

# One Book UW 2019 Final Report

February 17, 2020

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with input from Dr. Lorena Fontaine, Larissa Wodtke, and Jennifer Gibson.

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## 1. OVERVIEW

The Department of English launched a campus reading event in Fall 2019 called One Book UWinnipeg (1BUW). The “One Book” movement started in 1998 at the Seattle Public Library, and over the past fifteen years numerous cities, communities, and universities have undertaken group reading programs aimed at fostering connections and promoting reading. The book we selected for this pilot project of 1BUW was *This Place: 150 Years Retold*, published in March, 2019, by HighWater Press (an imprint of Winnipeg’s Portage and Main Press) and available to the UW community as a free e-book through the UW Library.

With the support of the President, UWinnipeg Indigenous Affairs, the Faculty of Graduate Studies, the Faculty of Arts, Gallery 1C03, the Department of History (Riley Fellowship), the UW Library, and UWFA, we organized a Fall 2019 1BUW program to help build the conversation about Indigenization at UW through a common reading experience. Indigenous writers and artists have embraced comics as a powerful form of storytelling, and this book invites rich conversations about the role of popular culture in the politics of reconciliation.

**One Book UW 2019 included a three-month program of events featuring nine Indigenous comics creators and their collaborators, and the participation of 1,000 students, from Grade 10 students at the Collegiate to MA students in Cultural Studies, in courses taught by 27 faculty across 11 departments.**

Also tied into 1BUW was the traveling art exhibit, *When Raven Became Spider*, at Gallery 1C03 that ran from September 19 – November 30. The exhibit, which exclusively featured art by Indigenous creators, including Joi T. Arcand (Cree), Sonny Assu (Kwakwaka'wakw), Shaun Beyale (Navajo), Julianne Beaudin-Herney (Cree/Mi'kmaq/Métis), Elle-Máíjá Tailfeathers (Blackfoot/Sámi), and Jeffrey Veregge (S'Klallam),

explored the intersection of Indigenous art and stories with contemporary superhero comics. This exhibit, curated by Leena Minifie, a Gitxaala/British artist, writer, and curator based in Vancouver, B.C. had an attendance of 2,468 visitors. Gallery 1C03's Director/Curator Jennifer Gibson led tours for 470 University students from 21 classes across 10 departments and organized an art education program for 553 youth from 17 schools and 5 community organizations.

The total costs for this program were \$12,685.62. The total revenue raised through sponsorships, donations, and grants was \$12,686.00. See Appendix B for the full budget report.

## **2. PARTICIPANTS**

Participants included over 1,000 students, from Grade 10 students at the Collegiate to MA students in Cultural Studies, in courses taught by 28 faculty across 11 departments.

### **ANTHROPOLOGY**

Julie Pelletier

### **COLLEGIATE**

Christine M'Lot

Jennifer Janzen (Winter)

### **CONFLICT RESOLUTION STUDIES**

Karen Lynn Ridd

### **CRIMINAL JUSTICE**

Bronwyn Dobchuk-Land

### **EDUCATION**

Diane Steiner

Rebecca Decter

### **ENGLISH**

Alyson Brickey

Brandon Christopher

Ryan Clement

Nora Decter

Paul DePasquale

Nadine LeGier

Celiese Lypka

Candida Rifkind

Patricia Robertson

James Scoles

Heather Snell

Jonathan Ball (Winter)

Di Brandt (Winter)

Colin Russell (Winter)

Doris Wolf

### **HISTORY**

Ryan Eyford

### **INDIGENOUS STUDIES**

Julie Pelletier (also in Spring 2020)

### **INTERNATIONAL DEVELOPMENT STUDIES**

Ruth Rempel

Jerry Buckland

### **SOCIOLOGY**

Kimberley Ducey

### **THEATRE/FILM**

Shannon Vickers

## **3. EVENTS**

### **a. Workshops for 1BUW Instructors**

1. Brown Bag Workshop for 1BUW Instructors (August 21)

2. Workshop for 1BUW Instructors (November 5)

3. Co-Sponsored ICR/1BUW Workshop (see Appendix A for feedback from workshop)  
December 5

**b. 1BUW Writer-in-Residence: Jen Storm (October 21 – 25)**

The English Department hosted a 1BUW Writer-in-Residence for one week, supported by the Dean of Arts. Jen Storm is an Ojibwe writer from the Couchiching First Nation in Northwestern Ontario and a novelist, graphic novelist, and illustrator who contributed to *This Place: 150 Years Retold*. She was available during this week to meet with members of the UW Community to discuss their writing. Storm reported that she also used this time to write her next graphic novel.

**c. Public Events**

Event	Date	Location	Speakers	Attendance	Recorded
<b>Launch &amp; Reception</b>	Sep. 26 4-5:30pm	2M70	President Trimbee Dr. Niigaan Sinclair Alice RL	60	N
<b>Indigenous Comics Panel</b>	Oct. 23 7-9pm	Library Commons	Jennifer Storm Alice RL Chelsea Vowel Scott B. Henderson Dr. Julie Pelletier (moderator)	45	Y
<b>History Dep't Guest Speaker Katherena Vermette</b>	Oct. 292:30-3:45pm	Eckhardt-Gramatté	Katherena Vermette Ryan Eyford (moderator)	200	Y
<b>Brown Bag Book Club</b>	Nov 8 12:30-1:30pm	2C11	GMB Chomichuk	40	N
<b>Weweni/Gallery 1C03 Guest Speaker</b>	Nov. 26 10:30-11:30am	Leatherdale Commons	Cole Pauls Christine M'Lot (moderator) Dr. Lorena Fontaine (closing comments)	45	Y
<b>Final Symposium</b>	Nov. 29 9-3pm	2M70	UW BA and MA student presentations Dr. Lorena Fontaine, Dr. Bronwyn Dobchuk-Land, Racheal Kalaba (moderators) Elder Calvin Pompana (opening)	35	N
<b>Symposium Keynote Address</b>	Nov. 29 12:30-1:30pm	Eckhardt-Gramatté	David Alexander Robertson Jennefer Nepinak (moderator)	50	Y

#### d. Related Events

*When Raven Became Spider*. Gallery 1C03 exhibition (September-November). This was a travelling exhibit curated by Leena Minifie, a Gitxaala/British artist, writer, and curator based in Vancouver, B.C. The exhibit, which exclusively features art by Indigenous creators, including Joi T. Arcand (Cree), Sonny Assu (Kwakwaka'wakw), Shaun Beyale (Navajo), Julianne Beaudin-Herney (Cree/Mi'kmaq/Métis), Elle-Máijá Tailfeathers (Blackfoot/Sámi), and Jeffrey Veregge (S'Klallam), explores the intersection of indigenous art and stories and contemporary superhero comics. Gallery 1C03's Director/Curator Jennifer Gibson led tours for 470 University students from 21 classes across 10 departments, and organized an art education program for 553 youth from 17 schools and 5 community organizations. The gallery also organized the panel discussion "Enacting Stories," moderated by UWinnipeg CRC Dr. Julie Nagam and featuring exhibiting artist Joi T. Arcand (Cree), filmmaker Sonya Ballantyne (Cree), curator Leena Minifie (Gitxaala/British), and graphic novelist/educator Tasha Spillett (Nehiyaw & Trinidadian), and exhibited excerpts from the graphic novel *Dakwākāda Warriors* created by 1BUW speaker Cole Pauls.

#### e. Prize Competitions

We held a student competition for the best artwork and written responses to *This Place: 150 Years Retold* and/or *When Raven Became Spider*. Dr. Paul DePasquale (English) and Jennifer Gibson (Gallery 1C03) adjudicated, and the prizes were presented at the Final Symposium. Diversity Foods, HighWater Press, and Cole Pauls donated books and gift cards for the prize package.

<b>Artwork Prize Winner:</b>	Jessie Pruden, "The Six Sisters Series: The Artist"
<b>Essay Winner:</b>	Alexander Lucy, "'Warrior Nation': A Love Story"
<b>Honourable Mentions:</b>	Noel Pruden, "Francis Pegahmagabow and the Canadian Experience in the First World War"
	Wencke Rudi, "The Haunting of Red Clouds"
	Makayla Ellison, "My New Found Reconnection"

#### 4. WEBSITE, SOCIAL MEDIA, & BOOKLET

##### 1BUW Website

The 1BUW website ([www.uwinnipeg.ca/1b19](http://www.uwinnipeg.ca/1b19)) launched in August 2019 and remains available as a resource on the UW website. The site combined information on upcoming events with resources for instructors and students participating in 1BUW. The site had a total of 6,939 page views from September to December, with visits tending to peak around 1BUW events in September, October, and November. The top 7 pages, which received over 240 views each (including the main page, which attracted over 40% of the total page views), are listed below. It is worth noting that, of the 31 distinct pages on the website, 4 of the top 6 subpages were those that featured original work, as opposed to those that simply passed on information.

PAGE	PAGE VIEWS	% OF TOTAL	UNIQUE PAGE VIEWS	% OF TOTAL
/1b19	2801	40.37%	2154	38.68%
/1b19/program	608	8.76%	468	8.40%
/1b19/how-comics-work (page and pdf) <sup>1</sup>	589	8.49%	498	8.94%
/1b19/reading-this-place <sup>2</sup>	464	6.69%	343	6.16%
/1b19/writer-in-residence	366	5.27%	337	6.05%
/1b19/the-book/discussion-questions	304	4.38%	252	4.53%
/1b19/eventsblog <sup>2</sup>	246	3.55%	177	3.18%

### Social Media

We set up an and maintained 1BUW Instagram (<https://www.instagram.com/1bookuw/>) and Twitter (<https://twitter.com/1BookUW>) accounts that were active from August-December 2019.

### “How Comics Work” Booklet

1BUW produced a comics booklet for all participants, illustrated by Ojibwe cartoonist Alice RL, to support comics literacy and invite critical analysis of both the visual and narrative techniques in each of the contributions to *This Place: 150 Years Retold*. A digital copy of this booklet is available for free download through a Creative Commons License at the 1BUW website.

## 5. SPONSORS & SUPPORTERS

The following offices and departments provided financial or in-kind support:

- Office of the President
- Office of Indigenous Affairs
- Faculty of Arts
- The Riley Fellowship in Canadian History
- The Weweni Indigenous Scholars Speakers Series
- Department of English
- Department of History
- UWFA
- Diversity Foods
- UW Library
- UW Orientation Committee
- UW Collegiate
- MA in Cultural Studies
- Portage and Main Press
- Gallery 1C03

<sup>1</sup> The “How Comics Work” booklet was downloadable from the 1BUW website, but we are unable to distinguish between downloads of the booklet and visits to the download page.

<sup>2</sup> The “Reading *This Place*” page and the “Events Blog” page were both added in November, over 2 months after the site was launched.

- Winnipeg Arts Council
- Manitoba Arts Council
- Centre for Research in Cultural Studies
- Centre for Research in Young People's Texts and Cultures
- English Literature Students' Association

We are also grateful for the support of the following individuals:

- Alice RL, illustrator, "How Comics Work"
- Elder Donald Robertson
- Racheal Kalaba, 1BUW Research Assistant
- Lorena Fontaine, UW Indigenous Academic Lead
- Kirsten Phillips, Laura McKay, and Teresa Johnson, Portage and Main Press
- Jennifer Gibson, Curator, Gallery 1C03
- Glenn Moulaison, Dean of Arts
- Christine M'Lot, UW Collegiate
- Kate Stuart, UW Graphic Designer
- Marnie Loewen, UW Webmaster
- Marina Britten, UW Events
- James Hanley, Department of History
- Ryan Eyford, Department of History
- Paul DePasquale, Department of English
- Naniece Ibrahim, UW Communications Officer
- Julie Pelletier, Department of Anthropology
- Kelly Batson, English Department Office Manager
- Larissa Wodtke, UW Indigenous Affairs
- Brett Lougheed, Acting Dean, Library
- Josh Herter, UW Library
- Elder Calvin Pompana
- Jeffery Booth & Randy White, Aboriginal Student Services Centre

## 6. WORKLOAD

Brandon Christopher and Candida Rifkind worked on 1BUW 2019 for 15 months, from October 2019 to January 2020. This workload was equivalent to more than 1 FCE each. The workload fell into the following categories:

### **Planning**

- prepared background research on other North American One Book programs and contacted colleagues at other institutions for advice on best practices
- co-wrote proposal for Fall 2019 pilot project & program of events (2000 words)
- liaised with publisher to negotiate support & discount, Library to confirm e-book availability, Bookstore to order and display print copies
- invited Elders, speakers, and faculty moderators/hosts for events
- collaborated with Gallery 1C03 Curator on joint event planning

- individual consultation meetings with Dean of Arts, President's Office, UW Indigenous Affairs, Associate VP Indigenous Engagement, Student Services (Orientation Committee), Events, Communications, and Library staff
- Consultations with local Indigenous comics creators & writers (Katherena Vermette; Niigaan Sinclair) for input on the program
- planning & organizing the Artwork and Essay Prize competition

### **Fundraising & Budget**

- applied for and received Discretionary Grant to commission "How Comics Work" (\$1,000)
- applied for and received Riley Fellowship support for speakers (\$1,500)
- applied for and received KCMF grant for video recordings of all speakers (\$1,605)
- raised over \$9,000 from UW offices & departments, including Office of the President, Wewen Indigenous Scholars Speakers Series, Gallery 1C03, Dean of Arts, Graduate Studies, and in-kind contributions from Events
- requested honoraria, processed invoices, maintained updated budget records

### **Research and Writing**

- wrote and circulated 1BUW Memo for Course Adoptions to Chairs
- contacted and commissioned artist Alice RL and wrote script for "How Comics Work" 1BUW booklet (available as a free download on 1BUW website under CC license)
- prepared Discussion Questions, Resources, Bibliography, and other website content for instructors and students
- edited student submissions for "Responses to *This Place*" and "Events Blog" web pages
- completed 1BUW final report

### **Supervision**

- supervised 1BUW RA, Racheal Kalaba (June 2019-December 2020), a position provided by the MA in Cultural Studies

### **Liaising with Instructors**

- facilitated 1BUW Workshop for Instructors in August
- set up instructors' Nexus site to share teaching resources
- regular email communications and updates
- one classroom visit
- hosted November workshop for instructors to share 1BUW experiences
- created two online feedback surveys, one for instructors and one for students

### **Events**

- invited nine guest speakers and two Elders to seven events
- arranged for faculty moderators for events
- organized a one-day Final symposium for student presentations
- liaised with Events to book venues and arrange video recording for four events
- arranged catering from Diversity, Feast, University Faculty Club for multiple events

### **Website and Social Media**

- designed website prior to launch

- with UW Webmaster and 1BUW RA, created and launched site
- updated/corrected pages as necessary
- created additional pages as the program evolved
- formatted student work for web publication and uploaded to the site
- reviewed event videos and arranged with UW Marketing and Communications to host them on the UWinnipeg YouTube account
- daily checks and posts to Twitter and Instagram

#### **Publicity**

- worked with UW graphic designer on branding and poster design
- designed and installed a hallway exhibition (2<sup>nd</sup> Floor Ashdown)
- edited and approved the Communications press release
- appeared on CBC Radio Morning Show prior to September launch
- designed supplemental posters, campus monitor ads, September launch program, Symposium program
- made buttons

## **7. RECOMMENDATIONS FOR FUTURE EVENTS**

Based on feedback from participants and consultations with sponsors and supporters, we recommend the following:

1. 1BUW become a biennial event to be held in the Fall term of alternating years (next 1BUW = 2021).
2. The selected book should be available at significant discount, and ideally as a Library e-book, to all UW participants.
3. An interdisciplinary faculty/librarians/curator committee be struck by Fall of the year prior to oversee 1BUW and report to the Dean of Arts and the VP Academic.
4. 1BUW partner with the Weweni Indigenous Scholars Speaker Series in 2021 for a program organized around an Indigenous-authored book on climate change.
5. The Indigenous Summer Scholars Program (ISSP) dedicate funding to assigning one participant the role of 1BUW Research Assistant in the summer prior to the program.
6. Contract Faculty participating in the program be provided honoraria for attending an August workshop to prepare pedagogical materials in relation to the book.
7. One faculty member be granted 1FCE teaching reduction to organize and implement 1BUW, and one staff person be assigned to 1BUW for admin support.
8. University Events grant all 1BUW public events academic status.
9. 1BUW be provided with a dedicated budget of \$10,000 to cover all program costs.



## **APPENDIX A:**

### **Responses from Participating Faculty & ICR/1BUW Workshop Notes**

#### **Anonymous online survey comments**

What were your positive and/or negative experiences teaching This Place?

3 responses

I felt it exposed my Education students to a resource they could use in their classrooms as well as expanding their own understanding of Canadian history.

Many students were aware but unaware of the 'true' historical issues surrounding Residential Schools, the 60s Scoop, and the roles of Metis and Indigenous women. Going deeper into the history, and visually so, meant a world of difference.

I had my class do group presentations on a story chosen from the book. They were asked to include historical research in addition to analyzing the text and visual components of the story. My impression was that they were much more engaged with the book as a result and learned a fair amount about Indigenous perspectives of Canadian history.

Do you have any comments about this year's 1BUW?

2 responses

I enjoyed participating in and sharing this book with my students; it was a special discussion for my students and myself when I shared that my oldest brother--well-known Cree Woodlands artist Ernie Scoles--is a 60s Scoop survivor. It was especially poignant for them to see how close his story is to Nimkii's, and important for my students to understand the power of the thunderbird; that many children that were taken by Children's Aid were spiritually protected, loved and supported, and many thrived in the face of immense change, despair and fear.

I thought it was terrific and that Candida and Brandon deserve high praise for their efforts -- it was obviously a lot of work!

## Do you have any suggestions for future 1BUW programs?

4 responses

a focus on refugees/immigrants one year perhaps

I would like to see the August workshop be more about the text itself, with sharing about ideas of how to teach it. It was challenging for some instructors outside of English using fiction in their courses. Personally I found the How Comics Work resource invaluable and I believe my students did as well. Thanks to Candida and Brandon for all of their hard work on this project. It was well worth it. As an instructor, this was the first time I was invited to participate in something outside of my own faculty and I appreciated the opportunity.

Only that it is run with the same sort of enthusiasm and professionalism; Brandon and Candida, and everyone who helped organize the events, should be commended. Wonderful work, and very eye-opening (literary) for my students.

Books on the climate crisis, or more broadly and accurately, our current Earth systems collapse. But not merely the scientific facts -- we need a book that will emotionally engage us. In fact I'd be in favour of doing this next year, given the severity and rapidity of the crisis now engulfing us. We owe it to our students to develop the resilience they're desperately going to need in the face of the future we've bequeathed them.

### Submitted by Ryan Clement (Department of English)

"In our section of Introduction to English: Reading Culture ENGL-1004.3-002, where we focused on Spaces and Places in Canadian Popular Culture, *This Place: 150 years* helped augment our understanding of Indigenous perspectives in the course. As it was a first-year course, many students had no previous experience with this kind of material in a classroom setting, although they did seem to enjoy the visual medium of comics. A few of my students identified themselves as Indigenous or Métis, and I was anxious to gauge their reaction to the text. One of them in particular became very interested in the true story behind the wendigo killings depicted in Jen Storm's *Red Clouds* and asked if I knew of any scientific explanation for why someone might act like a wendigo. While I acknowledging that scientific explanations of Indigenous beliefs can sometimes be controversial, I suggested that science might argue that, after a period of intense trauma from famine and cannibalism out of desperation, a person might experience a form of post traumatic stress disorder. I could not think of a scientific explanation for the vomiting of ice. Many of my students who were not from Canada, and many Canadians for that matter, had little to no prior knowledge of Canada's indigenous cultures and issues, so this was something of an eye opener for them. One Jamaican student did relate the experience to her country's experience with colonialism. In support of the unit, we also took a tour of the *When Raven Became Spider* exhibition at Gallery 1C03, which featured some of the same creators and also featured a comics theme, allowing us to not only continue our discussion around Indigenous perspectives but also the influence of the comics medium."

### Submitted by Patricia Robertson (Department of English)

"I taught *This Place: 150 Years Retold* in my ENGL 1005-001 course in the Fall 2019 term. Dr. Rifkind kindly visited my class as a guest speaker and provided a helpful overview of Indigenous graphic narratives and an introduction to some of the terminology of visual narratives. I went through the booklet "How Comics Work" with my class, which was very helpful, as teaching a graphic narrative was new to me. I subsequently assigned group presentations to the class, with each group tasked to choose one of the narratives, analyze it, and carry out background research.

Judging from the quality of the presentations and the responses of the class, students both enjoyed this opportunity to deepen their understandings of a particular story and learned a good deal about Indigenous perspectives on Canadian history. In their final exam, students were asked to cite five things they had learned during the course, and a number of them mentioned the e-book. Specific comments, both about this book and graphic narratives in general, included:

- Graphic novels count as literature [!]
- I learned how graphic narratives are more than just words, the pictures mean/represent so much more than being simple images.
- A valuable thing I've learned in this class was during the student presentations. Getting my nose in the different cultures, practices and beliefs on Indigenous people, I am now intrigued and interested in pursuing knowledge of their culture and history.
- I learned the importance of examining alternative narratives such as during our examination of the graphic stories. Those stories forced the class to explore how tales that are often told through a "White" perspective can be understood very differently through an Indigenous perspective.
- I loved learning new stuff about graphic narratives -- I like reading them on my own and I was given new language tools for my comprehension. I learned lots about Indigenous peoples with *150 Years Retold*; very helpful and informative presentations.
- I learnt a lot about Indigenous stories which made me open to understand different cultures and how language and creativity unites people together.

All in all, I think the project, for my students, was an unqualified success, and all of us learned a lot. I found group presentations were particularly effective in getting them to engage with the text, images, and perspectives."

### **1BUW Workshop Notes (ICR/1BUW Workshop Dec. 5<sup>th</sup>; Notes by Larissa Wodtke)**

#### ***What Worked***

- Small group presentations
- Having a common text across ICRs
- Created community within the university
- Good way of helping students understand that Indigenous people are part of the modern era
- Providing the *How Comics Work* guide
- Providing the book as a free e-book through the library
- The coordination with Gallery 1C03's art exhibition
- Powerful discussions
- Providing online resources
- Highlighting Indigenous voices

#### ***Challenges***

- Teaching as non-Indigenous faculty
- The need to supply a lot of historical background to students
- Class size – as the class size increases, the discussion decreases
- Getting students to events outside of class time (some have jobs)
- Push back from students, racism

### ***Recommendations***

- More access to Indigenous speakers/support for non-Indigenous faculty
- Collaborative group projects
- Providing an orientation workshop/faculty preparation on Indigenous history and 1BUW specifically
- Choose a YA novel (ie, *Marrow Thieves*)
- Choose a local text
- Ensure that 1BUW doesn't conflict with other Indigenous events on campus (Weweni, etc.)
- Recognize labour outside contracts, especially for CAS
- More advance notification and preparation, especially for CAS and before course outlines are due
- Bring more 1BUW panelists into classes
- More cross-disciplinary planning
- Provide funds for related field trips
- Hold events for the whole year rather than just one term
- Make more connections with ICR instructors
- Choose a book that is topical
- Allow each department to take turns running the 1BUW
- Provide course release for organizers
- Build an overall administrative structure/process for 1BUW, including staff support

## APPENDIX B: 1BUW BUDGET REPORT

### ONE BOOK UWINNIPEG 2019 BUDGET

Updated January 20, 2020

CATEGORY	ITEM	DETAILS	Budget	Actual	Difference	Paid	Outstanding
Personnel/Honoraria	Research Assistant	Racheal Kalaba	2500	2500	0.00	2500	0
	Booklet Art	Alice RL	750	750	0.00	750	0
	Panel Honoraria	4 Speakers @ \$200*	1000	800	200.00	800	0
	Writer in Residence	Jen Storm	1500	1500	0.00	1500	0
	Riley Lecture	Katherena Vermette	500	500	0.00	500	0
	Book Club	GMB Chomichuk	250	250	0.00	250	0
	Symposium Keynote	DA Roberston	600	600	0.00	600	0
	Cole Pauls		250	250	0.00	250	0
	Elder	Don Robertson	100	0	100.00	0	0
	Elder	Calvin Pompana	150	150	0.00	150	0
<b>Total Personnel</b>			<b>7600</b>	<b>7300</b>	<b>300</b>	<b>7300</b>	<b>0</b>
Printing	Booklet Printing	Kendrick	250	250	0.00	250	0
	Orientation Flyer	UW Printing	274.5	274.5	0.00	274.5	0
	Poster Printing	UW Printing	122.4	122.4	0.00	122.4	0
<b>Total Printing</b>			<b>646.9</b>	<b>646.9</b>	<b>0</b>	<b>646.9</b>	<b>0</b>
Hospitality	Workshop Lunch	Banh Mi King	224	224	0.00	224	0
	September Launch Catering	Diversity+Cake	600	486.47	113.53	486.47	0
	Panel Dinner	TBD	150	0	150.00	0	0
	Symposium Lunch	Feast	500	500	0.00	500	0
	Symposium Tea/Coffee	University Club	50	50	0.00	50	0
<b>Total Hospitality</b>			<b>1524</b>	<b>1260.47</b>	<b>263.53</b>	<b>1260.47</b>	<b>0</b>
Institution Costs	WIR Parking	IN KIND	100	100	0.00	100	0
	Launch Room Setup	2M70	60	60	0.00	60	0
	Oct 23 Panel	Library	565.25	543.25	22.00	543.25	0
	Oct 29 Lecture	E-G Hall	590	590	0.00	590	0
	Nov 29 Keynote	E-G Hall	580	580	0.00	580	0
<b>Total Institution Costs</b>			<b>1895.25</b>	<b>1873.25</b>	<b>22.00</b>	<b>1873.25</b>	<b>0</b>
Video Production	Oct 23 Panel	SELF	602.5	0	602.50	0	0
	Oct 29 Lecture	KMCI Transfer to Arts	547.5	547.5	0.00	547.5	0
	Nov 26 Lecture	Rifkind KMCI	565	565	0.00	565	0
	Nov 29 Lecture	Rifkind KMCI	492.5	492.5	0.00	492.5	0
<b>Total Video Costs</b>			<b>2207.5</b>	<b>1605</b>	<b>602.5</b>	<b>1605</b>	<b>0</b>
<b>TOTAL COSTS</b>			<b>13873.65</b>	<b>12685.62</b>	<b>1188.03</b>	<b>12685.62</b>	<b>0</b>

INCOME		
Source	Purpose	Received
Graduate Studies	Research Assistant	2500
Faculty of Arts	Writer in Residence	1500
Faculty of Arts	Setup/Tech	1050
Discretionary Grant	Booklet	1000
Gallery 1C03	Book Club and General	850
Weweni Speakers Series	Robertson Honorarium	600
	Pauls Honorarium	250
English Chair	Various	498.5
Riley Fund	Panel & Vermette	1500
UWFA	Launch Catering	250
History	General	200
English	Parking	100
President's Office	Catering	900
Rifkind KMCI Grant	Video Production	1487.5
<b>TOTAL</b>		<b>12686</b>

<b>TOTAL COSTS (ACTUAL)</b>	<b>12685.62</b>
<b>TOTAL INCOME</b>	<b>12686</b>
<b>DIFFERENCE ((-)=SURPLUS)</b>	<b>(0.38)</b>

\*Panel speakers: Jen Storm, Chelsea Vowel, Scott B. Henderson, Alice RL