

CLIMATE CHANGE AND GLOBALIZATION IN THE ARCTIC: AN INTEGRATED APPROACH TO VULNERABILITY ASSESSMENT. By E. CARINA H. KESKITALO. London: Earthscan, 2008. ISBN 978-1-84407-528-7. xi + 254 p., b&w illus., notes, references, index. Hardbound. US\$70.00.

It is widely accepted that climate change is occurring in the Arctic, with implications for individuals, businesses, communities, and governments. Climate change does not operate in isolation, but in the context of ongoing—and often more pronounced—changes in social, economic, technological, and political conditions. Many of these changes are driven by global forces over which small Arctic communities and national governments have limited control. *Climate Change and Globalization in the Arctic* by Carina Keskitalo examines how these two fundamental challenges will determine the vulnerability of communities dependent upon fishing, reindeer herding, and forestry to changing climatic conditions, focusing on the European Arctic. The book highlights the complex, multidimensional pathways through which global change is experienced locally; it is an important contribution to the literature on how socio-ecological systems experience and manage change.

The book begins with a general overview and critique of key concepts in the literature about human dimensions of climate/environmental change. The author describes how research approaches have evolved over time and defines key terms used in the book. While these topics have been addressed in detail elsewhere, this overview is comprehensive and accessible to a general readership. Of greater interest in this section, and the real value of the book, is the development of a conceptual model of vulnerability. The model, which builds upon the general vulnerability literature (especially the work of O'Brien and Leichenko, 2000; Ford and Smit, 2004; and Smit and Wandel, 2006), explicitly introduces political power and governance into the vulnerability equation. A key feature of the model—and indeed a prominent theme throughout the book—is the importance of the distribution of power over multiple scales and networks of governance within which vulnerability at the local level is embedded. While others have addressed the role of governance as a determinant of vulnerability, including in the Arctic, the model is unique in the way it conceptualizes the links between different scales of governance, globalization, and their implications for local vulnerability.

The conceptual model developed in the first chapter of the book is applied in case studies of resource-dependent communities in northern Norway, Sweden, and Finland, focusing on the economically important sectors of fishing, forestry, and reindeer herding. The methodology, which is described in depth, draws upon common approaches employed in vulnerability research in the Arctic and globally, placing particular emphasis on the extension of existing place-based research to consider determinants of vulnerability at multiple scales and the role of multiple stresses. This section is at times repetitive and overstates the case; recent research has

also investigated how human and non-human processes at multiple spatial-temporal scales shape vulnerability (Füssel and Klein, 2006; Huntington et al., 2007; Ford et al., 2008).

Notwithstanding, the results section does an excellent job of using narratives from interviews with local stakeholders to assess vulnerability to climate change, documenting pathways through which economic and political globalization constrain or enable the adaptation of local actors to changing environmental conditions. Tracing this trend over time, the book demonstrates how globalization affects adaptive capacity through its impacts on material resources, entitlements, political capital, and technology. What emerges is a pattern of differentiated vulnerability: particularly vulnerable are those who have limited access to political networks and decision makers, those with limited monetary resources and means of finding new resources, and those who are economically marginal. This is an important contribution: few studies have investigated the dynamics of vulnerability in medium-sized Arctic communities in such detail.

The book should appeal to a wide variety of scholars interested in the human dimensions of climatic and environmental changes. The first two chapters, which review the state of vulnerability research in general and develop a conceptual and empirical approach to vulnerability assessment, will be of broad interest. The concise literature review, which discusses key contributions to vulnerability science over the last decade, will be especially useful to students and those new to the field. The methodology section, meanwhile, provides a step-by-step guide to conducting a climate change vulnerability study. For those with a specific interest in the Arctic regions in general and Fennoscandia in particular, the book offers a detailed description of the changing climate of the European Arctic and its local impacts. The empirical findings, which highlight the effects of changing local and global markets and political norms on vulnerability, will be of interest to policy makers seeking to increase the resilience of communities in the European Arctic. Policy responses must take into account the broader changes in the human system outlined in the book.

On the downside, *Climate Change and Globalization in the Arctic* overstates some key arguments, and the academic prose may limit its appeal to non-academic audiences. These details aside, the book contributes to the growing literature on human-environment interactions in general, and particularly in the Arctic. The key contributions of this book are that it makes a forceful case for place-based vulnerability research that considers processes and forces operating at multiple spatial and temporal scales, and it demonstrates, using case study research, the importance of government policy in helping communities manage climate change. For those considering research on human dimensions of climate change, in the Arctic or elsewhere, *Climate Change and Globalization in the Arctic* should be high on the list of books to read. For those already engaged in such research, the book offers some interesting perspectives, critiquing existing research and offering new directions.

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ISUMA: INUIT VIDEO ART. By MICHAEL ROBERT EVANS. Montreal and Kingston: McGill-Queen's University Press, 2008. ISBN 978-0773533783 (paper). xiv + 236 p., glossary, notes, references, index. Softbound. Cdn\$32.95; US\$29.95.

In 2001, the Canadian feature film *Atanarjuat: The Fast Runner* dazzled global audiences with its stunning portrayal of Inuit folklore brought to life. The first dramatic film ever made that was produced, directed, and acted by Inuit, it won awards around the world, including the prestigious Camera d'Or award at the Cannes International Film Festival. While this groundbreaking film deserved all the accolades it received, the bigger story belongs to the company behind it: Igloolik Isuma Productions. In his book, *Isuma: Inuit Video Art*, Michael Evans takes an in-depth look at the founders of this fascinating company and uncovers their politics and circumstances as they battle for nothing less than the survival of Inuit culture.

Since the first Europeans set foot in the Arctic, Canada's North has been viewed largely through the words, pictures, and films of people from the South. Films such as the 1922 "documentary" *Nanook of the North* were filled with inaccuracies and misconceptions, yet they influenced the opinions of people around the world. Like other indigenous groups, Inuit were simply ethnographic subjects to be studied and

interpreted by those who did not live in the North; Inuit lives were consistently viewed as just one long struggle for survival in a harsh land. What happens however, when the indigenous group steps behind the camera to observe and interpret its own culture? This is the central question Michael Evans works diligently to answer throughout the book.

Evans begins *Isuma* with an abbreviated history of Inuit art and how it has evolved through the ages. As a nomadic people, the Inuit found it difficult to create art for art's sake as they could not carry non-essential items with them. Instead, they expressed their creativity through elaborate decorations on day-to-day items, such as carved knife handles and embroidered clothing. These embellishments reflected their deep connection to nature and their beliefs about the world. Once the whalers arrived in the 1700s, the Inuit began making carvings for trade. In the 1940s to 1960s, carvings and other artwork took on even more commercial importance when Inuit families were pressured to settle in permanent communities where paid work was virtually non-existent. Today, the world recognizes Inuit carvings and prints as among the best in the world. Inuit art is still evolving and now includes video as a relatively new art form. Michael Evans argues that the video art of today's Inuit, just like their carvings and prints, belongs on the world stage.

In a culture with no written language, storytelling was an important part of Inuit life as a means to pass on folklore and knowledge. Video was only a natural extension of this storytelling, but it quickly took on political tones when it came to broadcasting. Just as Canadians feared that the dominance of American programming on our television sets would diminish Canadian culture, so too did the "North" fear that "Southern" programming would have negative effects on Inuit culture. The Inuit Broadcasting Corporation (IBC) was created by the Canadian government to help counteract these fears. While there was a production centre for Native programming in Igloolik, the IBC's head office remained under Southern control, sparking criticisms that the IBC was simply "a colonial enterprise...with a Native face" (p. 123). At issue was the power over who got to tell the stories and control how they were made. It was under these conditions that *Isuma* was born.

Evans devotes several pages to each of *Isuma*'s principal founders—Zacharias Kunuk, Paul Apak, Pauloosie Qulitalik, and Norman Cohn—outlining their backgrounds and the circumstances that led them to form *Isuma*. Kunuk was the driving member behind the formation of *Isuma*, which means "thought" in Inuktitut. Born in a sod house in 1957, Kunuk spent his childhood living in a relatively traditional way, but was sent away for school when he was nine. There he developed a love for carving and for movies. He sold his carvings to pay for his video equipment and taught himself filmmaking. In 1982, he was hired as a producer for IBC and shortly afterwards, he met Norman Cohn, a Montreal-based video artist who shared many of his beliefs. By 1990, Kunuk had grown tired of the politics of funding inherent in the IBC, and he formed *Isuma* with Cohn, Qulitalik, and Apak.