it is important to draw more symbolic links between the *inuksuk* and B.C. Metaphors are defined traditionally as the use of a word or phrase denoting one kind of idea in place of another word or phrase for the purpose of suggesting a likeness between the two. Metaphors are pervasive in these contexts, not just in language but in thought and action. According to this excerpt, an *inuksuk* is no longer a marker and a pointer; it now means hope and friendship, expresses “eternal” hospitality of a nation, open arms that welcome people from all over the world (to the North?, to B.C?), and so on. The choice actually raises the question whether the *inuksuk*, as a symbol somewhat foreign to BC, was deliberately picked because it cannot be interpreted as representing ONLY BC in the Canadian context. In that way, it has to be seen as pan-Canadian.

The second paragraph explains the link between the “ancient” *inuksuk* and the creation of a modern and abstract version of it, described as the emblem of an event. The emblem has been
named Ilanaaq. Another metaphor was created here. Emblem equals inukshuk; inukshuk equals Ilanaaq; Ilanaaq equals “a friend” who will “welcome the world in 2010” (line 8). This link helps viewers visually connect the two realistic photographs provided to the abstracted emblem.

The third paragraph explains the procedure for choosing the emblem, the number and origin of participants in the contest and the selected winner. There is a judging panel that viewers are not given much detail on. There were “more than 1,600” (line 9) anonymous participants from different parts of Canada and there is only one winner. Company principal and creative director Elena Rivera MacGregor and graphic designer Gonzalo Alatorre are said to be the creators of Ilanaaq. They are based in Vancouver even though their names imply a Spanish origin. This creation process will be discussed further down as I deal with the production process of these images.

Regarding the Resist 2010 poster, there is also a reference to the 2010 Olympics, although the city of Vancouver is not mentioned. The upper section of the poster (figure 10) contains a banner with text. The banner has the shape of a red convex arch outlined in black that bridges the left and right sides of the outer frame but does not touch the top side section of it. The banner reads in white capital letters: RESIST 2010. The one word and one number serve as a title for this poster and in a way it names it. It also mirrors the simple name used on the official VANOC logo, Vancouver 2010. The word “RESIST” as defined by the Collins Dictionary (2002) means “to withstand or oppose”. Two groups of synonyms form part of its definition. On one hand it means battle, combat, defy, hinder, stand up to; and on the other hand it means refrain from, abstain from, avoid, forbear, forgo, keep from. In a way, these two sets of meanings may seem in opposition to one another, one is a call to “attack” and the other one is an invitation to “constrain”. I find them mutually complimentary. Resisting is opposing and viewers can decide if opposition takes an active approach or a passive one. It is almost like the act of designing the
poster (more active) and the act of contemplating it (more passive). The word RESIST is written in capital letters. Capitals or upper case letters are large letters usually used at the beginning of a name or sentence. When they are used throughout the word there is an additional implication of importance. They are either a title, as mentioned before, or a form of highlight. In informal discussions, an especially in the jargon used to chat or email online, capitals mean speaking loudly, “shouting”. It could be that here, we have a bold voice, telling us at full volume: RESIST 2010!

The number 2010 stands for anything: a date, a price, a nickname, a code. In relation to the context in which the image is displayed I assume it is a date (yet to happen). As a date, it is no longer pronounced two thousand and ten as it is the case with the first nine years of the 21st century. Once the first decade is reached, the number will be pronounce by dividing it into two parts: “twenty ten”. In 2010, Croatia is set to join the European Union and Lithuania set to adopt the euro. There will be an annular solar eclipse that is said to be the longest lasting annular eclipse of the 21st century. In 2010, the FIFA World Cup will take place in South Africa and of course, the Vancouver 2010 Winter Olympic and Paralympic Games will be held in Vancouver and Whistler (February 12 to March 21). “Twenty ten” becomes an expression which can have multiple meanings, sentiments, implications and inspire personal or massive reactions. It could be the year when someone becomes officially an adult or the date when someone becomes head of State. In year 1984, for instance, film director Peter Hyams released the science fiction movie 2010 based on the novel Odyssey Two by Arthur Clarke. Twenty five years ago when the film was made and even years before, when the book was published, the year 2010 was “the future”, a new century, a new era of spatial conquests and contact with new worlds. We are now two years away from 2010 and the place is not Jupiter but a very earthly one, Vancouver. If we link the different elements involved in the design, like the Olympic rings, to this specific date, 2010, we
can decode different messages. The poster does not actually mention the word “Olympics” or make direct reference to “the Games” or to the city of Vancouver, however, there is a connotational implication, a need to read the image with “other eyes”. Also, contrary to the emblem, the Resist 2010 poster aims to counter the Olympics so they do not happen, while VANOC is confirming (endorsing) Vancouver as the approved city that earned the right to host the Games. It may be assumed that the viewer will draw the link between the different elements involved, either because it is obvious or because it is relevant. Once again, the context speaks to the viewers as well, but if the image is isolated, a further linkage to the “subtext” of it is necessary.

Contrary to the VANOC emblem, laid out succinctly, the title “RESIST 2010” is not the only text present on the poster. There are some statements exactly below the five coloured rings and the top edge of the bottom red frame that outlines the poster (see figure 3). This form of text, as well as the title, is an image unto itself as a result of the design. Anderson (1969) states that “writing can be described roughly as the assignment of speech forms to graphic signs” (p.3). The English alphabet is Greek in origin and it comes from the Greek names assigned to the first two letters Alpha and Beta. The development (or invention) of the alphabet involved the assignment of one sign for each vowel and one sign for each consonant unlike other sign systems (Anderson, 1969). There is a long history of writing tradition behind the five statements of this poster. They have been designed in slightly different typefaces and in upper and lower cases. In my opinion the graphic technique used to illustrate the lettering affects its readability. They are written in the following order: police repression, stolen native land, homelessness huge public debt and environmental destruction. The words POLICE, HUGEPUBLICDEBT and STOLENLAND are capitalized and there is no character spacing between them. It may be just an effect of the design or an implied message of the expression as a whole. Perhaps it also imposes power and
superiority. The words repression, native, homelessness, environmental destruction are in lower case and with no character spacing between them, which again, could be a design effect or shown as subjugated, oppressed, minimized. The designers also use two bullet points. Bullets are typographical symbols (Collins, 2002) used to list items that are usually tied together under a general heading. Is there a link between the bulleted items and the un-bulleted ones? For instance: Police with homelessness and stolen land with environmental destruction? Williamson (1978) argues that “all signs depend for their signifying process on the existence of specific, concrete receivers, people for whom and in whose systems of believe, they have a meaning” (p.40).

If RESIST 2010 serves as a title, I would say that the abovementioned statements serve the function of captions that complement the image. Captions are explanations that usually accompany illustrations. This poster in particular does not have any caption underneath it, but in my view, it somehow displays “open captions” within it. I use the word “open” because each of them is on its own a thesis project. Concentrating on each word and providing a thorough description of their meaning is opening Pandora’s Box. The words, perhaps as the character spacing between them implies, are important as a whole. As powerful images engraved onto to the poster. Taking a look at the individual terms, just from the perspective of the Collins dictionary (2002), “Police” is the organized force of the state which keeps law and order. “Repression” is restricting the freedom of. “Stolen” means taken unlawfully or without permission. “Native” is either relating to a place where the person was born or a person descendent from the original inhabitants of the American continent. “Land” stands for the solid part of the earth’s surface. “Homelessness” is having nowhere to live. The word “public” concerns the people as a whole or it is for the use of people in general. “Debt” is something owed or in arrears. “Environmental” concerns to the external conditions and surroundings in which
people, animals or plants live. And finally, the word “destruction” means ruining, demolishing, putting and end to something.

These heavy-weight terms are arranged horizontally and are readable from left to right, forming an uneven line in the grunge (deliberately untidy) style. They communicate a message that speaks to the personal and social knowledge of viewers. In my view, they are meant to awaken sensitivities and open the door to discussion. Some of these actions are a bit more notorious among Vancouverites, like homelessness, public debt and environmental impact. According to Whitson (2004), Games such as the Olympics have been keenly sought after by cities because they are supposed to bring an influx of public investment from various levels of government that might otherwise have gone to other regions. Nevertheless, huge public investment in mega-events might mean cuts in other budgets that would hit hardest at people who are least likely to enjoy benefits from such mega-events or even to attend them. These people are, according to Whitson, “the urban poor, Aboriginals and people in country districts a long way from the city where the big event is held” (2004, p. 1228).

Homelessness, public debt and environmental impact are also topics that can be easily discussed amongst more affluent Vancouver citizens. Homeless people have become an “uncomfortable” aspect of urban life, they make the city “look bad”. Public debt affects people’s pockets and has long been a concern for Canada’s “haves” and the environment is a fashionable subject. Green is trendy. When it comes to land claims and police actions, discussing the topics becomes taboo. There is not much interest within mainstream society in discussing these matters until they affect the personal assets or private lives of the well-off. Marker (2006) states that:

The expression of local indigenous culture becomes contentious whenever claims on land and resources from tribal representatives are made from claims about historic cultural identity. So it was that Coastal Salish students during the fishing
wars could only speak about their culture as long as they avoided discussing the salmon, a central aspect of their culture (p.4)

The topic of police repression is also difficult to discuss. One’s own sense of repression and ascription to the institutional/political/ideological order can prevent individuals from freely viewing police as repressors. Foucault (1980) calls it “surveillance”, which is a silent way of control, tacitly violent but with no need to use arms or material constraints. “Just the gaze”, he says, “an inspecting gaze, a gaze which each individual under its weight will end by interiorizing to the point that he is his own overseer, each individual thus exercising this surveillance over, and against [oneself]” (p. 155). Foucault calls it a superb formula because it is power exercised continuously and at a minimal cost. We may experience self repression or self censorship that keeps us from critically discussing topics such us the ones mentioned on this intrepid artwork. The creators of this poster could have followed the trend of consumerism; nonetheless they’ve opted to be critical. That is telling the viewer that posters (as a genre) can be used to communicate more radical messages. This is an oppositional type of reading and expressing, counter-hegemonic, which tries understanding what the institutions are saying and challenges the way it affirms the dominant order of things (Rose, 2007). According to McLaren and Kincheloe (2007), “Critical theorists in education claim that, at present, we are witnessing and living through the first steps of a true revolution in the art of digital communication and convivial tools for collaborative literacy and transformative learning” (p.143). Statements, like the ones depicted on the poster, may prevent some people from giving the image a chance in trying to understand its message because it may be that it is “too much” for them or it may have “gone too far”. This option may be what Rose (2007) refers to as the preferred reading of images because it tends to affirm the hegemonic political, economic, social and cultural order. It is clear to me that the implications of image and text go beyond the “simple gaze”
The Producers and the Production Process

Before the VANOC emblem was designed, it faced certain constraints. Some of these constraints come from the corporate identity of the organization it is being made for, VANOC itself. The significance given to the Olympic design and the values behind it outline the vision and expectations that frame the logo design for the 2010 Games. These emblems are used as visual shorthand, identifiers for each Olympic Games, and tools to draw billions of people to watch from across the globe. Clearly, the tremendous global marketing efforts involved with producing the Olympics have an impact on their creation. VANOC Chief Executive Officer John Furlong has stated that the Olympic brand is the most recognized and enduring of any in the world and that’s how a designer must approach the creation of an Olympic Games emblem. “After all”, he’s said, “no other piece of work in a design portfolio will get the sort of international attention that comes from designing a logo for the world's greatest sporting event. This is an extraordinary opportunity”. (para. 13. “Canadian Designers”, J.F.).

As part of the production process for the emblem, I would like to make a reference back to June 10, 2004. On that occasion, VANOC conducted an Olympic Design Conference in Vancouver in order to officially invite designers to participate in the logo’s design competition. This competition was not open to average Canadians but to “eligible” entrants who could demonstrate previous experience in professional image production. The organization paid very close attention to every detail of the design execution because of the impact it expected it to have on the public.

Back then, VANOC argued that by 2010, the emblem would be one of the most visible logos in the world and that it would be seen by millions of people as the organizational effort unfolded on the global stage. It would be seen on the Internet, in print coverage and during television broadcasts of the Olympic Games. An international judging panel was set up to review
submissions to the Vancouver 2010 Olympic Emblem Design Competition (see Appendix E). The panel had a clear emphasis on corporate sensibilities, including high level executives from the Disney Entertainment Corporation and one of the biggest video entertainment corporations in Vancouver, Entertainment Arts Canada. The panel’s makeup also underlined the importance of continuing the traditions established by previous Olympic Games, by including representatives from the Salt Lake City and Athens Games and a design firm with many Olympic sponsors as its clients. Such a contest followed a protocol and a series of rules that would screen the design entries, decide if they were valid and determine whether they deserved to be chosen based on specific criteria (see Appendix E). Graphic artists were not “free” to exercise their full potential because they had to tailor-make an image that fulfilled the expectations of the IOC and through it, the expectations of sponsors, partners, judges and ultimately the audiences that would be presented with this image. At the same time, artists were expected to exercise their creativity in order to present something “original” that also fit the strict framework of the “organizational structure” for which they were designing the image. This internal contradiction is accepted within the circle of graphic and marketing agencies.

The production of an emblem depends on graphic design technologies. A graphic firm like the Rivera Design Group (RDG) counts on a team of people led by an art director and includes graphic designers, copywriters, website developers and market specialists. The RDG, creator of the VANOC emblem, is based in Vancouver. It specializes in brochure and web design and corporate identities. The business was established in 1991, and one of its commitments, as stated on its website, is to “deliver high return on a client’s investment” (para. 12. “Corporate profile”, n.d.). Talent and business are paired up in order to bring results such as profit and field recognition. Knowledge of graphic techniques and computer software is understood. Experience in print and press production is also required. Graphic Design firms usually focus on particular
areas like business marketing or corporate identity and look for specific clients in fields where they feel more comfortable (or where they develop a niche): the car industry, food products, retail, and so on. The “graphic world” has become a very competitive one in the past decade as graphic design and illustration have become official careers in schools. Not every graphic firm will succeed in a growing market, therefore an opportunity to win an Olympic Emblem Design Competition is seen as a catapulting scenario “to reach the podium” of the field. It is like coming home with a gold medal.

As mentioned above, logos also face constraints of the genre, which limit the creator to the elements that characterize them. These elements are based on style, customers and production, amongst other factors. Logos have to simplify ideas, be recognizable, fulfill certain market expectations and should be easy to reproduce in different formats. In this regard, Haig and Harper (1997) state that:

Logo power occurs when the logo is designed and implemented so that it establishes immediate, credible recognition for the client; expresses the client’s character or attitude; conveys that the client is an expert or leader in its field; symbolizes the line of business; is a value qualifier for that client; is so memorable it becomes a unique visual identifier that is synonymous with the client’s business; and it becomes an endorsement of that client’s product, organization, or service” (p.1).

Logo designers are faced with the challenge of imagining all the possible uses that their image can have, under the circumstances it might be used for and how the different media are going to influence or affect it (paper, clothing, mugs, TV, computers screens, and so on). Full colour logos are expensive to reproduce, so when they are presented in black and white they might lose part of their elements.
This particular winning emblem, announced on April 23, 2005, earned a prize of $25,000 and two tickets to the Vancouver 2010 Olympic Games Opening Ceremony. It is said to have been chosen among 1,600 entries from “every region in Canada” (see figure 4, line 9) and it is a full colour emblem made for a powerful organization that can reproduce it in every possible way. It was revealed in front of an audience of 10,000 people at Vancouver’s General Motors Place and broadcast live by the CTV network. The program featured a cast of more than 500 people. Performances by Canada’s Cirque du Soleil and singer Lisa Brokop were part of the show that also displayed a specially-built representation of the emblem on a 28 foot tall (8.5 meters) structure. RDG of Vancouver submitted the design, created by a team including company manager Elena Rivera MacGregor and graphic designer Gonzalo Alatorre. As noted above, VANOC has suggested that the different applications of the emblem will make the inuksuk one of the most recognized marks in the world. As expressed on the VANOC website, “Over the next five years, the emblem and associated designs and colours will be featured in thousands of applications such as licensed products, street banners, publications and rink boards at sport venues”. (para. 61. “Introducing ILANNAQ”, n.d.).

RDG had to basically create a brand. And this brand is Ilanaaq, a friendly inuksuk found “everywhere in Canada” (para. 1. “Winner”, n.d.). According to John Furlong, CEO of VANOC, RDG is now part of a select group of world-class designers, “in fact, there are less than a dozen Creative Directors in the world that are alive today that share this prestigious title” (para. 4. “Winner”, n.d.). It is interesting to look at the social identities of the designer, the owner and the original creator of the inuksuk. The designer is a “multicultural” group of artists and business people living in Vancouver and holding a possible Spanish background (Rivera and Alatorre) who are willing to create a winning design that would please the prospective owner of their new creation. The prospective owner is a huge organization supported by
powerful corporations. VANOC sets up the rules, values and intentions of how the image should look before it buys it (see Appendix E). And the ultimate stakeholders, disempowered and manipulated (perhaps in perception, perhaps in action), are the Inuit people, original creators of the *inuksuk*, appropriated by RDG and resold to the highest bidder, the Olympic movement. The relationship between the designer and the owner is a commercial one that dissolves once the copyright exchanges have been finalized and the designer has transferred to VANOC all right, title and interest in and to the submitted design, including “moral rights”, (see Appendix E). The designer looses its connection to the subject. Once the financial transaction is complete, the new owner elevates the new emblem, in symbolic terms, to a different category, where all sorts of glorious labels and connotations can be attached to it.

Logo making, as a genre, allows this type of relationships to happen. The commercial value attached to emblems and the symbolic elements emotionally involved with them encourages this type of disparity. Power relations of this kind are not necessarily obvious when looking at the image. In fact, I have spoken to Inuit people who believe it is positive to have an abstract *inuksuk* as the Olympics emblem (personal communication March 1, 2008). Nevertheless, tensions are present in this design, and the beneficiaries of the emblem are many powerful groups, a list that does not include the Inuit. According to Hallendy (2000), “*inuksuit* have become icons used to sell telephones and financial services, beer and sugared drinks. The figure adorns ball caps, sweatshirts and coffee mugs, and is much sought after as an object d’art” (p. 97). The sad irony, he says, is that in the growing interest in *inuksuit*, the wisdom of their creators is dying with the passing of each of the elders who once had lived on the land. “When a Canadian brewery unveiled its beer label depicting an *inuksuk*-like figure beside a polar bear, an Inuit group decided to protest to the United Nations, asking the world body to recognize the *inuksuk* as the collective ‘intellectual property’ of the Inuit” (p. 97).
Other stereotypical abstractions derive from the imagery of the Northwest Coast; perhaps the most common one is the use of the “totem pole” in the logos of corporations that have no connection to the Aboriginal people of the area. Is the Olympic movement perpetuating these stereotypes? According to Bellfy (2005) popular culture norms are designed to remind everyone, Native and non-Native alike, that there is a dominant culture that has determined how Indigenous identity is to be constructed and who owns and controls its images.

According to the RDG website, the inspiration for the emblem came as the design team thought about the values of Canada and the Olympic Games. They considered these values were reflected in Vancouver's *inuksuk* “a gift from the North that has become a local landmark, and a symbol that is found throughout Canada” (para. 20, “Winner”, n.d.). After researching different topics, the *inuksuk* came up as a concept that could represent values such as Canada’s cultural diversity, national personality, and landscapes” (para. 21. “Winner”, n.d.).

In comparison, the Resist 2010 poster artwork is a creation of Gord Hill from the Kwakwaka’wakw Nation and Riel Manywounds from the Tsuu Tina/Nak’azdli Nations. No further reference to the artwork, posted on June 12, 2007, or to its creators is mentioned on the site www.no2010.com.

The Kwakwaka’wakw Nation, also known as Kwakiuti, lives in British Columbia on northern Vancouver Island and also on the mainland. The Tsuu Tina Nation is located on Indian reserve 145, adjacent to the southwest city limits of Calgary. The Nak’azdli Band is a Dakelh First Nation with a main community located near Fort St. James, BC (McMillan & Yellowhorn, 2004). Gord Hill is a social activist, carver, comic book artist and illustrator. The website “firstvisionart” states that “Gord creates work that carries stories and messages for revolution, justice and chronicles the struggle our ancestors have made against racism, capitalism, imperialism and genocide to retain our unique aboriginal cultures” (para. 12. “Gord Hill”, n.d.).
Riel Manywounds was born into both the Tsuu T’ina and Nak’azdli Carrier Nations. He works for the Redwire Native Youth Media Society and lives in the Coast Salish Territories (Vancouver, BC). The website “transporters” attributes a quote to Manywounds which states that “Exercising our rights as First Nations and sharing our stories visually through art has found to be my most powerful and productive medium in getting my message out” (para. 7. “Riel Manywounds”, R.M.). I was unable to determine the relationship between the designers of the Resist 2010 poster and “the owner” of the NO2010 website. There may be cooperative ownership and partnership. Content providers may be able to post their comments freely. I could not know if there is a protocol to be followed. The feeling I get is that people involved in or with the movement work together, share information and post articles or images following a blog or diary-type of structure: different dates, different articles. I did not find sponsors to the NO2010 website but I did find links to other organizations such as Mohawk Nation News, 325 Connections and Contre les Olympiques de 2010.

The time when this artwork was designed is not clear but it could be around June 2007 when it was first posted. The source of inspiration may be associated to the content of the website. From a political and economic stand, it is a statement related to the anti-Olympic movement: Aboriginal land claims, oppression, homelessness, resistance to capitalist measures, and so on. Gallo (1974) argues that “In times of turmoil, one can find posters that express dissenting viewpoints and those that reflect the dominant ideologies” (p.12). From the artistic perspective it can be described as graphic design, Aboriginal art, Coast Salish technique, amongst others. Whether it was made for a particular event or with a specific intention is a matter of guesswork. Activist Zig Zag, who seems to be involved with the administration of the content of the NO2010 website, has written the article titled *Why we resist the 2010 winter Olympics* where he explains his thesis. In his own words and under the heading “Why We Resist”: 
the Olympics are not about the human spirit and have little to do with athletic excellence; they are a multibillion dollar industry backed by powerful elites, real estate, construction, hotel, tourism and television corporations, working hand in hand with their partners in crime: government officials and members of the International Olympic Committee (IOC)” (Para. 1).

Zig Zag gives ten reasons for resisting the 2010 Games. Several of these reasons are stated on the “Resist 2010” poster: Colonialism and fascism, no Olympics on stolen land, ecological destruction, homelessness, criminalization of the poor, impact on Women, 2010 Police State, public debt, Olympic corruption and corporate invasion (“Resist 2010”, Z.Z). Zig Zag also says to be inspired by Sun Tzu’s *The Art of War*, a Chinese military treatise written in the 6th century BC. He ends his article with the statement: “What causes opponents to come of their own accord is the prospect of gain. What discourages opponents from coming is the prospect of harm (para 1. “Resist 2010”, Z.Z).

Emblems and posters are clearly different and they serve different purposes. In general, the internal balance of posters (their composition) and the external link of the genre to other posters seem to follow the trend of consumption. Gallo (1974) says that in the West “except for appeals for blood or campaigns against cancer, tuberculosis or pollution, public service posters have almost entirely been replaced by publicity posters” (p. 313). The RESIST 2010 poster is also a form of publicity but not for consumerism. It has a critical view on the genre and uses it to communicate political ideas; it also promotes the ideology of a movement and seeks directly to empower the viewers, or at least to awaken theirs senses to the problematic it exposes. Could we say that it is trying to sell an idea and not a product? If it is not an idea for consumption but *against* it, then would the word “sell” be inappropriate? Nothing is being paid for or traded here. I could say that it is presenting a case through the use of symbols, icons and text. Gallo further
states that “the way a product being offered for sale is presented, or the way in which a political poster is put together, is indicative of what is rarely perceptible: the ideology of a society” (1974 p.12)

The production of a poster depends on different technologies. You have the creators (who could also be the graphic artists) using talents to work with either their hands (paint, pencils, brushes, etc) or computer software (photoshop, illustrator, corel draw, etc). You have the print shop or computer printer in the case of paper versions and/or the use of scanners and again, computer software to convert images into digital forms in order to process them and post them onto the web. There is a need for a website domain and a website where this image could be uploaded.

Additional to this, there is a need for some kind of promotion, linking, or “marketing” of the site in order to make it more visible and fulfill the goal of communicating a message widely. This promotion can be made through word of mouth which is neither sophisticated nor necessarily efficient technology for broadcasting information. It can also be done through the use of search engines, popular sites like Google, whose job is to “take you where you want to go” once you type in key words like ‘anti-Olympics movement’, ‘resistance Vancouver’ or ‘NO2010’. Interestingly enough, when I typed “NO2010” on Google the first thing it showed me was the VANOC website. Companies and organizations can pay these search engines to have their product featured or their organization privileged when consumers or viewers type key words, making it likely that requests will be redirected even if the requestor has no knowledge of nor intention of going to this alternate ”favoured” site. This is how the search engines profit and how organizations highlight their products online. Organizations with stronger monetary power and influence have superior control over what is being displayed on search engines; therefore, if viewers and consumers do not make an effort to search beyond the initial list of available items
being displayed, they end up looking at or buying those elements that are supported by the “big giants”. It is relatively easy to have access to website technology and to digitize items that can be posted. It is more difficult to attract people to look at one’s website or to read one’s ideas. In an “ocean” of web pages, only those that can be advertised massively get to be seen. Would that be the case of the NO2010 website?

Another part of the production is the actual design of the image. I’ve talked about the elements contained on the poster: frames, symbols, icons, colours. These elements are not fortuitously organized the way they are, they follow specific and deliberate patterns of graphic design (Sorgman, 1965). The individuality of the creator is seen in many ways. Through the colours used (bright, bold, varied, separated). Through the composition (unconventional, somehow disturbing, charged). Through the drawing (realistic with heavy lines). Through the form (solid, imaginative and strong). Through the style (incorporating elements of West Coast art but yet adding original and creative elements). Through the technique (paint thick, poster-like, flat texture) and so on.

Composition is the planning or organization of an artwork (Sorgman, 1965). Compositions usually start as rough sketches done with no detail in the search for harmony of rhythm, balance and mood. Figure 3 is a meander-type composition (Sorgman, 1965). A landscape with wandering hills that scrolls down in a T-shape. The top of the T (¯) would be the horizontal line of the mountains and the base of the T the Thunderbird (|). The vertical direction of the poster is a classic one and it is associated with inspirational or spiritual qualities (Sorgman, 1965); an opposition between the heights (heaven, sun, mountains, the nest of the Thunderbird), and the lows (Olympics, homelessness, repression, destruction, debt). There is one connector, one mediator, one that has access to both worlds: the bird. Horizontals and verticals operating together introduce the principle of balanced oppositions of tensions. The vertical pulls and the
horizontal supports. The two together produce a satisfying resolved feeling (de Sausmarez, 2006).

The Audience

The VANOC 2010 website is run by the Vancouver Organizing Committee for the 2010 Olympic and Paralympic Winter Games. This committee was established on September 30, 2003. Its mandate is “to support and promote the development of sport in Canada by planning, organizing, financing and staging the 2010 Olympic and Paralympic Winter Games” (para. 2. “What is VANOC”, n.d.). The VANOC Press Operations are in charge of part of the planning and provision of services to the website. The VANOC vision is founded on the idea of building “a stronger Canada whose spirit is raised by its passion for sport, culture and sustainability” (para 2. “Our Vision”, n.d.), approach that has been reviewed by this study.

The NO2010 website is a Canadian anti-Olympic organization that appears to be run by Warrior Publications (WP). Its slogan is No Olympics on Stolen Native Land. The purpose of WP, as stated by website participant (or manager) Zig Zag, is “to promote Indigenous Warrior Culture, Fighting Spirit, and Resistance Movement”. WP claims to be produced on “the occupied territories of ‘british columbia’, ‘canada’ ” (para. 1 “Warrior Publications”, Z.Z.).

The emblem and the poster intersect because of similarities provided by their visual content and by the medium in which they are displayed in their electronic form. I believe that once the logo and the poster have been uploaded onto their respective websites, their form changes and they no longer represent “just a logo” or “just a poster” but become, let’s say, a “third genre” as digital images. The change from printed format to computer form requires a material change in the trace. This reconfiguration is acknowledged by my choice of two images that share the same media (Poster, 1998). Mark Poster argues that once an image is translated into digits it transcends the constraints of printing and enters a “far different, physical regime:
electric language.” (1998, p. 14). The World Wide Web is the “battlefield” where these images meet and interact. As explained at the outset, the internet as the digital “medium” becomes an alternative platform that invites specific visualities. From a Foucauldian perspective I have been interested in the operation of discourse and its forms of power within these two images (the logo and the poster), and how power “disciplines subjects into certain ways of thinking and acting”. This, in order to connect visual culture and elements of public pedagogy through the use of the internet as a medium. I have not only compared two images but have also referred to their contexts: two websites (VANOC and NO2010).

The process of production of the VANOC emblem started in the designer’s room once the Olympic Emblem Design Competition was officially launched. This process soon moved into the VANOC field. The emblem competition empowered a group of judges to be the first audience for this image on behalf of the organization. VANOC became the eye filter that sanctions the validity of the image according to specific criteria established by the IOC. Once this first level of audiencing has approved the image, it enters the public sphere where it will be viewed by the thousands in Canada and abroad. The means to reach the public sphere includes mass media, which does the biggest distribution job. The CTV broadcasting network, for instance, owns the rights to televise the Olympic events in the Canadian market. As noted above, an audience of 10,000 people had access to the launching ceremony at the Vancouver’s General Motors Place and many others watched broadcasted nation-wide. The VANOC website (where press releases are stored and re-displayed) along with other different media sources have distributed all kinds of information regarding the emblem since April 2005, as part of the process of building momentum before the Olympic mascots were released in 2007. VANOC is the only one authorized to manipulate the emblem image to its convenience. As Symes states, “market forces continue to
shape the way images and discourses are presented” (1998, p.133). Anyone can be an emblem audience.

The anti-Olympic movement is founded on the idea that the organizers of the Olympic Games are mostly interested in power, prestige and profit (Lenskyj, 2000). In this regards, Helen Jefferson Lenskyj states in her book Inside the Olympic Industry - Power, Politics, and Activism (2000) that most of the marketing for the Games draws on the myth of the power of “pure sport” for athletes, for their spectators, and for local and national communities. Also on the hardly ever contested assumption that the Games will bring economic and social benefits to those who host them. According to Lenskyj, it is a myth “that the Games are an unalloyed good for host communities, a plum to be had for the most worthy and deserving, remained firmly in place in the public imagination and mass media” (p. ix).

The NO2010 website invites its viewers to “resist the 2010 corporate circus”. All of its content is dedicated to the idea of the VANOC Games “buying people off to pacify and silence opposition” (para. 1 “No Olympics”, Z.Z.). Some of the website tabs, laid out on the homepage are: countdown 2010 shutdown, a brief history of the Olympics, no Olympics on stolen land and the Olympic land grab. These statements give the viewer a sense of the content of the website and the approach to the subject.

Audiences can be passive spectators or more active commentators. I have come across blogs where Canadians have left their positions about the usage of this image. The general public tends to move on and familiarize themselves with the emblem (or the poster) as they become an ingrained part of the events’ visual references. The technologies of dissemination of these images play an important role in creating that mental image that people would record in their brains. Social semiotics pays attention to the role signs play in constructing “the social world, in translating its meaning and significations in a climate of an ever-changing political economy of
competing interests and demands” (p. 135). Symes (1998) argues that symbolic processes are not arbitrary or accidental but are “integral parts of a shifting social framework, influenced by governments and political fiat, changes in the economy and the dynamics of the market” (p. 135).

Technologies of display affect the notion and presence of these images. It is easy to come across the VANOC emblem not only in Vancouver, and in the form of official merchandising, but also throughout Canada as displayed by the official partners and sponsors who are authorized to print the emblem on their stationary and promotional materials. Major corporate sponsors have developed marketing and advertising campaigns focused on promoting their alignment with VANOC as symbolized by the emblem. The different formats in which the emblem is presented (through the internet, print coverage and television broadcast) make it practically impossible not to come across it at some point in time (from its creation to the days of the event). The conventions for viewing the images and the solid economic power held by promoters of the Games, allow them to “bombard” the market to the extent of saturation. It is not difficult for different age groups of population to engage with the image as it is being exploited to appeal to children, youth, adults and elders of different genders and races. Possible viewers are the Vancouverites but also other Canadians. Visitors to Canada will surely be acquainted with the image as it is present in most tourist info centres. Aboriginal people and the Four Host First Nations are indirectly engaged with the symbol as it draws a connection with their “perceived reality” not necessarily with their real social conditions.

Members of this particular anti-Olympic movement have created their own visual representations, logos and use of media to counter the Olympics imagery. For instance, the NO2010’s emblem is a thunderbird in opposition to VANOC’s *inuksuk*. Different groups in opposition to the Games have run their own “Poverty Olympics” and even created their own mascots. Their mascots are Itchy the bedbug, Creepy the cockroach and Chewy the rat (see figure
28), presented as an alternative to the three VANOC critters Quatchi the sasquatch, Miga the sea bear (part Kermode bear and part Killer whale) and Sumi, the Paralympic mascot, an animal spirit that wears the hat of the orca whale, flies with the wings of the Thunderbird and runs with the legs of the black bear (see figure 29). Exploring these mascots in detail is beyond the scope of this study, but it is worth seeing the different manifestations of two forces that run parallel despite their opposite content and motivations.

Figure 28. Poverty Olympics mascots

The NO2010 website posts articles that have been written by people in agreement with the movement. The may be produced for different events and purposes, stored in some form and displayed on the site at some point. I do not believe they are necessarily produced to be specifically posted on the Internet like most of the content developed for the VANOC website. The language used for the NO2010 is a more direct one, more prosaic and less formal or staged. I have the feeling that the scope of opinions is broad with a wide range of social concerns but a common emphasis on the negative aspects of the Olympic Games. The reflections are analytical.

Figure 29. Vancouver Olympic mascots
and have no positive consideration of a possible constructive impact of the Games on the local or any other population. The voice is a critical one, mostly active and belligerent, warning against the way hegemonic forces mobilize their strength in the effort to win the public’s consent or acquiescence. This is a counter voice to “the means by which discursive powers shape thinking and behaviour via the presence and absences of different words and concepts, and the way that disciplines of knowledge are used to regulate individuals through a process of normalization” (McLaren & Kincheloe, 2007 p.37). The authenticity of these documents is exposed to the public domain for audiences to verify their content as it is in the case of the documents posted on the VANOC website. The existence of an antagonistic viewpoint that develops counter to mainstream thought is ground work pedagogy. The fact that the NO2010 website runs parallel to the VANOC one creates a space of intersection and interaction where knowledge can be produced, commented on and articulated. Foucault (1980) claimed that “where there is power, there is resistance… a multiplicity of points of resistance” (p. 95)

Anybody could be an audience for this website, however, the possibility that many people have access to it is questionable. I have mentioned the limitation of search engines and the language of the website as to possible impediments. Access to the technologies of circulation and display is another limitation. I am basically talking about computers and software. Many people have access to them today but there are still computer skills, costs, time constraints and degrees of intentionality that can prevent a person from actually finding the moment access or simply come across the RESIST 2010 poster. It may be that those who have the least ability or opportunity to “get on-line” are precisely those who this movement claims to represent. I am assuming that there is a core captive audience that follows the development of the content, as it coincides with the actions performed around it: meetings, riots, conferences and all kids of manifestations. This captive audience must be an informed one who understands the jargon and
terminology of the movement, who has suffered the consequences of power forces or feels antipathy for oppression; an audience who believes in the negative impact of the Olympics or relates directly or indirectly to the content expressed on the site. Is it possible that people that had no knowledge of the website could access it and follow it? Yes, it is. I had no idea of its existence until I began my research of this topic two years ago. In that sense, the NO2010 has succeeded.

The spectator who views the RESIST 2010 poster is on the other side of the computer screen, on the outside. The isolated image attracts the eye because of the compositional elements mentioned before. It is possible that in an engine search for only images, the Thunderbird pops up. In that case, the reading of the elements involved would depend on the knowledge of the viewers and their particular interests. The components of the images talk. The language they use and their perceived meanings depend on the participants. There are many possible interpretations to the image itself as exemplified in this study. Audiences will differ from each other in terms of class, gender, race, sexuality and so on; this will affect the interpretation of the message. These axes of social identity structure ways of “gazing”. The Thunderbird can become a “cut-out” symbol for youth that looks “cool” and can be posted on a corkboard or a collage; it could make some people feel uncomfortable after seeing a sacred image being modified for “propagandistic” purposes; or it could be the object of study for a research thesis at the UBC graduate studies department. One paramount element that cannot be overlooked is that the image can only communicate meaning if it is viewed and the limitations to access it are not only search engines, belligerent content or access to technology. It may be people’s own sense of self censorship and normalization constraints. Evolving critical thinking would help audiences assert their agency and self direction in relation to such power plays.

Once artwork such as the poster becomes more familiar and viewers feel free to connect with it, they can draw connections to other images of the same nature posted on the streets, ads
placed in alternative magazines, fliers for conferences, and so on. The image takes on another dimension and it can also be linked to the antagonistic views it opposes, such as the VANOC emblem. The poster can be transformed to serve other purposes and subsequent images may also transform its meaning.

Discussion about the Semiotic Analyses

This chapter has dealt with a detailed description of what is noticeable, and also what is not so obvious in one of my main objects of analysis, the Vancouver inuksuk and also other images such as photographs, web design, the mascots and the Resist 2010 poster. My aim was to respond to the research questions that have structured this study.

To start, I have wondered why the Aboriginal participation goals stated by VANOC have been mostly placed in the “Sustainability” section? Is it because an emphasis on environmental elements is not only “fashionable” (an-inconvenient-truth type of discours) but also on the radar of newscasts, green activists and a growing faction of the general population? On the other hand, may this approach respond to an idealized view of Aboriginal participants as having a kind of spirituality connected to a universal harmony and a balance with the natural world? As Michael Marker (2006) states, “the Indian, as a simplistic icon, became the protector of Mother Earth, a modern day version of the noble savage fantasy of the 18th and 19th centuries. Such symbols have had a potent effect on popular culture” (p.9).

I believe that this romanticized idea of Aboriginal people as “sustainable and connected with nature” impacts not only popular culture itself but the identity of Aboriginal peoples themselves. In principle this sounds positive, but it is the dominant idea of grouping, cataloguing, taxonomically assigning Aboriginal participants a certain tag that has an impact on knowledge acquisition and identity building. Discursive powers shape thinking and behaviour via the presence or absence of different words and concepts “and the ways that disciplines of knowledge
are used to regulate individuals through a process of normalization” (McLaren & Kincheloe, 2007, p. 37). Bellfy (2005) argues that Indigenous people are forced to walk the tightrope “between who we really are and who are perceived to be by those who create popular culture, the issue of identity is forever in our minds” (p. 30).

According to Marker (2006) “the popular media have so saturated the public imagination with Indian stereotypes that educators tend to place indigenous people in a frozen exotic past or an assimilated, degenerate present identity” (p. 2). Notwithstanding, and contrary to this romanticized idea of the Mother Earth lover, Marker states that schools also tend to privilege a form of knowledge that assume a cultural neutrality between science and technology and then “indigenous ecological understandings are dismissed as exotic, but irrelevant, distraction” (p. 2). If Aboriginal ecological knowledge is in tune with society’s environmental paradigm, such epistemologies are validated. Once it touches other sensitivities like land, salmon or whales, the account is different.

VANOC’s goal may be to establish a precedent for future Games or simply to “look good on paper”. Audiences may feel that VANOC knows what it is talking about especially since some of the definitions used in the glossary section come directly from “official” institutions such as the United Nations or the IOC. VANOC then becomes a new owner of this knowledge and, as Foucault (1980) said, “there is an administration of knowledge, a politics of knowledge, relations of power which pass via knowledge and which, if one tries to transcribe them, lead one to consider forms of domination designated by such notions as field, region and territory” (p. 69). Freire (1993) attributes this issue to politics: “it has to do with which content gets taught, to whom, in favour of what, of whom, against what, against whom, and how it gets to be taught” (p. 40). Freire also connects it to the kind of participation students, parents, teachers, and grassroots movements have in the discussion around the organization of content.
Throughout this analysis, I have emphasized how, at first glance, images are just images; images that contain common or unknown elements; images that may become so familiar to our sight (or so disturbing), that they may end up becoming invisible objects, ignored. Stopping before them, gazing at them, and traveling through their topography allows us viewers to “see” more than we would normally.

An important exercise in this study implied observing the VANOC emblem and the Resist 2010 poster, and then describing them. Describing implies decoding, which implies processing. It demonstrates how signs are triggered within our heads, how they are understood and sent back out. According to Symes (1998), mainstream semiotics (particularly in Saussurean terms), have tended to be “context-devoid, to be overly concerned with the formal and structural properties of language and sign systems, and to maintain a divide between itself and the power dynamics of society which create uneven and inequitable distributions of symbols and symbolic processes” (p. 135). That’s one of the reasons why I took a more social approach to semiotics by looking at the way in which these images, as signs, play a role constructing the social world, in translating its meaning and significations. In Rose’s view, semiology searches for the dominant codes or myths or referent systems that underlie the surface appearance of signs (Rose, 2007). But in the end, it may also be that these images have ways of communicating, through their particular graphic techniques, that words just cannot match. Prosser (2004) well exemplified this idea when he stated that “images allow us to make statements which cannot be made by words” (p.38).

Another stage of semiotic analysis was the study of higher-order levels of signification, the connotational aspect. This action built on the denotational inventory. I made use of Rose’s wheel on sites, modalities and methods for interpreting visual materials as a point of reference. This wheel was illustrated in figure 1. Understanding VANOC’s emblem and the Resist 2010
poster called for inquiring about the perception and reception of their visual content, as well as about the cultural, social, and economical conditions surrounding the producers and users of these images.

As part of the connotational description of these images, I pointed out the importance of looking at the images they are constructed in contrast to, or in relation to (Rose, 2007). There was, for instance, a certain logic to the presence of two accompanying photos presented with the VANOC emblem in figure 2. I determined that’s these photos had been taken in Vancouver and Whistler, respectively. I concluded that it was necessary for VANOC to link the emblem to these two Olympic host cities especially because *inuksuit* are not native to these areas.

I mentioned how sport provides a potent symbolic theme because of its associations with “universalism, transcendence, heroism, competitiveness, individual motivation and teamship” (Rowe, 1995, p. 138). These symbolic correlations are added value to a relatively straightforward image such as the *inuksuk*. The emblem, in its abstract form, can be linked to any meaning VANOC deems relevant. This action requires instructing viewers explicitly, visually or tacitly through text, photos or symbols; in order to “help them” understand Ilannaq’s set of ‘encoded’ dominant meanings that are not so obvious (Hall 1980). Metaphors play an important role in this context, not just in language but in thought and action. I explained how through metaphors, an *inuksuk* is no longer a marker and a pointer but a symbol of hope and friendship that welcomes people from all over the world with open arms. Since the *inuksuk* becomes a symbol somewhat foreign to BC, I raised the point that it may had been deliberately picked because it cannot be interpreted as representing only British Columbia in the Canadian context. In this regard, it becomes a pan-Canadian symbol. This action also implies that VANOC has opted (clearly and consciously) not to reflect the First Nations and the Pacific region in the design of their emblem.

I also pointed out how signs have been a part of the Olympic Games since their inception
in 1896. The Resist 2010 poster presents a distorted version of the Olympic rings as a way of transforming that expected coming together of the global community promoted by the IOC. I commented how, according to Lenskyj (2000), the anti-Olympic movement is founded on the idea that the organizers of the Olympic Games are mostly interested in power, prestige and profit. By allowing the Thunderbird to rip the perfect set of interlocking rings apart, a “disturbing” disconnection is exposed, suggesting that the society purportedly represented by this symbol is not so perfect after all. Perhaps it does not want to play by the Olympic movement’s rules.

Contrary to the actions of the VANOC emblem designers, the poster designers empower the subject (the Thunderbird) and especially the peoples represented by it, while disempowering the object (the set of rings) and the people and organization behind it. I interpreted this message as a kind of visual encouragement, an invitation to rethink the unthinkable. This rupture with the Games holds symbolic value and it is up to the viewers to decode it and to act on it.

It has also been mentioned in this study that for the next few years, the VANOC emblem will be used, manipulated, and asked to stand for innumerable new things every time it is required. In order to “afford” this exchange of information to place the emblem as the “heart of the nation”, it becomes necessary for VANOC to influence the demand practices on audiences, viewers and consumers, altering their subjectivities. Adding value to the inuksuk, and by making it an object of mass production it becomes desirable as an objects of consumption (Symes, 1998). VANOC, directly or indirectly, has even appropriated the name of the city of Vancouver, making it “its city” and creating an entity that seems to drift above the civic society. The perfect scenario for its ideological construction.

As expressed during the analysis of the Resist 2010 poster, this is a very rich image. It is not a simplistic “document” and its layers of intentionality are clearly laid out. I concluded that the three main components of the poster image, a Thunderbird, a Mohawk head and the text, look
realistically familiar but may not be recognizable by all viewers. I believe that these types of images have universal value but can be modified to resemble forms that can also be interpreted locally. Posters (as a genre) can be used to communicate more radical messages. This is exactly what the creators of this image did. Instead of following the trend of consumerism, they opted to be critical. The RESIST 2010 poster is a form of publicity but not for consumerism. It has a critical view on the genre and uses it to communicate political ideas. By openly promoting the ideology of a multidisciplinary movement, it seeks to directly empower different audiences and create a sense of awareness of the problem it exposes. An oppositional form of expression suggests a counter-hegemonic type of reading, which tries to challenge the status quo and the dominant order of things (Rose, 2007). In this sense, I discussed how the poster is a form of revolution in the art of digital communication and a pathway to collaborative literacy and transformative learning (McLaren and Kincheloe, 2007).

In have also mentioned how, in the process of design, financial exchange between the designer and the buyer, and the implementation of the image, there is a power execution. The emblem as such “dis-empowers” the original subject (the inuksuk) and thus its original creators, and empowers the object (the Olympic rings and the event) and its new owners. VANOC sets up the rules, values and intentions of how the inuksuk should be looked at and used (see Appendix E). This effect is, in a way, supported by the expectations of the graphic market (style, customers and production, amongst other factors). Logos are “meant to” simplify ideas, be recognizable and should be easy to reproduce in different formats. The graphic artists involved in the designing process of the VANOC emblem, were not “free” to exercise their full potential because they had to tailor-make an image that fulfilled the expectations of the IOC.

In contrast to this idea, Norman Hallendy’s discourse reinforces the practical value of inuksuit and how they transcend symbolic attachments. Inuksuit have been used to show the way
when travelers were looking for their home, to mark the best river or ocean crossings, or to warn of very dangerous spots; even to show where food was stored, especially when it was covered with snow. In one way or another, this chapter aims to dig into the distracting elements forming the co-modified *inuksuk* and to unearth its practical values, buried somewhere behind the symbolic attachments colouring the emblem as a reflection of where the Aboriginal participation goals for the Vancouver Olympics may be placed.

By drawing links between the warrior society and the West Coast First Nations, the Resist 2010 poster suggests gestures of solidarity, a united cause, and links between different forms of group claims and struggles for recognition. Not only has the strength of the warrior movement been underestimated because it is perceived as a criminal and terrorist organization, but the struggles of the Aboriginal Nations in Canada have been ignored: Aboriginal land claims, oppression, homelessness, resistance to capitalist measures, amongst many other issues. VANOC deliberately ignores these issues. I explained how, in my view, the term “resist” has an internal tension within its meaning that relates to one of the research questions of this study, the search for public pedagogy opportunities in this image. One of the meanings of the term “resist” is a call to “attack”. The other one is an invitation to “constrain”. Resisting is a form of opposing, implying an internal balance of tensions. It is almost like the act of designing the poster (more active) and the act of contemplating it (more passive). Resisting embraces social change and the importance of re-evaluating the social patterns in order to transform them (Freire 1970). Freire contributed to the field of adult learning by questioning the neutrality of traditional education. This poster questions a system that still excludes certain groups or members of society. The fact that the NO2010 website runs parallel and in opposition to VANOC’s, creates a space of intersection and interaction where knowledge can be produced, commented on and articulated.

Powerful images and words are engraved onto the poster. The language used for the
Resist 2010 poster is a more direct one, more prosaic and less formal or staged. Some of these claims are as controversial as the topic of police repression. I mentioned how one’s own sense of repression and preferred reading of the social order can prevent us from freely viewing, for instance, elements of repression in police. I compared this action to what Foucault (1980) calls “surveillance”, that silent self way of control. I did point out that statements, such as the ones depicted on the poster, may prevent some people from trying to understand the message before they discard it. Again, forms of preferred reading tend to affirm the hegemonic political, economic, social and cultural order (Rose, 2007). The reading of these messages, according to Williamson (1978) would depend on the concrete receivers, in whose systems of belief the emblem or the poster makes sense.

In this chapter I have drawn connections between visual elements and pedagogy. I have stated that visual imagery is never innocent, as it is always constructed through various practices, technologies and knowledges that require reflection (Rose, 2007). The following chapter addresses and exemplifies the link between cultural productions and pedagogy, especially in regard to websites such as VANOC and NO2010 which are parallel public spaces of interaction where knowledge can be produced, commented on and articulated.
Chapter 5: Pedagogy and the Visual

*Overall Approach*

My interest in the field of visual culture is motivated by a concern over the intersection of theory and practice in adult public pedagogy and cultural productions, as well as over the power/knowledge relations present in visual technologies such as the Internet. Influenced by Foucauldian and critical theory, I have brought a semiotic analysis framework to bear in a critical pedagogical approach to visual culture and the exploration of “how dominant discourses work through multiple cultural texts” (Matthews, 2005, p. 206). I also examine how the practice of resistance to dominant discourses may operate as public and critical cultural forms of pedagogy, through the ways in which they foster participatory resistant cultural production, engage “the public”, create forms of community politic and open spaces of transformation (Milam & Sandlin, 2008).

Using a visual methodology, such as semiotic analysis, allows me to draw links between two websites and their content; in particular, two images, an emblem and a poster, that can be accessed respectively on the VANOC website and the anti-Olympics webpage NO2010. I have identified these two websites and their images as sources of public pedagogy. In this chapter, I aim to support this claim while taking a closer look at the role of the “visual” within pedagogy and the connection to cultural production. My main goal is to address my second research question regarding the links between websites and public pedagogy. McLaren & Kincheloe (2007) state that “intricate layers of visual meaning must be studied from different perspectives as well as different cultural and epistemological traditions” (p. 14).
I would like to start this section by considering the notion of pedagogy. My approach to pedagogy is in agreement with the concepts presented by Henry Giroux, American cultural critic and public pedagogy advocate. According to Giroux (2004) in “Cultural Studies, Public Pedagogy, and the Responsibility of Intellectuals”, pedagogy represents a mode of cultural production and a type of cultural criticism that “is essential for questioning the conditions under which knowledge is produced, values affirmed, affective investments engaged, and subject positions put into place, negotiated, taken up, or refused” (2004, p. 62). Giroux further states that “pedagogy, at its best, implies that learning takes place across a spectrum of social practices and settings” (p. 62). In agreement with Giroux’s statements, I believe that pedagogy is “not simply about the social construction of knowledge, values, and experiences; it is also a performative practice embodied in the lived interactions among educators, audiences, texts, and institutional formations” (p. 62). Pedagogy’s role lies not only in changing how people think about themselves, others and the world, but also in energizing learners to engage in the struggles that further possibilities for living in a more just society (Giroux, 2004).

In the main theoretical framework of this study, chapter 2, I referenced the work of Paulo Freire, supporter of the role of pedagogy as a means of achieving radical social change (Elias & Merriam, 2005) and thus changing the world. Education in this viewpoint is connected with “social, political, and economic understanding of cultures, and with the development of methods to bring people to an awareness of responsible social action” (p. 14). Radical or critical pedagogy derives from various radical movements such as anarchism, Marxism, socialism and radical feminism as also noted in chapter 2. According to McLaren & Kincheloe (2007) “Critical pedagogy forges both critique and agency through a language of scepticism and possibility and culture of openness, debate and engagement” (p. 2). Paulo Freire, as a radical critic of traditional
instruction, questions two basic educational assumptions. The first of these is the neutrality of education (Elias & Merriam, 2005). According to Freire, “it is culture that produces education and uses it for its own self-perpetuation” (Elias & Merriam, 2005, p. 165). His second assumption is the relative status of teacher and student and the effects that existing educational methods have on learners. Knowledge for Freire is power. He says that in getting a person to know or learn, “the teacher exercises power and control over the student” (Elias & Merriam, 2005, p. 165). Education in his view has been used to indoctrinate groups of people into specific attitudes like accepting an inferior role, accepting arbitrary religious authorities or accepting the need to produce and consume. In Freire’s view, when education is domesticating, “people are prevented from thinking their own thoughts, arriving at their own decisions, having the consciousness that change is possible” (Elias & Merriam, 2005, p. 165). Freire advocated for a more liberating education where teachers and students engage in dialogue, “not only in the sense of consciousness raising but also because of its connection to action” (Elias & Merriam, 2005, p. 166). The highest level of consciousness for Freire is critical consciousness, achieved through the process of conscientization. Conscientization for Freire is a social activity in which individuals communicate through dialogue with others about how they experience reality. According to Elias & Merriam (2005), “this process of knowing has implications for Freire’s theory of pedagogy where dialogue and social activity are essential to the learning process” (p. 157).

Public Pedagogy

In my methods chapter, I reference the work of Jamaican cultural theorist and sociologist Stuart Hall (1980) in particular as it relates to culture and visual signs (Rose, 2007). I expand on this notion further down in this study as I connect public pedagogy to cultural studies, but here I consider it relevant to refer to his approach to public pedagogy. In “Public Pedagogy as Cultural Politics: Stuart Hall and the ‘Crisis’ of Culture”, Giroux (2000) describes the work of
Hall as “crucial for understanding pedagogy as a mode of cultural criticism that is essential for questioning the conditions under which knowledge is produced and subject positions are put into place, negotiated, taken up, or refused” (p. 342). Hall believes that public pedagogy, as a performative practice, is a critical one “designed to understand the social context of everyday life as lived relations of power” (Giroux, 2000, p. 355). In this realm, Hall considers it important to become involved at those ‘intersections’ where people ‘live their lives’ and where meaning is “produced, assumed, and contested in the unequal relations of power that construct the mundane activities of everyday relations” (p. 355). Central to Hall’s work is the idea that public pedagogy is an ongoing work of mediation, and its attention to the struggles and interconnections that are motivated by knowledge, history, language and spatial relations (Giroux, 2000). Public pedagogy to Hall is also more than a technical procedure; it entails a moral and political practice. He believes there is a link between public pedagogy and interdisciplinary, transgressive, and oppositional practices (Giroux, 2000), and that such practices should connect to broader projects “designed to further racial, economic, and political democracy” (p. 354). Finally, Hall considers public pedagogy as a struggle over identifications, and as such, key to raising broader questions about how notions of difference, community, civic accountability, and belonging are produced “in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies” (Hall, 1996, p. 4).

_Culture and Public Pedagogy_

I endorse the idea that education is a social practice connected and mediated by other social practices (Sunkel, 1994, 1998). At the outset of this chapter I mentioned how Giroux (2004) defines pedagogy as representing a mode of cultural production and a type of cultural criticism. Cultural production can indeed be thought of as a form of education because it
generates knowledge, constructs identity, sets values, and “shows” social constructions (McLaren & Kincheloe, 2007). In this context, culture is acknowledged as the social field where goods and social practices are not only produced, circulated, and consumed but also invested with various meanings and ideologies implicated in the generation of political effects (Giroux 2004).

For Giroux (2004), culture is the sphere in which individuals, groups, and institutions engage in translating the diverse relations that mediate between private life and public concerns. It is also the field where forces of neo-liberalism “dissolve public issues into utterly privatized and individualistic concerns” (p. 62). Giroux believes that “culture now plays a central role in producing narratives, metaphors, and images that exercise a powerful pedagogical force over how people think of themselves and their relationship to others” (p. 62). For Rose (2007), culture is a complex concept. She argues that the result of its deployment has been that “social scientists are now very often interested in the ways in which social life is constructed through the ideas that people have about it, and the practices that flow from these ideas” (p. 1). To Hall, culture is neither free-floating nor unmoving. It is “the social field where power repeatedly mutates, where identities are in transit, and where agency is often located where it is least acknowledged” (Giroux, 2000, p. 354). To Hall, culture is also concerned with the production and exchange of meanings; thus it “depends on its participants interpreting meaningfully what is around them and ‘making sense’ of the world, in a broadly similar way” (Hall, 1997, p. 2). Complementing this idea, Giroux (2000) states that “Culture’s primacy as a substantive and epistemological force highlights its educational nature as a site where identities are continually being transformed and power enacted” (p. 354). In this context, learning is the means for the acquisition of agency and for the concept of social change (Giroux, 2000). Giroux, like Freire, draws links between pedagogy and culture as a referent for understanding the conditions of critical learning and the
‘often hidden’ dynamics of social and cultural reproduction. Giroux (2000) further argues that as a performative practice, pedagogy is at work in all of those public spaces where culture works to secure identities; it does its bridging work negotiating the relationship between knowledge, pleasure, and values; and it renders authority both crucial and problematic in legitimating particular social practices, communities, and forms of power (p. 354).

According to Hall, the educational force of culture lies in its focus on representations and ethical discourses as the condition for learning, agency, the functioning of social practices, and so on. As different groups in a society make sense of the world in their own different ways, representations are those forms that made meanings take (Rose, 2007). Representations structure the way people behave. Hall believes that “culture offers both the symbolic and material resources as well as the context and content for the negotiation of knowledge and skills” (Giroux, 2000, p. 353). Through this negotiation, culture would facilitate a critical reading of the world from a position of “agency and possibility, although within unequal relations of power” (p. 253). Hall supports the idea that the educational capacity of culture enlarges our understanding of the public reach of pedagogy as an educational practice that “operates both inside and outside the academy”, (Hall, 1992, p. 11) expanding its reach across multiple sites and spaces.

Giroux (2004) further suggests that culture is “the ground of both contestation and accommodation, and it is increasingly characterized by the rise of mega-corporations and new technologies that are transforming the traditional spheres of the economy, industry, society, and everyday life” (p. 62). According to Critical Pedagogy, Where Are We Now? edited by McLaren and Kincheloe (2007), trans-national capital has embraced an aesthetic that worships “comodification of difference, ephemerality, spectacle, and fashion” (p. 30). Rose, as well as Freire
and Giroux, states that the flow of capital is producing new discourses designed to ‘regulate the population’, as many come to associate the ‘good things in life’ and happiness with the privatized dominion of consumption (Rose, 2007). Pleasure produced by capital distorts traditional concepts of space and time as it is believed to be a powerful social educator (McLaren and Kincheloe, 2007).

**Hegemony.**

Antonio Gramsci termed hegemony as the type of power that produces the dominant meanings and values of a society; the type of power that is maintained by culturally constituted norms and displayed on publicly available media (Rose, 2007). According to McLaren and Kincheloe (2007) hegemony “operates where affect and politics intersect: the cultural realm” (p. 31). The cultural realm involves popular culture and its relationship to power. Popular culture, and visual culture within it, involves “television, movies, video games, music, internet, instant messaging, iPods, shopping malls, theme parks, etc.” (p. 31). The power of the hegemony is thus manifested primarily through coercion and consent rather than force. ‘Cultural hegemony’ could easily flow through media, religious groups, education systems, movies, music, the Internet and other instances that may influence viewers and participants to help maintain the status quo.

Following the work of Gramsci, cultural theorists like Giroux acknowledge the predominance of culture’s role as an educational site where identities are being “continually transformed, power is enacted, and learning assumes a political dynamic as it becomes not only the condition for the acquisition of agency but also the sphere for imagining oppositional social change” (Giroux, 2004, p. 60). This perspective conceptualizes popular culture as an “active process, where cultural commodities and experiences are not simply passively consumed, but are the raw materials people use to create popular culture, within various contexts of power relations” (Storey, 1999, 2006).
Visual culture, power and knowledge.

According to Rose (2007) visual culture refers to “the plethora of ways in which the visual is part of the social life” (p. 4). In the theoretical framework to this study, I stated how in the 1990s, the field of educational research saw the emergence of several works that looked into aspects of visual culture and education. Some of these works analysed film, television, advertising, and popular culture. Stuart Hall (1990), Elizabeth Ellsworth (1997), Henry Giroux (1994, 2000), bell hooks (1995) and Gene Maeroff (1998) are, amongst others, some of the theorists that have brought attention to the impact of visual culture on schools, students, and teachers (Fischman, 2001). Despite these efforts, education as a field of inquiry has often avoided the examination of visual culture and the necessary debates about the epistemological value of images in educational research (Bogdan & Biklen, 1998; Paulston, 1999).

This study pays close attention to the role of the visual in public pedagogy, and in particular, to the use of visual representations, such as digital images displayed on the Internet, as sources for knowledge acquisition. In agreement with Rose (2007), I believe that “the visual is central to the cultural construction of social life in contemporary Western societies” (p. 2). A focus on visual culture and pedagogy raises the question of how can pedagogy expose the way representations come to be established as “truth”. In this regard, the work of Michel Foucault has brought some light to my research. A Foucauldian approach to text and discourse has given me the tools with which to explore the relationship between truth, power and knowledge in the visual realm (Matthews, 2005). Allen (2002) argues that Foucault was interested in questions such as how can the truth be told, by what techniques, and according to what regularities and conditions? She claims that his answer was through discourse. Discourses are the “means through which the field speaks of itself to itself” (Danaher et al, 2000, p. 33). Discourses are “organizations of knowledge, and are always linked to power, embedded in social institutions,
and produce ways of understanding” (Pennycook, 1994, p. 127). In light of Foucauldian theory, I have established a relation between discourse, power/knowledge and semiotics, especially within the dominion of the Internet as the medium where all these forces meet and interact.

**Semiotics and Public Pedagogy**

The cultural domain surfaces as a central political place where ideological consciousness and education is constructed (Giroux, 2004). In this realm, I believe that everyday life is influenced by a semiotic environment shaped in part by all kinds of corporate-produced images. If, as I have claimed, the visual is central to cultural construction and meaning making, then semiology can offer useful visual tools because it is a “very productive way of thinking about visual meaning” (Rose, 2007, p. 103). Notwithstanding, when analysing and interpreting images, we are just interpreting (Rose, 2007); thus we need an explicit methodology to justify those interpretations. If taken seriously, semiology can be a critical visual methodology that “provides a number of tools for understanding exactly how a particular image is structured” (p. 103).

In line with Gramsci’s ideas, Stuart Hall argues that mass media usually encodes ‘dominant codes’, which support the existing political, economic, social and cultural order. Encoding, as it was explained in chapter 3, is the process in which a particular code becomes part of the semiotic structure of an image. This process applies to all popular culture technologies, such as the Internet, that can therefore be subject to a process of ‘decoding’. In my methods chapter I introduced the work of Hall and his approach to visual signs. Hall’s position, as noted by Rose (2007), suggests how visual signs “can affirm the dominant ideological or institutional structure of society by offering what Hall called the text’s ‘preferred reading’” (p. 198). Hall used semiological tools in order to understand how social power relations were ‘encoded’ into the discourses of the mass media. These same semiological tools can be applied to ‘decoding’ visual signs displayed on the Internet as a public medium for image dissemination. As audiences
read and decode discourses and images in different ways, they are in a constant process of meaning making of the information they encounter in everyday lives. As has also been noted, Hall talks about three different kinds of image readings (Rose, 2007). There is a preferred reading, a counter-hegemonic reading, and a negotiated reading.

These types of readings and forms of meaning making of visual signs, when these signs are disseminated through public media, are manifestations of public pedagogy. I have claimed that pedagogy represents a mode of cultural production and that cultural production can indeed be understood as a form of education because it generates knowledge, constructs identity and sets values (McLaren & Kincheloe, 2007). Semiology then, as a tool for decoding ‘dominant codes’, can be used as a pedagogical tool. Rose (2007) suggests that semiology can be concerned with the “construction of social difference through signs” (p. 103). Within this context, a critical semiology can focus on ideology, ideological complexes and dominant codes, and also on the resistance to those codes, suggesting that semiology can consider “the social effects of meaning” (p.103). Nevertheless, I have also claimed that mainstream semiotics, particularly the Saussurean style, has tended to be lacking context. Colin Symes (1998) states that this type of semiotics is “overly concerned with the formal and structural properties of language and sign systems” (p. 135). According to Symes, the Saussurean approach maintains a divide between itself and the power dynamics of society, and it therefore creates uneven and unjust distributions of symbols and symbolic processes. Symes (1998) supports the idea of social semiotics, a concept that I will discuss further down in this chapter.
Critical Cultural Pedagogy

In the outset of this chapter, I stated that culture offers symbolic, material resources, the context and the content for the negotiation of knowledge and skills (Giroux, 2000). In this negotiation, culture can be the vehicle to facilitate a critical reading of the world from a position of “agency and possibility” (p. 253). Pedagogy is at work in public spaces, especially in the age of media technology, multimedia, and computer-based information and communication networks (Giroux, 2004). Stuart Hall’s work emphasizes the need for educators to focus on representations as a mode of public exchange. Giroux (2000) states that critical cultural pedagogy “should ascertain how certain meanings under particular historical conditions become more legitimate as representations of reality and take on the force of common sense assumptions shaping a broader set of discourses and social configurations at work in the dominant social order”. (p. 355) Hall argues that cultural pedagogy is the “outcome of particular struggles over specific representations, identifications and forms of agency” (p. 352). He does this by pointing to the varied ways in which culture is related to power and “how and where culture functions both symbolically and institutionally as an educational, political, and economic force” (p. 352). In this sense, a critical cultural pedagogy is concerned with the ways the dominant culture produces particular hegemonic ways of seeing.

In chapter 4 I looked at two organizations, VANOC and NO2010, and compared different images displayed on their websites. I expressed my concern over how transnational organizations, such as the International Olympic Committee and its Canadian proxy VANOC, have gained increasing control over the production and flow of information. The different readings and forms of meaning making of visual signs triggered by VANOC’s website are manifestations of public learning. Contemporary critical cultural pedagogy is concerned with new technologies such as the Internet and organizational developments such as VANOC and
how they have allowed capital greater access to the world and to human consciousness (Giroux, 2000). What audiences are learning from VANOC would depend on its social approach which, in my view, may be perpetuating the alienation of viewers from other knowledges of the social and the self. Examples to illustrate this suggestion are the ways VANOC Aboriginal participation goals have been placed in the “sustainability” tab of the website linked primarily to environmental issues, or the way the Inuksuk emblem has been captured, transformed and appropriated for VANOC’s own use.

Critical cultural pedagogy is also concerned with the belief that “without critical intervention, the public space deteriorates and critical consciousness is erased” (McLaren & Kincheloe, 2007, p. 30), especially since pleasure produced by capital is distorting traditional concepts of space and time (McLaren & Kincheloe, 2007). Since corporations, such as VANOC produce pleasure (in the shape of “winter sports” and consumption products, amongst others), the lesson could be that individuals should perhaps align their interests with them.

Social Semiotics

In previous chapters, I have mentioned that the understanding of how language works in the construction of the social and organizational realities is one of the intersections between Foucauldian theory and semiology. Visual research methods, such as semiotics, can be conducted in a way as to be consistent with Foucauldian analysis. Allen (2002) states that “discourse has been adopted by people interested in questions of the interconnections between structures of meaning and relations of power” (p. 15). In this context, the use of the term ‘discourse’ as language in use is close to the social semiotics concept of text and other forms of visual culture. The term social semiotics was previously introduced as a tool to observe how meaning making leads audiences to discover that “discourses cannot be seen as operating in isolation, referring to one single uncontested view of reality, but derive their meaning in dynamic interaction with other
discourses” (Cohen et al., 2007, p. 53). According to Allen (2002), social semiotics “sees meaning making as a social act and a communicative practice” (p. 13). In Symes’ viewpoint, “social semiotics brings into close focus the way in which signs play a role constructing the social world, in translating its meaning and significations in a climate of an ever-changing political economy of competing interests and demands” (1998, p. 135).

Based on the abovementioned statements, I would suggest that the role of visual signs as players in the construction of our social world is essential to pedagogy. Social semiotics, as a bearer of decoding tools, is also crucial to critical cultural pedagogy. Allen (2002) further suggests that texts [or visual signs of any sort] are a site for meaning-production, and also “the material ‘traces’ of that process of meaning production entailing socially situated acts of communication” (p. 19). The participants and viewers of visual technologies may well be readers of newspapers, surfers of the VANOC and NO2010 websites or those involved in dialogue by phone or emails. Meaning is mediated through different discourses and it reflects the interests and values of particular groups and institutions (Cohen et al., 2007).

Critical Cultural Pedagogy and the Internet

The Internet as a medium has done much to widen the scope of dissemination of cultural text and all other kinds of visual representations and explorations of identity, community, and culture (Crane, 2000). Herman and Swis (2000) argue that “the World Wide Web is the most well-known, celebrated, and promoted manifestation of ‘cyberspace’ [...] as a complex nexus of economic, political, social and aesthetic forces” (Herman & Swis, 2000, p. 1). The Internet as a source of pedagogy also offers those extended avenues through which learning may take place because of its ability to provide open and rapid access to information on demand. This process of learning requires that the learner engages in reflection and action with the medium (Marsick & Volpe, 1999).
I stated earlier how the Internet, as a digital medium, becomes an alternative platform that invites specific visualities. According to Crane (2000), cyberspace exists not only as a discernable entity but as a ‘site’, “in the most metaphorical sense, of cultural, social, and of course technological tension. This tension is productive […] It has ushered in new ways of understanding agency, social interaction, and identity” (p. 88). A mega-event like the Olympics is not only about showing off Vancouver and Whistler to the world. It is also about showing the world to the locals while inviting them to take on new identities. Based on the idea of cultural hegemony as explained by Gramsci, the theory of power/knowledge as suggested by Foucault, and the critical pedagogy perspective of Paulo Freire, these identities may be designed on the basis of production and consumption of diverse products displayed on the VANOC website. I have discussed how the impact of the monetary systems and the pursuit of profitable markets manipulate messages in order to sell. Many images are aimed at reaching people’s hearts or pockets. If we (as the “public”) are unable to read the connotations of what we see, read or hear we would just fall into the pattern of the passive consumers (and I am not only referring to unnecessary goods but also to education, ethics, politics, and the general philosophy of life).

In visual terms, any kind of media (and in this case the Internet) “reveal multiple levels of intentionality and meaning” (Prosser, 2004, p. 16). The intentional and unintentional elements combined in the creation and interpretation of images; the way they are used to portray worlds and meanings; the way we see through other people’s eyes and the way we are seen by ourselves and others is at play. In contemporary culture, websites such as VANOC’s and the NO2010’s have become central to the constitution of social identity. It is not just that they are important forms of influence on individuals; we also identify and construct ourselves as social beings through the mediation of the images displayed by those websites (Valaskakis & Wilson, 1985). According to Rose (2007), “The seeing of an image thus always takes place in a particular social
context that mediates its impact. It also always takes place in a specific location with its own particular practices” (Rose, 2007, p.11). Looking at images entails a reflection about how they offer particular visions of social categories such as class, gender, race or sexuality. Rose states that images do not “exist in the vacuum” (p. 39), they construct identity and “show” social constructions (McLaren & Kincheloe, 2007).

The Internet, or cyberspace, engages in ongoing public and academic discourses (Crane, 2000). Some of these texts and other forms of visual representations are spaces for presentation of dominant discourses or what Crane (2000) calls ‘spaces of marginalization’. Notwithstanding that power of dominant discourses, individuals can and do resist, drawing on different, oppositional discourses, by creating divergent meanings, reconstructing dominant discourses and negotiating understandings in light of their own circumstances. Consequently, cyberspace is also a space of resistance and hope (Crane, 2000, p. 88). Crane argues, for instance, that the Internet (or any particular website) as a medium may be able to present, represent and reduce Aboriginal peoples to stereotypical images and “make Aboriginal traditions and spiritual practices commodities to be bought and sold, and engage in cultural appropriation of Aboriginal knowledge” (2000, p. 88). However, indigenous peoples are also mobilising and resisting dominant discourses. Crane states that “Indigenous cyberspace participants [or perhaps website creators] can use this medium to challenge dominant stereotypes and discourses, engaging in dialogue which enables resistance activities to be articulated, shared and acknowledged” (p. 89).

/Public and Cultural Pedagogies/

In this chapter, I have drawn links between two websites, their images and different forms of pedagogy in response to may second research question. Considering Freire’s theoretical framework, I believe that when community activist groups and others raise a vision of a more just society through different visual technologies, they enact cultural resistance. As a
result, the public “who view or engage with this activism, might experience potential moments of critical learning” (Milam & Sandlin, 2008, p. 324). Critical cultural pedagogy with its concerns about the ways the dominant culture produces particular hegemonic ways of seeing, how human agency and democratic participation can be enabled in the public sphere, how capital has gained greater access to the world and thus to human consciousness and how without critical intervention critical consciousness is endangered, offers the potential to “connect learners with one another and to connect individual lives to social issues—both in and beyond the classroom” (Milam & Sandlin, 2008, p. 324).

In accordance with critical theories of adult education and cultural pedagogy, I believe that the process of learning about power/knowledge relations engrained in discourses, whether written or visual, should lead to eventual awareness and visual literacy; to recognizing the just and unjust covert forces that are the infrastructure of our systems of control and power relations. Shirato and Yell (2000) define cultural literacy as “the ability to negotiate contexts through acts of meaning-making” (p. 1). Here is where adult education takes place. Many adult educators believe that the hallmark of adult education is cultural transformation for development of the self (McLaren and Kincheloe, 2007). Unlike the VANOC website and its emblem, a website such as the NO2010 and a poster like the Resist 2010 invite participants to “(re)consider their understandings of themselves, their relationships with others, and the interaction of their subjectivities within society for the purposes of questioning and challenging the current political and social milieu” (Milam & Sandlin, 2008, p. 335). I chose this anti-Olympic website and its poster because of their connection to resistance, social movement and protest, and thus to critical public and cultural pedagogies. Resisting a corporate hegemony is an adult education moment (M. Marker, personal communication, January 14, 2008).
According to Darts (2004), resistance is accomplished through “rewriting” hegemonic discourses of societal symbols and challenging viewer-learners to “move beyond modes of passive spectatorship and towards more active and expressive forms of communication with and in the world around them” (p. 325). In ‘public’ spaces such as the NO2010 website, viewer-learners are able to (re)consider their role in society, both as individuals and in relation to others (Milam & Sandlin, 2008). I claim that visual literacy and counter-hegemonic approaches to visual culture are forms of public and critical cultural pedagogies because they can foster “human agency and democratic participation in the public sphere” (p. 325). In this regard, they can open what Ellsworth (2005) calls “transitional spaces”. Transitional spaces are “spaces of play, creativity, and cultural production; they help us bridge the boundaries between the self and the other” (Ellsworth, 2005, p. 62). The notion of resistance lies in the power of human agency and in how individuals have the power to “reject, modify, or incorporate dominant ideologies and cultures” (Milam & Sandlin, 2008, p. 325).

Critical public and cultural pedagogies have informed this study as they are ongoing works of mediation in the social context of everyday life and as they pay attention to the struggles and interconnections that are motivated by knowledge, history, language, spatial relations, and so on (Giroux, 2000). As expressed in the overall approach to this chapter, I speculate that the practice of resistance to dominant discourses operates as critical cultural pedagogy. If this resistance takes place in ‘public spaces’ such as the ones provided by websites and other visual technologies, then they are also forms of public pedagogy. Critical cultural pedagogy and public pedagogy are in the capacity to foster human agency, participatory resistant cultural production, engage ‘the public’, create forms of community politic and open spaces of transformation (Milam & Sandlin, 2008). Giroux defines agency as the “the linking of capacities to the ability of people to intervene in and change social forms”. In this regard, as
Crane also suggests, agency, as a well of resistance, offers hope and a site for new democratic relations, institutional formations, and identities (Giroux 2000, Crane 2000).

In the meaning making process of everyday cultural productions, where social semiotics plays also an important role, evolving critical thinking and visual literacy would help audiences assert their agency and self direction in relation to such power plays. According to Mingers (2000), agency helps individuals challenge the structures that form them and acknowledge how meanings are social constructs that have been produced and reproduced in particular social contexts. Giroux and Hall also believe that if agency is negotiated, if it is made and perhaps remade within the symbolic and material relations of power, and if it is enacted within diverse and changing historical and relational contexts, “it cannot be removed from the self-reflexive possibilities of pedagogy nor can it be detached from the dynamics of cultural politics” (p. 354).

Still, in everyday reality there are other challenges. It is also important to be aware of the possibility of falling into the same patterns the resistance is fighting against. Milam & Sandlin posit that there are struggles within counter-hegemonic views in critical culture pedagogy as they may create environments that “hinder critical learning by imposing a rigid presence on the viewer-learner that limits creativity and transgression” (2005, p. 342). Ellsworth (1988) also believes that resistance may at times reinforce “repressive myths by attempting to dictate who people should be and what they should think, rather than allowing for the open talking back” (p. 310). Milam & Sandlin suggest that critical educators interested in counter-hegemonic resistance must “learn how to foster spaces of transition, and to learn to avoid closing those spaces by imposing predetermined moral positions already constructed” (2005, p. 345). The cyberspace is open to provide spaces for meaningful exchange but also as Tator et al argue, it “cannot disclaim the existence of disparate social realities, different subjectivities, distinct histories, and diverse
truths” (1998, p. 267). Freire suggests dialogue as the pathway to conscientization and conscientization as the first stage for taking action and changing the world. Resistance groups like NO2010 may hope to turn typically passive activities into active ones in which they create culture, rather than simply criticise it (Milam & Sandlin, 2005, p. 331). I believe that in doing so, it is important to constantly foster spaces of transition and dialogue by approaching their spaces as partial truths, rather than complete facts.
Chapter 6: Conclusions and Recommendations

The purpose of this final chapter is to provide conclusions and recommendations for future studies, dealing with a range of issues from how my research questions have been addressed and answered to how alternative public dialogue can be promoted based on the findings of this study. Ultimately, this paper is part of a process where we learn and reflect after close examination and not search for a single stratagem. The following commentaries do not summarize this work but adjoin to it, as an ongoing reflection on learning, complementing the discussions presented at the end of chapters 4 and 5.

Conclusions

This critical qualitative research project drew on both Freirian critical adult pedagogy and Foucauldian theory on power and knowledge. The purpose of this study was to examine the Vancouver Organizing Committee’s stated goals regarding Aboriginal participation as presented by this organization and how these goals compared to associated images of First Nations, Inuit and Métis peoples depicted on VANOC’s website (research question 1). I also looked at how VANOC’s website images compared to alternative images, such as the ones displayed on the NO2010 protest website (research question 2). My objective was to determine in what ways these two websites were examples of public pedagogy and critical cultural pedagogy (research question 3). In accomplishing this task, I was able to identify, describe and analyse the visual content made available by VANOC. By using a document case study and image-based research tools, I observed and critiqued two images made available for learning by VANOC and the NO2010, respectively. I performed semiotic analysis of the Inuksuk emblem and the Resist 2010 poster, approaching these signs in a systematic form in order to describe how they produced
meaning. Semiotic analysis allowed me to draw links between these two images based on their content, the ideas they portray and the context in which they were designed. Semiotic analysis has also provided me with the tools to look back on what VANOC and NO2010 have done, measuring that against specific methodologies and visual tools in order to assess the websites’ possible impact on viewers. Achieving higher levels of signification involves careful examination of different sites (image, production and audience) and modalities (technological, compositional, social) and their manifestations. Some of my findings dealt with the grouping and sectering of VANOC participants into the “Sustainability” tab section; approaching “resistance” as a form of pedagogy and the “visual” as a research tool; uncovering appropriation of images and distortion of meanings and decoding patterns of visual consumerism.

VANOC has the opportunity, but also faces the challenge and the responsibility to be one of the first Olympic Games to pay more attention to Aboriginal participation. In past Games, such as Calgary, Sydney and Salt Lake City, this kind of participation has focused primarily on ceremonies and cultural programs. VANOC’s self-expressed mission includes cultural and educational components aimed at tourists and other viewers with the purpose of reflecting “our city’s, and our country’s, great cultural diversity, rich Aboriginal heritage, and lively, progressive arts scene” (para 10. “Culture and”, n.d.). Nonetheless, its disclaimer is that it does not have a template to follow nor clear indicators for how to measure its success or failure (para.15, “The role”, n.d.). I believe that VANOC as an organization has the capacity to choose whether to entertain, persuade or enlighten (Bogdan & Biklen, 1998) its public. Perhaps all three at the same time. It has already taken a specific approach to embracing its Aboriginal Participation goals as mandated by the IOC and, as such, VANOC’s social influence on audiences
is geared toward the adoption of its own beliefs. Openly and tacitly, it broadly helps audiences acquire new knowledges and understandings of its worldview. It has approached a group of four First Nations, adopted an Inuit icon, created a glossary of terms to define its ideas on how meaning works and placed the Aboriginal participation goals within a tabbed section whose topics are sustainability and environmental issues. The question is, how is VANOC reaching these Aboriginal participation goals? I am, more than ever, convinced that VANOC is not on the right track, that it is missing a unique opportunity. VANOC’s approach is clearly connected to consumerism and to stereotypical assumptions of what Canadian and Aboriginal culture is like. In my opinion, this idealized portrayal of Canada and its peoples narrows the range of interpretations available. This is to some extent explained by the fact there can be no possible exercise of power without a certain economy of discourses of truth, which operate through and on the basis of this association (Foucault, 1980). We are subjected to the production of truth through power, and power determines the kind of city we live in, the kind of peoples we become and the kind of knowledges we need to acquire, either to decode messages or to take away from a website display as a source of learning.

Through this visual research exercise I identified clear adult learning components and opportunities accessible in this context, some of them being how antagonistic images, contradicting discourses and forms of resistance are manifestations of critical adult education pedagogy. I defined public pedagogy as an ongoing work of mediation, and its attention to the struggles and interconnections that are motivated by knowledge, history, language and spatial relations (Giroux, 2000), especially at those ‘intersections’ where people ‘live their lives’ and where meaning is produced. I paid close attention to the role of the visual in public pedagogy,
and in particular, to the use of visual representations, such as digital images displayed on the Internet, as sources for knowledge acquisition. This project also examined anti-Olympics imagery, as evidence of a contested public discourse surrounding the symbols of the 2010 Winter Games. Resisting a corporate hegemony is an adult education moment (M. Marker, personal communication, January 14, 2008) and resistance is accomplished through ‘rewriting’ hegemonic discourses of societal symbols and challenging viewer-learners to “move beyond modes of passive spectatorship and towards more active and expressive forms of communication with and in the world around them” (Darts, 2004, p. 325).

In this research study I have supported the idea that our understanding of the world is not a direct sensory one but one mediated by signs and, thus, by images (Danesi, 2004). In this context, visual research is extremely relevant. Images by themselves do not convey meaning; it is through language systems that we can express meaning. Visual representations can only make sense to us when they are embedded in assumptions supplied by our social framework (Hall, 1997). We assign images a meaning, and sometimes more than one, making them polysemic. This is one of the reasons why I found an image-based research approach relevant. I believe that very few studies on the topic of the Olympic Movement have combined visual elements and adult education. Smith has said that “The lack of research into the consumption of event imagery means that there are few established ways of conceptualizing associated effects” (2006, p. 80). In this sense, I feel very pleased to be offering a methodological contribution to the field of adult learning. Through visual research tools, this study has been able to expose different layers involved in visual representations. From relations of power, to “ways of seeing” to cultural background, myths, fears, paradigms, feelings, rationale, forms of production and audiencing, and
even the researcher’s own biases and limitations that tend to dictate the order in which images are approached. These grounds on which meaning and truth are declared, or regimes of truth (Foucault, 1980), can be more easily exposed through the exercise of visual literacy and of constant critical inquiry. I agree with McLaren and Kincheloe when they affirm that “critical pedagogy forges both critique and agency through a language of skepticism and possibility and culture of openness, debate and engagement” (2007, p. 2).

In light of Foucauldian theory, I established a relation between semiotics, discourse, and power/knowledge, especially within the realm of the cyberspace where these different forces interact. Social semiotics was an interesting discovery for me as it brought into close focus the way in which signs play a role in constructing the social world, in translating its meaning and significations. I have tried to make sense of the Vancouver Olympic Games, especially in the context of the ever-changing political economy and the impacts of neo-liberal social policies that are affecting our lives as individuals and social beings. While writing these conclusions, two top level elections were going on in North America, the financial markets were roaring (and whimpering), and the different dynamics of consumers’ markets were going in every direction. And I wondered why it was important to learn about images and their elucidation. My answer? While the VANOC website makes images widely available, it directly and indirectly instructs its viewers about their own norms and ideology. These myths can easily be naturalized by popular culture and rendered invisible. A silenced public debate is susceptible to getting caught up in the ‘glitter’ of the Games and thus insulated from any real awareness of what’s happening in the ‘real’ world. Crang (2001) invites us as viewers/readers to look at how practices of seeing work to form experiences, and how technologies of seeing may shape our processes of knowledge. It
is in this context that I recognized the significance of visual signs (such as the two websites, logos, poster and mascots) as sources of public pedagogy and critical cultural pedagogy. Visual culture plays a central role in producing “narratives, metaphors, and images that exercise a powerful pedagogical force over how people think of themselves and their relationship to others” (Giroux, 2000, p. 62) and we are indeed learning from this type of portrayal every day, especially as consumers of commercial goods and mega-sports events such as the Olympic Games. In the meaning making process of everyday cultural productions, evolving critical thinking and visual literacy would help audiences assert their agency and self-direction in relation to such power plays.

The Internet has done much to widen the scope of dissemination of these portrayals. This worldwide communications network has expanded the practice of informal learning by creating more possibilities for knowledge acquisition while making the process more convenient and expedient in many situations. Its reach is global and pervasive, the range of information is constantly growing, and as a visual and text-based medium, it offers myriad ways of communicating to those who learn in different ways. It is also able to be infinitely fine tuned from a wide variety of far-flung sources. Dennen and Wang (2002) describe how “it is a tool or a medium for satisfying one’s informal learning needs” (p. 441). According to Marsick and Watkins “Most informal learning is tacit, taken for granted, and accomplished through social modeling” (2001, p. 6). VANOC is surely aware of the impact involved in creating a public tool such as a website that can be surfed anywhere and at any time. Public knowledge acquisition may be particularly attractive to this organization as a way of bringing audiences up to date with its agenda as rapidly and efficiently as possible within the symbolic frame of the Olympic
movement (Rossett & Sheldon, 2001).

The Internet offers those extended avenues through which informal learning may take place because of its ability to provide rapid access to information on demand. Its strengths lie in communication tools and information tools that are more easily available when an organization has the economic, political and social means, not to mention the power. Contemporary critical cultural pedagogy is concerned with these new technologies such as the Internet and with those organizational developments such as VANOC and how they have allowed capital greater access to the world and to human consciousness (Giroux, 2000). In this sense, VANOC may be perpetuating the alienation of viewers from other knowledges as the creator and host of a website that has a name and logo recognizable from other contexts. VANOC has a huge advantage in terms of attracting visitors over small grass-roots organizations like NO2010. Still, they both have similar communications tools at their disposal. These tools can be e-mails, mailing lists, and e-newsletters which can be used to “initiate, nourish, and maintain informal learning opportunities” (Dennen & Wang, 2002, p. 443). Moreover, information tools are websites as well as search engines, and databases that provide potential learners with access to resources that may aid their informal learning quests.

The cyberspace can be alienating, but it is also a space of resistance and hope (Crane, 2000). Websites and their images may be seen as simple tools and the technology as simply a medium. It is their implementation and their use that is critical in order to have an impact on learning success. According to Dennen and Wang (2002), it is up to the learner, to the viewer, to the audiences, “to identify and articulate their own needs, conduct a search, evaluate the credibility and applicability of the information that has been found, and determine how to best
use the results” (p. 444). The Internet offers a sense of immediacy and connection unlike other learning methods, but at the same time it poses some challenges to the learners and their social identities. Certainly, information is available. But what kind of discourses and constructions do audiences encounter? Learning to sort through and evaluate the credibility and applicability of resources is a form of digital literacy. An evolving critical pedagogy produces conscious individuals who are aware of the social conditions under which they live and how they can operate in circumstances that they may not even understand. Social semiotics and critical cultural pedagogy are concerned with the complex relationship connecting individuals, groups and power. McLaren and Kincheloe argue that “such an interaction never occurs around a single axis of power, and the ambiguity of the subjectivity that is produced never lends itself a single description or facile prediction of ways of seeing and behaving” (2007, p. 37).

Having access to the VANOC or NO2010 websites may depend on a chance encounter or a random event, however, it is through this encounter that viewers begin to make sense of what they are being presented with and become learners that construct a logical story to explain their newly acquired knowledge to themselves and others (Marsick & Volpe, 1999). Websites such as VANOC’s and the NO2010’s have become central to the constitution of social identity. They are important forms of influence on individuals as we identify and construct ourselves as social beings through the mediation of the images displayed by those websites (Valaskakis & Wilson, 1985). As the Internet and its related communication tools continue to grow, so do the opportunities to use it to support knowledge acquisition. Notwithstanding, these processes require being critically reflective in order for viewers to gain agency and thus radically change how we view our world, our relationships with others, and ourselves (Marsick & Volpe, 1999).
Critical public and cultural pedagogies have informed this study as they are ongoing works of mediation in the social context of everyday life and as they pay attention to the struggles and interconnections that are motivated by knowledge, history, language, spatial relations, and so on (Giroux, 2000).

**Recommendations**

- By placing the Aboriginal Participation Goals into the Sustainability tab, VANOC is sending a specific message about the role Aboriginal participants play within the 2010 Games. The social reality of Aboriginal peoples in Canada goes beyond the “naturalistic” and “folkloric” approach VANOC has presented on its website. I believe that VANOC should revisit its “sanitizing or idealizing” stand on Aboriginal Participation giving the Host First Nations a more active role in defining themselves.

- In regards to the *inuksuk* emblem, I recommend that, instead of papering over the apparent inconsistency between an *inuksuk*, its Inuit connection and the Vancouver-Whistler location of the Olympics, VANOC should be more forthright about why it has chosen this symbol and why it is important within the “Canadian” context.

- In describing the emblem, VANOC should also ask for Inuit input in creating descriptions of and describing the importance of the *inuksuk*, thus empowering the long-established users of *inuksuit*, instead of the consumer-oriented creators of the stylized marketing product.

- A critical cultural pedagogy is concerned with the ways the dominant culture produces particular hegemonic ways of seeing, how it generates knowledge, constructs identity, sets values, and shows social constructions. I believe that further studies on visual culture, with the support of image-based research tools, would contribute to the development of
adult education theories, enhance cultural studies and improve the use of visual methodologies.

- I also consider that to date, no other direct study has focused on the elements of public and cultural pedagogies presented by the Olympic Movement through visual representations, especially in relation to Olympic Aboriginal Participation Goals, the Movement’s Sustainability mandate and the adoption of Agenda 21. This may be the case because, as VANOC states on its website, “Indigenous participation is relatively new to the Olympic Movement” (para.15, “The role”, n.d.). I recommend further studies on the impact of the Olympic Games and a particular follow up on their Aboriginal Participation Goals. These types of studies may produce additional and more enlightening findings that 1) serve as a reference point to hold VANOC accountable for meeting its commitment to social inclusion 2) question the role of Aboriginal Participation Goals within the context of a corporate-like event 3) warn against the exploitation of stereotypes and the appropriation of Aboriginal symbols.

- We are not far from the Vancouver Olympics opening ceremony and there is still a lot to be said, written and especially ‘shown’. I encourage other critical researchers and educators to continue to explore the impact of visual culture within this context and to look for sites of resistance within publicly available spaces, especially the Internet. These inquiries could provide new ways of understanding adult education practices in the public realm and new “ways of seeing” research and visual methodologies while questioning the social role of the Olympic movement.
• This study has supported the importance of dissent and resistance as a form of cultural adult pedagogy. I have also raised the point that counter-hegemonic views may create environments that “hinder critical learning by imposing a rigid presence on the viewer-learner that limits creativity and transgression” (Milam & Sandlin, 2005, p. 342).

Resistance is a mechanism of agency but it may also at times reinforce “repressive myths by attempting to dictate who people should be and what they should think, rather than allowing for the open talking back” (Ellsworth, 1988, p. 310). I recommend that the anti-Olympic Movement promote ‘spaces of transition’ in order to avoid imposing predetermined positions and instead open itself to dialogue.

A commitment to the negotiation of meaning and power has been integral to this research study. I have adhered to Nathalie Piquemal’s cross-cultural educational research ethics, defined within the framework of universalism and cultural sensitivity. In this light, I have considered a broader plan to disseminate the findings with other communities for obtaining informed feedback.

To start, I expect to be sharing my findings with the three organizations from which I am gathering most of the publicly-available information: The Four Host First Nations, the NO2010 organization and VANOC, with the idea of negotiating meaning and opening doors to feedback. This study will also be available through the UBC library with the purpose of facilitating reflexivity of practice for all members of the research community.

As I noted above, I believe that this study does not end here. First Nations, Inuit and Métis peoples, policy makers, profit-making and non-profit organizations, fellow researchers and educators, graphic artists, Olympic and anti-Olympic followers and interested citizens possess the visual tools to empower themselves and learn more from the duplicity of images.
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### Appendix A: Aboriginal Population (2006 Census)

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<td>1,172,785</td>
<td>698,025</td>
<td>389,780</td>
<td>50,480</td>
<td>30,068,240</td>
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<tr>
<td>British Columbia</td>
<td>4,074,385</td>
<td>196,075</td>
<td>129,580</td>
<td>59,445</td>
<td>795</td>
<td>3,878,310</td>
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<tr>
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<td>2,097,960</td>
<td>40,310</td>
<td>23,515</td>
<td>15,075</td>
<td>210</td>
<td>2,057,655</td>
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<tr>
<td>Females</td>
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<tr>
<td>Canada</td>
<td>15,914,760</td>
<td>600,695</td>
<td>359,975</td>
<td>196,280</td>
<td>25,455</td>
<td>15,314,065</td>
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</tr>
<tr>
<td>British Columbia</td>
<td>2,076,000</td>
<td>101,215</td>
<td>66,395</td>
<td>30,855</td>
<td>460</td>
<td>1,903,525</td>
<td></td>
</tr>
<tr>
<td>Vancouver (B.C.)</td>
<td>1,072,920</td>
<td>21,290</td>
<td>11,035</td>
<td>7,835</td>
<td>120</td>
<td>1,006,020</td>
<td></td>
</tr>
<tr>
<td>Males</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Canada</td>
<td>15,326,270</td>
<td>572,095</td>
<td>338,050</td>
<td>193,500</td>
<td>25,025</td>
<td>14,754,175</td>
<td></td>
</tr>
<tr>
<td>British Columbia</td>
<td>1,998,385</td>
<td>94,860</td>
<td>63,185</td>
<td>28,590</td>
<td>335</td>
<td>1,903,525</td>
<td></td>
</tr>
<tr>
<td>Vancouver (B.C.)</td>
<td>1,025,040</td>
<td>19,020</td>
<td>11,035</td>
<td>7,240</td>
<td>90</td>
<td>1,006,020</td>
<td></td>
</tr>
</tbody>
</table>

(Continued)
Appendix B  Semiotic Analysis Data Questions (Rose, 2007, pp. 258-59)

Some questions about the production:

1. When was the image made?
2. Where was it made?
3. Who made it?
4. Was it made for someone else?
5. What technologies does it production depend on?
6. What were the social identities of the maker, the owner and the subject of the image?
7. What were the relations between the maker, the owner and the subject?
8. Does the genre of the image address these identities and relations of its production?

Some questions about the image itself are:

9. What is being shown? What are the components of the image? How are they arranged?
10. What is its material form?
11. Is it one of a series?
12. Where is the viewer’s eye drawn to in the image and why?
13. What is the vantage point of the image?
14. What relationships are established between the components of the image visually?
15. What use is made of colours?
16. How has its technology affected the text?
17. To what extent does this image draw on the characteristics of the genre?
18. Does this image comment critically on the characteristics of the genre?
19. What knowledges are being deployed?
20. Whose knowledges are excluded from this representation?
21. Does this image’s particular look at its subject disempower its subject?
22. Are the relations between the components of this image unstable?

23. Is this a contradictory image?

Some questions about the audiencing of the image are:

24. Who were the original audience(s) of this image?

25. How is it circulated?

26. How is it stored?

27. How is it re-displayed?

28. What relation does this produce between the image and its viewers? Is the image one of a series, and how do the preceding and subsequent images affect its meanings?

29. Would the image have had a written text to guide its interpretation in its initial moment of display, for example a caption or a catalogue entry?

30. Have the technologies of circulation and display affected the various audiences’ interpretation of this image?

31. What are the conventions for viewing this technology?

32. Is more than one interpretation of the image possible?

33. How actively does a particular audience engage with the image?

34. How do the different audiences interpret this image?
## Appendix: C  Synopsis of the Printing Standards for the Olympic Rings.

<table>
<thead>
<tr>
<th>The Solid Version</th>
<th>The solid version is only for single-colour reproduction in any one of the colours of the Olympic Rings (blue, yellow, black, green, red), or in one of the following colours: white, grey, gold, silver and bronze. It is strictly forbidden to reproduce the solid version in full colour.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interlocking Version</td>
<td>The interlocking version is specifically for full-colour reproduction or reproduction in any of the colours as mentioned above for the solid version.</td>
</tr>
<tr>
<td>White Background</td>
<td>When shown on a white background, it is permitted to reproduce the full-coloured or the single-coloured interlocking version. However, it is strictly forbidden to reproduce the rings in single colour of yellow on a white background.</td>
</tr>
<tr>
<td>Black Background</td>
<td>When shown on a black background, the rings may only be shown in all yellow, all white, all gold, all silver or all bronze, in either the solid or interlocking version. It is strictly forbidden to reproduce the Olympic symbol in its full-coloured version on a black background.</td>
</tr>
<tr>
<td>Colour Background</td>
<td>When shown on a colour background (other than black and white), the rings may only be reproduced in all white, all black, all gold, all silver or all bronze, using either solid or interlocking version. It is strictly forbidden to reproduce the Olympic symbol in its full-coloured version or in all blue, all yellow, all green or all red on a colour background.</td>
</tr>
</tbody>
</table>
| Pantone Matching System | The five official colours of the Olympic Rings are blue, yellow, black, green and red. For colour reproduction, the colours can be matched either by using the Pantone System or by four-colour process printing. The Pantone Matching System is a worldwide language used in the graphic arts industry for the selection, specification, matching and control of colour. The Pantone® printing specifications for obtaining the official colours of the Olympic Rings are:  
  - Olympic Blue Pantone® 3005  
  - Olympic Yellow Pantone® 137  
  - Olympic Black Pantone® 426 |
| The four-colour process | The four-colour process printing specifications for obtaining the official colours of the Olympic Rings are:

- Blue 100% Cyan, 30% Magenta, 6% Black
- Yellow 34% Magenta, 91% Yellow
- Black 100% Black
- Green 100% Cyan, 91% Yellow, 6% Black
- Red 94% Magenta, 65% Yellow |

| Protected Area | There is a protected area surrounding the Olympic Rings which must be honoured. No text, trade names or graphic elements must impinge upon this protected area (represented by a dotted frame shown on the left). The distance between the rings and the border of this area equals half the radius of one of the Olympic Rings. This distance will therefore vary depending on the size of the rings. |
Appendix D  List of Olympic Emblem Design Competition Judging Panel Members

<table>
<thead>
<tr>
<th>NAME</th>
<th>OCCUPATION</th>
<th>CITY</th>
<th>QUOTE ABOUT THE EMBLEM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Ron Burnett</td>
<td>President, Emily Carr Institute of Art and Design</td>
<td>Vancouver</td>
<td></td>
</tr>
<tr>
<td>Terry Chui</td>
<td>Art Director, Electronic Arts Canada</td>
<td>Vancouver</td>
<td></td>
</tr>
<tr>
<td>Brad Copeland</td>
<td>President and founder of Iconologic, an Atlanta-based brand design firm</td>
<td>Atlanta, USA</td>
<td></td>
</tr>
<tr>
<td></td>
<td>specializing in identity, communications design, interactive media and advertising for corporate and Olympic clients</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott Givens</td>
<td>Vice President of Entertainment for Disney Entertainment Productions.</td>
<td>Los Angeles, USA</td>
<td>&quot;It is happy, human, welcoming and has a sense of energy.&quot;</td>
</tr>
<tr>
<td></td>
<td>Led creative and ceremonies teams for the 2002 Salt Lake Winter Games.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dorothy Grant</td>
<td>Designer and traditional Haida artist</td>
<td>Vancouver</td>
<td></td>
</tr>
<tr>
<td>Rod Harris</td>
<td>President and CEO, Tourism British Columbia</td>
<td>Victoria</td>
<td>&quot;It is universal, but also speaks to the vision and dream of Vancouver and Whistler.&quot;</td>
</tr>
<tr>
<td>Theodora Mantzaris-Kindel</td>
<td>Manager of the Image &amp; Identity department at the Organizing Committee for the Athens 2004 Olympic Games</td>
<td>Athens, Greece</td>
<td>&quot;It is very, very simple which is why we're drawn to it. It stops you.&quot;</td>
</tr>
<tr>
<td>Name</td>
<td>Title and Description</td>
<td>Location</td>
<td>Quote</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------------------------------------</td>
<td>-----------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Steve Mykelyn</td>
<td>Creative Director of design and interactive at Taxi Advertising and Design</td>
<td>Toronto</td>
<td>&quot;What makes an identity cool, is its little unique characteristics. This one is the mouth. I wish I had designed that!&quot;</td>
</tr>
<tr>
<td>Wei Yew</td>
<td>Designer and author of The Olympic Image - The First 100 years</td>
<td>Edmonton</td>
<td></td>
</tr>
</tbody>
</table>
Appendix E  Synopsis of VANOC’s Rules for the Olympic Emblem Design Competition

<p>| Eligibility | The Competition is open to Canadian design, advertising or creative professionals, firms, agencies, organizations and individuals engaged in the development of brand identities, visual communications, marketing and imaging strategies. Canadian students enrolled in recognized post-secondary design programs are also eligible. All entrants and individuals involved in the creation of a submitted design must be Canadian and at least 19 years of age as of the date the Entry Form is completed. |
| Ownership of Designs | All designs submitted to VANOC, whether selected to be the Emblem or not, become the exclusive property of VANOC and will not be returned. Entrants and all other individuals involved in creating a submitted design must sign and submit an Intellectual Property Rights and Confidentiality Agreement which irrevocably and unconditionally transfers to VANOC all right, title and interest (including copyright) in and to the submitted design and waives in favour of VANOC and its licensees and assigns all non-transferable rights (including moral rights) in and to the submitted design. Entrants and all other individuals involved in creating a submitted design must provide details regarding the development of the design, and certify that the design is original and not copied or derived from any other materials, and its use will not infringe upon the rights of any other person. The winning entrant and all other individuals involved in creating the selected design will be required to sign and deliver an irrevocable release and agreement to indemnify, defend and hold harmless VANOC and its affiliates and representatives from and against any and all claims and liabilities arising from, connected with, or relating to the use and exploitation of the selected design. |
| Selection of the winning design | VANOC will make the final decision regarding the winning Emblem, which decision will be subject to the approval of the IOC. VANOC will establish an International Design Panel to review the submitted designs and assist VANOC in its decision. The Design Panel will comprise both Canadian and international judges with the experience and expertise to effectively evaluate the design. The Design Panel will select an as yet undetermined number of designs for presentation to VANOC. |</p>
<table>
<thead>
<tr>
<th>Design Objectives</th>
<th>The Emblem should:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Create a distinctive and powerful visual identity for the celebration of the Vancouver 2010 Olympic Winter Games</td>
</tr>
<tr>
<td></td>
<td>• Reflect contemporary artistic aesthetics, which may embrace historic references</td>
</tr>
<tr>
<td></td>
<td>• Reflect the excellence of the Olympic design tradition</td>
</tr>
<tr>
<td></td>
<td>• Provide clear distinction from all previous/existing emblems of past and future Olympic Games and other major worldwide sporting events</td>
</tr>
<tr>
<td></td>
<td>• Provide a foundation for design extensions into a variety of applications developed for the overall “Look of the Games”, both indoors and outdoors</td>
</tr>
<tr>
<td></td>
<td>• Capture and reflect the unique image and spirit of Canada, Vancouver and Whistler</td>
</tr>
<tr>
<td></td>
<td>• Capture both Canada’s passion for winter sport, and the energy and excitement of the Olympic Winter Games</td>
</tr>
<tr>
<td></td>
<td>• Reflect Canada’s love and commitment towards our spectacular natural environment</td>
</tr>
<tr>
<td></td>
<td>• Embody Canada’s values and aspirations, celebrating our diversity and inclusiveness</td>
</tr>
<tr>
<td></td>
<td>• Provide a broad symbolic platform for interpretive storytelling – an emblem that can convey a range of meanings</td>
</tr>
<tr>
<td></td>
<td>• Serve as a source or image of national pride and inspiration for all Canadians</td>
</tr>
<tr>
<td></td>
<td>• Provide a foundation for animation, particularly for broadcast applications</td>
</tr>
<tr>
<td></td>
<td>• Work well in all scales and media (including, but not limited to large-scale building wraps and small-scale lapel pins)</td>
</tr>
<tr>
<td></td>
<td>• Be capable of being reproduced by: etching, screen printing, embroidery, die-cast or other moulds, embossing, and all electronic media</td>
</tr>
<tr>
<td></td>
<td>• Work well in horizontal and vertical formats (from ice hockey rink boards to street banners)</td>
</tr>
<tr>
<td></td>
<td>• Be easy to reproduce in two- and three-dimensional applications, for production and processing by media and for VANOC use</td>
</tr>
<tr>
<td></td>
<td>• Work well in multi-colour, solid, and black and white versions</td>
</tr>
<tr>
<td></td>
<td>• Provide the basis for a colour palette that can be applied to the entire “Look of the Games”</td>
</tr>
</tbody>
</table>
| **Utilization and Exposure of the Olympic Emblem** | The winning design will be used as the Emblem, primary identity and core image of the Vancouver 2010 Olympic Winter Games and VANOC. Through its marketing programs, VANOC will be entitled in its discretion to use and exploit or authorize any third party to use and exploit the Emblem in any and all ways and using any and all media and technologies, including without limitation:

- Promotions organized, promotional and informational materials produced by, and merchandise of VANOC and authorized third parties, venues, the “Look of the Games”, cultural and educational programs, volunteer activities, torch relay and any other activities relating to the Vancouver 2010 Olympic Winter Games;
- Productions, print, television broadcast or interactive communication to global media; and
- Utilization through television broadcasts, promotions held by the owners of television broadcast rights, marketing activities promoted by VANOC and its commercial partners, and programs licensed by VANOC. |
<p>| <strong>Prize</strong> | There is one (1) prize available to be won by the entrant whose design is chosen as the Emblem. The prize is $25,000 CDN and two tickets to the opening ceremonies of the Vancouver 2010 Olympic Winter Games currently scheduled to take place on February 12, 2010. The opening ceremonies tickets are subject to all applicable standard conditions, restrictions, requirements and regulations. The prize includes applicable GST/HST, but does not include any other fees, charges or benefits (such as transportation to/from the opening ceremonies) or taxes or duties, all of which are the winner’s sole responsibility. The prize is not transferable or assignable, and will be awarded to the confirmed winner only. The tickets are not convertible to cash, and must be accepted as awarded. The approximate face value of the tickets is not yet determined. There is no maximum number of total entries in the competition. |</p>
<table>
<thead>
<tr>
<th>Disclaimers</th>
</tr>
</thead>
<tbody>
<tr>
<td>VANOC is not responsible or liable for any erroneous, damaged, destroyed,</td>
</tr>
<tr>
<td>lost, late, incomplete, illegible, incorrectly addressed or misdirected</td>
</tr>
<tr>
<td>submissions or any damage or loss (whether in contract, tort or under any</td>
</tr>
<tr>
<td>other theory of law or equity) arising from, connected with, or relating to</td>
</tr>
<tr>
<td>the Competition, the submission of designs to the Competition, participation</td>
</tr>
<tr>
<td>in the Competition, or the prize, regardless of the cause or any fault by</td>
</tr>
<tr>
<td>VANOC or any person for whom VANOC is responsible, and notwithstanding that</td>
</tr>
<tr>
<td>any of those persons may have been advised of the possibility of such loss or</td>
</tr>
<tr>
<td>damage being incurred.</td>
</tr>
</tbody>
</table>
An inuksuk is a stone structure normally found throughout the Arctic and Greenland as a guidepost. In English spelling it sometimes appears with an “h”, that is “inukshuk”. In the Inuktitut language it is normally spelled without the “h”. For the purposes of this study that is the spelling I would use unless the word appears in a direct quote where it is spelled differently. One stone structure is known as inuksuk, two receive the name of inuksuuk and three or more are referred to as inuksuit.

1 An inuksuk is a stone structure normally found throughout the Arctic and Greenland as a guidepost. In English spelling it sometimes appears with an “h”, that is “inukshuk”. In the Inuktitut language it is normally spelled without the “h”. For the purposes of this study that is the spelling I would use unless the word appears in a direct quote where it is spelled differently. One stone structure is known as inuksuk, two receive the name of inuksuuk and three or more are referred to as inuksuit.

2 (Rose, 2007, p.30)

3 http://www.vancouver2010.com

4 http://no2010.com

5 http://www.seethewestend.com

6 http://www.whistler.com/olympics/

7 http://no2010.com

8 http://no2010.com

9 http://no2010.com

10 http://www.fourhostfirstnations.com/summit.html


12 http://no2010.com

13 Aragon, A (2007). Indigenous solidarity poster from Bank Street Ottawa

14 http://pac-man.classicgaming.gamespy.com

15 http://www.gov.nu.ca/english/about/symbols.shtml


19 http://no2010.com


21 abovegroundpoolart.blogspot.com/2008/05/olmyp...

22 http://i114.photobucket.com/albums/n257/SSMITH_01/Mohawk_Flag.jpg

23 A blog is a contraction of the term “web log”. It is a website, usually maintained by an individual with regular entries of commentary, descriptions, photos and so on.

24 http://no2010.com

25 http://povertyolympics.ca/?p=21


27 An American documentary film about global warming; presented by Al Gore and directed by Davis Guggenheim.