

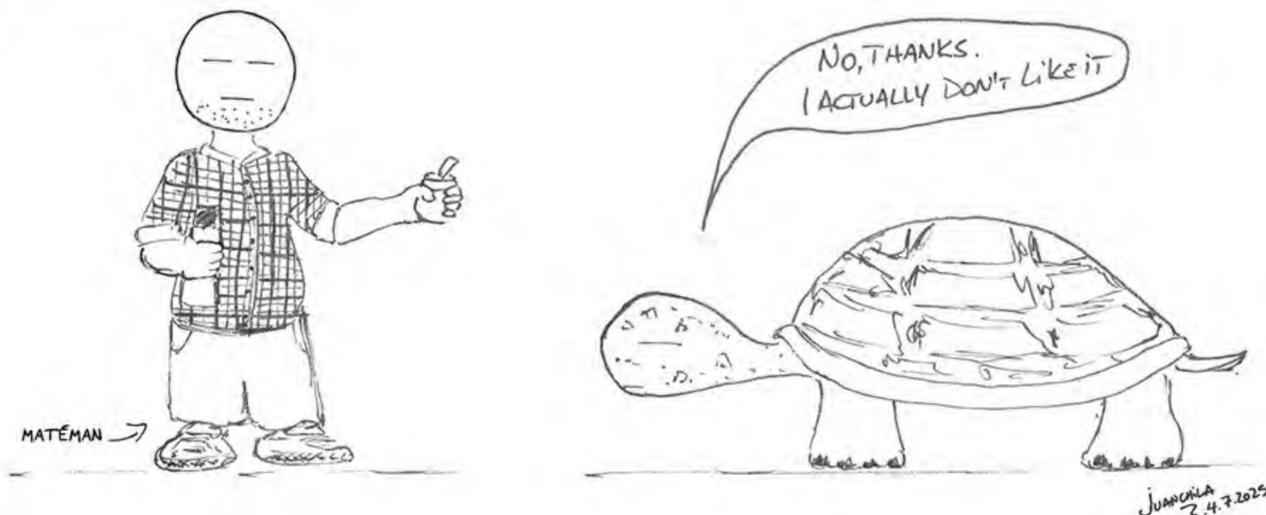
# GROWING UP ACROSS BORDERS



## FIELDWORK AND SCOPING VISIT TO K'JIPUKTUK-HALIFAX, NOVA SCOTIA, CANADA

A COMIC-BASED ESSAY  
BY JUANCHILA, JUAN MANUEL MORENO  
NOVEMBER 2025

PART OF MIKMA'KI



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**GRABS**  
GROWING UP ACROSS BORDERS

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## INTRODUCTION

THIS COMICS-BASED ESSAY FORMS PART OF **GROWING UP ACROSS BORDERS (GRABS)**, A FIVE-YEAR RESEARCH PROJECT FINANCED BY THE EUROPEAN RESEARCH COUNCIL THAT EXAMINES THE EXPERIENCES OF YOUNG PEOPLE GROWING UP IN SITUATIONS OF FORCED MIGRATION AND (IM)MOBILITY ACROSS BORDERS. THE PROJECT AIMS TO BETTER UNDERSTAND HOW LIVED EXPERIENCES OF VIOLENCE, DISPLACEMENT, MIGRATION AND BORDERS IMPACT YOUNG PEOPLE'S LIVES AND TRANSITION TO ADULTHOOD, CROSSING GEOGRAPHICAL MOBILITY WITH MOBILITY ACROSS THE LIFE COURSE.

THE ESSAY IS BOTH A REPORT AND A METHODOLOGICAL EXPLORATION PRODUCED DURING MY FIELDWORK AND SCOPING VISIT TO **K'JIPUKTUK-HALIFAX**, NOVA SCOTIA, CANADA, BETWEEN 18 JULY AND 4 AUGUST 2025.

**K'JIPUKTUK**, WHICH MEANS **GREAT HARBOUR** IN **MI'KMAW** LANGUAGE, IS LOCATED IN **MI'KMA'KI**, THE ANCESTRAL AND UNCEDED TERRITORY OF THE **MI'KMAQ** PEOPLES.

ALONGSIDE CONTEXTUAL DESCRIPTIONS AND FACTS ABOUT THE PLACES I VISITED, I HAVE INCLUDED HISTORICAL MAPS, ACADEMIC REFERENCES, ARTWORKS AND VISUALS. THE WHOLE DOCUMENT FOLLOWS A CHRONOLOGICAL NARRATIVE OF MY RESEARCH ACTIVITIES, PERSONAL FIELD OBSERVATIONS, AND ENCOUNTERS WITH LOCAL ACTORS AND COMMUNITY-BASED ORGANISATIONS. AS A METHODOLOGICAL EXPLORATION, THE ESSAY DRAWS FROM THE EMERGING FIELD OF PRACTICE OF **COMICS-BASED RESEARCH (CBR)** (KUTTNER ET AL., 2021). CBR AND THE USE OF COMICS IN THE SOCIAL SCIENCES HAVE A LONG, RICH AND EVOLVING HISTORY (FLOWERS 2017; WORCESTER 2017; MCNICOL, 2019; RAINFORD, 2021).

AMONGST THE AFFORDANCES OF THE COMICS FORM THAT I MAKE USE IN THIS ESSAY, THERE ARE: THE USE OF SEQUENCE AND SIMULTANEITY (THAT ALLOW ME TO DEPICT LINEAR NARRATIVES AND EVENTS, WHILE ALSO REPRESENTING SOME COMPLEX NON-LINEAR MEANING-MAKING AND REFLECTIONS OF MY VISIT); MULTI-MODALITY (WHERE I HAVE COMBINED TEXT AND IMAGES WITH DELIBERATE CHOICES IN THE COLOUR, SIZE, AND POSITIONING OF CHARACTERS, OBJECTS, GUTTERS, AS WELL AS THE INCLUSION OF OTHER VISUAL ELEMENTS SUCH AS PHOTOS AND MAPS. ALL OF THIS HELPS ME CAPTURE AND CONVEY AFFECTIVE EXPERIENCES SUCH AS JOY, CONFUSION, OR THE TENSIONS ARISING FROM CONFLICTING CAUSES AND/OR REALITIES WITHIN CLOSE SPATIAL RELATIONSHIPS); AND VOICE AND STYLE (WHERE I HAVE MADE USE FIRST OF MY COMIC 'MATÉMAN', TO REFLECT ON MY POSITIONALITY AND PRIVILEGES, AND SECOND OF **MI'KMAW** AND OTHER INDIGENOUS PLACE NAMES AND SYMBOLISMS, TO ACKNOWLEDGE THE ORIGINAL PEOPLES OF THESE AND OTHER LANDS, THEIR PRESENCE AND THEIR ONGOING STRUGGLES).

WITH THEIR AFFORDANCES, COMICS ALSO BRING MANY CHALLENGES (FROM ISSUES OF CONFIDENCE AND THE ABILITY TO DRAW, TO THE DANGERS OF SIMPLIFICATION AND MISREPRESENTATION OF COMPLEX SOCIAL CONCEPTS AND/OR CULTURAL MORES, THROUGH THE ETHICS OF INFORMED CONSENT, ACCOUNTABILITY AND CREDIT) AND POTENTIAL PITFALLS (ARE COMICS-BASED APPROACHES ABOUT MEANINGFUL ENGAGEMENT OR MERELY FOR EASIER DISSEMINATION OF INFORMATION?) (SEE KUTTNER ET AL., 2021). WHILE I TAKE HOLD OF AND ACKNOWLEDGE THESE ISSUES, THEY MERIT A PROPER REFLECTION THAT IS BEYOND THE REMITS OF THIS ESSAY (SOMETHING I AM HOPING TO ADDRESS ELSEWHERE THROUGHOUT THE COURSE OF MY DOCTORAL RESEARCH).

SOME OF THE ILLUSTRATIONS AND DRAWINGS INCLUDED IN THIS COMICS-BASED ESSAY WERE PRODUCED MOST RECENTLY AS PART OF MY RESEARCH WITHIN THE **GRABS** PROJECT (SUCH AS CONFERENCE PRESENTATIONS AND ARTWORKS FOR THE PROJECT), WHILE OTHERS WERE DRAFTED DURING THE FIELDWORK VISIT ITSELF.

TO MAKE THE ESSAY MORE ACCESSIBLE TO THE READER, I USED AN ALMOST CHRONOLOGICAL LINEAR-SEQUENCE OF MY FIELD VISIT, AND COLOUR-CODED EACH OF THE STORY PANELS ACCORDING TO A SPECIFIC THEME. THERE ARE A TOTAL OF FIVE COLOURED THEMES: **WHITE**, WHICH IS USED FOR THE INTRODUCTION IN THIS VERY PAGE; **RED**, WHICH IS CENTRED AROUND MY POSITIONALITY AS A RESEARCHER AND A VISITOR (**PANEL 1 - QUESTIONS OF POSITIONALITY**), ACKNOWLEDGING **MI'KMA'KI** TERRITORY AND THE **MI'KMAQ** PEOPLES (**PANEL 2 - MI'KMA'KI**), AND RECOGNISING AND EMBRACING MY PRIVILEGES AND RESPONSIBILITIES (**PANEL 3 - GETTING THERE**); **YELLOW**, WHICH IS FOCUSED ON MY RESEARCH WORK (**PANEL 5 - PRESENTING GRABS & PHD AT SAINT MARY'S**, AND **PANEL 6 - ENCOUNTERS**), AND MY VERY FIRST IMPRESSIONS AND OBSERVATIONS FROM WALKING THE CITY (**PANEL 4 - KALEIDOSCOPIES**); **BLACK**, WHICH TOUCHES ON THREE DISTINCT AND IMPORTANT SITES OF **K'JIPUKTUK-HALIFAX'S** MORE RECENT AND COMPLEX HISTORY SUCH AS THE LATEST EUROPEAN SETTLER-COLONIAL MIGRATION THROUGHOUT MOST OF 20TH CENTURY (**PANEL 7 - PIER 21**), THE MARGINALISATION, NEGLECT AND ULTIMATELY FORCED DISPLACEMENT OF THE **BLACK** COMMUNITY OF **CAMPBELL ROAD**, ON THE SHORES OF **BEDFORD BASIN**, DURING THE 1960s (**PANEL 8 - AFRICVILLE**), AND THAT OF THE **GREAT DEPORTATION OF THE ACADIANS** IN MID-18TH CENTURY (**PANEL 9 - WOLFFVILLE, GRAND-PRÉ, AND ACADIA**).

THE COLOURS I HAVE USED ARE TAKEN FROM THE **MI'KMAW** STAR AND REPRESENT HARMONY AND UNIT. EACH COLOUR RELATES TO ONE OF THE FOUR DIRECTIONS: **WHITE** FOR NORTH, LAND OF ICE AND SNOW, ANIMALS THAT ARE WHITE; **YELLOW** FOR EAST, LAND OF THE RISING SUN; **MI'KMAQ** ARE 'PEOPLE OF THE DAWN'; **RED** FOR SOUTH, THE FURTHER SOUTH YOU TRAVEL IN **TURTLE ISLAND**, THE WARMER IT BECOMES; AND **BLACK** FOR WEST, WHERE THE SUN TRAVELS TO GIVE US NIGHT.

THE LAST PANEL IN **ORANGE** IS IN GRATITUDE TO THE PLACE AND ITS PEOPLE (**PANEL 10 - WELA'LIN, K'JIPUKTUK, NMU'LTES, THANK YOU K'JIPUKTUK, SEE YOU SOON**). **PANEL 11** INCLUDES REFERENCES AND ACKNOWLEDGEMENTS TO THE VARIOUS PEOPLE I MET, HELPED ME AND INSPIRED THIS COMIC.

THAT'S IT! I HOPE YOU ENJOY THE COMIC

BYE NOW

JUANCHILA

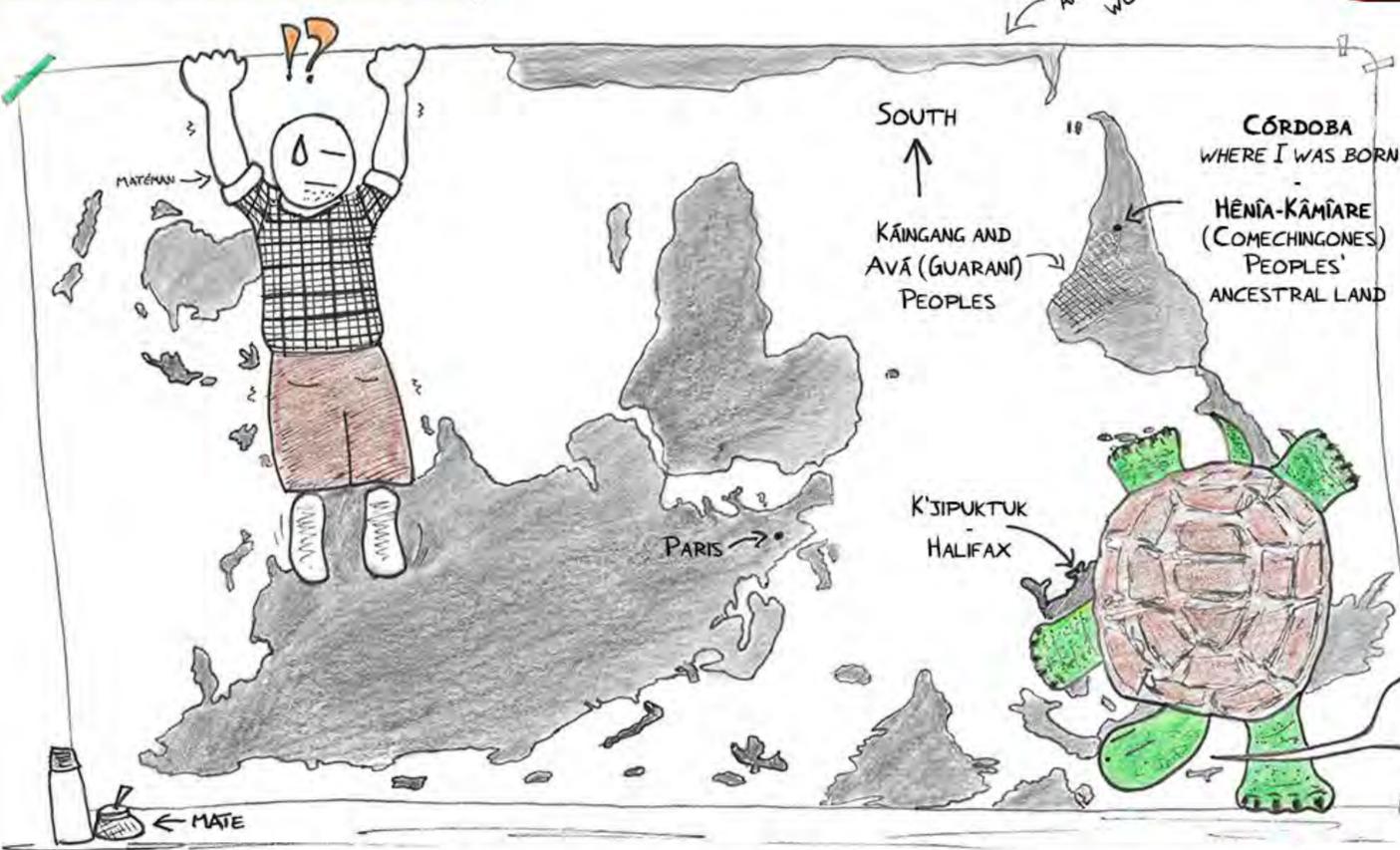
BERGERAC, FRANCE, 17.11.2025

IN LATE JULY, I TRAVELLED TO K'JIPUKTUK-HALIFAX, IN EASTERN CANADA FOR A TWO-WEEK FIELDWORK AND SCOPING VISIT.

# QUESTIONS OF POSITIONALITY

1

FREEHAND DRAWN, NON-AI, INACCURATE, AND NOT AT SCALE WORLD MAP



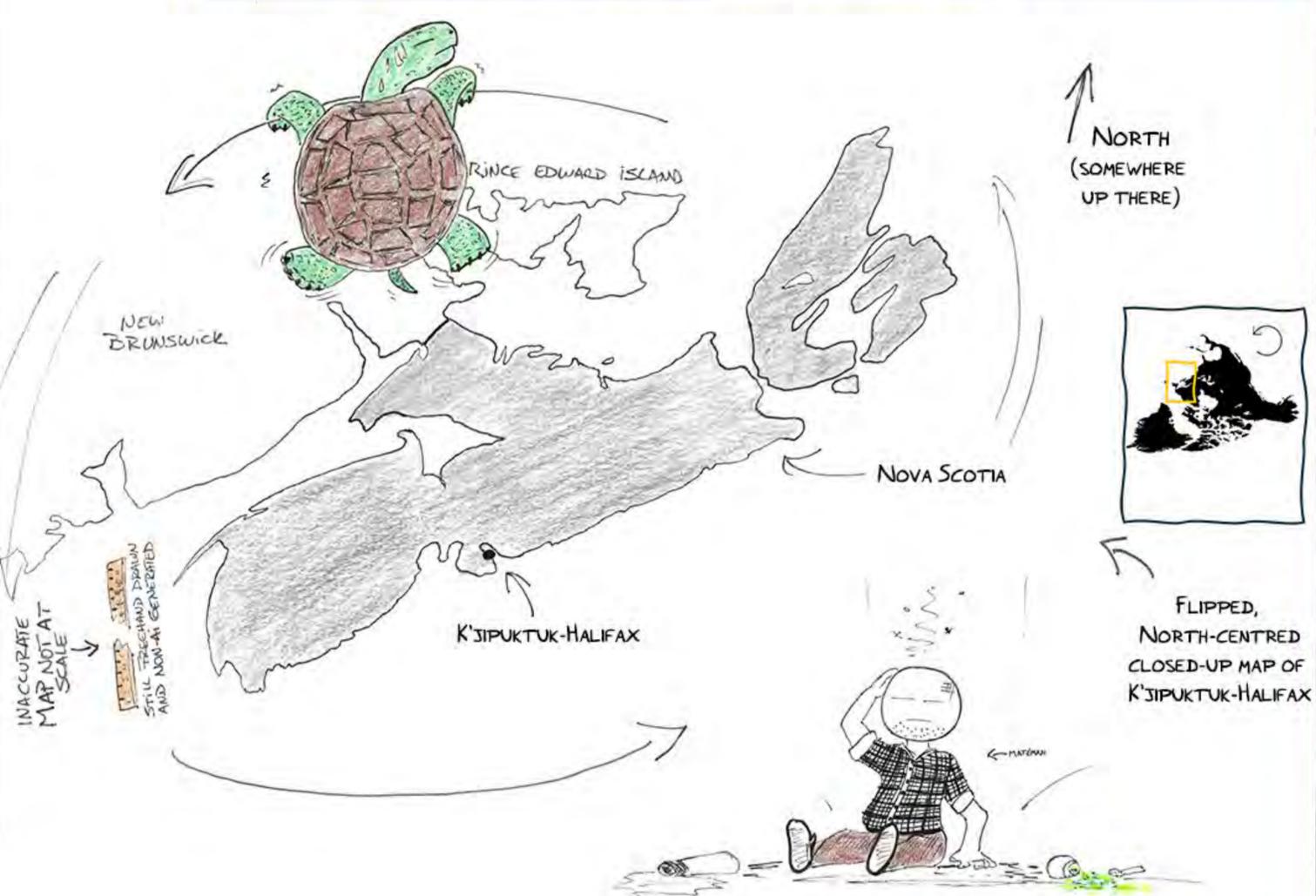
ABOUT THE TURTLE: 'TURTLE ISLAND' IS THE NAME USED BY SOME INDIGENOUS PEOPLES IN WHAT TODAY IS KNOWN AS NORTH AMERICA, MAINLY BY INDIGENOUS PEOPLES FROM THE NORTHEASTERN PARTS OF THE LAND. MY DRAWING IS INSPIRED BY SOME OF THE INDIGENOUS CREATION STORIES AND ORAL HISTORIES WHERE THE TURTLE IS A SYMBOL OF EARTH AND LIFE.

IT'S JUST A QUESTION OF POSITIONALITY

MATE (PRONOUNCED MATÉ IN SPANISH, AND KA'AY OR CAÁ IN AVÁ-GUARANI) IS A TRADITIONAL HERBAL INFUSION ORIGINARY FROM SOUTH AMERICA. THE LEAVES OF THE ILEX PARAGUARIENSIS (THE YERBA MATÉ TREE) WERE ORIGINALLY CONSUMED BY THE KÁINGANG PEOPLES (INDIGENOUS TO TODAY'S SOUTH BRAZIL), AND LATER BY THE AVÁ PEOPLES (COMMONLY KNOWN AS GUARANI, AND INDIGENOUS TO TODAY'S SOUTH BRAZIL, PARAGUAY, URUGUAY, NORTHEASTERN ARGENTINA, AND EASTERN BOLIVIA). MATÉMAN IS A CARTOON I CREATED A WHILE AGO, AND IT IS HOW I GOT INTO COMICS. I DRINK MATÉ EVERYDAY, IT IS PART OF MY RESEARCH PROCESS.

THESE TWO MAPS SHOW A SOUTH-CENTRED WORLD MAP (ABOVE), AND A FLIPPED NORTH-CENTRED CLOSE UP OF WHAT TODAY IS KNOWN AS NOVA SCOTIA. BOTH OF THESE MAPS HAD THE INTENTION TO (1) DECENTRE AND DISCOMFORT THE VIEWERS, (2) INTRODUCE SOME BASIC LAND ACKNOWLEDGEMENTS, AND (3) POSITION MYSELF AND MY RESEARCH. I HAD ORIGINALLY FREEHAND DRAWN BOTH MAPS FOR THE IMISCOE 2025 ANNUAL CONFERENCE 'DECENTERING MIGRATION STUDIES'.

K'JIPUKTUK-HALIFAX IS PART OF MI'KMA'KI, THE ANCESTRAL LAND WHERE THE MI'KMAQ HAVE LIVED FOR OVER 11,000 YEARS. TODAY, K'JIPUKTUK-HALIFAX IS THE CAPITAL OF WHAT IS KNOWN AS THE PROVINCE OF NOVA SCOTIA WHICH, BEFORE BEING COLONISED, FORMED PART OF MI'KMA'KI, THE ANCESTRAL AND UNCEDED TERRITORY OF THE MI'KMAQ. LOCATED WITHIN THE NORTHEASTERN WOODLANDS, MI'KMA'KI TERRITORY EXTENDED ACROSS ALL 4 PROVINCES OF TODAY'S ATLANTIC CANADA (NOVA SCOTIA, NEW BRUNSWICK, PRINCE EDWARD ISLAND, AND NEWFOUNDLAND), THE GASPE PENINSULA, AND PARTS OF THE STATE OF MAINE, IN TODAY'S UNITED STATES. MI'KMAQ PEOPLES INCLUDE SEVERAL INDIGENOUS FIRST NATIONS. K'JIPUKTUK MEANS 'GREAT HARBOUR' IN MI'KMAW.



Uganda 15.10.2025

K'JIPUKTUK (HALIFAX) AND WHAT IS TODAY KNOWN AS THE PROVINCE OF NOVA SCOTIA FORM PART OF MĪ'KMA'KI, THE ANCESTRAL AND UNCEDED TERRITORY WHERE THE MĪ'KMAQ PEOPLES LIVED FOR MORE THAN 11,000 YEARS. LOCATED WITHIN THE NORTHEASTERN WOODLANDS, MĪ'KMA'KI TERRITORY EXTENDED ACROSS ALL 4 PROVINCES OF TODAY'S ATLANTIC CANADA (NOVA SCOTIA, NEW BRUNSWICK, PRINCE EDWARD ISLAND, AND NEWFOUNDLAND), THE GASPÉ PENINSULA, AND PARTS OF THE STATE OF MAINE, IN TODAY'S UNITED STATES.



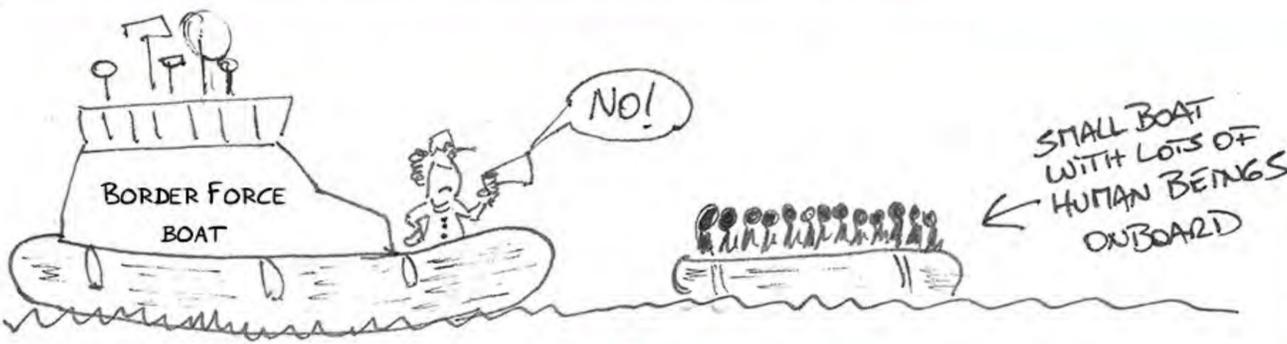
PRIOR TO THE GEOPOLITICAL BOUNDARIES AND FOREIGN PLACE NAMES THAT FOLLOWED THE 15TH AND 16TH CENTURY INCURSIONS AND EXPLORATION VOYAGES, AND 17TH CENTURY SETTLER COLONIZATION, THE MĪ'KMAQ RECOGNISED SEVEN 'DISTRICTS, STILL RECOGNISED TODAY. AN EIGHT DISTRICT, KTAQMKUK (NEWFOUNDLAND) WAS ADDED IN 1860. WHILE DEMARCATIONS AND DESCRIPTIONS VARY IN THE LITERATURE, EACH OF THE EIGHT DISTRICT BOUNDARIES OF MĪ'KMA'KI REFLECT THE MĪ'KMAQ KNOWLEDGE OF THE AREA'S RESOURCES. PETROGLYPHS, LEGENDS, ORAL HISTORIES, DANCES AND SONGS REFLECT THE LANDS' VARYING GEOLOGICAL FORMATIONS, RIVER STREAMS AND DRAINAGE SYSTEMS, AND CLIMATIC SHIFTS FROM DEGLACIATION AND REGIACIATION. UNLIKE TODAY'S GEOPOLITICAL BORDERS, MĪ'KMA'KI DISTRICT BOUNDARIES WERE "FLEXIBLE AND PERMEABLE, REFLECTING CHANGING CONDITIONS AND THE NEEDS OF PEOPLE IN EACH AREA" (SABLE & FRANCIS, 2018: P.21).

KESPE'K ("END OF LAND") IS COMPRISED OF THE SAINT JOHN RIVER VALLEY AND THE APPALACHIAN MOUNTAIN RANGE OF NORTHERN NEW BRUNSWICK AND THE GASPÉ AREA OF QUEBEC. EPEKWITHK AQ PIKTUK (PRINCE EDWARD ISLAND, "CRADLED ABOVE WATER" AND PICTOU "EXPLOSION PLACE") IS COMPRISED OF PEI THE LOWLAND AREA ALONG THE NORTHUMBERLAND STRAIT, SPERATED FROM NEIGHBOURING DISTRICTS BY THE COBEQUID HIGHLANDS AND THE PICTOU AND ANTIGONISH HIGHLANDS. SIPEKNE'KATIK/SIKIPNE'KATIK (SHUBENACADIE, "AREA OF WILD POTATO/TURNIP") IS COMPRISED OF THE SHUBENACADIE DISTRICT AND THE MINAS BASIN COAST. KESPUKWITK ("END OF FLOW") INCLUDES THE AREA WEST OF THE LA HAVE RIVER TO YARMOUTH/CAPE SABLE IN SOUTH/SOUTHWESTERN NOVA SCOTIA. UNAMA'KIK (A VARIATION OF THE WORD MĪ'KMA'KIK, MEANING "MĪ'KMAW TERRITORY") CAPE BRETON ISLAND. SIKNIKT ("DRAINAGE AREA") INCLUDES THE MIRAMICHI RIVER AND THE ACADIAN COAST AND BAY OF FUNDY REGION. ESKIKEWA'KIK (TRANSLATION UNCERTAIN AT THIS TIME, SOME SUGGEST "SKIN DRESSERS") COMPRISED OF THE PORTION OF ATLANTIC COASTAL REGION FROM THE WESTERN PORTION OF NOVA SCOTIA WEST OF SHEET HARBOUR TO CANSO. KTAQMKUK ("ACROSS THE WAVES/WATER") NEWFOUNDLAND.

I WORK AT THE CENTRE FOR SOCIOLOGICAL AND POLITICAL RESEARCH IN PARIS (CRESPPA), BUT I LIVE IN BERGERAC, WHICH IS SOMEWHAT SOUTH-EAST OF BORDEAUX. SO, TO GET THERE I FIRST TOOK A TRAIN TO BORDEAUX, THEN A BUS TO THE AIRPORT IN MERIGNAC, THEN A PLANE TO AMSTERDAM, AND THEN ANOTHER PLANE TO K'SIPUKTUK. FOR THE TWO PLANE RIDES, THAT'S ABOUT 988 KG OF CO2 (ACCORDING TO THE [HTTPS://AGIRPOURLATRANSITION.ADEME.FR/FOOTPRINT CALCULATOR](https://agirpoulatransition.ademe.fr/footprint-calculator))... TO WHICH I WOULD HAVE TO ADD THE TRAIN AND BUS JOURNEYS: ROUGHLY ANOTHER 2.53 KG OF CO2. IMPORTANT FOR ME TO REFLECT ON THESE THINGS... I AM, AFTER ALL, WORKING ON A PROJECT THAT DEALS WITH ASPECTS OF FORCED (IM)MOBILITY, DISPLACEMENT, AND EXTRACTION... TRAVELLING SOMEWHERE BY PLANE IS BOTH A PROCESS OF MOVEMENT (OF PEOPLES AND THINGS) AND EXTRACTION (OF NATURAL RESOURCES, OF CLEAN AIR... AND SO MANY OTHER THINGS THAT ESCAPE MY REFLECTION RIGHT NOW).

# GETTING THERE

3



I OFTEN ADD A LITTLE TEXT ABOUT MY POSITIONALITY WHEN POSTING BLOGPOSTS. THAT TEXT ALWAYS INCLUDES A FEW LINES ON HOW LUCKY AND PRIVILEGED I AM OF HAVING BEEN BORN A MAN IN SOUTH AMERICA, TO EUROPEAN-DESCENDANT PARENTS, AND HOLDING AN EU PASSPORT WHICH MAKES EVERYTHING EASIER FOR TRAVELLING, WORKING, AND STUDYING ACROSS THE WORLD. AND TRAVELLING TO K'SIPUKTUK-HALIFAX WAS NO EXCEPTION. I DIDN'T REQUIRE A VISA, OF THE EU PASSPORT, SO BY JUST PAYING ABOUT CAD \$9, FILLING IN A FORM WITH QUESTIONS, AND AFTER A FEW MINUTES WAIT, I GOT AN EMAIL WITH A CONFIRMATION OF MY APPROVED CANADIAN 'ELECTRONIC TRAVEL AUTHORISATION' OR ETA.

**GOVERNMENT OF CANADA / GOVERNEMENT DU CANADA**  
**ELECTRONIC TRAVEL AUTHORIZATION (eTA) STATUS**

\* eTA STATUS  
 APPROVED

\* eTA NUMBER  
 [J#####]

\* eTA EXPIRY DATE  
 [2030-MM-DD]

\* PASSPORT NUMBER  
 [YB#####]

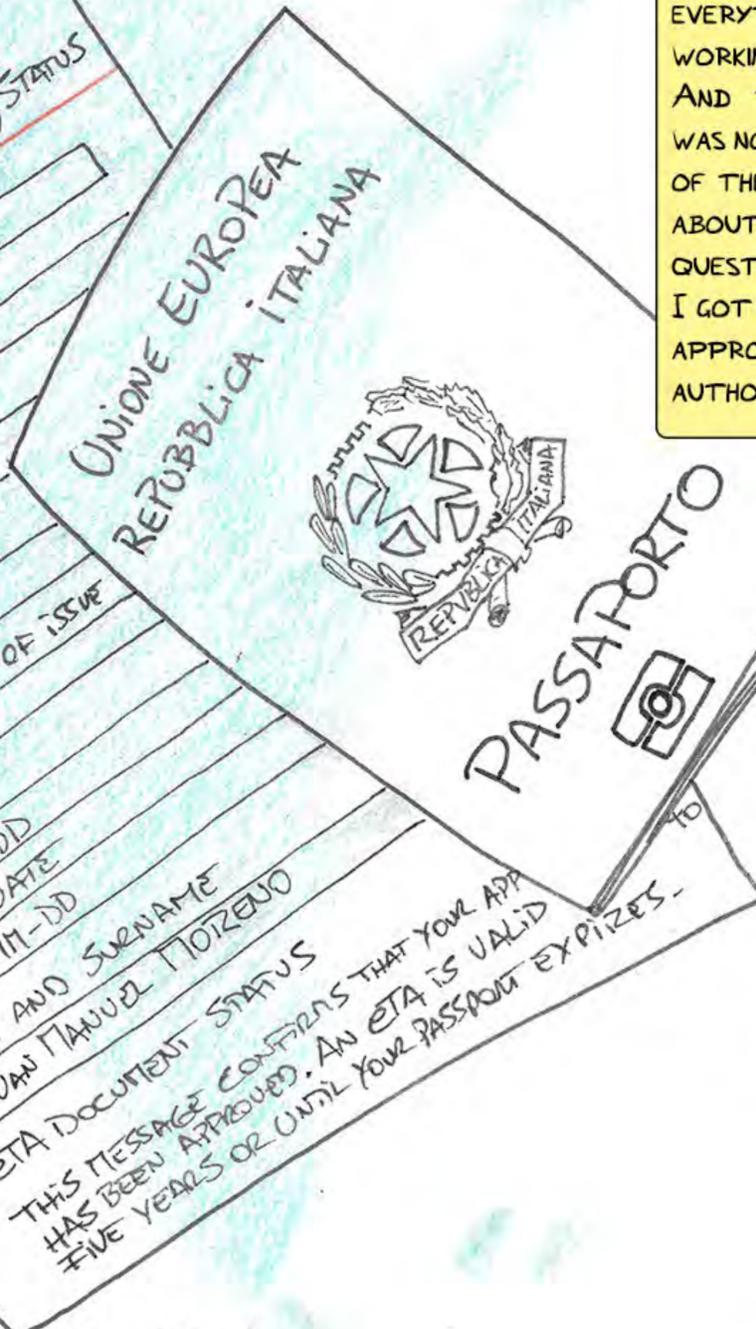
\* COUNTRY/TERRITORY OF ISSUE  
 [ITA (ITALY)]

ISSUE DATE  
 [YYYY-MM-DD]

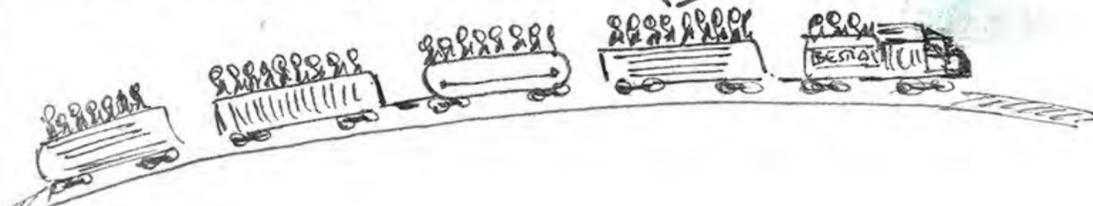
EXPIRY DATE  
 [YYYY-MM-DD]

\* NAME AND SURNAME  
 [JUAN MANUEL TOIZENO]

\* eTA DOCUMENT STATUS  
 THIS MESSAGE CONFIRMS THAT YOUR APP HAS BEEN APPROVED. AN eTA IS VALID FIVE YEARS OR UNTIL YOUR PASSPORT EXPIRES.



A 'BEAST' TRAIN CARRYING LOTS OF HUMAN BEINGS ON ITS ROOF



I CHERISH THIS WONDERFUL MOBILITY, YET I CANNOT TAKE IT FOR GRANTED. THE IMAGES AROUND THE eTA FORM AND PASSPORT DRAWING DEPICT SOME OF THE THOUGHTS THAT EMERGED IN MY MIND ON THOSE WHO CANNOT MOVE/TRAVEL/CROSS BORDERS THIS EASY.

JuanChica 2.15.10.2015

# KALEIDOSCOPIES

I ARRIVED OVER THE WEEKEND, AND SO I SPENT MY FIRST DAYS IN K'JIPUKTUK-HALIFAX EXPLORING ITS VARIEGATED SIDEWALKS AND PEOPLES.

## DOLLARAMA

### Tom Hortons CAFE

HALIFAX CENTRAL LIBRARY

### LORD NELSON HOTEL & SUITES

eastlink

**STORYTELLING**  
 WOLF - THE ONE WHO ECHOES

IN THE MIDDLE OF THE WALK, I MET A MAN WHO WAS TALKING TO A GROUP OF PEOPLE. HE WAS TALKING ABOUT THE WOLF AND THE SHEPHERD. HE SAID THAT THE WOLF WAS NOT THE ONE WHO ECHOES. HE SAID THAT THE SHEPHERD WAS THE ONE WHO ECHOES. HE SAID THAT THE WOLF WAS THE ONE WHO WAS NOT THE ONE WHO ECHOES. HE SAID THAT THE SHEPHERD WAS THE ONE WHO WAS NOT THE ONE WHO ECHOES.



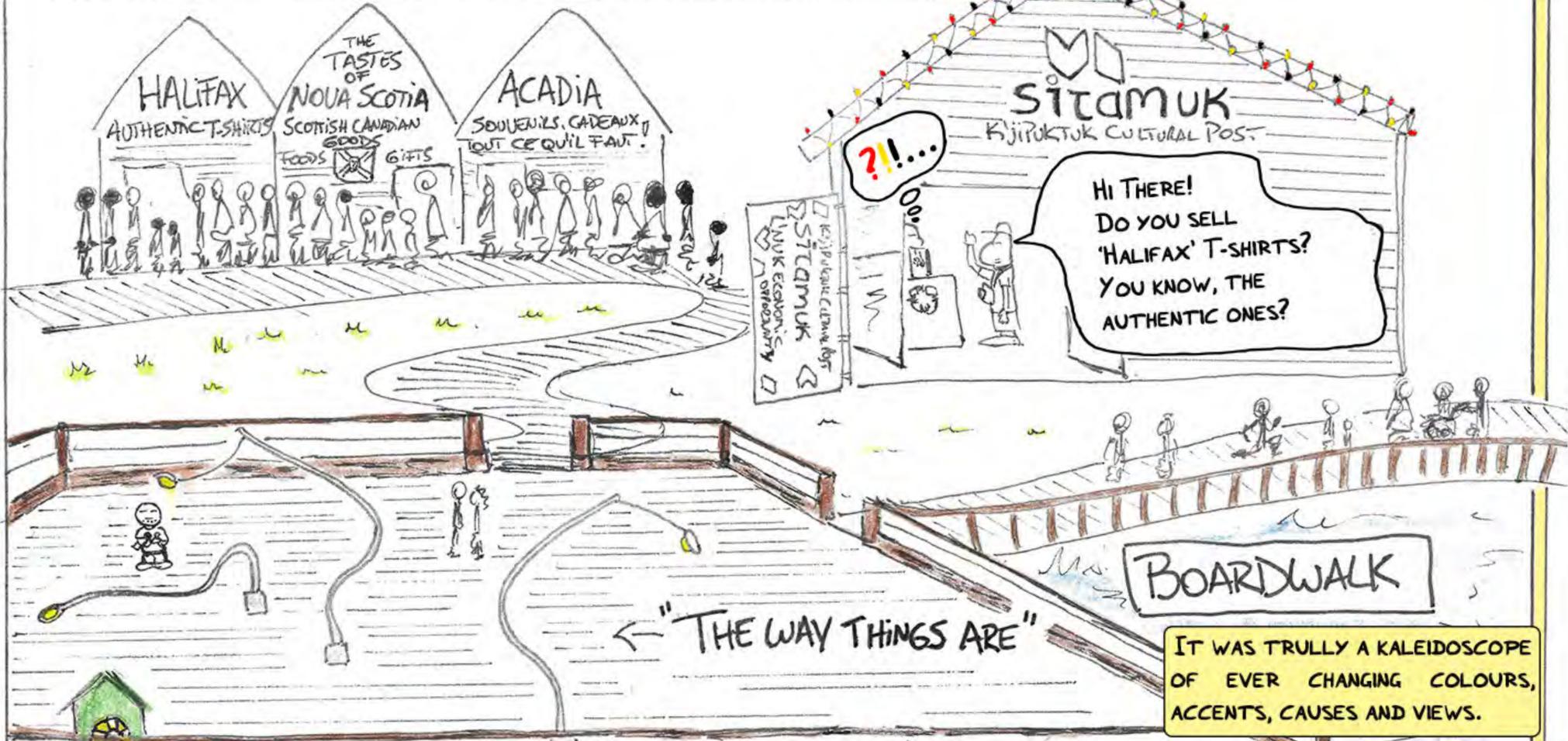
## SPRING GARDEN ROAD

I HAD ARRIVED DURING THE PRIDE PARADE, I WALKED PAST DESTITUTE PEOPLE BEGGING NEXT TO ANCESTRAL LAND ACKNOWLEDGEMENTS, AND I VISITED THE CENTRAL LIBRARY...



## PRIDE PARADE

I MET JILL, A MI'KMAW FRIEND; I SAW 'HALIFAX', 'SCOTTISH-CANADIAN', AND 'ACADIAN' TOURIST SHOPS BY THE SEAFRONT; I CAME ACROSS BEAUTIFUL AND EVOCATIVE MURALS AND CONTEMPORARY ARTWORKS BY INDIGENOUS AND SETTLER PEOPLES.



IT WAS TRULLY A KALEIDOSCOPE OF EVER CHANGING COLOURS, ACCENTS, CAUSES AND VIEWS.

JUANCHA 14.10.2025

WEDNESDAY 22 JULY  
 SAINT MARY'S UNIVERSITY  
 ROOM MN 519 ... 14H00

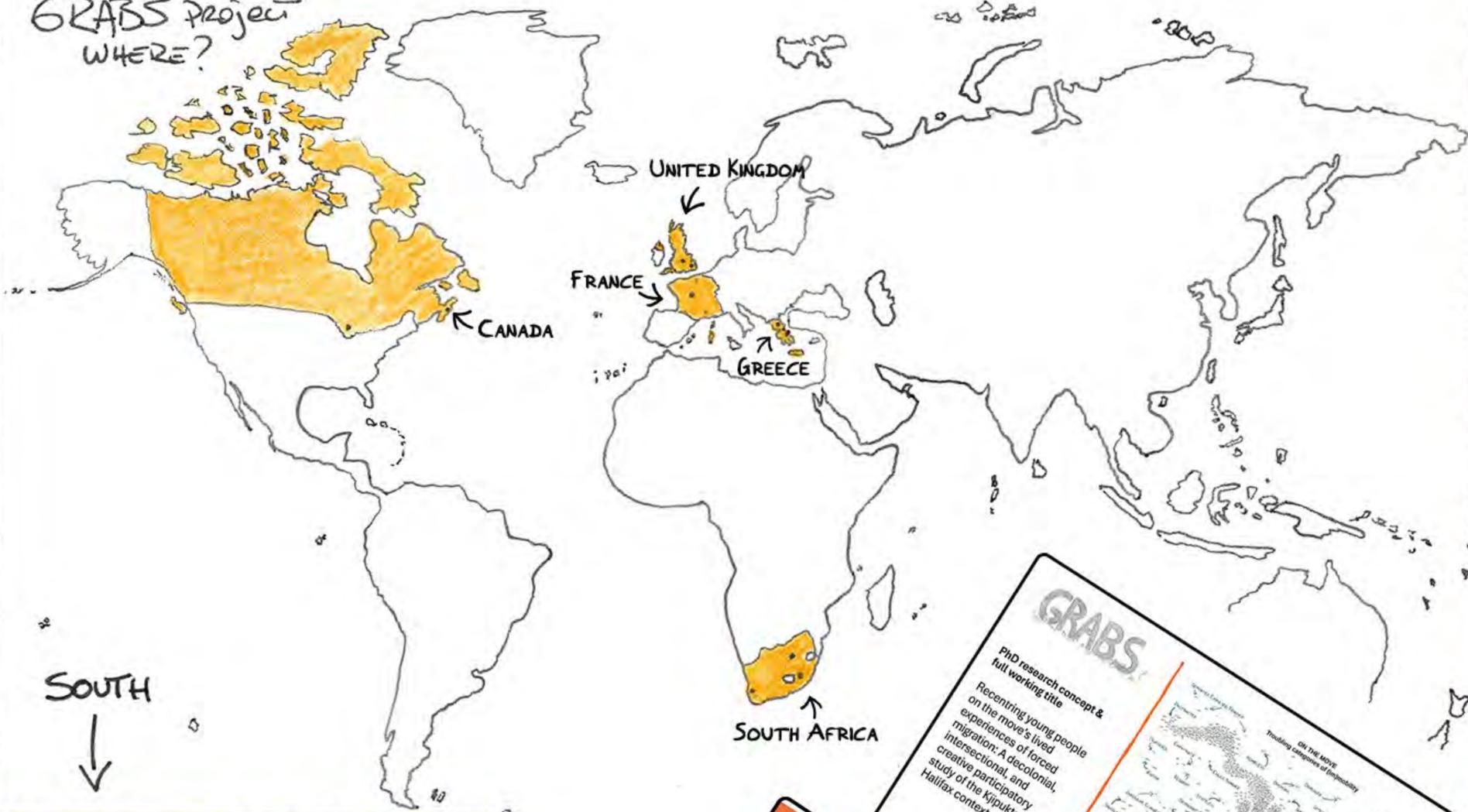
WEDNESDAY 22 JULY  
 SAINT MARY'S UNIVERSITY  
 ROOM MN 519 ... 15H00

**PRESENTING  
 GRABS & PHD  
 AT SAINT MARY'S**

5



GRABS project  
 WHERE?



MY PRESENTATION WAS DELAYED BY ABOUT ONE HOUR AS THERE WAS NO INTERNET CONNECTION IN THE ROOM. DESPITE THE DELAY, SIX PEOPLE STAYED (FOUR WERE IN THE ROOM, AND TWO ONLINE). THE PRESENTATION INCLUDED AN INTRODUCTION TO THE GRABS PROJECT - ITS RATIONALE, PARTICIPATORY METHODOLOGICAL APPROACHES, AND THE CASE STUDY LOCATIONS OF THE RESEARCH. IT WAS ALSO AN OPPORTUNITY FOR ME TO GAIN CRITICAL FEEDBACK\* ON MY PHD PROJECT IDEAS AND FIELDWORK ACTIVITIES. \*CRITICAL FEEDBACK IS ANOTHER TERM USED FOR 'AMICABLY BEEN 'GRILLED' BY TOUGH QUESTIONS'.

**GRABS**  
 PhD research concept & full working title

Recentring young people on the move's lived experiences of forced migration: A decolonial, creative participatory, and study of the Kijipuktuk-Halifax context.

EXPLORING A POSSIBLE COMIC-BASED & PHOTOVOICE APPROACHES

INTERSECTIONAL BARRIERS, AND MICRO & MACRO AGGRESSIONS

JUANILHIA 2.7.10.2025



**PIER 21, PORT OF ENTRY, POINT OF TRANSIT, PLACE OF DESTINATION, DEPARTURE, AND SOMETIMES... RETURN.**

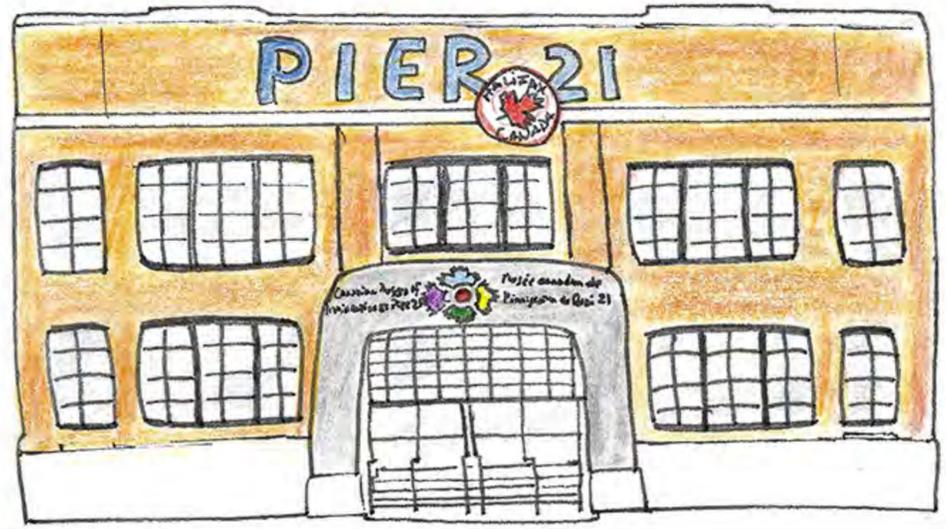
BETWEEN 1928 AND 1971, PIER 21 FUNCTIONED AS ONE OF THE MAIN IMMIGRATION PORTS OF ENTRY TO WHAT TODAY IS CANADA, ALONG WITH PORTS IN QUEBEC CITY AND VICTORIA IN BRITISH COLUMBIA. BUT PIER 21 WAS PARTICULAR FOR ITS DEEP WATERS FOR LARGER SHIPS. ALSO, IT DIDN'T FREEZE DURING WINTER, ALLOWING IT TO REMAIN OPEN THROUGHOUT THE YEAR. AROUND 1.5 MILLION PEOPLE CAME THROUGH PIER 21, ESPECIALLY DURING WORLD WAR II AND DURING THE POSTWAR YEARS. I LEARN IN THE MUSEUM THAT PRIOR TO PIER 21, PIER 2 WAS USED AS 'IMMIGRATION PORT', AT THE NORTH END OF K'JIPUKTUK-HALIFAX COAST. HOWEVER, BIGGER OCEAN LINERS AND LARGER MIGRANT NUMBERS LED TO THE CONSTRUCTION OF PIER 21 - WHICH WAS DELAYED BY BOTH WWI AND THE HALIFAX EXPLOSION OF 1917.

FOLLOWING ITS CLOSURE AS A SEAPORT IMMIGRATION FACILITY IN 1971, ON APRIL 1ST THE IMMIGRATION OFFICE MOVED TO THE CANADA MANPOWER CENTRE AT SIR JOHN THOMPSON BUILDING ON HARVEY ST. FROM THERE, IMMIGRATION OFFICERS WOULD MAKE THEIR WAY DOWN TO PIER 21 TO PROCESS THE ARRIVAL OF THE OCCASSIONAL SHIP CARRYING NEWCOMERS.

AFTER THAT, PIER 21 HAD MANY USES: IT HOUSED THE NS NAUTICAL INSTITUTE, IT SERVED AS AN ARTIST WORKSHOP, AND IT WAS USED BY CUSTOMS AUTHORITIES AND HALIFAX PORT POLICE. IN 1997, IT WAS DESIGNATED A NATIONAL HISTORIC SITE AS THE LAST SURVIVING SEAPORT IMMIGRATION FACILITY IN CANADA. TODAY, APART FROM BEING A MUSEUM, THE FORMER MEDICAL WING HOUSES THE NS COLLEGE OF ART AND DESIGN, AND OPPOSITE ANNEX BUILDINGS ARE TODAY USED BY THE GARRISON BREWING COMPANY, RETAIL SHOPS, AS WELL AS ARTISTS' AND ARCHITECTS' STUDIOS, AND CULTURAL ORGANISATIONS OFFICES.

# PIER 21

7



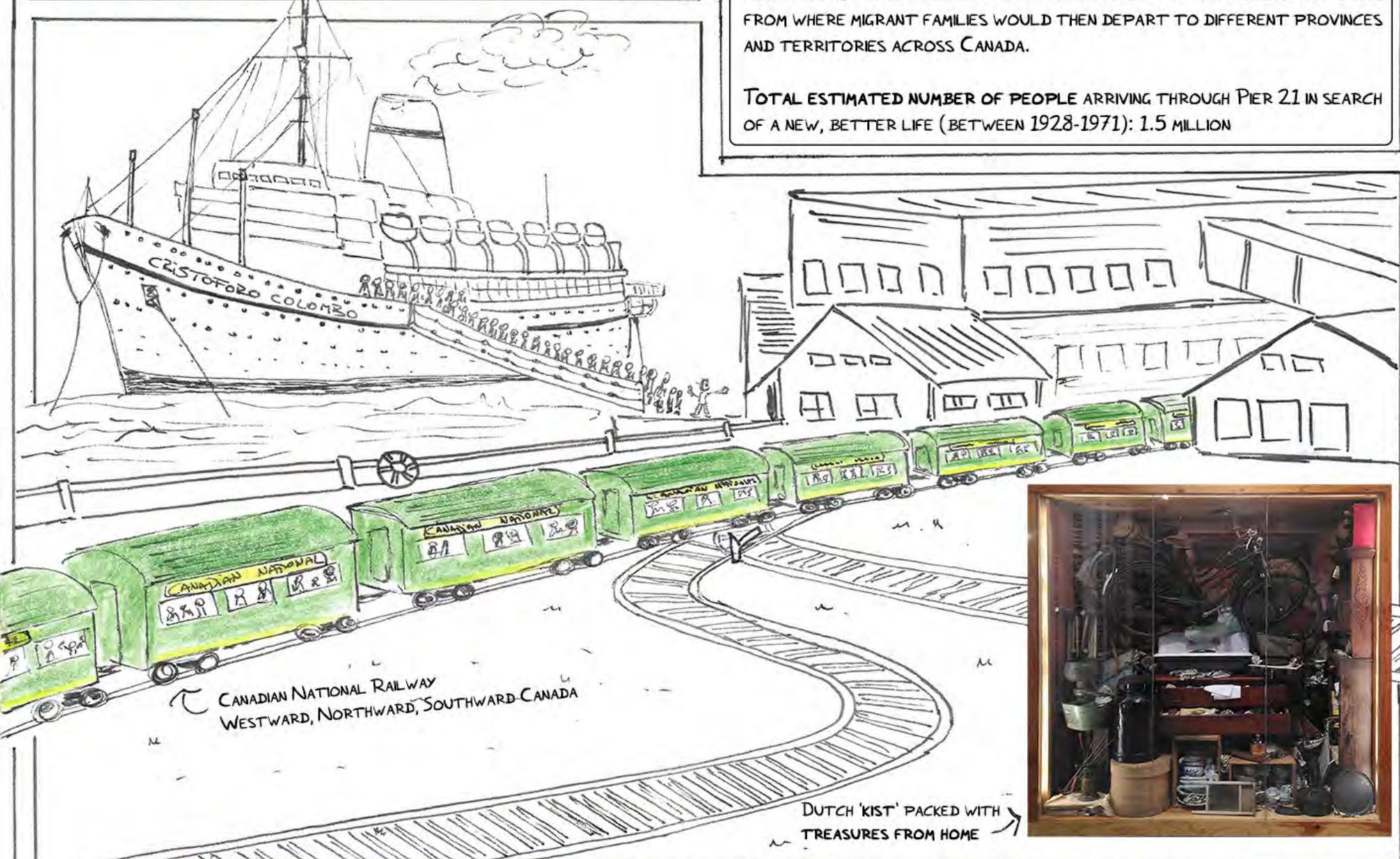
### SOME FACTS AND FIGURES ABOUT PIER 21

OPENED: MARCH 8, 1928  
CLOSED: MARCH 31, 1971

FIRST SHIP: SS NIEUW AMSTERDAM ON JANUARY 25, 1929  
LAST SHIP: SS CRISTOFORO COLOMBO ON 30 MARCH, 1971

PIER 21 INCLUDED: IMMIGRATION PROCESSING FACILITIES, MEDICAL AND DETENTION QUARTERS, CUSTOMS AND POLICE, CHARITY ORGANISATIONS FACILITIES. IT WAS DESIGNED TO BE INTEGRATED TO THE RAILWAY NETWORK FROM WHERE MIGRANT FAMILIES WOULD THEN DEPART TO DIFFERENT PROVINCES AND TERRITORIES ACROSS CANADA.

TOTAL ESTIMATED NUMBER OF PEOPLE ARRIVING THROUGH PIER 21 IN SEARCH OF A NEW, BETTER LIFE (BETWEEN 1928-1971): 1.5 MILLION



ON MY VERY LAST DAY IN K'JIPUKTUK-HALIFAX, I VISITED THE FARMERS' MARKET AT PIER 22. AS I SAT OUTSIDE TO EAT AN AREPA, I LOOKED IN THE DIRECTION OF PIER 21, ITS ADJACENT WALLS SPRAYED WITH ENORMOUS AND GORGEOUS GRAFFITIES WITH MI'KMAW AND BLACK COMMUNITY MOTIVES, AND SEA ANIMALS, AND MUSIC, AND VARIOUS FANTASIZED CITYSCAPES. FROM BEHIND PIER 21, THE GIGANTIC, CITY-SIZE SILHOUETTE OF THE 'ISLAND PRINCESS' AN OCEAN LINER CRUISE CARRYING TOURISTS FROM OTHER PLACES IN ATLANTIC CANADA. I TRIED TO IMAGINE THE LAST SHIP CARRYING NEWCOMERS, THE SS CRISTORO COLOMBO, THEN MY MIND TOOK ME TO THE DUTCH 'KISTS', LARGE WOODEN CRATES PACKED WITH TREASURES FROM HOME. THEN MY MIGRANTISING MIND AND HEART TOOK ME TO DECEMBER 25, 2002, WHEN I WAS LEAVING CORDOBA, FRIENDS AND NEIGHBOURHOOD, FOR CANARIAS WITH MY MUM AND BROTHERS, EACH ONE OF US CARRYING TWO LARGE SUITCASES AMOUNTING WAY MORE THAN THE 23KG PERMITTED ON THE PLANE. IT IS INTERESTING... HOW A PREVIOUSLY UNKNOWN PLACE, ITS CHANGES, ITS LAYERS OF HISTORY, MEMORIES AND EVENTS - PASSED ON IN WRITTEN AND ORAL AND VISUAL AND IMAGINED AND FELT FORMS - CAN EVOCATE PERSONAL, INTIMATE LIVED EXPERIENCES OF PASSAGE.

JUANCHA  
2.7.10.2025

# AFRICVILLE

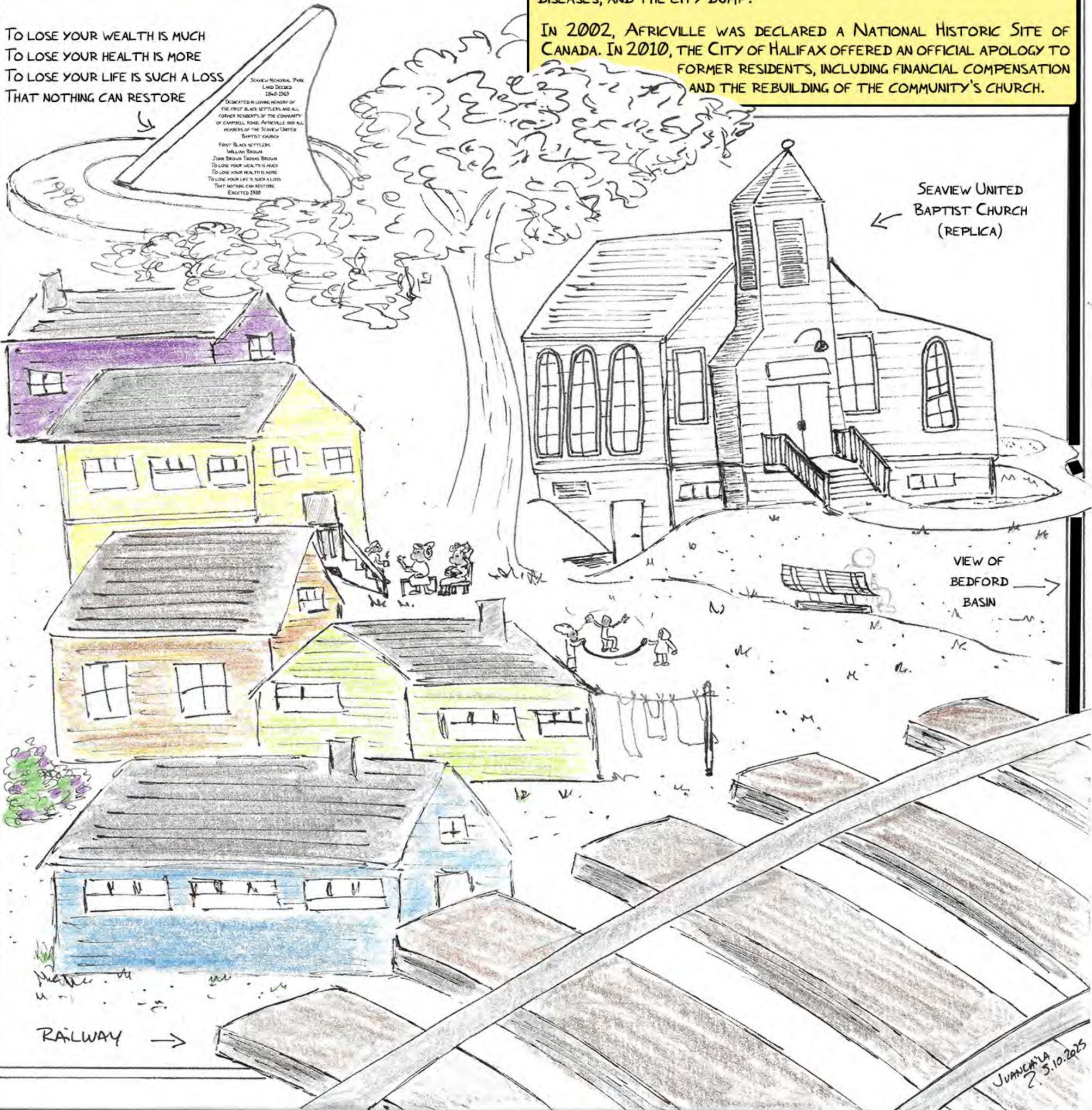
8



A. MURRAY  
MACKAY  
BRIDGE

TO LOSE YOUR WEALTH IS MUCH  
TO LOSE YOUR HEALTH IS MORE  
TO LOSE YOUR LIFE IS SUCH A LOSS  
THAT NOTHING CAN RESTORE

SEAVIEW MEMORIAL PARK  
LAND DEDICATED  
1948-1949  
DEDICATED IN LOVING MEMORY OF  
THE FIRST BLACK SETTLERS AND ALL  
FORMER RESIDENTS OF THE COMMUNITY  
OF CAMPBELL ROAD, AFRICVILLE AND ALL  
MEMBERS OF THE SEAVIEW UNITED  
BAPTIST CHURCH  
FIRST BLACK SETTLERS  
WILLIAM BROWN  
JOHN BROWN THOMAS BROWN  
TO LOSE YOUR HEALTH IS MORE  
TO LOSE YOUR LIFE IS SUCH A LOSS  
THAT NOTHING CAN RESTORE  
ERECTED 1988



SEAVIEW UNITED  
BAPTIST CHURCH  
(REPLICA)

VIEW OF  
BEDFORD  
BASIN

RAILWAY

## AFRICVILLE BEGAN WHERE THE PAVEMENT ENDED

AFRICVILLE WAS A BLACK COMMUNITY LOCATED ON THE SHORES OF THE BEDFORD BASIN, ON THE NORTH END OF K'JIPUKTUK-HALIFAX. WITH A POPULATION THAT REACHED AROUND 400 PEOPLE AT ITS PEAK, MANY OF ITS RESIDENTS TRACED BACK THEIR ROOTS TO BLACK LOYALISTS ARRIVING TO NOVA SCOTIA IN THE 1700S, AND OTHERS TO BLACK REFUGEES ESCAPING SLAVERY FROM THE UNITED STATES DURING THE WAR OF 1812.

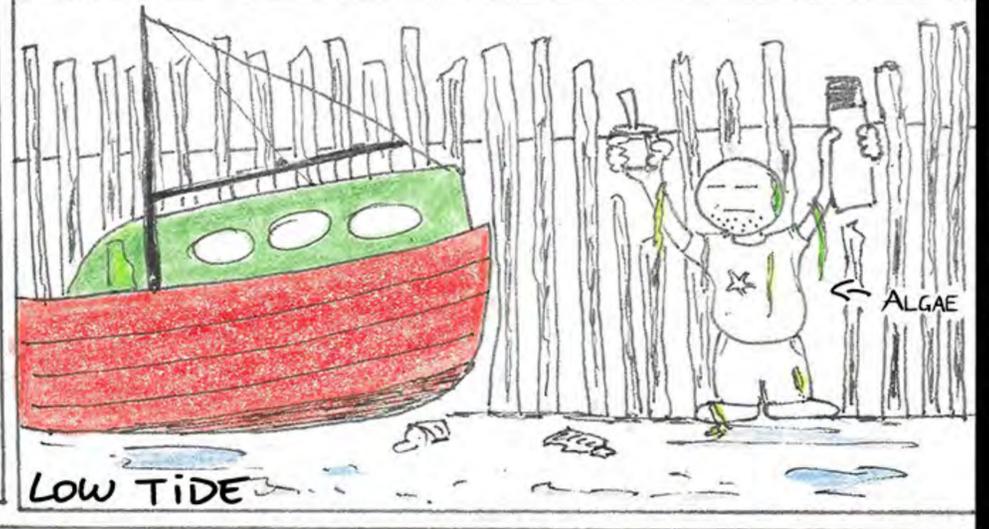
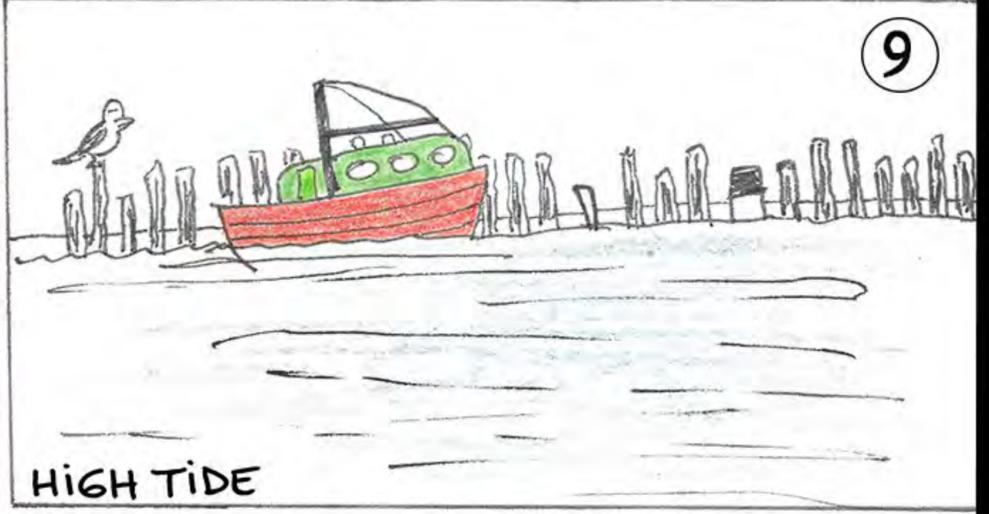
THE COMMUNITY PROSPERED FOR OVER 150 YEARS, BETWEEN 1848 (WHEN THE FIRST DEEDS OF LAND ARE REGISTERED) AND 1969 (WHEN THE CITY OF HALIFAX AUTHORITIES FINALISED WITH THEIR FORMAL REMOVAL AND RELOCATION OF AFRICVILLE'S RESIDENTS - WHICH IS ANOTHER WAY OF ARTICULATING THE PROCESS OF FORCIBLY DISPLACING PEOPLE FROM THEIR HOMES ... IN RUBBISH TRUCKS). BEHIND THE RAZING AND DEMOLITION OF AFRICVILLE'S HOMES, THERE WERE THE EXTENSION OF THE RAILWAY NETWORK AND THE HIGHWAY INTERCHANGE THAT TODAY SERVES THE A. MURRAY MACKAY BRIDGE.

AFRICVILLE HAD PROSPERED IN SPITE OF THE NEGLECT OF CITY OFFICIALS. EVENTHOUGH RESIDENTS PAID THEIR TAXES, BASIC PUBLIC SERVICES (CLEAN RUNNING WATER, ELECTRICITY, SEWERS, PAVED ROADS, GARBAGE COLLECTION) WERE MINIMUM OR NON-EXISTENT. INSTEAD, AFRICVILLE BECAME THE SITE OF A SLAUGHTER HOUSE, A HOSPITAL FOR INFECTIOUS DISEASES, AND THE CITY DUMP.

IN 2002, AFRICVILLE WAS DECLARED A NATIONAL HISTORIC SITE OF CANADA. IN 2010, THE CITY OF HALIFAX OFFERED AN OFFICIAL APOLOGY TO FORMER RESIDENTS, INCLUDING FINANCIAL COMPENSATION AND THE REBUILDING OF THE COMMUNITY'S CHURCH.

JUANICOLA  
2.5.10.2025

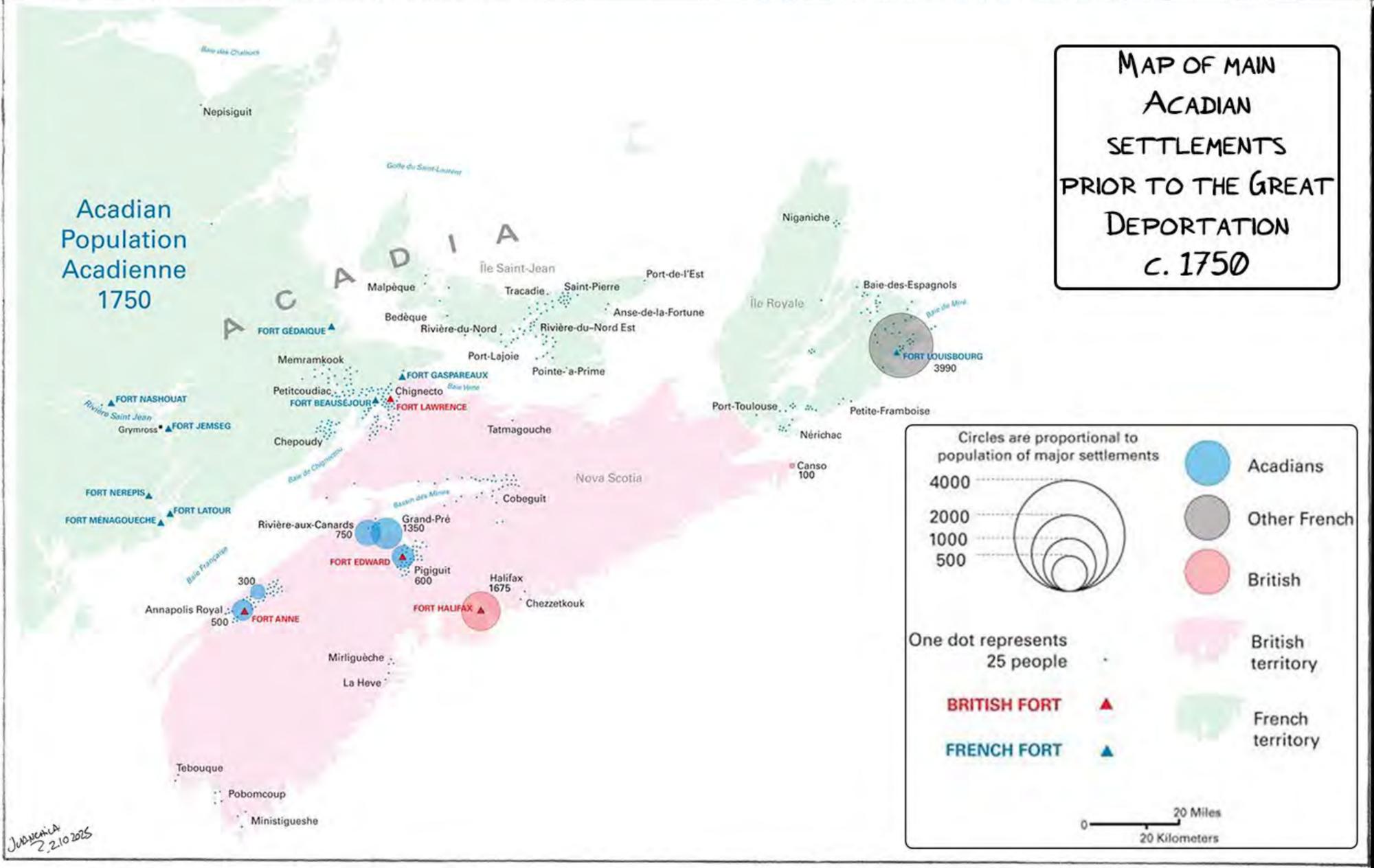
# WOLVILLE, GRAND-PRÉ ... ACADIA



I ALSO VISITED, THOUGH BRIEFLY, WOLVILLE AND THE GRAND-PRÉ ON THE MINAS BASIN, EAST AND NORTH OF THE BAY OF FUNDY. THIS WAS THANKS TO EVIE AND EVANGELOS. THESE PLACES HAVE A LOT OF HISTORY AND RESONATE WITH THE GRABS PROJECT. APART FROM ITS FAMOUS TIDAL CHANGES, THE PLACE IS HOME TO ACADIA UNIVERSITY, AND THE AL WITTE THEATRE / ACADIA CINEMA COOPERATIVE WHERE MANY CREATIVE COMMUNITY EVENTS TAKE PLACE.

WOLVILLE, GRAND-PRÉ (WHERE ACADIAN FARMERS SUCCESSFULLY ENCLOSED ESTUARINE SALT MARSHES WITH DYKES TO FARM FRUITS AND VEGETABLES), AND OTHER SETTLEMENTS AROUND THE BAY OF FUNDY AND THE ANnapolis VALLEY ARE BORDER PLACES BETWEEN FORMER FRENCH AND BRITISH COLONIAL SETTLEMENTS, AND WHERE MI'KMAQ FIRST NATIONS WERE ENLISTED BY EACH SIDE TO FIGHT THE OTHER.

IT WAS AROUND THESE PLACES TOO WHERE THE FIRST FORCED REMOVAL AND EXPULSION OF THE ACADIAN COMMUNITY TOOK PLACE. BETWEEN 1755 AND 1764 - A PERIOD KNOWN AS THE EXPULSION OR GREAT DEPORTATION OF THE ACADIANS - GREAT BRITAIN FORCIBLY REMOVED AND DISPLACED AROUND 11,500 PEOPLE OUT OF AN ESTIMATED POPULATION OF 14,100. ACADIANS WERE DEPORTED FROM THE CANADIAN MARITIME PROVINCES (NOVA SCOTIA, NEW BRUNSWICK, AND PRINCE EDWARD ISLAND) AND PARTS OF THE STATE OF MAINE IN THE US. ABOUT 5,000 OF THOSE DEPORTED PERISHED TO DISEASE, STARVATION OR SHIPWRECKS.

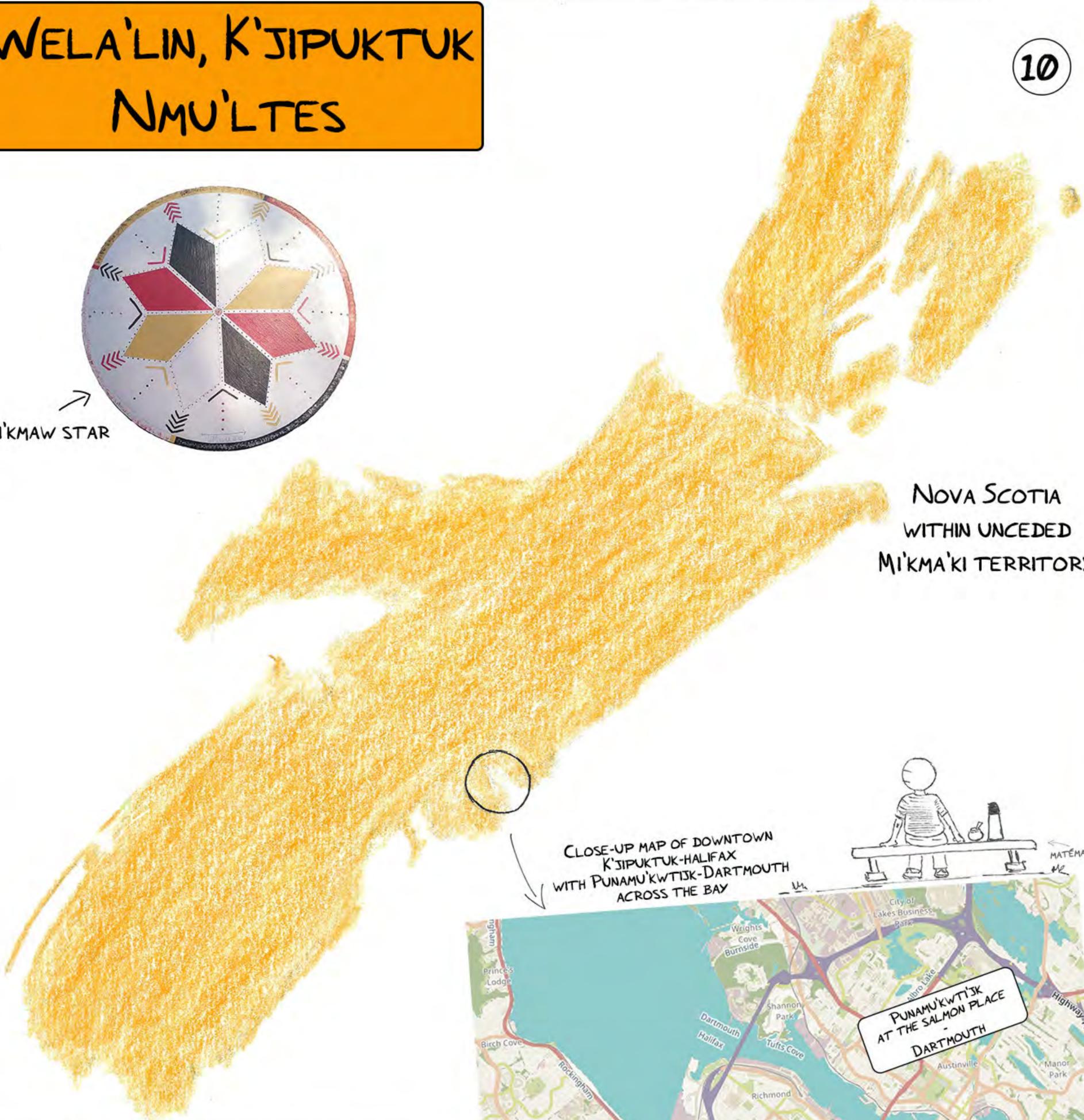


JUBILEE 2025

# WELA'LIN, K'JIPUKTUK NMU'LTES



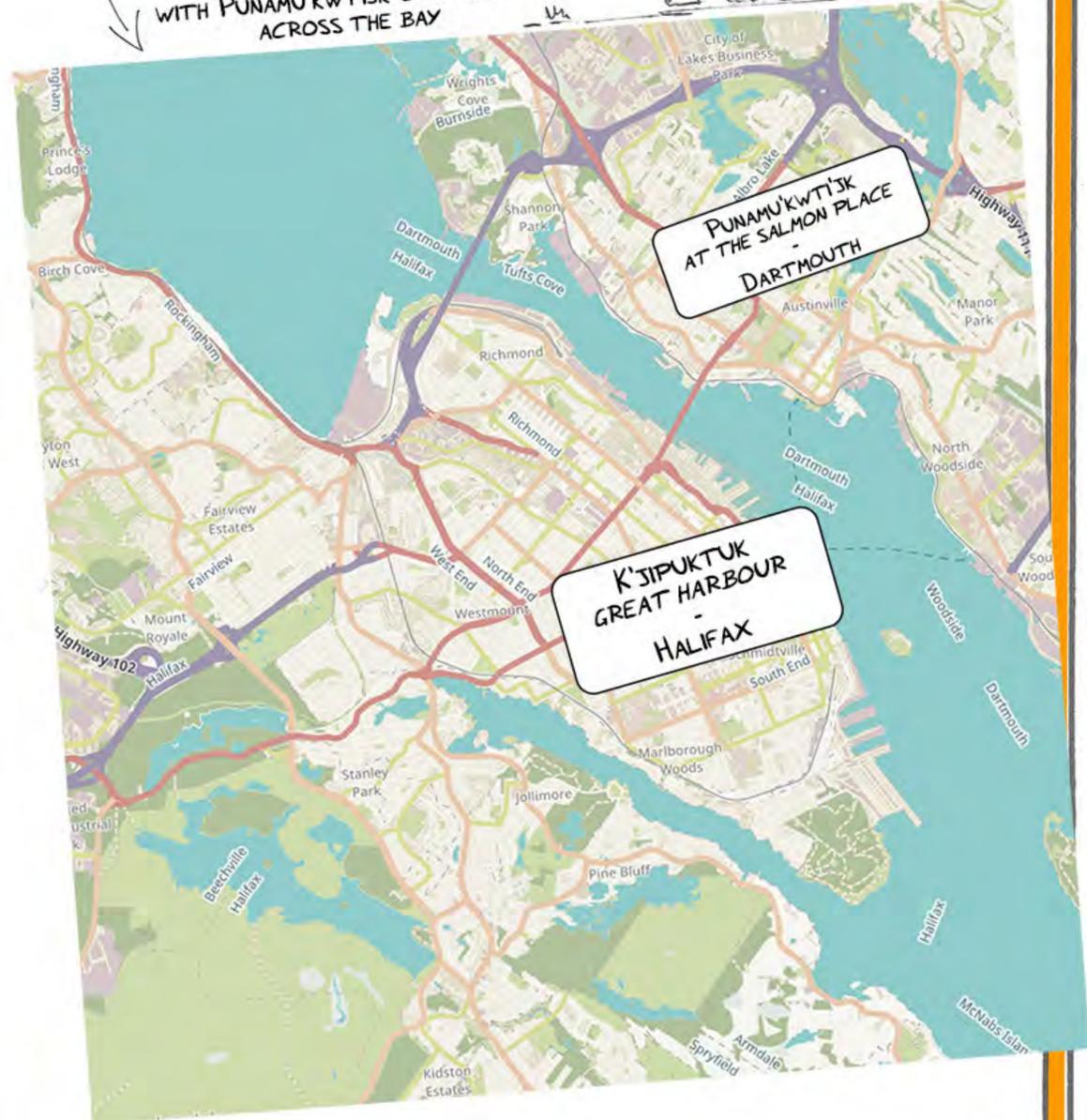
MI'KMAW STAR



NOVA SCOTIA  
WITHIN UNCEDED  
MI'KMA'KI TERRITORY



CLOSE-UP MAP OF DOWNTOWN  
K'JIPUKTUK-HALIFAX  
WITH PUNAMU'KWTISK-DARTMOUTH  
ACROSS THE BAY



IN K'JIPUKTUK (GREAT HARBOUR) - HALIFAX, I VISITED PLACES OF OLD AND PRESENT ARRIVAL, DEPARTURE AND SETTLEMENT.

IN THE PAST, MOST TIMES, THESE PLACES WERE WELCOMING PORTS FOR THOSE ESCAPING ATROCITIES OR IN SEARCH OF A BETTER LIFE. OTHER TIMES, THEY WERE COLD AND ADMINISTRATIVE SORTING POINTS OF TRANSIT, DETENTION, QUARANTINE OR EVEN RETURN. THEY ALSO BECAME PLACES OF VIOLENT DISPUTES, CONFLICTS, AND EXPULSIONS. AND SOMETIMES, SOME PLACES WERE IGNORED, DISREGARDED AND NEGLECTED BY SOME, WHILE THEY BECAME BUSTLING COMMUNITIES FOR OTHERS.

IN A MORE DISTANT PAST, AND YET OMNIPRESENT 'HERE AND NOW', ALL THESE PLACES WERE SITES OF COLONIAL SEIZURE, RAZE, EXPROPRIATION, AND DISPLACEMENT IN THE NAME OF SETTLEMENT AND CIVILIZATION THEN, IN THE NAME OF PROGRESS AND 'URBAN RENEWAL' TODAY.

TODAY THESE PLACES MIGHT HAVE CHANGED INTO MUSEUMS, CRUISE TERMINALS, ARTISTS WORKSHOPS, FARMERS MARKETS, MEMORIALS, AND CULTURAL AND NATURAL HERITAGE SITES. BUT THEY STILL ARE, ABOVE ALL, SITES OF PASSAGE AND RESISTANCE.

# REFERENCES, CREDITS & THANKS

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## PANEL 0 - INTRODUCTION. SOURCES:

FLOWERS (2017) EXPERIMENTING WITH COMICS MAKING AS INQUIRY; WORCESTER (2017) COMICS, COMICS STUDIES, AND POLITICAL SCIENCE; McNICOL (2019) USING PARTICIPANT-CREATED COMICS AS A RESEARCH METHOD; KUTTNER ET AL. (2021). COMICS-BASED RESEARCH: THE AFFORDANCES OF COMICS FOR RESEARCH ACROSS DISCIPLINES; RAINFORD (2021) A CRITICAL REFLECTION ON THE DUAL USE OF COMIC-BASED APPROACHES. INFORMATION ON MI'KMAW COLOURS AND DIRECTIONS IS FROM A TALK BY MI'KMAW HEREDITARY CHIEF, ELDER AND KNOWLEDGE KEEPER STEPHEN AUGUSTINE (2017) CREATION STORY [HTTPS://WWW.YOUTUBE.COM/WATCH?V=B\\_MAH824MKU](https://www.youtube.com/watch?v=B_MAH824MKU)

## PANEL 1 - QUESTIONS OF POSITIONALITY. SOURCES:

TEUTON (2012). CHEROKEE STORIES OF THE TURTLE ISLAND LIARS' CLUB; KIMMERER (2013). BRAIDING SWEETGRASS: INDIGENOUS WISDOM, SCIENTIFIC KNOWLEDGE AND THE TEACHINGS OF PLANTS; NAVAJAS (2013). CAÁ PORÁ: EL ESPÍRITU DE LA YERBA MATE: UNA HISTORIA DEL PLATA; ROBINSON & FILICE (2018). TURTLE ISLAND, IN THE CANADIAN ENCYCLOPEDIA; SABLE & FRANCIS (2018). THE LANGUAGE OF THIS LAND, MI'KMA'KI; SOSNOWSKI (2021). LOS COMECHINGONES EN CÓRDOBA. UNA MIRADA HISTÓRICA SOBRE LOS PROCESOS DE INVISIBILIZACIÓN INDÍGENA (SIGLOS XVI-XXI); LE BRET (2024). MAPPING MATE FROM COLONIAL TO CONSUMER SOCIETY;

## PANEL 2 - MI'KMA'KI. SOURCES:

MAP: GOVERNMENT OF CANADA (2025) MAP OF THE DISTRICTS OF MI'KMA'KI (K'JIPUKTUK AQ MI'KMA'KI). FORT ANNE NATIONAL HISTORIC SITE & FORTRESS HALIFAX EXHIBIT, PARKS CANADA, [HTTPS://PARKS.CANADA.CA/LHN-NHS/NS/FORTANNE/CULTURE/AUTOCHTO-NE-INDIGENUS/CARTE-MIKMAKL-MAP](https://parks.canada.ca/lhn-nhs/ns/fortanne/culture/autochto-ne-indigenus/carte-mikmakl-map) SABLE & FRANCIS (2018) THE LANGUAGE OF THIS LAND, MI'KMA'KI, PP.19-22, FIGURES 1 AND 2.; MI'KMAW PLACE NAMES DIGITAL ATLAS, [HTTPS://PLACENAMES.MAPDEV.CA/](https://placenames.mapdev.ca/); MI'KMAWEY DEBERT CULTURAL CENTRE, [HTTPS://WWW.MIKMAWEYDEBERT.CA/](https://www.mikmaweydebert.ca/)

## PANEL 3 - GETTING THERE. SOURCES:

FOOT PRINT CALCULATOR USED: ADEME (2025); [HTTPS://AGIRPOURLATRANSITION.ADEME.FR/](https://agirpourlatransition.ademe.fr/); CANADA ELECTRONIC TRAVEL AUTHORISATION (ETA), [HTTPS://WWW.CANADA.CA/EN/IMMIGRATION-REFUGEES-CITIZENSHIP/SERVICES/VISIT-CANADA/ETA/APPLY.HTML](https://www.canada.ca/en/immigration-refugees-citizenship/services/visit-canada/eta/apply.html)

## PANEL 7 - PIER 21. SOURCES:

PHOTO CREDIT: DUTCH KIST (LARGE WOODEN CRATE), FROM THE 'TREASURES FROM HOME' DISPLAY AT THE CANADIAN MUSEUM OF IMMIGRATION AT PIER 21, K'JIPUKTUK-HALIFAX, NS, CANADA. PHOTO BY JUAN MANUEL MORENO, JULY 2025. CANADIAN MUSEUM OF IMMIGRATION AT PIER 21. IMMIGRATION RECORDS, [HTTPS://PIER21.CA/](https://pier21.ca/) THE MAIL-STAR (1971) 'IMMIGRATION OFFICE MOVING' IN PAGES 1 & 8. PUBLISHED ON MARCH 29, 1971, VOLUME 23, No. 73.

MY THANKS GO TO JOCELYN BOURQUE, SCOTIABANK FAMILY HISTORY CENTRE MANAGER & GENEALOGICAL RESEARCHER, AT THE CANADIAN MUSEUM OF IMMIGRATION AT PIER 21 FOR PROVIDING ME WITH A COPY OF THIS JOURNAL AND INFORMATION ABOUT THE IMMIGRATION OFFICE MOVE AND THE LAST SHIPS ARRIVING TO PIER 21.

## PANEL 8 - AFRICVILLE. SOURCES:

GRANT & CAMPBELL (2018) AFRICVILLE; PETERS & WILLIAMS (2009) AFRICVILLE: CAN'T STOP NOW. OUT OF STRUGGLE COMES STRENGTH (DOCUMENTARY); AFRICVILLE HERITAGE TRUST, [HTTPS://AFRICVILLEMUSEUM.ORG/](https://africvillemuseum.org/) FULL TEXT FROM SEAVIEW MEMORIAL PARK SUNDIAL DRAWING:

SEAVIEW MEMORIAL PARK LAND DEEDED 184-8-1969 DEDICATED IN LOVING MEMORY OF THE FIRST BLACK SETTLERS AND ALL FORMER RESIDENTS OF THE COMMUNITY OF CAMPBELL ROAD, AFRICVILLE AND ALL MEMBERS OF THE SEAVIEW UNITED BAPTIST CHURCH FIRST BLACK SETTLERS WILLIAM BROWN JOHN BROWN THOMAS BROWN TO LOSE YOUR WEALTH IS MUCH TO LOSE YOUR HEALTH IS MORE TO LOSE YOUR LIFE IS SUCH A LOSS THAT NOTHING CAN RESTORE ERRECTED 1988

I WANT TO THANK BERNICE, FORMER RESIDENT OF AFRICVILLE, FOR HER SHARING ABOUT AFRICVILLE, HER CHILDHOOD EXPERIENCES GROWING UP IN THE COMMUNITY, AND ABOVE ALL HER KINDNESS AND PATIENCE. SHE INVITED ME TO THE ANNUAL REUNION WHICH I COULD NOT ATTEND. I HOPE TO DO SO NEXT TIME I'M IN K'JIPUKTUK-HALIFAX.

## PANEL 9 - WOLFFVILLE, GRAND-PRÉ ... ACADIA. SOURCES:

MAP CREDITS: ACADIAN POPULATION ACADIENNE 1750 EXTRACTED FROM THE CANADIAN-AMERICAN CENTRE, UNIVERSITY OF MAINE (ND) ACADIAN DEPORTATION, MIGRATION, AND RESETTLEMENT: EXPLANATORY MAPS OF SAINT CROIX & ACADIA: ACADIAN DEPORTATION, MIGRATION, AND RESETTLEMENT, [HTTPS://UMAINE.EDU/CANAM/ACADIAN-DEPORTATION-MIGRATION-RESETTLEMENT/](https://umaine.edu/canam/acadian-deportation-migration-resettlement/)

PHOTO CREDIT: VIEW OF AL WITTLE THEATRE / ACADIAN CINEMA COOPERATIVE, WOLFFVILLE, NS, CANADA. PHOTO BY JUAN MANUEL MORENO, JULY 2025.

I WANT TO THANK EVIE TASTSOGLU AND EVANGELOS MILIOS FOR DRIVING ME AROUND AND INTRODUCING ME TO THESE PLACES.

## PANEL 4. KALEIDOSCOPES. SOURCES:

"THE WAY THINGS ARE" LAMPS ILLUSTRATION BASED ON THE ARTWORK BY CHRIS HANSON & HENDRIKA SONNENBERG (2012). THE COMPOSITE LOCATED IN THE K'JIPUKTUK WATERFRONT SHOWS 3 UNIQUE STEEL SCULPTURES' "TAKE THE FORM OF FUNCTIONING STREET LAMPS DOING SOME PARTICULARLY 'HUMAN' THINGS. GOT DRUNK, FEEL DOWN, FOUNTAIN: THE DIPTYCH GOT DRUNK, FELL DOWN FEATURES A FALLEN LIGHT STANDARD, WHILE A SECOND LAMP SEEMS TO LOOK ON WITH CONCERN; FOUNTAIN ILLUSTRATES A BIOLOGICAL NEED NOT FREQUENTLY ASSOCIATED WITH KEEPING OUR STREETS ILLUMINATED AFTER DARK. THIS PLAYFUL INSTALLATION POINTS TO MISCHIEVOUS BEHAVIOURS OFTEN WITNESSED IN OUR CITIES AND WATERFRONTS." TEXT TAKEN FROM THE ARTWORK NOTICE BOARD AT THE WATERFRONT. SITAMUK K'JIPUKTUK CULTURAL POST IS A STOREFRONT PLACE RUN BY THE MI'KMAW NATIVE FRIENDSHIP CENTRE WITH AUTHENTICALLY-MADE MI'KMAW AND INDIGENOUS ARTS, CRAFTS, AND MERCHANDISE. IT PROVIDES NEW ECONOMIC DEVELOPMENT OPPORTUNITIES FOR INDIGENOUS COMMUNITIES— NOT ONLY IN PROVIDING A HUB TO CONNECT THEIR CREATIONS TO A WIDER AUDIENCE, BUT USING PROCEEDS TO HELP FUND INDIGENOUS PROGRAMS AND SERVICES FOR K'JIPUKTUK-HALIFAX. SITAMUK (SIT-AH-MOOK) MEANS "ON THE WATER". INSTAGRAM: @SITAMUK

I WANT TO EXPRESS MY GRATITUDE TO MI'KMAW ARTIST AND FRIEND, JILL ROBINSON, FOR HER ADVICE AND INFORMATION WHICH HELPED AND INSPIRED PART OF THIS PANEL AND MY LEARNING AND EXPLORATIONS OF K'JIPUKTUK. HER WORK CAN BE FOUND ON INSTAGRAM: @SPIRITWAYBEADWORK AND @\_JILLROBINSON WELA'IN, JILL. NMU'LTES!

## PANEL 5 - GRABS & PHD PRESENTATION AT SAINT MARY'S UNIVERSITY. SOURCES:

GROWING UP ACROSS BORDERS (GRABS) PROJECT, AND MY PHD RESEARCH, PLEASE VISIT: [HTTPS://ERC-GRABS.UNIV-PARIS8.FR](https://erc-grabs.univ-paris8.fr)

I WOULD LIKE TO THANK SARAH DELORME, CHARIS GERVAISE, DOUGLAS MUTCH, AND MARIA JOSÉ YAX-FRAZER FOR HAVING ATTENDED MY PRESENTATION, GIVING ME GREAT FEEDBACK, AND ASKING IMPORTANT QUESTIONS. THANKS TO EVIE TASTSOGLU FOR ORGANISING THIS.

## PANEL 6 - ENCOUNTERS. SOURCES:

ORGANISATIONS' ILLUSTRATED LOGOS CREDITS (IN ALPHABETICAL ORDER, ALL ERRORS AND MISTAKES ARE MINE ALONE):

AVALON [HTTPS://AVALONCENTRE.CA/](https://avaloncentre.ca/)  
DALHOUSIE UNIVERSITY [HTTPS://WWW.DAL.CA](https://www.dal.ca)  
HALIFAX REFUGEE SERVICES [HTTPS://HALIFAXREFUGEECLINIC.ORG/](https://halifaxrefugeeclinic.org/)  
ISANS IMMIGRATION SERVICES ASSOCIATION OF NOVA SCOTIA [HTTPS://ISANS.CA/](https://isans.ca/)  
MI'KMAW NATIVE FRIENDSHIP CENTRE [HTTPS://WWW.MYMNFC.COM/](https://www.mymnfc.com/)  
RAINBOW REFUGEE ASSOCIATION OF NOVA SCOTIA [HTTPS://WWW.RAINBOWREFUGES.COM](https://www.rainbowrefugees.com)  
SAINT MARY'S UNIVERSITY [HTTPS://WWW.SMU.CA](https://www.smu.ca)  
WELCOMING WHEELS [HTTPS://ECOLOGYACTION.CA/OUR-WORK/TRANSPORTATION/WELCOMING-WHEELS](https://ecologyaction.ca/our-work/transportation/welcoming-wheels)  
YMCA GREATER HALIFAX & DARTMOUTH [HTTPS://YMCAHFX.CA](https://ymcahfx.ca)

I WOULD LIKE TO THANK JULIE CHAMAGNE, CAMILA REIS, MARIA JOSÉ YAX-FRAZER, XANTHI PETRINIOTI, SAJA AL ZOUBI, SHIVA NOURPANAH, MICHAEL CAMPBELL, MARLENE RAMOS, MIYUKI ARAI, EVANGELOS MILIOS, ATHENA MILIOS, AND EVA KAZAKOU FOR WELCOMING ME, SHARING THEIR TIME AND THEIR SMILES, :)

## PANEL 10 - WELA'IN, K'JIPUKTUK, NMU'LTES. SOURCES:

MI'KMAQ STAR. WOODEN ARTWORK LOCATED ON BARRINGTON ST BEFORE DUKE ST (NOVA SCOTIA SQUARE), K'JIPUKTUK-HALIFAX, NS, CANADA. PHOTO BY JUAN MANUEL MORENO, JULY 2025. MAP CREDIT: HALIFAX, NOVA SCOTIA, CANADA. OPEN STREET MAPS, HUMANITARIAN LAYER TILE STYLE. [HTTPS://WWW.OPENSTREETMAP.ORG/](https://www.openstreetmap.org/)

I WANT TO THANK SPECIALLY EVIE TASTSOGLU, ONE OF GRABS PARTNERS BASED AT THE DEPARTMENT OF SOCIOLOGY AT SAINT MARY'S UNIVERSITY, FOR MAKING ALL OF THESE ENCOUNTERS POSSIBLE. AMONGST MANY OTHER HATS, EVIE LEADS THE GBV-MIG CANADA RESEARCH PROGRAMME VIOLENCE AGAINST WOMEN MIGRANTS AND REFUGEES: ANALYZING CAUSES AND EFFECTIVE POLICY RESPONSE, [HTTPS://WWW.SMU.CA/GENDERNET/WELCOME.HTML](https://www.smu.ca/gendernet/welcome.html)

FINALLY, I WOULD ALSO LIKE TO THANK MY PHD SUPERVISOR, JANE FREEDMAN, AND MY RESEARCH TEAM COLLEAGUES GLENDA SANTANA DE ANDRADE, ISABEL MORRELL, & JESSI KUME FOR THEIR SUPPORT AND CONVERSATIONS, AND FOR HAVING TRUSTED ME THE SPACE TO DO ILLUSTRATIONS AND COMICS FOR THE GRABS PROJECT.

ALL CITED WEBSITES & DIGITAL MAPS LAST BROWSED ON 22.10.2025.

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