Bob Marley’s “Redemption Song” (1980) in which he issues the clarion call to “emancipate yourselves from mental slavery, none but ourselves can free our minds” has influenced at least two generations of oppressed people, in different countries. His songs have also inspired the work of many social justice allies, advocates, activists, a playwright and even classical musicians.¹

Several themes in Kathleen Sitter’s Special Issue (Vol. 13, No. 1) resonate with the sentiments of Bob Marley’s well-known songs of resistance, and as importantly, with Maya Angelou’s (1994) poem: “Still I Rise”.² Moving rapidly to consider this year’s Summer Olympics, ‘Tokyo 2020’ (held between July 23 and August 8, 2021, instead of during Summer 2020 because of the ravages globally, of the COVID-19 pandemic and its variants), we note the excellent performances of athletes from the south. Indeed, athletes of colour from the continents of Africa, Asia and the Americas, as well as racialized minority athletes living in economically developed countries in the diaspora, have excelled in several Olympic events. Such athletes demonstrated exceptional performances despite encountering severe individual, collective and systemic hardships. Undisputedly, the Olympics also highlighted the physical, mental and emotional strengths, the motivation, drive, resiliency, endurance and fortitude of racialized athletes. In recent Olympics, Usain St. Leo Bolt, for example (originally from a sleepy, rural Jamaican village), is often described as the fastest sprinter in history. Several setbacks and hardships in his early career failed to act as long lasting deterrents. To the contrary, Bolt is remembered in our hearts and minds for consistently breaking existing track world records. CPI readers might recall that before he retired, Bolt won gold medals in three Summer Olympics, namely, in Rio de Janeiro 2016, London 2012, and Beijing 2008. Bolt also won many World Championship events as a sprinter (See Documentary on Bolt [2012], for a larger discussion).

In turning to Kathleen Sitter’s CPI issue, we think that several contributions deserve medals for excellence. Sitter’s Call for video and camera-ready submissions published in CPI’s Fall 2020 issue, explicitly invited artists, film-makers and authors to submit their work which “…consider, represent and centre multisensory storytelling as embodied knowledge” (Sitter, 2020, p. 172). To keep the issue quite topical, and given the significant international impacts of the pandemic, Sitter further decided that some of the work submitted for consideration should “…focus on COVID-19 experiences”.

Sitter’s issue is ground-breaking because it places greater emphasis on showcasing narratives of teaching and learning via the senses. To do so, Kathy Sitter decided to invite submissions which moved away from a reliance on either abstract theories and/or heavy, dense text. Instead, Sitter deliberately encouraged contributions that linked theory and practice, were grounded in lived experiences, tapped into the imagination and emphasized creativity in the conceptualization, production, representation and presentation of the videos, poems, illustrated articles and artwork selected for her CPI Special Issue. Accordingly, all the works demonstrate in different ways how to know, feel and experience the world through our senses.
One of the many strengths of this issue is the inclusion of significantly different, international voices who present their multisensory narratives in a wide range of ways. This issue includes the following contributions:

- With roots in South Asia, Momina Khan’s three arresting poems accompanied with the series of personal photographs, explore vividly, ways of “living within memories” of Pakistan.
- Sheliza Ladhani’s artwork, a series of black and white photographs, grapples with the elusiveness of memory. Using personal experiences, Ladhani suggests that in remembering the past “the shadows of uncertainty reside with the brightness of knowing”.
- Sandy Rao’s: “Exploring foodways as embodied knowledge”, is a lovingly illustrated article regarding the significance and contributions of South Asian food to the family’s, as well as to the community’s collective sense of well-being.
- The recorded poem and haunting photograph by Carly-Ann Haney and Rob Horlacher: “Gaslighting of the ‘compromised’: Disabled and fat during the COVID-19 pandemic”, map personal experiences and mixed messages concerning COVID-19 in Alberta. By deliberately framing the poem to illustrate the dominant voice, immediately followed by the more vulnerable voice, the authors capture a provincial, demographic environment in which by mid-August 2021, Alberta recorded the highest number of COVID-19 cases and its variants in Canada.
- The text and film developed by Geneveve Berkenkamp, Surya Butterworth, Noah Derkat, Chelsea Godschild, Alison L. Grittner and Shane Yu, regarding: “Disrupting Euro-Canadian, colonial settler amnesia and relationships with the land”, challenge all non-Indigenous Canadian residents to question our respective roles and functions in contemporary Canada.
- A graphic, richly illustrated narrative by Carol Campbell: “Re-visioning fragments of a life” presents an example of cultural preservation of traditional architecture in Jamaica.
- The artwork by Natalie Beausoleil: “Blue and Moving” consists of two abstract paintings. The first painting illustrates a woman’s struggles with her body image amidst pervasive, negative societal messages. The second painting depicts a woman’s acceptance of her own body. Specifically, a body that fails to conform to the mass media’s Eurocentric images of the ideal, beautiful woman’s body.
- In “Moments…”, Kathleen Sitter’s short film with the accompanying text present fragments of a parent and her children’s responses to the early phases of COVID-19.
- Finally, the issue includes a multi-layered poem by Cyril Dabydeen. Originally from Guyana, Dabydeen is a former Ottawa poet laureate and retired university professor. His poem explores two Euro-Canadian children’s responses to seeing a racialized man.
Taken together, the thought provoking narratives in this issue present a kaleidoscopic array of ways of storytelling through the senses. Indeed, we think that firstly, a close reading, secondly, a careful viewing and as importantly, by listening intently to the voices in the contributions, we will see that the contributors have achieved and, at times, exceeded the Guest Editor’s stated objectives for her CPI Special Issue.

To conclude our introduction to Kathleen Sitter’s CPI issue, and furthermore, in the spirit of hope fostered by the Summer Olympics, in your minds’ eyes, let us revisit the final stages of the Opening Ceremony of the Tokyo 2020 Olympics. We watch intrigued as some 1,800 drones flying high above the Olympic stadium, cluster together. The drones appear to be participating in a grand dance, as they move to depict the Olympic symbol, the world’s continents, as well as some important Japanese images. To maintain interest, the TV cameras shift from focusing on the drones in the sky, to zoom down to ground level, inside the stadium, for the grand finale.

We concentrate now on the youth and the world’s future. The words and sentiments of one of John Lennon and Yoko Ono’s famous songs: “Imagine” become the centre of our attention. Firstly, the Suginami Junior chorus, representing Asia, smile, and begin to sing and sway slowly to the first verse of the song. The provocative and yet poignant words and images unfold with rapid shifts to include a series of pre-recorded contributions by four singers. All four singers are recipients of either Grammy and/or major music awards. Living in different parts of the world, the singers perform specific phrases of the song.

At first, we see the very regally dressed Angelique Kidjo (the Beninese songwriter, actor and activist), representing Africa who moves, grooves and sings dramatically to imagine a world in which all people live in peace. Sustaining the growing momentum, we watch avidly wondering which singer will be next. We listen as the singers’ voices weave and interweave to present a collective dream of a better, more equitable world.

From Alejandro Sanz (the Spanish guitarist and songwriter) representing Europe, we hear that some people will disparage notions that peace is achievable.

John Legend (composer, singer and singing coach) representing the Americas, suggests that in an ideal world, there will be neither consumer/material goods and ‘possessions’, nor ‘greed’, nor ‘hunger’.

Eventually, we hear Keith Urban (New Zealand born, composer and guitarist, who lived in Australia, and is presently, a resident in the USA) representing Oceania, as he sings the song’s closing lines for the first time. Urban dreams that everyone will strive to ensure that ‘…the world will live as one’.

Finally, in a truly memorable conclusion, each singer interprets the song’s last phrase and sings as a dreamlike solo: ‘…the world will live as one’. By so doing, each singer is given the space and time to effectively occupy the airwaves of the world wide web, in order to bring his/her distinctive and unique voice to John Lennon and Yoko Ono’s famous song.

As key representatives of CPI, we too, continue to dream, work and hope that one day, perhaps in our children’s, grandchildren’s or our great grandchildren’s lives, we will all live and indeed flourish in a fairer, kinder and more gentle world.
Endnotes:

1 In this specific part of “Redemption Song”, Bob Marley’s words were originally articulated in one of Marcus Garvey’s public speeches in 1937, in Nova Scotia, Canada, and published later in Garvey’s, “Black Man” magazine. A Pan-African activist (originally from Jamaica), and founder of the Negro Improvement Association, Garvey dedicated his life to rejecting dominant negative, Eurocentric narratives. He developed a wide range of activities to encourage black people’s pride, self-respect, dignity, economic improvement, and as importantly, he established initiatives to uplift black people. (See Alix Pierre’s [2019] CPI article that includes a summary of some of Marcus Garvey’s international influences, activities and contributions, and also Pierre’s discussion of the recent revival of interest in Garvey’s work by some US academics).

See too, the YouTube video in which seven young Black classical musicians in the Kanneh-Mason family (in Britain) play “Redemption Song”. https://www.youtube.com/watch?v=k_LmRcr8Mm4

2 Maya Angelou speaks to the indomitable spirit of black women whose determination, single mindedness and spiritual beliefs give them the strength to rear and support their families, despite the negative impacts of structural and systemic discrimination. (See also, Sandra Dixon’s article in CPI, Vol. 12, No. 1, 2020 concerning how racialized immigrant women draw on their spiritual beliefs to facilitate their Canadian acculturation).

3 See the YouTube video: “Drones light up the sky and artists sing ‘Imagine’”. https://www.youtube.com/watch?v=qZaXRQlJjR68

4 “Imagine”, John Lennon’s (1971) controversial song was featured previously in the Summer 2012 London Olympics. Much later, after the song was released in 1971, Lennon attributed most of the concept and words in the song to Yoko Ono, his Japanese wife. (The original album entitled: “Imagine”, was released in 1971 by Ascot Sound, Ascot Record Plant in New York). Interestingly, in the original album John Lennon did not include Yoko Ono’s name in the copyright. However in 2017, the error was corrected and Ono’s name was included in the copyright (Google).
References


Future CPI Publications include the following:

In Winter 2022 (Vol. 13, No. 2), **Veronika Bohac-Clarke** will produce an international issue entitled: “Beauty and the Beast: Using creative expressions to envision a just society amid post-truth politics, pandemic and climate change”. Dr. Bohac-Clarke has received several excellent contributions for her issue. The Call for Submissions is repeated in this issue. If anyone has relevant work to submit, please contact Dr. Bohac-Clarke, University of Calgary.

In Summer 2022 (Vol. 14, No. 1), **Kay Sidebottom**, Leeds Beckett University, UK., **Carol Lee**, University of Ottawa, **Nikki Fairchild**, University of Portsmouth, UK, will produce **Part 1** of an international, double Special Issue entitled: “Posthumanism: A Desire for a New Humanity”. By the end of June 2021, the co-editors received at least 31 excellent abstracts and proposals from potential contributors. As a result of the very strong responses, the Call for Submissions to either Part 1 or Part 2 of this double issue is closed. However, the revised Call for Submissions is published in this issue. It is a reminder regarding what promises to be two very informative and thought provoking issues of CPI.

In Winter 2023 (Vol. 14, No. 2), **Kay Sidebottom**, Leeds Beckett University, UK, **Carol Lee**, University of Ottawa, **Nikki Fairchild**, University of Portsmouth, UK, will produce **Part 2** of their international, double issue: ”Posthumanism: A Desire for a New Humanity”. As stated above, due to the very strong responses from potential contributors by Summer 2021, the Editors decided to close the Call for Submissions.

In Summer 2023 (Vol. 15, No. 1), **Kim Koh**, University of Calgary, will lead an **international, editorial team** to produce a Special Issue entitled: “All that Glitters is not Gold: Culturally responsive online assessment and pedagogy in uncertain times”. The Call for Submissions is published in this issue.
In Winter 2024 (Vol. 15, No. 2), Tiffany Prete, University of Lethbridge, and a group of Indigenous academics will produce an international issue. It will follow up some of the overarching themes presented in CPI, Vol. 10, No. 2, 2018, as well as the recommendations of Sinclair’s Truth and Reconciliation Commission (2015). The Call for Submissions will be published in the Winter 2022 issue (Vol. 13, No. 2).

In Summer 2024 (Vol. 16, No. 1), Noah Romero, University of Auckland, and his team with Carol Mutch, University of Auckland, and Wairehu Grant, University of Waikato, will produce an international issue entitled: “The Remembered Children of Maui -- Pan-Pacific Conversations and Solidarities”. In the Call for Submissions, Noah Romero (2021) states that the CPI Special Issue is inspired by “Linda Tuhiwai Smith’s (2012) call for continued engagements between First Nations peoples living in the overdeveloped West and the Indigenous peoples of the Global South”. The Call for Submissions is published in this issue.

In Winter 2025 (Vol. 16, No. 2), Noni Mendoza Reis, Rosalinda Quintanar and Enid Lee will produce an international issue that concentrates on central issues encountered by Latin Americans in the USA. The team also plan to include the works of some scholars who live in Mexico. The Call for Submissions will be published in the Winter 2022 issue (Vol. 13, No. 2).

In Summer 2025 (Vol. 17, No. 1), Traci Cook and a team will produce an international issue, the working title is: “Revisiting Toni Morrison’s Blue Eyes: Feminism from a re-imagined and culturally transformative non-Eurocentric Christian lens”. The Call for Submissions will be published in the Winter 2022 issue (Vol. 13, No. 2).

CPI’s Book Reviews:

Alleson Mason, Assistant Professor, University of Winnipeg, will produce a Book Review of Carl E. James’ recent work entitled: “Colour Matters: Essays on the Experiences, Education and Pursuits of Black Youth”. Mason’s review will be published in the Winter 2022 issue (Vol. 13, No. 2).

Individuals willing to review books for CPI should see the Call for Book Reviewers (CPI, Vol. 9, No. 2, 2017) and contact Dr. Kathy Sitter, University of Calgary, CPI Book Review Editor.

Invitations and Caveats:

CPI welcomes proposals to develop Special Issues, and to create additional eBooks in the Legacy Series, introduced in Winter 2019.

Although CPI publishes some works that tend to be critical of the existing status quo, the journal is committed to publishing pieces that portray hope for a better future for all and not for a few of us. To this end, CPI promotes the vision of a fairer, more equitable and a just world documented in the UN Universal Declaration of Human Rights. Furthermore, CPI supports a dream that is/was espoused and practised by, for example: Martin Luther King Jr. Paulo Freire, Kofi Anan,
Nelson Mandela, Desmond Tutu, Mahatma Gandhi, Toni Morrison, Maya Angelou, bell hooks, Vandana Shiva, Kamu Brathwaite, and Rosemary Brown (British Columbia), to name a few.

Contributions published in CPI do not necessarily express the perspectives and considered opinions of the CPI Advisory and Editorial Boards, its founding Editors, External Reviewers and Production Team.

Every effort has been made to identify and seek permission from the respective copyright holders, especially for the photographs and video clips included, however, if any copyrights have been inadvertently overlooked, please contact the respective author(s) who will notify CPI, and we will make the necessary changes.

Reminders:

(i) CPI invites its Advisory Editorial Board, readers and contributors to share information regarding, recent research, publications and accomplishments.

(ii) CPI continues to welcome contributions from/by academics in the south and north in the fields of: literature, humanities, social sciences, arts, and of course, in education.

(iii) CPI requests that any future publication, exhibition, or performance of specific work published in the journal, kindly acknowledges its prior publication in CPI.

News from Pamela Mordecai’s Desk concerning her forthcoming publications:

“Meridian Press will publish “Up Tropic” in a bilingual, side by side Serbian/Jamaican English edition. It appears as part of Smederevo Poet Autumn, an annual festival in Smederevo, Serbia, in which I will appear virtually.


New Directions (New York, USA) will publish “A Fierce Green Place: New and selected poems” in Summer 2022.”

News from Charlotte-Ann Henay’s Desk:

“On March 19, 2021, I completed my Dissertation entitled: “All of My Peoples’ Bones Are Here: Talking to the Dead as Poeesis for Afro-Indigenous Futurities”, at York University. This dissertation appreciates dreaming and visioning as valid resources for knowledge building (Jacobs aka Four Arrows, 2008), [as importantly, it responds] to the call to use imagination, empathy and dreaming to unshackle our relations in the futures we dream (Morrill, Tuck & SFHQ, 2016).

The study asks three central questions: How do we read into the absences in which we are transfigured? How could unearthing silences in Afrodescended ‘womxn’s’ stories & lives as archive contribute to a radical poetic moment, engendering narratives for resisting hegemonic constructs (Sousanis, 2015)? Finally, how does talking to the dead offer us access to modes of understanding beyond what we normally apprehend (Sousanis, 2015)?

In the dissertation, there is an intentional obfuscation of the line between method and content, offering sitting with the dead as healing work in service to spirit. Taking shape as a form indistinguishable between document and art, because they serve the same purpose of rupturing existing boundaries of knowing, the study springs from a series of dreams, visions and conversations with the dead, as catalyst for the work. The research protocols develop in a process of hearing and seeing from and in other spaces, listening to voices through landscapes, spirits and dreams.”

References


Arrivals and Departures:

Since Summer 2020, Kathleen (Kathy) Sitter, Social Work, University of Calgary has accepted the roles and functions associated with the new Canada Research Chair (CRC), Tier 2, in Multisensory Storytelling in Research and Knowledge Translation, at the University of Calgary. Congratulations Dr. Sitter, well-earned, well-deserved.

In late Summer 2021, Tiffany Prete was offered and accepted a tenure track Assistant Professor position, at the University of Lethbridge. Tiffany Prete completed her PhD in Indigenous Studies at the University of Alberta in 2018. Prior to accepting her new academic position, Dr. Prete held a SSHRC Postdoctoral Fellowship at the University of Calgary. Her research focuses on some of the Calls for Action, recommended by the Truth and Reconciliation Commission (2015). For her postdoctoral research, Dr. Prete has been conducting qualitative research with Cultural and Pedagogical Inquiry, Summer 2021, 13(1), pp. i-x

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http://ejournals.library.ualberta.ca/index.php/cpi/index
survivors of Residential Schools in the Blood Community (Southern Alberta). CPI congratulates Dr. Prete for establishing such an exceptional academic record.

While teaching at Brock University, Charlotte Henay completed her Dissertation at York University, in June 2021. CPI congratulates Dr. Henay for completing such an excellent dissertation. Henay’s dissertation has been submitted for at least one academic award. CPI supports Dr. Charlotte Henay’s decision to publish her dissertation as a book. A summary of Henay’s dissertation is presented earlier in this Editorial.

Alleson Mason, now at the University of Winnipeg, completed her PhD in late June 2021 at the University Of Alberta. Mason’s Dissertation is entitled: “Coming in from the Cold: Sites of Black Educational Resistance in Edmonton, Alberta” (Dr. Mason published an article in CPI, Vol. 12, No. 1, 2020 from her research). CPI congratulates Dr. Alleson Mason for her academic success and for achieving her position at the University of Winnipeg. Dr. Alleson Mason is encouraged to publish a book based on her dissertation within the near future.

Finally, CPI looks forward to Veronika Bohac Clarke’s international issue (Vol. 13, No. 2, Winter 2022), entitled: “Beauty and the Beast: Using creative expressions to envision a just society amid post-truth politics, pandemic and climate change”.

Departures:

Kola Iluyomada (June 11, 1965 - June 24, 2021). The founder of the NGO Advocacy Peel in Ontario, Canada, Kola Iluyomada established the NGO in response to the systemic discrimination and racism encountered by children of African descent in public schools. Described as a mentor, and a fearless and compassionate advocate for all racialized students, Iluyomada was trained as a lawyer in Nigeria, before he migrated to Canada (Google).

Charles Wade Mills (January 3, 1951 - September 20, 2021) was a distinguished professor in: social and political philosophy, African-American and Africana philosophy, critical philosophy of race, ethics, and Marxist thought. Dr. Mills published six books which included: The Racial Contract (Cornell University Press, 1997); Blackness Visible: Essays on Philosophy and Race (Cornell University Press, 1998); Contract and Domination (co-authored with Carole Pateman) (Polity, 2007); and Radical Theory, Caribbean Reality (the UWI Press, 2010), as well as over 100 journal articles, book chapters, and edited books. Since 1990, Professor Mills taught at several US universities including the following: CUNY (2016-2021), Northwestern University (2007-2016) and the University of Illinois, Chicago (1990-2007). He was elected President of the Central Division of the American Philosophical Association (APA), and was a Fellow of the American Academy of Arts and Sciences (Source extracted from an email from Beverley Phillips, Sept. 21, 2021).

Martin Mordecai (1942 - February 19, 2021) was a highly respected media journalist and narrator, director, diplomat, civil servant, co-founder Sandberry Press, photographer, poet and novelist. Since migrating from Jamaica to Ontario in the 1990s, Martin Mordecai co-authored with his wife, Pamela Mordecai, the comprehensive book entitled: “Culture and Customs of Jamaica” (2000, Greenwood Press). More recently, Martin published two novels: “Blue Mountain Trouble” (2009) and “Free” (2018, the UWI Press) (Google).
Robert Moses (January 23, 1935 - July 25, 2021) was a well-known, civil rights leader in the USA. He completed a Master’s Degree in Philosophy at Harvard University and later on, a PhD in Philosophy at the same university. In the 1960s, Moses participated in many of the anti-segregation and civil rights struggles for equality in the Southern USA. He lived and taught in Tanzania for several years. In 1982, Moses founded the Algebra Project in Mathematics. It was a new school curriculum deliberately designed, to encourage the academic success of poor students. Moses was active with the Algebra Project until he passed away (Google).

Gloria Richardson (1922 - July 15, 2021) was one of the major civil rights leaders in the USA in the 1960s. A graduate in Sociology from Harvard University, Richardson fought against segregation and for the equal rights of black people to be able to access housing, jobs and health care. Gloria Richardson chaired the Cambridge Nonviolent Action Committee (affiliated with the USA, Student Nonviolent Coordinating Committee). Often described as a formidable general in the fight for civil rights in the USA, Richardson supported the use of negotiations as well as violence. After George Floyd’s murder by the police in 2020, Gloria Richardson was still publicly encouraging the next generation to stand up against injustice (Google).

Kate Hodal’s news article in the Guardian (February 11, 2021) reported that globally, in some 25 countries, at least 331 human rights activists in the fields of social, environmental, racial and gender justice were murdered. Of the total activists killed, 177 were in Latin American countries, and 25 activists were in the Philippines (Google).

Acknowledgements:

We thank the invited Guest Editor, Contributors, international and national External Reviewers, the Senior Journal Manager and the Desktop Publisher, for all of their voluntary work. In doing so, the individuals have produced a unique CPI issue. They have worked steadily during very difficult times, associated with the pandemic, to create another excellent Special Issue. Thank you.

Very best wishes to the CPI readers. We would love to hear from you.

Cecille DePass and Ali A. Abdi
CPI Editors and Founders