



THE UNIVERSITY OF WINNIPEG

Caring for Difficult Knowledge: Prospects for the Canadian Museum for Human Rights

*A Workshop presented by
The University of Winnipeg's Cultural Studies Research Group*

With support from:

The President's Office
The Provost and Vice-President, Academic and International
The Office of the Associate Vice-President, Research and Innovation
The Dean of Graduate Studies
The Chancellor's Research Chair
The Faculty of Arts

Room 2M70

2nd Floor, Manitoba Hall

September 27 – 29, 2013

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Workshop Schedule

FRIDAY, SEPTEMBER 27, 2013

- 4:30-5:00pm Check-in/registration
- 5:00-5:30 pm President's Welcome – Lloyd Axworthy & Opening Remarks – Angela Failler (UW)
- 5:30-7:00 pm **Keynote Lecture:** Erica Lehrer (Concordia University) – “Exhibition as Research: Critical Curating and Difficult Knowledge in Practice”
- 7:00-8:00 pm Reception (sponsored by the President's Office)

SATURDAY, SEPTEMBER 28, 2013

- 9:00-9:15am Check-in & coffee
- 9:15-10:45 am **Session 1: *Pedagogies of Witness***
[moderator: Catherine Taylor]
Mireille Lamontagne (CMHR) – “Let's talk...and Play!: Using Dialogue and Interaction to Learn and Teach at the Canadian Museum for Human Rights”
Marilou McPhedran (UW) - "Difficult Dynamics in Teaching Lived Rights - a case study of the Adventures in Global Citizenship Summer Institutes partnered with CMHR 2011-2013"
Kathryn Ready (UW) – “Do the Rights Thing?: Literature, Human Rights, and Graduate Pedagogy at The University of Winnipeg and the Canadian Museum for Human Rights”
- 10:45-11:00 am Break
- 11:00am- 12:00pm **Session 2: *Pedagogies of Witness II***
[moderator: Tracy Whalen (UW)]
Debbie Schnitzer & Kathleen Venema (UW) - “A Museum in Miniature: Reflections on a Pedagogy of Care-full Witnessing”
Doris Wolf, Leah Gazan, Mary Jane McCallum & Heather Snell (UW) – “The Child Witness to CMHR's Representation of Canada's Residential School Legacy”
- 12:00-1:00 p.m. Lunch (sponsored by Jino Distasio, Office of the Associate Vice-President, Research and Innovation)
- 1:00-2:30 p.m. **Keynote Lecture:** Rita Kaur Dhamoon (UVic) & Olena Hankivsky (SFU) – “Public Knowledge, Power, and Processes: a Case Study of the CMHR”
- 2:30-2:45 p.m. Break

2:45-3:45 p.m.

Session 3: *Museum-Public Interfacings*

[moderator: Peter Ives (UW)]

Heather Milne (UW) – “The Individual vs. the Collective in Neoliberal Times: The Canadian Museum for Human Rights and Rhetorics of Accountability in Winnipeg Print Media”

Karen Sharma (UW/UM Masters in Public Administration program)
“Governing Difficult Knowledge: An Institutional Analysis of the Canadian Museum for Human Rights”

SUNDAY, SEPTEMBER 29, 2013

9:00-9:15 a.m.

Check-in & coffee

9:15-10:45 a.m.

Session 4: *Material Rhetorics and Discursive Landscapes*

[moderator: Wade Nelson]

Chris Campbell & Larissa Wodtke (UW) – “Climbing the Slippery Slope of the Tower of Hope: Narratives of Progress in the Design and Discussion of the CMHR”

Jennifer Clary-Lemon (UW) – “Engaging Difficult Knowledge: Material Rhetorics, Site-Based Research, and Rhetorical Accretion”

Jaqueline McLeod Rogers & Tracy Whalen (UW) – “The Conversation Has Begun” Monologue of Containment OR Interactive Invitation?”

10:45-11:00

Break

11:00-12:00

Session 5: *Present Absences / Absent Presences*

[moderator: Claire Borody]

Michelle Owen (UW) & Nancy Hansen (UofM) – “Present but Invisible: Disability at the Canadian Human Rights Museum”

Lukas Benjamin Thiessen (UW, Cultural Studies MA program) – “Individuals without Permanent Housing as Curators: Addressing Homelessness at the Canadian Museum for Human Rights”

12:00-1:00pm

Lunch (sponsored by Mavis Reimer, Dean of Graduate Studies, CRC in Young People’s Texts and Cultures)

1:00-2:00pm

Session 6: *Learning & Remembering Otherwise*

[moderator: Heather Milne (UW)]

Sigrid Dahle (Independent Curator) – “Learning from Artists: How to Toy with Difficult Knowledge”

Angela Failer (UW) – “Hope without Consolation and ‘Remembering Otherwise’ at the CMHR”

2:00-2:15pm

Break

2:15-3:15pm

Closing Roundtable - Angela Failer (UW), Mavis Reimer (UW), Erica Lehrer (Concordia), Rita Kaur Dhamoon (UVic), Olena Hankivsky (SFU)

3:15-3:30pm

Break

3:30-4:30 pm

MA Students Roundtable (facilitated by Kathryn Ready)
ENGL-7103: Research Methods & Practices course class

Abstracts

KEYNOTE

Exhibition as Research: Critical Curating and Difficult Knowledge in Practice.

– Erica Lehrer (Concordia University)

Dr. Erica Lehrer is Associate Professor of History and Sociology/Anthropology, as well as Director of the Centre for Ethnographic Research and Exhibition in the Aftermath of Violence (CEREV) at Concordia University where she also holds a Canada Research Chair in Post-Conflict Memory, Ethnography, and Museology. Her research looks at cultural practices and products that attempt to apprehend, represent, or come to terms with mass violence and its aftermath — from the stories told in theoretical and creative texts to films, monuments, exhibitions and the 'happenings' of everyday life. In addition to several published journal articles and book chapters, she is the co-editor of *Curating Difficult Knowledge: Violent Pasts in Public Places* (Palgrave MacMillan 2011) and author of *Jewish Poland Revisited: Heritage Tourism in Unquiet Places* (University of Indiana Press, forthcoming).

Session 1: Pedagogies of Witness

Let's talk...and Play!: Using Dialogue and Interaction to Learn and Teach at the Canadian Museum for Human Rights

– Mireille Lamontagne (Canadian Museum for Human Rights)

Should we be teaching human rights in school? This might be considered a controversial issue in and of itself. However, the United Nations has placed a high priority on human rights education—declaring 1995 – 2004 the UN Decade for Human Rights, and since then the UN General Assembly launched the World Programme for Human Rights Education in 2004, “as a global initiative... to advance the implementation of human rights education...” This programme was supported by the Council of Ministers of Education in Canada and the Canadian Commission for UNESCO in 2010. In a recent Canadian Teachers' Federation survey, 92% said they placed a high value on teaching human rights in school. Students can and should learn to wrestle collectively and individually with important public issues they will encounter as 21st Century citizens of Canada and the globe. Based on the museum's research of published pedagogical materials, discussion appears to be the most effective approach to teaching controversial issues. From the learners point of view however, talk and interaction (or play if you will), the combination makes for truly memorable encounters.

The Museum's Learning and Programming Department worked with the Canadian Teachers' Federation this past winter in developing an on-line survey of K-12 teachers from across the country to obtain their perspectives on human rights education in Canadian schools. The results of that have provided us with some direction for the development of Education

programming at the museum. So the question of whether or not to teach human rights shouldn't be controversial—But teaching human rights issues certainly can be. The Manager of Education Programming at the Canadian Museum for Human Rights, Mireille Lamontagne, will share the museum's approach to education, and what Canadian teachers have said that informs this approach, about their successes and not so great successes in teaching human rights, what they want support with, and what we think the museum has the potential to do to expand human rights education in Canada.

Difficult Dynamics in Teaching Lived Rights - a case study of the Adventures in Global Citizenship Summer Institutes partnered with CMHR 2011-2013

– Marilou McPhedran (University of Winnipeg)

The University of Winnipeg (UW) Global College was founded in 2006 as a "college without borders" operating as an interdisciplinary centre for teaching, research, dialogue and action on human rights. In 2010, the Human Rights Thematic Major was launched at UW and discussions began with the Canadian Museum for Human Rights and Rotary World Peace Partners on collaborating to offer an intensive summer institute in human rights, designed as a 'jump start' course in early August, geared to students coming to university for the first time, with outreach to students of Aboriginal origin and from immigrant communities while offering a range of learning modalities. For this workshop, the designer of this university course will present findings drawn from three years of course evaluations by the diverse population of over 70 students who wrote of their experiences in being confronted with difficult knowledge on a range of human rights concerns.

Do the Rights Thing?: Literature, Human Rights, and Graduate Pedagogy at The University of Winnipeg and the Canadian Museum for Human Rights

– Kathryn Ready (University of Winnipeg)

Education is the self-declared “heart” of the Canadian Museum for Human Rights, generating partnership projects and programs with such organizations as the Canadian Teachers' Federation, the Assembly of First Nations, the Inuit Tapiriit Kanatami, and the Robert F. Kennedy Center for Justice and Human Rights.¹ The CMHR has additionally sought to forge links with local universities, participating in a lectures series, “Thinking about Ideas Museums,” at the University of Manitoba and signing a memorandum of understanding with Dr. Lloyd Axworthy, President and Vice-Chancellor of The University of Winnipeg, with the stated aim to promote “human rights and social justice education.”² Yet it remains unclear what future exactly UW and U of M students and faculty will have with the CMHR. At UW, there seems a potentially rich collaborative and critical role to play for faculty and students involved in the MA in Cultural Studies, with its two specialization areas: Texts and Cultures and Curatorial Practices. As a faculty member involved in this program, I would be interested in developing a course in Topics in Local, National, and Global Cultures (ENGL-7740/3 or 6), which I would elaborate as part of this workshop. In my projected iteration of this course, I would like to explore the roots of “human rights” discourse, tracking its emergence out of the discourse of “natural rights” in the seventeenth and eighteenth centuries. At the same time, I am interested in exploring the historical relationship between “human rights” discourse and literature, particularly the novel, as

well as the role of other arts in the cultural history of “human rights.” I would like to pay special attention to the emergence in the twentieth century of what has been called “human rights literature,” taking inspiration from Jean-Paul Sartre’s essay “What is literature?” In this context, I would like to address the arguments put forward by Sartre regarding the distinctive purpose of prose fiction. The CMHR will itself be another focus of the course, with students asked to consider the strengths and weaknesses of “human rights” as a conceptual frame for “difficult knowledge” and the potential value of the CMHR as an educational resource, site, and object for critical thinking. Among the specific questions to be addressed will be whether the “human rights” frame provides a persuasive justification for, in the words of Roger I. Simon, “the re-presentation of images and artifacts that trace past violence,” by placing it “within a redemptive, reparative narrative” that “might function to secure more progressive, less violent futures,” facilitating a “pedagogy of witness” that encourages “sustained attention, concern, and corrective action,” or whether will it inevitably tend to the “simplification of history.”³ One project may involve the comparison of specific examples of pedagogical curatorship at the CMHR and elsewhere, looking at issues around justifications for exhibits, design, and what Simon calls “accompanying circumstances” (198).

¹ See Lindsay Wheedon, “Education at the Heart of Canadian Museum for Human Rights,” 11 December 2012, Winnipeg, 6 May 2013 < <http://museumforhumanrights.ca/explore/blog/education-heart-canadian-museum-human-rights> >.

² See “Canadian Museum for Human Rights and the University of Winnipeg sign Memorandum of Understanding,” 6 May 2011, Winnipeg, 6 May 2013 <<http://museumforhumanrights.ca/about-museum/news/canadian-museum-human-rights-and-university-winnipeg-sign-memorandum-understanding>>.

³ Roger I. Simon, “Afterword: The Turn to Pedagogy: A Needed Conversation on the Practice of Curating Difficult Knowledge,” *Curating Difficult Knowledge: Violent Pasts in Public Places* (Basingstoke: Palgrave Macmillan, 2011) 198, 206, 199.

Session 2: Pedagogies of Witness II

A Museum in Miniature: Reflections on a Pedagogy of Care-full Witnessing – Deborah Schnitzer & Kathleen Venema (University of Winnipeg)

This presentation responds directly to the question, “How might university educators, be uniquely positioned to help care for difficult knowledge in relation to the work of the CMHR, or in relation to publics and counterpublics as they form alongside the museum and contribute to discourses on human rights?” The presentation is designed as a reflection on key moments drawn from our shared experiences as co-facilitators of an unusual English course. We offer “The Making of Peace and War in Literature” through the English department, although the course includes two components in addition to the study of literary and cultural texts, specifically: a service learning component and an activism component. Our goals for this course thus partially and entirely inadvertently anticipate the Canadian Museum of Human Rights’ goals to be both a centre for critical engagement and a catalyst for inspiration, including inspiration to take action related to peace-making and justice. We’ve been struck by the ways in which our pedagogy aligns with the dimensions of, and challenges to, curatorial practice that Erica Lehrer, Cynthia E. Milton, and Roger Simon describe. Informed and inspired by their work, we propose to both examine four key ‘moments’ in the three iterations of the course so

far. Each of these four moments marks a particularly resonant experience of: “caring for” difficult knowledges and texts (Lehrer and Milton 4); witnessing projects of “witnessing” (11); “a ‘pedagogy at peace with its partiality’” (Simon, “Afterword” 197); and ‘not just looking but watching’ (203). We will specifically highlight: a remarkably successful instance of students “becoming friends with a text”; the process by which powerful affective bonds were developed during an activism workshop; the deep “grammar” we’ve learned in order to foster collective planning for collaborative action; and the ways in which service learning functions to foster peace-making identities. Our presentation will also look forward, toward our next version of the course and the pedagogical practices by which we might engage our students as a counterpublic, practiced in caring for difficult knowledge and prepared to contribute to a larger discourse on human rights.

The Child Witness to CMHR’s Representation of Canada’s Residential School Legacy
– Leah Gazan, Mary Jane McCallum, Heather Snell, & Doris Wolf (University of Winnipeg)

We propose to explore the ways the Canadian Museum for Human Rights is curating the difficult knowledges surrounding Canada’s residential school history and human rights record in relation to Aboriginal peoples. Our interest lies in the ways that the Museum’s galleries in conjunction with its educational programs conceptualize / construct the child attendee / witness to this history. Within childhood studies, critics frequently allude to what has been called the “split agenda” of children’s texts of atrocity – the competing desires to expose young readers to the horrors of history to teach them something important about the past that they can bring into the present and at the same time to protect them from the worst of that history based in idealized notions of childhood innocence. This split agenda becomes an ethical issue that negotiates the tension between a fear of secondary traumatization of the contemporary youth witness and a strongly perceived need to portray historical records of atrocity such as Canada’s residential school legacy with accuracy and integrity. Building on this idea of a split agenda, we would like to explore how both the Learning and Programming Division of the Museum as well as its galleries are negotiating this tension to protect and reveal, especially in light of recent information that the Museum’s board has asked management to maintain a more “positive, optimistic tone” for its galleries and include “more positive Canadian content” (“Human rights museum board behind push for ‘positive’ stories: Canadian museum manager’s letter indicates desire for ‘optimistic tone’ for Peace Gallery, CBC News, posted: Dec 3, 2012). We are interested in exploring how Aboriginal and non-Aboriginal young people might be differently or similarly constructed as witnesses. We are also interested in addressing the local Aboriginal community’s reaction to the museum’s representation of residential schools and Aboriginal history and the museum’s response.

KEYNOTE

Public Knowledge, Power, and Processes: a Case Study of the CMHR.

– Rita Kaur Dhamoon (University of Victoria) & Olena Hankivsky (Simon Fraser University)

The Canadian Museum for Human Rights is envisioned as a place to learn about the struggle for human rights in Canada and internationally. Yet, over recent years, it has produced an “Oppression Olympics,” whereby some members of some groups (e.g. Ukrainians, Polish, Jewish) are competing for the mantle of the most oppressed, producing zero-sum thinking about horrific events that are deemed to be hierarchically valuable to public understandings of human rights and genocide. Knowledge about human rights abuses and genocide is itself difficult, namely “emotionally charged.” Drawing on the literature on the ethics of care, critical race theory, and Rothberg’s theory of multidirectional memory, we argue that this difficult knowledge has been made further fraught because of the Oppression Olympics. In particular, we focus on the processes of consultation adopted by the Museum, and the role of the State in exacerbating the exchange, transfer, and mobilization of “difficult knowledge.” Our aim is to identify the challenges and possibilities of articulating difficult knowledge in the public realm.

Session 3: Museum-Public Interfacings

The Individual vs. the Collective in Neoliberal Times: The Canadian Museum for Human Rights and Rhetorics of Accountability in Winnipeg Print Media

– Heather Milne (University of Winnipeg)

The Canadian Museum for Human Rights holds the potential to facilitate occasions for museum-goers to reflect upon the concept of human rights, learn about human rights struggles, grapple with past and present atrocities, and become inspired to take up causes in the name of social justice. In spite of its promise as a site of critical engagement and activism, however, this museum has met with a considerable degree of opposition from some members of the Winnipeg public. Outcries over perceived oversights in the museum’s programming, dislike of its bold architectural design, and objections to the cost of building construction, exhibition development, and staffing have erupted frequently in local media, and especially in the pages of the *Winnipeg Sun*, where the Canadian Museum for Human Rights has become a target for right-wing fiscal conservatives. This paper examines negative public responses to the CMHR in the pages of local newspapers as a manifestation of conflicting understandings of moral and ethical responsibility. More specifically, I suggest that arguments for and against the museum tend to form a polarity between understandings of human rights premised on the ideals of collaboration and collective struggle and a neoliberal agenda that privileges the rights of the individual over those of the collective. As Wendy Brown has argued, neoliberalism “erases the discrepancy between economic morality and moral behavior by configuring morality entirely as a matter of rational deliberation about costs, benefits, and consequences,” and in doing so, neoliberalism makes the individual “fully responsible for his or her self” rather than beholden to ideals of the collective good. This position is starkly articulated in a *Winnipeg Sun* editorial that claims the construction of the museum has violated the “rights” of the taxpayer (Colin Crag, “Taxpayers

rights ignored by museum” *Winnipeg Sun*, January 25, 2012). In considering these competing and conflicting understanding of rights, I read newspaper columns and the comments left by readers as a manifestation of a particular form of difficult knowledge that emerges when the building of a state- funded institution dedicated to reflection on human rights collides with a neoliberal discourse of fiscal accountability that conflates morality with the rights of the individual (at the crux of this conflict lies the Stephen Harper government, in charge of building this national museum but beholden to its Conservative base). I further consider the extent to which objections to the museum as a “waste” of taxpayer’s money might mask an underlying anxiety over and resistance to the difficult knowledge future museum-goers might encounter upon engaging with the exhibits in the CMHR. Learning from difficult knowledge holds the potential to radically challenge museum---goers preconceived assumptions and invites participants to implicate themselves in the suffering of others rather than viewing knowledge as something to consume passively. The participatory ethos of difficult knowledge is not only incompatible with a neoliberal framework but also holds the potential for its undoing.

Governing Difficult Knowledge: An Institutional Analysis of the Canadian Museum of Human Rights

– Karen Sharma (University of Winnipeg/University of Manitoba)

In their forthcoming publication “Curatorial Practice and Learning from Difficult Knowledge,” Roger I. Simon and Angela Failler point to the importance of curatorial strategies in engendering learning from difficult knowledge. The authors note, “the role of curation is central to the enactment of redistributions, reconfigurations and openings at the museum” (2013: 9). Curators, however, exercise their roles within the context of institutions that may enable or foreclose opportunities for complex pedagogical encounters with the difficult terrain they represent. This raises, as an analytic imperative, that curatorial practices be read into their institutional contexts, and likewise that institutional contexts be read into curatorial practices. My paper focuses on the recently established Canadian Museum for Human Rights (CMHR) in Winnipeg, Canada. I am particularly interested in the museum’s governance structure - the framework it uses to operationalize its challenging mandate. My paper recognizes that the institution is in its nascency and holds in tension its relative "newness" with the need to critically engage its governance practices before they become concretized in institutional memory. To this end, I examine the museum's mechanisms of governance, specifically, its approaches for interfacing with its publics. I argue that the CMHR's governance practices reveal certain institutional anxieties related to the challenging content it has been tasked with exhibiting. These anxieties present themselves in the form of institutional closures and strategies of containment. Using Britzman et. al's concept of difficult knowledge, I theorize approaches to governance that might enable complex curatorial strategies, offering museum publics and staff opportunities to engage openly, critically and reflexively with its exhibited (and absent) histories.

Simon, Roger I. and Angela Failler. (Under review). "Curatorial Practice and Learning from Difficult Knowledge" in Karen Busby, Andrew Woolford and Adam Muller (eds.) *The Idea of a Human Rights Museum*. Winnipeg: University of Manitoba Press (forthcoming).

Session 4: Material Rhetorics and Discursive Landscapes

Climbing the slippery slope of the Tower of Hope: Narratives of progress in the design and discussion of the CMHR

– Chris Campbell & Larissa Wodtke (University of Winnipeg)

In the effort to establish the physical structure of the Canadian Museum for Human Rights (CMHR), supporters of the museum, such as the Friends of the CMHR, have pursued a long fundraising campaign that engaged all levels of government and private philanthropist donors to ensure the financial feasibility of the project. This effort reveals a conundrum that lies at the heart of the CMHR that stretches the museum between two poles: the concept of an “ideas” museum (an oft-cited idiom used by museum staff and in public discourse to describe the museum’s unconventional content) and the great need to create an impressive structure in which to house these “ideas.” Stretched between the materiality of the structure and the abstraction of human rights ideas, the museum is left dangling in an as-yet-unknown symbolic third space,¹ somewhere between public demand and public censure.

Ostensibly, the building itself has come to symbolize the museum, as the local and national publics have had extremely limited access to it beyond the occasional picture, news item, or as the monolithic new structure at The Forks; this is not an unreasonably or necessarily unwarranted perspective on the space given the heavy publicity of the museum’s design. Architect Antoine Predock, who won a 64-submission competition for the building design, has spoken rather extensively about the symbolic import of the structure, from the base of the Roots and much deeper bedrock foundations to the top of the Tower of Hope, providing a foundation for this line of reasoning. CMHR staff have taken up these symbolic discussions by providing public tours of the museum perimeter and surrounding area (the architectural design perimeter tour and, most recently, the Rights Around Us tour). Having attended these tours ourselves, we are subsequently curious about the progress narrative of human rights that is potentially conveyed through the museum’s architecture, and the challenge this poses for recognizing present and ongoing injustice and abuse. While the ideal of human rights progress is laudable and provides an impetus for present and future ethical action, it is a mistake to dwell on how far we’ve come to the exclusion of the legacy of injustice that often remains. Certainly, progress has been made in the area of human rights; however, progress is not completion and we seek to problematize the notion of human rights progress.

Within this context, the “difficult knowledge” of the museum’s content is complicated between the dual demand of difficult knowledge in terms of “the problem of learning from social breakdowns in ways that might open teachers and students to their present ethical obligations” and “what it means to represent and narrate ‘difficult knowledge’” (Pitt & Britzman, 2003, p. 756). In large part, the museum has thus far been engaged in the methodological/representational aspects of difficult knowledge (questions concerning how to curate exhibits and display abstract concepts or historical injustices in concrete ways); the museum has had less opportunity to engage in the pedagogical aspects of how individual museum-goers will encounter difficult knowledge and personally grapple with the ethical implications presented. In both the design/physical structure of the iconic building and in the summer-month tours of the museum, the CMHR attempts to attend the conundrum and engage with the public within the third space. This is our area of inquiry into the state of the museum.

¹ The theory of third space is a concept put forth by postcolonial cultural theorist Homi K. Bhabha in *The Location of Culture* (2004). While third space theory tends to place a certain emphasis on dissent and cultural resistance within a hybrid identity, I use the term slightly differently here; certainly, I argue that there is a hybridity at play, but the hybridity is used to construct an “official” position within a contradictory situation.

Engaging Difficult Knowledge: Material Rhetorics, Site-Based Research, and Rhetorical Accretion

– Jennifer Clary-Lemon (University of Winnipeg)

While acknowledging that method and methodology are different (our methods, as L'Eplattenier reminds us, are “the means by which we conduct our research,” while methodology “allows us to theorize the goals of our research” [69]), this talk argues that theories of material rhetoric—specifically, site-based attention to the movement of public texts and materials over time and space—offer theoretical lenses through which to link research methods and methodologies. Applying Vicki Tolar Collins’ concept of *rhetorical accretion*, or a “layering [of] additional texts over and around the original text” (547) and Janine Solberg’s notion of *proximity* (67) to the Canadian Museum for Human Rights as a material site of curation, I argue that such terms allows scholars to better “reconstruc[t] material evidence of social, institutional, and commercial structures” (Collins 550) when engaging in site-based research.

Rhetorical researchers and historiographers note the effects of the material on their work—whether with bodily reference of fever (Ramsey et al. 3; see Derrida), emotion and landscape (see Rohan), or travel time, place (see Gaillet), or substance (see Blair). As such, applying theories of material rhetoric to our research methodologies in *sites that represent collective histories* allow us to link landscape and substance, emotion and body, time and space, within the tasks of considering how and what we mean by difficult knowledge. Imagining a site like the CMHR as not a new one, but a reimagining of the texts, artifacts, and images which it will display and construct allows scholars to examine both textual/artifactual accretion and the ways in which rhetorical accretion is managed and controlled by human agency. Building on Blair’s work with material rhetorics and contemporary American memorial sites, I extend her argument by using Solberg’s concept of *proximity* as a heuristic for critical reflection on research practices and processes on the CMHR site. Examining notions of *affective*, *geographic*, and *virtual proximity* (Solberg 67) within the CMHR as a particular site, I underscore the spatial and relational structures that situate site-based research and affect both researchers and curators’ understanding of what “artifacts” and difficult knowledges such a site might contain.

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“The Conversation Has Begun” Monologue of Containment OR Interactive Invitation?
– Jaqueline McLeod Rogers & Tracy Whalen (University of Winnipeg)

A museum in progress is a particularly vibrant site of dialogue and shifting understandings: between the architectural structure itself and its urban surroundings; between the various signs and messages authorized and posted by museum administration and the imagined public who would read them; between the story these signs attempt to tell and their various interpretations. A key question we will consider is how the linguistic landscape (LL) of the Canadian Museum for Human Rights interacts with the project of engaging publics in the task of caring for difficult knowledge. As researchers, we are interested in exploring the material and linguistic landscape surrounding the Museum, considering how it is being constructed and for whom.

In our presentation, we will explore how the Museum makes itself present not only in the geographical landscape but also in the discursive landscape of the surrounding area. We use linguistic landscape analysis and rhetorical theory to study how “the discursive environment . . . constituted by its surrounding signage and billboard campaigns” attempts to shape public perceptions of the CMHR and whether it is, in fact, drawing publics into an open “conversation” about the unfolding process of developing a site for the negotiation of difficult knowledge. Linguistic landscape analysis, which has been developing rapidly over the last few years, argues that the linguistic landscape, made up of more than official text-based signs, also includes visual images, unauthorized words and images, and social discourses, embracing spoken as well as written language (Shohamy et al. 2010). Rhetorical criticism, which studies how symbols construct and deflect versions of reality for fellow symbol-users, offers resources to examine the symbolic play of presence and absence in the Museum’s various texts. In their canonical book, *The New Rhetoric* (1969), Chaim Perelman and Lucie Olbrechts-Tyteca theorize presence as an argumentative strategy that gives some messages a “standing-out-ness” or figural salience (and makes other elements absent), and these strategies cultivate a public that is receptive to particular arguments and interpretations.

Using such theories, we will examine the signs on the Museum site, informational brochures, and the dedicated website to see how the emerging project represents itself to the public—how it is attempting to shape public ideas, opinions and expectations about what a museum dedicated to human rights might be. There is so much about this Museum that is immaterial and postponed; we are fascinated by the attempts to create a tangible sense of museum presence when so much is uncertain, undeveloped, and absent.

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Session 5: Present Absences / Absent Presences

Present but Invisible: Disability at the Canadian Human Rights Museum

– Michelle Owen (University of Winnipeg) & Nancy Hansen (University of Manitoba)

The Canadian Human Rights Museum, located in Winnipeg and scheduled to open in 2014, is a site of both hope and contestation.

Like many other disenfranchised groups, disabled people want their stories to be told. Furthermore people with non-conformist bodies have always existed although it is rare to find historical accounts acknowledging their existence. Even today people with disabilities are marginalized by poverty and ableist views, based on an elusive concept of what is “normal.”

To put this issue in context an estimated one billion people world-wide have some form of disability or impairment. Disabled people have a rich history dating back centuries but only recently has it begun to be documented (See *Disability a New History* <http://www.bbc.co.uk/podcasts/series/r4disability>) In 2008 the School of Disability Studies at Ryerson University displayed pieces from a seminar on disability history. This exhibition, entitled “Out from Under: Disability, History & Things to Remember,” was powerful and inherently activist in tone. Visitors learned about hidden parts of Canadian history, such as life in institutions, through objects like tools and clothes.

The question is how courageous and creative will the CMHR be in its re-presentation of disability? How will it care for, present and interpret the often difficult hidden history and knowledge of disability? What will the public learn from this venture? Disability will be present at the museum, but will it be visible? Disability at museums is usually framed in terms of access to ramps, toilets, restaurants, etc. There is little understanding of disabled people’s engagement with, or involvement in, history despite the fact that many of Western culture’s most revered leaders, writers and artists were disabled. This aspect of their lives has been subjected to a form of cultural erasure, as if acknowledgment will diminish their accomplishments.

Representations of disability must go beyond well beyond the well-documented athletic exploits of white men such as Terry Fox and Rick Hansen. This pervasive image of disability must be troubled by the intersections of gender, race, ethnicity, aboriginality, sexuality, class, and so forth. Moreover there are a spectrum of disabilities and chronic illnesses – many that are not easy to portray.

Individuals without permanent housing as curators: Addressing homelessness at the Canadian Museum for Human Rights

– Lukas Benjamin Thiessen (University of Winnipeg)

In their 2011 book *Curating Difficult Knowledge: Violent Pasts in Public Places*, Erica Lehrer and Cynthia F. Milton challenge museum professionals to work with a variety of stakeholders.¹ This paper invites curators to work with individuals without permanent housing to address the “difficult knowledge” of homelessness. In the Government of Canada’s Economic Action Plan 2013 “the policy lens dramatically shifts across the country from supports for ‘helping the homeless’ to ‘ending homelessness.’”² The Canadian Museum for Human Rights is implicated in efforts to end homelessness as CEO Stuart Murray participated in CEOs for Downtown Sleepout which raised money for this purpose.

Museums in the UK have partnered with individuals who are homeless to co-curate exhibitions related to their housing situation. St. Fagans National History Museum, Oxford University Museums, Leeds Museums and Galleries, and Andover Museum have provided opportunities for individuals without permanent housing to participate in research and exhibition development. Gabrielle Hamilton, curator at Leeds Museum, said addressing homelessness with people who experienced it is difficult once they have housing.³ If homelessness is erased, curators of difficult knowledge are confronted with the question of how to include the perspective of those who lived with secure shelter.

This question is salient in the City of Winnipeg where the Social Planning Council of Winnipeg reported over half of the population of individuals who are homeless in Winnipeg identify as Aboriginal (18% were Metis and 35% were Status First Nation).⁴ The CMHR is dedicated to addressing human rights concerns related to the Aboriginal community,⁵ and Murray has supported these concerns.⁶ If people in Canada focus on ending homelessness by securing permanent shelter for everyone, problems in the legacy of property ownership may be overlooked.

This paper examines how other museums invited people without permanent shelter to work as curators of their own history as templates for addressing homelessness in Canada at the Canadian Museum for Human Rights.

¹ Lehrer and Milton, 6.

² Sam Tsemberis and Vicky Stergiopoulos, "Housing homeless tackled" *Winnipeg Free Press* (23 Apr. 2013). Web. www.winnipegfreepress.com

³ Gabrielle Hamilton. "Leeds Museums and Galleries." *Museum Practice*. www.museumsassociation.org. Web.

⁴ Social Planning Council of Winnipeg. "A Place to Call Home: Homelessness in Winnipeg in 2011." www.spcw.mb.ca. Web.

⁵ Bouchard, Alain. "Connecting With The Aboriginal Community" (26 Mar. 2013). museumforhumanrights.ca. Web.

⁶ "Speech delivered by President and CEO Stuart Murray to the Truth and Reconciliation Commission National Research Centre Forum, March 3, 2011." museumforhumanrights.ca. Web.

Session 6: Learning & Remembering Otherwise

Learning From Artists: How to Toy With Difficult Knowledge

– Sigrid Dahle (Independent Curator)

The Canadian Museum for Human Rights (CMHR) has committed itself to tackling the representation of "large scale human rights abuses."¹ At the same time, it aims to facilitate conversations that "inspire people to take a stand for human rights in their community, their country and beyond."² These are profoundly daunting tasks particularly when the concepts which serve as the foundation for the museum's endeavor – "human," "rights" and "museum" – continue to be contested in and of themselves. Moreover, the state – mandated with protecting human rights – is often deeply implicated in their violation. The paradoxes multiply when the cultural institution charged with unpacking these complexities is a state-funded museum with a state-appointed board of directors.

Contemporary artists – seasoned veterans in the slippery, tricky practice of producing representations in and for fraught contexts such as the one described above – have for decades

wrestled with many of the issues, controversies and conundrums facing the CMHR. Indeed, it would not be an exaggeration to say that a significant portion of contemporary art, when considered collectively, constitutes a veritable human rights museum dispersed through time and space. My paper will show (or rather, curate) a selection of artist's projects that speak to the often unselfconsciously perpetuated beliefs and concepts that facilitate participation in human rights violations by everyday- ordinary citizens *in the present*; work that implicates and challenges the *contemporary* citizen-viewer rather than memorializing victims' suffering or vilifying perpetrators. My intent is to make visible what artists' know: that difficult knowledge is always already embedded in our everyday-ordinary practices, institutions and celebratory events. The process of teasing out and wrestling with this knowledge calls for a kind of ruthless care or play at which artists are particularly adept.

¹ Stuart Murray, "Goal of Canadian Museum for Human Rights is to inspire visitors, encourage action," *Letter to the Editor - the Hill Times*, January 24, 2011; Canadian Human Rights Museum website; <http://humanrightsmuseum.ca/about-museum/news/goal-canadian-museum-human-rights-inspire-visitors-encourage-action>; accessed January 26, 2013.

² Ibid.

Hope without Consolation and 'Remembering Otherwise' at the CMHR –Angela Failler (University of Winnipeg)

From atop the Canadian Museum for Human Rights (CMHR) juts the Tower of Hope, a 23-story illuminated glass architectural feature meant to symbolize "the goal of the human-rights journey" and of the museum itself, namely, "hope for a changed world."¹ The prominence of hope as an ideal is here not only made material, it is literally concretized, set in stone. Less secured, however, is hope for the CMHR within broader public discourse. Sentiments ranging from casual cynicism to despair over the museum and its plans suggest that people may not yet know where, or how, hope lies in relation to it. Alongside this, public criticism of the CMHR's federally appointed board of trustees' recent directive to museum staff to implement more "positive stories" and an "optimistic tone" within its exhibits suggests recognition of the potential for certain institutionalized versions of hope to stand in the way of opportunities for museum visitors to learn from difficult knowledge.² It is in light of these tensions that my paper seeks to consider varying engagements with the concept of hope in relation to museum pedagogy, including those being put forth in anticipation of the CMHR. Examples are drawn from news media coverage, public commentary, official statements and one particular artistic intervention that references the museum.³

In addition, my paper explores the relationship between versions of hope and practices of remembrance as they are imagined and enacted in spaces, like the CMHR, dedicated to public engagements with traumatic histories and violent pasts. More specifically, I am interested in the possibility of what Roger I. Simon calls "hope without consolation" – an alternative to versions of hope that require the disavowal of despair (for the sake of maintaining an "optimistic tone") and the promotion of "consoling transcendent meanings" of the past for the present. In other words, this is a version of hope wherein the singularities of diverse and complex histories can be critically remembered and acknowledged for their living force in/on the present, without needing to be escaped or overcome.⁴ Can this kind of hope and remembering be supported at

the CMHR, and what might become possible in the way of caring for and learning from difficult knowledge if it were?

¹ See <http://museumforhumanrights.ca/content/tower-hope> and <http://museumforhumanrights.ca/building-museum/planning-museum>

² See “Human rights museum board behind push for 'positive' stories: Canadian museum manager's letter indicates desire for 'optimistic tone' for Peace Gallery,” *CBC News*, Dec.3, 2012. <http://www.cbc.ca/news/politics/story/2012/12/03/mb-canadian-museum-human-rights-canadian-content-winnipeg.html>

³ The “artistic intervention” I am referring to is work by Kevin McKenzie from his series *Abo-Retro*, exhibited at the Urban Shaman Gallery in Winnipeg, May 2013.

⁴ Roger I. Simon, “The Terrible Gift: Museums and the Possibility of Hope without Consolation.” *Museum Management and Curatorship*, 21.3 (2006): 187-204.

Workshop Participants

Nadine Blumer completed her doctoral dissertation in the Department of Sociology at the University of Toronto on the memorial politics of the Roma in Germany. She is currently a Fellow at the Center for Advanced Holocaust Studies of the U.S. Holocaust Memorial Museum in Washington, DC where she is preparing a book manuscript about German commemoration of Romani Holocaust victims. In 2014 she will begin a SSHRC-funded postdoctoral fellowship at the Centre for Ethnographic Research and Exhibition in the Aftermath of Violence (CEREV) at Concordia University. The project is entitled Virtual Multiculturalism: Curatorial Strategies and New Media at the Canadian Museum for Human Rights.

Claire Borody is an Associate Professor in the Department of Theatre and Film at the University of Winnipeg and a member of the University of Winnipeg's Cultural Studies Research Group. Claire teaches acting and theory courses and has developed a senior level course in performance creation (devised theatre). Her research interests include 20-21st century acting and performance theory, devised and collectively conceived performance work and its documentation, inter-disciplinary and cross-cultural performance, contemporary Canadian theatre and creative spectatorship. She has published articles and reviews in *Canadian Theatre Review*, *Canadian Literature*, *The University of Toronto Quarterly* and *Prairie Fire*. Most recently, she published a book chapter on *Primus Theatre in West-words: Celebrating Western Canadian Theatre and Playwriting*. She is the former Artistic Director of *Avera Theatre* (2003-2008) and has worked extensively with devised theatre companies, out of line theatre and theatre fix, since 2003. She is active in the local theatre community as a director, production dramaturg and creative consultant working almost exclusively on independent experimental theatre and dance projects. In 2005, she attended the International School for Theatre Anthropology (ISTA) in Poland and in 2011, she studied Noguchi Taiso and Butoh technique in Aomori City and Tokyo (Japan). She has been an active member of in the Canadian Association for Theatre Research (CATR) since 1998, has served as Prairie representative and as the Association's secretary and is a founding member of the Theatre Practice Committee (2002). Claire co-edits the e-journal *Canadian Journal for Practice-based Research in Theatre* (CJPRT) with Monica Prendergast at the University of Victoria.

Karen Busby is a Professor in the Faculty of Law at the University of Manitoba, and the Academic Director of the University of Manitoba Centre for Human Rights Research Initiative. Professor Karen Busby's research and teaching interests include constitutional law, in particular human rights and equality law, civil procedure and administrative law. The equality law research is action-oriented, inter-disciplinary and collaborative; civil procedure research involves conventional legal scholarship (a fastidiously technical pursuit); and administrative law marries law and politics. Her research is also directed at diverse audiences including equality theorists (legal and non-legal); students in different disciplines (Law and Women's Studies); practitioners; judges across Canada and the grassroots women's movement. Professor Busby's research has focused on the discriminatory impacts of laws regulating sex, gender, sexuality and violence. Her current research is on surrogacy and spousal sexual assault, and on the application of human rights laws to lesbian, gay, bi-sexual, trans-identified and questioning (LGBTQ) people especially where these laws collide with religious freedom. She is also a member of the Water Rights Research Consortium and working on research related to water as a human right. Together with Andrew Woolford and Adam Muller, she is editing a collection tentatively titled "The Idea of a Human Rights Museum".

Chris Campbell is a member of The University of Winnipeg's Cultural Studies Research Group. He works as research program coordinator at The University of Winnipeg for the CSRG and on two LGBTQ-inclusive education research programs, the Every Teacher Project and the National Inventory of Interventions to Support LGBTQ Students in Canadian Schools.

Jennifer Clary-Lemon is an Associate Professor in Rhetoric, Writing, & Communications and past editor of the journal *Composition Studies* and a member of the University of Winnipeg's Cultural Studies Research Group. In 2011, she was successfully awarded a Fulbright Specialist Program which has spurred further national and international collaboration on Canadian Writing Studies research, as well as fostered connection with the Writing Studies Tree Project and will result in an upcoming US-Canada collaboration at the 2013 Writing Research Across Borders conference. She is currently in the third phase of research using the discourse-historical approach to triangulate oral history data collected from Irish immigrants and Canadian news media with government policy acts, Irish news media, and Irish political speeches obtained at the National Archives of Ireland and the Public Records Office of Northern Ireland. Her recent publications on this research may be found in *Discourse and Society*, *ISLS Readings in Language Studies*, *Oral History Forum d'histoire orale*, and *College Composition and Communication*. Her current research projects focus on the "problem" discourse of emigration perpetuated by political elites, and the impact of material rhetoric on archival research.

Sigrid Dahle is an unaffiliated, Winnipeg-based micro-performative curator and art writer who received an MFA from the School of Art, University of Manitoba in 2013. Her exhibitions include: *Abattoirs by Artists* (Mendel Art Gallery, 2001), which considered how the art gallery and the abattoir overlap as holding environments; *The Gothic Unconscious* (Gallery One One One, School of Art, University of Manitoba, 2002-2004), which wildly speculates on the relationship between Winnipeg's traumatic social history and contemporary Manitoba art; *casualty: Lorna Brown and Bernie Miller* (Dunlop Art Gallery, Regina and Gallery 1C03, University of Winnipeg, 2007), which included a curator's statement in the form of a petition advocating for 'slowness'; "There's No Place Like Home," a contribution to Plug In ICA's *My Winnipeg* project, which travelled to Paris and Sète in 2010-11. In 2013 she was awarded a Visual Arts Project Grant for Curators and Critics from the Canada Council for the Arts to research and imagine a "human rights museum by artists."

Rita Kaur Dhamoon is an Associate Professor in the Department of Political Science at the University of Victoria, B.C. as well as several journal articles and book chapters, she has published a book called *Identity/Difference Politics: How Difference is Produced and Why it Matters* (UBC Press, 2009), and co-edited a book on *Sexual Justice/Cultural Justice: Critical Perspectives in Theory and Practice* with Barbara Arneil, Monique Deveaux, and Avigail Einsberg (Routledge, 2007). Her research interests have centred on issues of identity/difference politics and power, including multicultural policies and theories, culture, Canadian nation-building, gender politics and feminism, intersectionality, critical race studies, post-colonial and anti-colonial politics, and democratic politics. Her current research program is grounded in critical race feminism, and includes several research projects, including a book project on Sikhs in Canada and nation-building; research on intersectionality and solidarity politics between people of colour and Indigenous people; and an intersectional analysis of the Canadian Museum for Human Rights, with Dr. Olena Havinsky (SFU). Dr. Dhamoon teaches courses on Canadian Politics, British Columbia politics, and race politics in Canada. A key tenet of her teaching practice is to integrate critical perspectives and Indigenous knowledge and worldviews. She is an active Participant in the academic community, and has served as Section Chair for the WPSA and CPSA, co-organized on-campus anti-racism groups and activities, and actively supports initiatives to indigenize the academy.

Leah Decter is a Winnipeg based inter-media artist whose practice includes in video, digital media, installation, textiles, performance, social practice and writing. She has exhibited and presented her work widely in Canada, and internationally in the US, UK, Australia and Germany. Her videos have screened nationally and internationally including at the Images Festival Toronto, the International Film Festival Rotterdam, and Malta Contemporary Art. Publications include (official denial) trade value in progress: Unsettling Narratives, (co-authored with Jaimie Isaac) in the West Coast Line Reconcile This! Issue (2012), and Addressing the 'Settler Problem': Strategies of settler responsibility and decolonization in contemporary aesthetics, (co-authored with Carla Taunton) in the upcoming special issue of Fuse Magazine on decolonizing aesthetics (Fall, 2013). Her work investigates histories and contemporary conditions of settler colonialism in Canada through a critical white settler lens, and renders anti-colonial counter-narratives to dominant colonial mythologies and colonially constructed relationships. Decter holds an MFA in New Media from Berlin-based Transart Institute and is currently undertaking a PhD in Cultural Studies at Queen's University.

Angela Failler is Chancellor's Research Chair, Associate Professor and Department Chair of Women's & Gender Studies at the University of Winnipeg. She is a member of the University of Winnipeg's Cultural Studies Research Group. She also teaches and supervises for the MA Program in Cultural Studies and is a Research Affiliate with the Institute for Women's and Gender Studies. Her current research involves the politics of public memory in relation to the 1985 Air India bombings. As well she is interested in phenomena at the intersection of culture, embodiment and psychical life and has published writings on anorexia and self-harm in this vein. Most recently, she has taken lead of a collaborative research project with the University of Winnipeg's Cultural Studies Research Group to encourage public engagement with the Canadian Museum for Human Rights.

Helen Fallding manages the Centre for Human Rights Research at the University of Manitoba. She is contributing a media analysis to the book *The Idea of a Human Rights Museum*, to be published in 2014. Helen graduated with gold medals from the University of Guelph (honours B.Sc. in biology) and the University of Western Ontario (MA in journalism). She worked as a reporter and editor for 16 years, including for Northern Native Broadcasting Yukon and the Winnipeg Free Press. Helen is a lifelong human rights activist who ran women's centres at the University of Toronto and in Victoria, B.C., helped the Carcross-Tagish First Nation negotiate a land claim and co-founded Yukon's first gay organization. She has won awards for feminist activism and from Amnesty International Canada for her reporting on the lack of running water on Manitoba First Nations.

Leah Gazan is a member of Wood Mountain Lakota Nation, located in Saskatchewan and is currently teaching in the Faculty of Education at the University of Winnipeg. Leah has 18 years experience in the area of community capacity building and development, dedicating the majority of her efforts to supporting the advancement of First Nations across Canada. Leah is currently serving a term as the President of the Social Planning Council of Winnipeg, a non-profit organization committed to providing leadership and support in the area of social planning and socially responsible policy development. Leah is also serving a term as a board member on the Board of Governors at Red River College and as a council member on the Manitoba Lotteries Research Council. Leah has been a very active participant in social movements, most recently as a participant in Idle No More. Her dedication towards the advancement of community self-sufficiency and self-determination has been the driving force that has guided her career in Winnipeg and Indigenous nations in Canada.

Nancy Hansen is an Associate Professor Director of the Interdisciplinary Master's Program in Disability Studies, University of Manitoba. She obtained a PhD from the University of Glasgow, (Human Geography) and completed postdoctoral research examining disabled peoples access to health care via health care technology and place. Her current research interests are literacy, accessible transport, disability history, access to primary care medical ethics and eugenics. Her recent publications include *Disability and Care Still Not "Getting It"* *Canadian Journal of Women and the Law* (2013) written with Lorna Turnbull and *Zones of Exclusion The Experience of Scottish Girls in Geographies of Privilege* (2013) written with Hazel McFarlane. She is currently working on an edited volume of Canadian Disability History with Roy Hanes.

Olena Hankivsky is Director of the Institute for Intersectionality Research and Policy at Simon Fraser University and is a Canadian Institutes of Health Research Gender and Health Research Chair and a Michael Smith Foundation for Health Research Senior Scholar. She is editor of the recently published *Health Inequities in Canada: Intersectional Frameworks and Practices* (2011, UBC Press), and co-editor of *Women's Health in Canada: Critical Perspectives on Theory and Policy* (2007, University of Toronto Press) and *Gender, Politics and the State in Ukraine* (2012, University of Toronto Press). She is also the author of *Social Policy and the Ethic of Care* (2004, University of British Columbia Press) and co-author of *The Dome of Silence: Sexual Harassment and Abuse in Sport* (2000, Fernwood & Zed Publications). With Dr. Rita Kaur Dhamoon (University of Victoria) she is conducting an intersectional analysis of the Canadian Museum for Human Rights.

Peter Ives is an Associate Professor in the Department of Politics at the University of Winnipeg, Acting Chair of the Department of Politics, and a member of the University of Winnipeg's Cultural Studies Research Group. His research interests include the role of language in political and democratic theory, cultural studies, Marxisms, critical theory and feminism. Dr. Ives' current research focuses on questions of language and politics, specifically political implications stemming from the massive increase in the use of English across the globe. This work stems from his earlier focus on the Italian political thinker and Communist leader, Antonio Gramsci. Peter Ives book, *Gramsci's Politics of Language: Engaging the Bakhtin Circle and the Frankfurt School* (University of Toronto Press, 2004) won the 2004-5 Klibansky Prize. He is also the author of *Language and Hegemony in Gramsci* (Pluto/Fernwood, 2004) and co-editor with Rocco Lacorte of *Gramsci, Language and Translation* (Lexington 2010). He has published articles in journals including *Political Studies*, *Historical Materialism*, *Educational Philosophy and Theory*, *The Review of International Studies*, and his writings have been translated into Turkish, Italian, Spanish, German and Portuguese. He is a member of the editorial collective of ARP books and the co-book review editor of *Rethinking Marxism*.

Jessica Jacobson-Konefall is a third-year PhD student in Cultural Studies at Queen's University at Kingston, Canada. Her research focuses on how Indigenous new media art shapes and defies notions of identity and community in Canadian cities. Jessica teaches in the English Department at the University of Winnipeg, and her work has been published in journals such as *Extensions: The Online Journal of Embodiment and Technology* and *AlterNative: An International Journal of Indigenous Peoples*. She has forthcoming book chapters in *The Oxford Handbook of Screen Dance Studies* and *Transforming Our Practices: American Indian Art, Pedagogies, and Philosophies*. She also archives and curates at Urban Shaman Contemporary Aboriginal Art Gallery in Winnipeg, MB, and holds research assistantships in Film and Media Studies at Queen's University and the Centre for Globalization and Cultural Studies at the University of Manitoba.

Serena Keshavjee is an Associate Professor of art history at the University of Winnipeg and a member of the University of Winnipeg's Cultural Studies Research Group. She is interested in the relationship between art and science in late nineteenth-century France. She has published on the Symbolists interest in Spiritualism and Anarchy, and has examined how fin-de-siècle “scientific” religious were received by French artists. In 2009, she edited a special issue of RACAR on "The Visual Culture of Science and Art in *Fin-de-Siècle* France." She is currently researching social Lamarckianism and art for a Social Sciences and Humanities Research Council grant.

Mireille Lamontagne holds an Advanced B.A. in Anthropology from the University of Manitoba, a Cultural Resource Management (Museum Studies) Diploma and a Professional Specialization Certificate in Cultural Sector Leadership from the University of Victoria. She has 20 years of experience working in interpretation and program development, museum development, principles, and practices, as well as ancient Indigenous cultural heritage. She worked throughout the 1990s for The Manitoba Museum as an Education Interpreter/Program Developer, at Parks Canada as the Cultural Resource Manager for Manitoba's National Historic Sites, and with the Department of Canadian Heritage managing the Museums Assistance Program and the Aboriginal Peoples' Cultural Programs for the Prairies and Northern Region. Mireille has designed and delivered a wide range of museum education programs for school and public audiences looking to open minds to new ideas and perspectives on age-old subjects. She is currently building an Education team at the Canadian Museum for Human Rights (CMHR), leading detailed planning for K-12 and postsecondary programming, contributing to exhibit development, as well as managing the museum's Youth Advisory Committee.

Erica Lehrer is Associate Professor of History and Sociology/Anthropology, as well as Director of the Centre for Ethnographic Research and Exhibition in the Aftermath of Violence (CEREV) at Concordia University where she also holds a Canada Research Chair in Post-Conflict Memory, Ethnography, and Museology. Her research looks at cultural practices and products that attempt to apprehend, represent, or come to terms with mass violence and its aftermath — from the stories told in theoretical and creative texts to films, monuments, exhibitions and the 'happenings' of everyday life. In addition to several published journal articles and book chapters, she is the co-editor of *Curating Difficult Knowledge: Violent Pasts in Public Places* (Palgrave MacMillan 2011) and author of *Jewish Poland Revisited: Heritage Tourism in Unquiet Places* (University of Indiana Press, forthcoming).

Mary Jane McCallum is an Associate Professor in the History Department at the University of Winnipeg and a member of the University of Winnipeg's Cultural Studies Research Group. Her current research projects reflect her interests in twentieth-century Aboriginal histories of health, education and labour. She is currently leading a CIHR-funded project entitled “Indigenous History of Tuberculosis in Manitoba 1930-1970,” which uses qualitative and quantitative analysis of archival records, material evidence and oral histories to examine the history of the management of TB and experiences of First Nations people with the disease. Mary Jane's publications include “This Last Frontier: ‘Isolation’ and Aboriginal Health” the *Canadian Bulletin of Medical History*, “Indigenous Labour and Indigenous History” in the *American Indian Quarterly*, “Condemned to Repeat?: Settler Colonialism, Racism and Canadian history Textbooks,” in “*Too Asian?*” *Racism, Privilege, and Post-secondary Education* and “‘Assaulting the Ears of Government’: The Indian Homemakers’ Clubs and the Maori Women’s Welfare League in their Formative Years” (with Aroha Harris) in *Indigenous Women and Work: From Labour to Activism*. Her first book, *Indigenous Women, Work and History, 1940-1980* is on contract with the University of Manitoba Press. She is of Lunaape heritage and a member of the Munsee Delaware Nation.

Jaqueline McLeod Rogers is a Professor in the Department of Rhetoric, Writing and Communication the Acting Chair of the Department of Rhetoric, Writing and Communications at the University of Winnipeg. She is a member of the University of Winnipeg's Cultural Studies Research Group. She has published *Aspects of the Female Novel* (1991), *Two Sides to a Story: Gender Difference in Student Narrative* (1996) and continues writing and editing composition textbooks for Canadian students with Pearson and Nelson. Extending her commitment to feminist rhetorics and scholarship, she serves on the Advisory Board and as a member-at-large of the executive of an active international group, the Coalition of Women Scholars in the History of Rhetoric and Composition (2012-2014). She has published on place in a recent special issue of *Writing on the Edge* ("Writing Winnipeg, Manitoba, Canada: Dwelling and Crossing"), and is continuing to research the connections between rhetoric and geography by looking specifically at writing and walking the city in a chapter, "Practising Flaneury," just published in a book about *Place* (P. Goggin, ed., Routledge, 2013). She is currently co-editing a collection of new articles (with department colleagues Catherine Taylor and Tracy Whalen) for a book with the working title *Finding Marshall McLuhan in a Post Modern Age: Is the Medium Still the Message?*

Marilou McPhedran was named a Member of the Order of Canada (1985) in recognition of her co-leadership of the social mobilization resulting in stronger gender equality protections in the Canadian constitution (1982). A co-founder of LEAF - the Women's Legal Education and Action Fund to conduct constitutional equality test cases and interventions, METRAC - the Metropolitan Action Committee on Violence Against Women and Children and the Gerstein Crisis Centre for homeless discharged psychiatric patients, she chaired two public inquiries into the sexual abuse of patients (1991, 2001). She founded the International Women's Rights Project at York University (1997) moving and directing it from the University of Victoria Centre for Global Studies from 2003 - 2007. Chief executive officer of a federal centre of excellence for community/academic research partnerships including a national cyber research network (2000-2003), McPhedran convened the International Forum on Women's Activism in Constitutional and Democratic Reform (2006), held the Ariel F. Sallows Chair in Human Rights at the University of Saskatchewan College of Law (2007) and was the Chief Commissioner of the Saskatchewan Human Rights Commission (2007), until her appointment as Principal of The University of Winnipeg Global College (2008-2012), during which she represented the University of Winnipeg in creating the first educational partnership agreement with the Canadian Museum for Human Rights, under which a pilot summer institute in human rights, taught in 10 intensive days, was launched in August 2011. After three years of successful operation, a new agreement for collaborating with CMHR on the human rights summer institute for another four years is under discussion.

Heather Milne is an Assistant Professor in the English Department at the University of Winnipeg where she teaches in the areas of gender studies, queer theory, and feminist theory. She is a member of the University of Winnipeg's Cultural Studies Research Group. Her current research focuses on contemporary North America feminist poetics with a specific interest in the ways in which 21st century women poets engage with neoliberalism and global capitalism.

Kimberley Moore completed her BA at the University of Winnipeg and her MA in History at Concordia University. Her interests include all manner of storytelling, and she has recently been invested in learning more about computer and web-based technologies as modes of sharing, telling, and re-telling stories. Her MA thesis explored conceptual issues related to oral history databases. Kimberley works as the Digital Projects Manager at the Centre for Oral History and Digital Storytelling (Concordia), and worked as the Lab Administrator at the Centre for Ethnographic Research and Exhibition in the Aftermath of Violence (Concordia) from 2012-2013. Kim is the incoming Project Coordinator for the University of Winnipeg's Cultural Studies Research Group.

Wade Nelson is an Instructor in the Department of Sociology at the University of Winnipeg and a member of The University of Winnipeg's Cultural Studies Research Group. Wade is trained in Communication and Media Studies. His recent research has focused on mediated subcultural sports such as BMX freestyle cycling and Women's Flat Track Roller Derby.

Michelle Owen is a member of The University of Winnipeg's Cultural Studies Research Group. Owen is Associate Professor in the Department of Sociology, acting coordinator of the Disability Studies Program, and director of the Global College Institute for Health and Human Potential at the University of Winnipeg in Winnipeg, Manitoba. She is currently a member of a project investigating how Canadian academics with multiple sclerosis negotiate the workplace. In 2008 she co-edited *Dissonant Disabilities: Women with Disabilities Explore Their Lives* (Women's Press/Canadian Scholars' Press). At the present time she has two forthcoming chapters on violence in the lives of girls and young women with disabilities (Althouse Press) and a co-edited book entitled *Working Bodies: Chronic Illness in the Canadian Workplace* (McGill-Queens University Press).

Julie Pelletier is Chair and Associate Professor of Indigenous Studies at the University of Winnipeg. A Cultural Anthropologist, Julie served as a peer reviewer for the CHMR's indigenous exhibits. She is keenly interested in the question of difficult knowledges, particularly in relation to representations. While working at the University of Minnesota-Morris as an Anthropology and American Indian Studies professor, Julie supervised the museum internships and placements with institutions ranging from the Chicago Field Museum and the Cornell University Library Archives to many regional and community museums in Minnesota. Julie noted that an underlying theme in these diverse settings was the difficult knowledge and representation of Indigenous people and cultures. In her current position, Julie continues to engage with representations of Indigenous peoples and cultures in a number of ways. She is interested in how stereotypical understandings/knowledges/representations of Indigenous peoples affect policy, economic development, education, and life chances, and in how Indigenous peoples negotiate their understandings and actions related to difficult knowledge and representation.

Julia Peristerakis is currently a Research Assistant with the Research and Curation department at the Canadian Museum for Human Rights (CMHR). She is also in the process of completing her Master of Arts in Sociology from the University of Manitoba where her thesis investigates interconnections between the Residential School System and the Child Welfare System in Canada. Prior to that, she obtained her Bachelor's degree in Sociology with a focus on genocide studies from the University of Winnipeg. Last fall, she presented her thesis at an international conference and has co-published an article with her advisor, Dr. Christopher Powell, to appear in the edited collection, *Colonial Genocide and Indigenous North America*. Julia has worked previously as a Research Assistant with the University of Manitoba, Prairie Women's Health Centre of Excellence and Pathways to Education.

Armando Perla is a Curator and Researcher at the Canadian Museum for Human Rights (CMHR) and holds a Master's in International Human Rights Law from Lund University and the Raoul Wallenberg Institute for Human Rights and Humanitarian Law in Sweden, and a Bachelor of Laws from L'Université Laval in Quebec City. Armando has been with organizations such as the Manitoba Interfaith Immigration Council, Covenant House Guatemala, the Centre for Justice and International Law in Washington DC, and Lund University Commissioned Education in Sweden. He was also a board member of Jus Humanis International in Sweden and he co-founded a non-profit legal clinic in El Salvador, where he also attended law school. Throughout the years, he has researched human rights topics such as the exploitation of children in Central America, racial discrimination, human rights education, trafficking and sexual slavery, immigration and refugees, children's rights, legal empowerment of the poor, Canadian legal history, linguistic rights in Canada, etc. Armando is also an adjunct professor at the University of Winnipeg and the University of Manitoba and has taught human rights in Europe, Africa, Asia and the Middle East. He currently volunteers with the Rainbow Resource Centre and Beyond Borders/ECPAT Canada.

Kathryn Ready is an Associate Professor in English at UW and a member of the UW Cultural Studies Research Group. Her main area of expertise is eighteenth-century British literature and culture. Drawing her to work on the CMHR are her interests in the historical debate around the "rights of man" and the movements and events connected with it such as the American and French Revolutions, which gave impetus and momentum to this debate. In her research, she has given particular consideration to the discussion around women's rights and animal rights and the relationship of the discourse of human rights with other political discourses of the period such as those of classical republicanism (rooted in classical Greek and Roman political thought) and "ancient rights and liberties" (rooted in medieval history and such documents as the Magna Carta).

Mavis Reimer is a member of the University of Winnipeg's Cultural Studies Research Group. She is Canada Research Chair in Young People's Texts and Cultures, Professor of English, and Dean of Graduate Studies at the University of Winnipeg, where she founded the Centre for Research in Young People's Texts and Cultures (CRYTC). She is the current President of the International Research Society in Children's Literature (IRSCL) and a past (and founding) President of the Canadian Association for Research in Cultures of Young People (ARCYP). She is lead editor of the journal *Jeunesse: Young People, Texts, Cultures*; co-author, with Perry Nodelman, of the third edition of *The Pleasures of Children's Literature* (2003), a textbook used in university classrooms internationally; a collaborator on the picture book about the life of a proto-Contact young Cree girl, *Pisim Finds Her Miskanow* (2013); editor and co-editor of four volumes of scholarly essays, including *Home Words: Discourses of Children's Literature in Canada* (2008) and *Seriality and Young People's Texts: The Compulsion to Repeat* (forthcoming 2014); and author of more than thirty scholarly articles in the field of young people's texts. Her current research projects include a study of the representations of homelessness in contemporary texts about young people and directed to young people.

Debbie Schnitzer is a member of the University of Winnipeg's Cultural Studies Research Group. Her critical and creative projects involve the exploration of archival locations and educational offices/officers, memorial sites, events, and memory communities in relation to official and unofficial German and Jewish narratives of the Shoah. A second novel in progress, the woman who swallowed West Hawk Lake, explores the legacy of "recovered" Aryanized Jewish property in a Canadian landscape through the eyes of two children, themselves the descendants of offspring manufactured by the Nazi's Lebensborn program. Debbie is also part of an eco-arts collective, River On The Run, conjoining interests in art and activism, poetry and eco-publics which focus on water rights and the politics of water talk/in/action. With Mavis Reimer, Rocky Cree storyteller, William Dumas, artist Leonard Paul, and a group of researchers, Debbie contributed to the creation of the picture book, Pisim Finds Her Miskanow (Highwater Press, 2013) and is currently developing a teacher's guide with Margaret Dumas, a member of that research team. The picture book follows the life of a young Rocky Cree woman over a week's journey in Proto-Contact Northern Manitoba and is based on the 1992 archaeological findings conducted at a burial site at Nakami Bay, South Indian Lake. Debbie has lived and taught in First Nations communities, worked with popular education, arts-based inquiry, community-university partnerships, and collaborated with Kathleen Venema in a variety of teaching, experiential learning, and research projects at the University of Winnipeg. This is the collaborative process she and Kathleen will represent at our workshop, "A Museum in Miniature: Reflections on a Pedagogy of Care-full Witnessing".

Karen Sharma is a student in the University of Manitoba and University of Winnipeg's Joint Masters Program in Public Administration. Her research interests focus on the intersections between traumatic histories and public policy. Karen's most recent paper, "Mea Maxima Culpa: The Political Apology as an Instrument of Public Policy in Canada" won the Institute of Public Administration of Canada's Willard J Condo Memorial Prize and a National Student Thought Award. Professionally, Karen has extensive experience working with government. At present, she manages the Secretariat of a national working group under the Forum of Labour Market Ministers, tasked with improving the system of qualifications recognition for internationally educated and experienced individuals.

Heather Snell is an Associate Professor in the Department of English at the University of Winnipeg. Her primary field of interest is postcolonial cultural studies. Her fascination with postcolonial representations of children has increasingly led her toward research in young people's texts and cultures. Her research and teaching straddle the fields of postcolonial cultural studies and research in young people's texts and cultures to examine postcolonial representations of youth and local engagements with notions of "the global child" and "global citizenship" in texts for and about young people.

Catherine Taylor, leader of RISE UP, is Professor of Rhetoric, Writing & Communications and Professor and Director of Academic Programs in the Faculty of Education at The University of Winnipeg. She is a member of the University of Winnipeg's Cultural Studies Research Group. Dr. Taylor is Principal Investigator for the First National Climate Survey on Homophobia, Transphobia and Biphobia in Canadian Schools and the Every Teacher Project/Projet Chaque Prof, as well as Project Leader for the National Inventory of School Interventions to Promote Well-being and School Connectedness among LGBTQ Youth.

Lukas Benjamin Thiessen is an MA Student in the Cultural Studies: Curatorial Practices program at the University of Winnipeg. He obtained a BA from Canadian Mennonite University in 2005 and an Honours degree in History, with a focus in Art History, from the University of Winnipeg in 2009. He currently works as a curatorial intern at Plug In ICA. He plans to pursue a PhD in 2014 that will examine public art produced by pacifist and military communities on the Canadian prairies and discuss how both cultures relate to Canadian identity.

Kathleen Venema is a member of The University of Winnipeg's Cultural Studies Research Group and Associate Professor in the English Department at the University of Winnipeg. She is at work on a critical memoir that explores the intersections of war, international development, epistolary communication, memory, and the devastating toll that dementia takes. Together with Deborah Schnitzer, Kathleen has developed the activist and experiential-learning course, "The Making of Peace and War in Literature," which takes as central the relationships amongst pedagogy, empathy, and difficult and contested knowledge/s.

Tracy Whalen is an Associate Professor in the department of Rhetoric, Writing, and Communications at the University of Winnipeg and a member of the University of Winnipeg's Cultural Studies Research Group. Her research interests include the fifth canon of rhetoric (delivery), the embodied performance of rhetoric in civil culture, and moments of intensity or theatricality in literary and non-literary texts. She has published articles about epideictic rhetoric and presence, Canadian iconic photographs, and the visual rhetoric of controversial topics in Canadian highschool textbooks. Newfoundland literature is particularly close to her heart; she has written about the prose style and popular reception of novels by Lisa Moore, E. Annie Proulx, and Bernice Morgan. Dr. Whalen is currently embarking on a new project that explores the intersections between rhetoric and charisma in popular culture and in classical and contemporary rhetorical theory. Her paper for this workshop, which is co-authored with Dr. Jaqueline McLeod Rogers, engages with the linguistic and visual dynamics of vernacular rhetoric in the public sphere, an endeavour that defines her teaching and research.

Larissa Wodtke is a member of The University of Winnipeg's Cultural Studies Research Group. She is currently the Research Coordinator at the Centre for Research in Young People's Texts and Cultures at the University of Winnipeg and the Managing Editor of the academic journal *Jeunesse: Young People, Texts, Cultures*. Her research interests include cultural studies, digital media, memory studies, and the intersection of music, labour, and politics.

Doris Wolf teaches in the Department of English and Community-Based Aboriginal Teacher Education Program at the University of Winnipeg, where she is also the Director of the Center for Research in Young People's Texts and Cultures. She is a member of the University of Winnipeg's Cultural Studies Research Group. She currently researches and publishes in the areas of North American YA novels and autobiographies about Nazi childhoods and Canadian Aboriginal picture books and graphic narratives on residential schools.

ENGL-7103: Research Methods & Practices Class: Lauren Bosc, Lindsay Brown, Evan Fitch, Calley Gresham, Nabila Huq, Kristina Misurka, Matthew Montgomery, Grace Paizen, & Olivia Weigeldt