

A Beautifully Imperfect Mosaic

Hello and welcome to Unheard Youth Voices, a podcast created at the centre for race and culture focusing on newcomer youth voices all across Canada. We're featuring what Canadian newcomer youth have to say about identity, migration and belonging. I'm your host Rose-Eva Forgues-Jenkins

The title for this episode is "A Beautifully Imperfect Mosaic". We got the title from Maggie Chang's poetic description that you heard at the beginning of this show. For this episode, we're going to feature conversations from at the Connecting Childhood and Culture Project Symposium that took place at York University in Toronto. Join Linda, Maggie, Saana and I as we talk about the medium of podcasting, the history of the city of Toronto itself and media representations of minority communities.

But first, here's more about the 3 day symposium that took place at York University. We're featuring my conversation with Andrea Emberly, the principle investigator of the Connecting Culture and Childhood project. Andrea and I discuss how the symposium came to be, her research in children's musical cultures, as well as how to be an ally to young people. Here's that conversation:

Andrea Emberly (AE): I am Andrea Emberly. I'm an ethnomusicologist and I specialize in the study of children's musical culture. And I'm a professor in the children's--Childhood and Youth Program at York University.

Rose-Eva (R): Wonderful. Earlier this year, you put together the Connecting Childhood and Culture Project Symposium. Can you describe your role in that symposium?

AE: That project is really looking at how young people connect with communities of origin, whether that be indigenous young people in their own communities accessing materials, some of which have been stored away in archives often off indigenous land or else looking at the ways in which young people connect with music to sort of connect with communities from which they have been moved out of or have moved or migrated, whether forced or not. And so the project really led to this symposium where after about a year and a half of doing research in a number of countries around the world, we sort of brought all the partners together and brought young people from each of those communities to talk about having the ability to connect with their cultural past and present through musical art was important to their identity and important to moving and sustaining culture in their own community. Because ultimately, at the end of the day, they're really responsible for the sustainability of a lot of these traditions. I think a lot of time we don't recognize that young people are being leaders in ways that we don't necessarily see as leadership. And so, when we as adults can kind of take a step back and say, "okay, well, you know, if the young person is mixing traditional song with a kind of new musical form" while some people might say, "Oh, you know, that sort of degrades some traditions" but if we actually look at that's the way to sustain culture. That music is really malleable. It always has been and sort of again, rather than saying, "Here's your chance to be a leader" it's saying, it's my opportunity to say, "I recognized your leadership and can you share that with me?"

R: What would you say were some of the main goals of the symposium?

AE: One of the goals was just to get everyone here. And unfortunately, that didn't happen. Because our participants from Uganda all their visas were denied, so that was a pretty big disappointment but the goal was to get everyone in one room over a period of time. And just to sort of see what happens organically in terms of sharing. So when you share space, what does that look like? And looking at how music goes across all the art practices, you know, it's not just performing. It's not just saying, I'm just playing an instrument, it's not just dancing, it kind of integrates art forms. You know, body painting, making art, materials for creating instruments, all those things kind of work together and surround the music being made. So we wanted to recognize that those artistic practices are as important as the sort of sound itself. So, I think that was a pretty big success in that everyone sort of really enjoyed being able to move fluidly between those kinds of things. Between sharing, between performing, between teaching and learning.

R: So, you talked a bit about some of the successes of the symposium. Can you talk about some other things that you think went really successfully about it?

AE: I think in the last day when we had – when we sort of moved into a non-academic space and moved into a community space, to me that was a really great opportunity to sort of um share what we've been doing over these days with community members. And then, of course, we had the Nai children's choir come that day so that was a great opportunity for a large group of kids to kind of see what some older young people were doing in terms of connecting with their community through music and sort of gave us real opportunity for cross-cultural learning. Which I thought was really great, everyone engaging in painting and then the dancing and learning about Canadian Indigenous dance. I think all those kinds of cross-cultural, cross-generational, intergenerational knowledge transfer moments were really important to me. And what I really appreciated was sort of really how organic they were, that they were really led by the young people who said, you know, like if I do this dance, I want to show the kids how to articulate these words in my language. So those sorts of micro-moments were the most important to me and really sort of demonstrates success more than the sort of any kind of massive outcome. Although we are sort of looking forward on how we can use this symposium to continue these collaborations between academics and young people, sort of lessen the divide between academia and community. And so, I think that that was sort of our stepping stone for moving forward.

R: I was wondering if you, anywhere in your research, have come across some of the challenges that newcomer youth in Canada face especially?

AE: In my own research in communities in Australia and Canada and newcomer communities, sort of looked at a lot of challenges that young people face and then how those are kind of compounded for newcomer youth. Certainly, things like belonging and sort of challenging predetermined narratives that people particularly in the West and those that you know, privilege and power tend to think about newcomers. But I think young people have to kind of navigate those narratives and also find out where – what their place is in communities and hopefully find a place where they can both sort of honor the culture in communities from which they've come and also feel a sense of belonging and integration to the communities into which they find themselves. We

certainly think about resiliency a lot rather than kind of working within the stereotype narratives sort of trauma and assuming that everyone has had a unified experience. But I certainly have worked with a lot of young people who have true, I mean, as an ethnomusicologist, obviously, I'm typically looking at arts practices so looking at how young people use music and the tools to both integrate and then the tools to sort of draw connections between communities. Whether that's through song writing or through singing or through community music making and so I certainly see how when supported to make music or participate in music in meaningful ways, young people certainly have demonstrated how that kind of contributes to their ideas of resiliency in feeling like they can kind of overcome any kind of challenges that they have. I think as adults it's important to recognize our privilege and the power that we hold in communities and sort of kind of giving space to being allies of young people, to acknowledge um the space that they occupy, to acknowledge that they have meaningful and important things to say. And certainly through music, that is one avenue in which young people are really well versed in sharing their voices a lot of the time and sometimes we overlook that. We sort of see young people as powerless or voiceless but really, if we just kind of sit back as adults and listen, I think a lot of the time and acknowledge the space that young people occupy, that we can sort of really recognize that what they have to say is important and the ways in which they say it while it may be different from the way we say things, is equally as important. Because society sort of privileges a certain kind of adult it's kind of our job to recognize when that privilege is kind of over-riding the needs of young people. So I think that's kind of one major area that I think about a lot.

R: Yes. Kind of just say in terms of the work that I've done on this podcast, I would hundred percent agree with you, giving youth that space to express their stories. They've shared some amazing, amazing things with me.

AE: Yeah, and not just giving space because giving space kind of suggests that there's a power in that. Like when you give somebody something it's like I'm allowing you to make that space. But I try to look at it as sort of opening up my own privilege and power and saying, you know, that space is already occupied. I don't have to give it. It exists. But I have to recognize it because it's easy for me to not have to recognize it because I hold power. But if I can recognize that young people occupy space, their voices are important, I think that rather than looking at it as sort of a giving narrative, I can recognize it as my own issue then through that I can be an ally to young people in a more meaningful way.

Rose-Eva hosting: That was my conversation with Andrea Emberly. I really appreciate Andrea correcting me when it comes to my language around sharing space with young people. I still have more to learn about centering youth in my discussions and a lot to think about my allyship to them. Coming up next, we're going to hear some of the conversations that happened at the symposium itself. Here's what that looked like: The morning of the symposium was made up of many free flowing stations, where young people, community members and researchers could collaborate in the different cultural practices that were being shared in the room. I had my own corner with a podcasting station. I set up of recording equipment so that participants could learn more about podcasting and share their insights about identity, migration and belonging. Linda Bui and Maggie Chang visited the station, and we decided to record a conversation. We started off the discussion with describing the cultural practices that were being shared in the room. For

example, you'll notice the flute playing session happening next to us you listen to the recording. Enjoy the wonderful sounds, textures and conversations at the Connecting Childhood and Culture project symposium:

Maggie (M): My name is Maggie. I grew up in Toronto after immigrating to Canada from China when I was two. So, I just – really interesting experience with kind of a dual identity while also navigating through cultures and all of the joys and challenges that comes with. So, in the room there is – are a lot of really cool things happening. There's this mural and art section going on where people are just working with paints or ink or markets and stuff like that to just be creative and express themselves.

Linda (L): My name is Linda. I'm a first generation Canadian, Vietnamese-Canadian, so my parents and grandparents immigrated, I would say, just after the 90s began. And what's going on in the room? There's some beading going on just behind me from a group that's leading it that I got to meet. They're from South Africa.

R: My name is Rose-Eva. I'm a third-generation settler on Treaty 6 territory and I'm really happy to be in Toronto. The pelts making with the people who are Indigenous from Australia with the possum skins behind us is really – looks really cool and I really want to learn from them. I feel very intimidated by everyone having these amazing projects that they're doing, that I feel like I don't enough to contribute to. *[laughs]*

L: Don't say that, I think what you're doing here with the podcasting is also unique and interesting. At one point or another, I also considered starting a podcast and maybe like that's a TBD because I'm taking notes today on how to make a podcast. So, I don't know if anyone has any thoughts on why the podcasts are a growing kind of platform and just things like a lot of youth want to get involved in.

M: I think also, it just has to do with technology and making full use of it, and all the new ways that we're figuring out how to use it. And I think it might – there might almost be a kind of resurgence in – interest in like voice, because we communicate a lot via text these days, whether it's like messaging each other and emails and stuff like that. And I think people are really craving the sounds of just hearing somebody's voice and generating knowledge that way.

L: Something that comes to mind also, is that our mainstream media, you know, television, radio especially in North America, is concentrated in the hands of few and it's not very representative of our wider society. Especially my own community, being – growing up in Brampton where it's like that's a privilege I find is the multiculturalism that exists in the most populous cities in Canada. Like on that same note, kind of we don't – still don't see in our media that representation so I feel like podcasting is a more kind of democratic space where it really doesn't take too much to start up.

M: I really liked those comments about kind of representation and stuff like that, because I do a lot of critiquing of the media for lack of representation and I find that it's particularly bad for East Asians. So, I challenge you the next time you see an ad or a TV show or whatever, wherever it might be. It might be on a bus shelter or on TV or in the middle of you trying to play your game.

Just try to count how many times you see an East Asian show up. And most often it's going to be, you know, less than a handful of times per hundred ads you see. And I did a lot of thinking a while back as to why representation is important. Ultimately, it has to do a lot with belonging and prejudice and stereotypes and stuff like that because ultimately, if you have – if you don't have diverse representation, what a lot of people are going to be basing their ideas on are stereotypes. That also has an effect on the people who are being stereotyped because if all they see are ideas that they're inferior or that they can only act a certain way or people just expect them to act a certain way, they're going to act that way. I wrote a line in a poem once, and it was "tell me it wouldn't affect you having everything you see and read saying you are worth less, and tell me that wouldn't make you feel worthless."

Rose-Eva hosting: You just heard the first part of my chat with Linda Bui and Maggie Chang. For the second part of that conversation, I talked to Linda and Maggie what it's like for them to live in Toronto. I asked them if they felt like the diversity that was present in the streets of the city was represented in the media. Maggie's wonderful description of Toronto is what inspired the title of the episode: "A beautifully imperfect mosaic". Here's more from Maggie and Linda:

Maggie: I can go on and on about why I love Toronto and it really has a lot to do with that diversity. What I like to say is that this city is this beautiful, beautifully imperfect mosaic of – of stories and histories and experiences, and even though they aren't always perfectly peacefully co-existing, they're still co-existing imperfectly, and it's really, really magical to see that. I like to talk about also little known history of Toronto is that there was actually geophysical manifestations of inequality, for example, Chinatown used to be where City Hall was. And they basically tore it down, or tore about two thirds of it down within 10 years to build City Hall and stuff like that. And you know, if you can just imagine what it would be like to have two thirds of your neighborhood torn down in 10 years and how would never have allowed that to happen to a group that people actually cared about. Well, more Chinese history um the Chinese Exclusion Act, so there was actually a period of time where just anybody of Chinese origin was not allowed to immigrate into Canada. And that was, I think, between the twenties and up until after World War II. So, it was potentially in the fifties, because I do know that the current Chinatown, which is around Dundas and Spadina a lot of kind of that infrastructure was built in the fifties and a lot of people who are there are seniors now because they did come in the fifties. I think it's really magical how despite that history of just blatant disrespect and marginalization, that Chinatown is still this wonderful, thriving area of the city. To me, it really feels like the heart of Toronto and you always see so many different people there. And everybody appreciates that space. And it's so artistic and thriving and you can almost feel kind of the heartbeat of the city there and the vibrance. And it's so amazing. I grew up in north York in this area where everyone was an immigrant. So we had maybe like five white kids in our class. And so that was what my normal was. And I never had those experiences of you know, having my food be made fun of or um I don't know, being called out as different because everybody was different. And I do think that had a really good, positive impact on me. I definitely was trying to figure out how to navigate these identities of being Canadian and Chinese in high school and I kind of went to university and I realized just how different my experience had been from a white settler or a white passing person. And it really made me realize how much richer this experience had made my life being kind of this dual identify. And now, I'm very loud and proud about my heritage and I really think having that like positive experience in childhood has been really helpful and conducive to me

being able to be loud and proud of my heritage, and also to advocate for the East Asian community in North America.

Linda: Maggie had mentioned about kind of navigating in a way to quote unquote “two cultures”. There’s a term out there, I think it’s “third culture child” um yeah, that is something I think will just be a lifelong thing for myself but um there’s definitely been challenges growing up between navigating Canadian and Vietnamese culture. At times it could be at odds. So one being kind of I’m just having this memory flashback right now that my grandmother – I know this is – it’s – she says it with a lot of love and I guess respect but for some people it might be like, “what is she saying?”. She’d often say to me, “Linda, you’re such a boy,” like as in some of my characteristics and personality traits of taking on like leadership roles or just being very stubborn or kind of strong-willed that she’s attributed that to kind of like male qualities. But I’ve learned that in order for change to happen, I need to use my privilege and my voice where I can to try to make that happen so yeah, that’s what I had some thoughts on while you were mentioning earlier about kind of different cultures. But um what you – your question earlier about what is it like for you to kind of see this diversity on the streets but maybe not so much in the media, and what I wanted to say about that is that I feel that even though it’s a growing trend where we see more representation and diversity, the type of roles that we still see East Asians in are essentialized or there’s an archetype that continues to exist and persist. So one being for in particular, female East Asians, is that she’s still docile. She’s still kind of plays up her maybe sexuality you know, all these things that – and that comes down to like who is it behind the script? Right, who are writing these scripts? Who are casting the people playing these roles? And it’s hard like for I’m assuming actresses who identify as east Asian, do I kind of forego this role and not be in the media, or do I take this up knowing that it’s not really what I want to be doing.

Maggie: And another thing I wanted to kind of talk about was that it’s been really interesting seeing the dynamics of people from all over the world at this symposium, because it’s really made me notice how conditioned or policed we are in terms of taking up space. So if you go to an event that’s like predominantly you know, people who grew up in Canada, 95 percent of the time, the people who take up the most space are going to be white men. But here that we have like people from all over the world where there isn’t that kind of dominance, narrative of you needing to be small and you – the imposter syndrome and confidence issues that arise from kind of being stereotyped and fighting against racism.

Rose-Eva hosting: That was the last part of my conversation with Maggie Chang, and Linda Bui. The next discussion that we’re going to feature took place during the second half of the day of the Connecting Childhood and Culture Project Symposium. In the afternoon of the symposium, there were presentations happening in the main room. So as not to disturb the knowledge sharing that was taking place, we had to be creative in our location of the interview. Maggie, Saana and I found a quiet spot in the Kaneff tower to record our discussion. I asked Maggie to elaborate on some of the knowledge that she shared in the morning, and Saana had a question about Newcomer and Indigenous relationships. Enjoy this next conversation from the Connecting Childhood and Culture Project Symposium:

R: So, my name is Rose-Eva Forgues-Jenkins and we’re very lucky to be in York University, Toronto, today. We’re on the fifth floor and we’re right outside the elevators. There’s a little

lobby area with two chairs which I don't think was ever designed as an interview space. But in the interest of field recording and finding spaces and making them work, we're going to use this as an interview space and so, I will let other folks introduce themselves.

S: Okay, so my name is Saana. I just graduated from York in 2016 after having been in school for about 12 years, which is a really long time. I graduated York University in Arts and I realized I really enjoy working in community spaces. I love working with racialized communities and I'm just a lifelong learner, so I'm here to kind of learn about podcasting and meet young artists, activists, community-based workers.

M: So, my name is Maggie. I grew up in Toronto after having immigrated here from China when I was two. So, I do a lot of work around immigrant identity, inequality and equality, and dreaming of a better future, I guess, through poetry and other advocacy.

R: I really enjoyed what you were saying earlier. You shared about the history of the Chinese community in Toronto. I found that really fascinating. I'm wondering when you learned that history and how did that change your relationship to Toronto as a city?

M: Really great question. It was actually very recently that I learned about all of these things. And if you think about that, it's kind of ridiculous, because I am myself a Chinese-Canadian living in Toronto and I didn't have my own history, but I think that really just goes to show how unequal and unfair the stories that we're told, the stories that we're given, the stories that are taught are. Basically, the first time I like learned about things like the Chinese Exclusion Act was randomly like a lucky thing because I was working on an essay for a scholarship. And it was from a foundation who was about kind of preserving the history of the Chinese community in Canada and so it was really focused on the railroad workers and all of that. And I remember researching for that essay and I literally started crying because I was just like, Canada was so mean to us! Like the Chinese Exclusion Act, I'm pretty sure, is one of the only pieces of legislation in Canada's history to specifically name one group of people from a specific country and exclude them. And so, that was about two years ago in Grade 12. The history of Chinatown, I actually really only learned about a year ago um last June and it was – once again, it was a fluke. I was on a tour of street art in Kensington Market and one of the locals was talking about how part of their history was getting all of the people who are displaced from them tearing down Chinatown, which is – which was right by City Hall, and them getting displaced over to Spadina and how that kind of meshing of cultures. And how Kensington Market really became this wonderful, thriving place because they took in everybody who was marginalized and how that really created something really beautiful. So, you know, I guess it really is frustrating in a way, that not many people know this and they should. And I think it really made me more determined to share this history. And also, just to make sure to look out for my history more, because if I'm not doing it, who will? The facts about Chinatown and things like that are prevalent in my poetry. I have one that very explicitly kind of talks about it. And I think for me, poetry is a really important medium to just teach people about things because oftentimes I do come out of a performance and people are like, holy cow, I didn't know so many of the things you said. So, it's really educational piece, and it's also really hard-hitting because that's part of the beauty of poetry and so I think it's a really great medium for me.

S: This is Saana. So, my question is about as a migrant and as a settler, when did you first learn about Indigenous history? Because I think like when we migrate here, I know for me, was a totally different picture. Canada is branded as something else and sold as something else and then slowly you start to learn about settler colonialism. So what was your first interactions with that? What was your first educational experience? Do you think you learned enough? Do you think it's not enough? If you can maybe share a bit about that as a migrant, as an immigrant.

M: It's definitely true that we didn't get that much information about the really ugly parts of colonialism in school. I kind of learned it on my own because I'm just really active in social justice circles and because I have that respect for the Indigenous communities, that I really made sure to learn about their histories as well as similar to the way I make sure to learn about my own history. The other thing that really struck me was that by chance, my mother and I were watching, I think it was like a documentary style CBC TV show and it took place in the North, and she was like, "Why are all these people like drinking and like stuff like that?" And I had to explain to her about like residential schools and intergenerational trauma and she was shocked. She had no idea that this had happened in Canada. And it just – it was a really weird like break for me, because I was like, this is such a big part of my life. It seems so strange that my mother doesn't know about this. But at the same time, why would she? Because there – I also don't think there's enough outreach for immigrants in general in Canada. And so to add that other layer of Indigenous peoples and reconciliation, that's just a further thing that immigrants don't get access to. I just – I do a lot of thinking on assimilation, what that means, what that is, and I wrote a poem about kind of those experiences and like at the very beginning of the poem, I talk about how my best writing, my best language, the language I know best, is English, and yet English does not understand my experience or what it's like to be an immigrant and that's a really interesting experience, I guess. And the other thing that gets lost often is the difference between being a Chinese immigrant in Canada or the United States or Europe or whatever, that wherever that isn't China, and being a Chinese person in China. Because the Chinese people in China have definitely – there are difficulties and they've faced many challenges, but they haven't faced the same challenges that we have. Chinese people in China, the Chinese Exclusion Act is not part of their history but it's part of mine. The issue of representation in western media isn't their problem but it's one of mine. And there's just entirely different systems that we have to navigate, that we have to deal with, and in some ways that also cuts us off from the experiences of a Chinese person in China. And another thing I do a lot of writing about, and it's actually applicable like across identities is many ways immigrants are sort of in an in between if you're a Person of Colour. Because in Canada or the United States or Europe you're – no matter how long your family has been there, you are always going to be constructed as "other" – you're always going to get a "where are you from?" whereas a white person who maybe has only been here a few days probably won't get that. So, we're not Canadian but we're also not Chinese Chinese. And, if you go back to China and often people are going to comment about your different mannerisms, your different, I don't know, your accent. Your makeup if you're into makeup is also going to be different. And I think it's really important to just highlight the unique experiences of what it is to be an immigrant. Because it's not quite either. It's unique and different and important to make sure that – that voice also gets heard. Because what really frustrated me was the other day there was some teenager decided to wear a traditional Chinese dress to prom and some not super knowledgeable [*laughs briefly*] person wrote an article that was like, "People were so outraged about cultural appropriation but when you actually ask

people in China, people scratch their heads, they couldn't see the problem". Well, that's because people in China do not have the same experiences as people who are Chinese immigrants. Chinese immigrants can't walk into a space and wear a traditional Chinese dress without being considered other or strange, but then a white girl wears one to prom and she's cool. That's a problem that we experience and not Chinese people in China, so how could they know what the problem is, you know? The other issue with that dress example is kind of along, I'm like hesitant to call it intellectual property, because that's a very Westernized way to say it, but for the sake of those people who understand that kind of idea better, when you're taking knowledge from a group for your own benefit and you're not giving back to that community in any way. You're not making sure that they also benefit from their property, which is in this case, culture. That's problematic.

R: No, I think it's a really good point and I'm wondering if you have any specific examples or anything that come to mind, specifically in academia? Or in academic spaces? Because you mentioned you're a university student. Is that a space that you find that happens often?

M: Not necessarily. But there are definitely things that academia can do better. I've read several critiques of people going out and researching maquiladoras or people going out and researching other aspects of some culture and what happens is that they do their interviews and leave. And they don't leave the community with anything to improve themselves, so – and realistically, they don't necessarily have to give that much so long as they sit down with the community and come up with a trade that they feel is appropriate and that can be like interviewing skills. That can be skills working with video cameras and other and photos so that they can have their own voices be represented out in the world. So that's kind of an aspect of that. And also, yesterday I was just seeing something in a writer's support group that I saw. And the question was, I have my fantasy set in feudal Japan. Am I allowed to just make stuff up or does it need to be accurate? And that's a valid question and my instinct was to say, well, first, you really need to think about why you're setting it in feudal Japan? Like are you using Japan to try to make your thing look exotic and cool um because that's othering to Japanese people? And then the other aspect of that is making sure that if you're writing something out of your own culture, then you should really be supporting that culture back. Because they - this culture has made your work richer and you should thank them appropriately. Whether that's by pointing people to resources about inequality that people face -- that Japanese people face in Canada. Or talking about stereotypes or other things that do something to disrupt the racist and oppressive rhetoric that is really common in our dominant culture. And it goes back to that idea of making sure things are fair.

Rose-Eva hosting: That's it for this episode of the Unheard Youth podcast entitled "A Beautifully Imperfect Mosaic". I wanted to thank the folks that contributed their wonderful voices and knowledge to this episode including: Andrea Emberly, Maggie Chang, Linda Bui and Saana. I wanted to thank Tiffany Pollock for helping to organize the podcasts role to the symposium. I also wanted to say thank you to everyone that was part of the Connecting Childhood and Culture Project symposium. It was wonderful to be surrounded by so the intergenerational knowledge sharing that was happening in this space. Thank you to all the organizations that helped put the symposium together including: the social sciences and humanities research council of Canada, York University. We would also like to thank our friends and partners at CJSR 88.5 FM and the Edmonton Community Foundation. This project has been

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To acknowledge the land where these recordings took place, here is the acknowledgment that was used by York university at the symposium to welcome folks to this land: We recognize that many Indigenous nations have longstanding relationships with the territories upon which York University campuses are located that precede the establishment of York University. York University acknowledges its presence on the traditional territory of many Indigenous Nations. The area known as Tkaronto has been care taken by the Anishinabek Nation, the Haudenosaunee Confederacy, the Huron-Wendat, and the Métis. It is now home to many Indigenous Peoples. We acknowledge the current treaty holders, the Mississaugas of the New Credit First Nation. This territory is subject of the Dish with One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

The episode was produced by me, Rose-Eva Forgues-Jenkins. We produced this show at the Centre for Race and Culture in Edmonton, Alberta, Amiskwaciwaskahikan. The Centre for Race and Culture acknowledges that we are located on Treaty 6 Territory, traditional homelands for many Indigenous peoples including Nehiyaw, Saulteaux, Niitsitapi, Metis, Dene, and Nakota. We pay our respects to the ancestors past and present who call this land home.