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the

Pacific Sentinel



IN THIS ISSUE

4

WHAT'S HAPPENING
Opening in November
Thoughts & Talks
Concerts & Events

6

ANIMATING LIFE
Portland Art Museum's Showcase of Laika.
By Savannah Quorum



10

SOCIALIST STUDENTS TAKE ROOT AT PORTLAND STATE
Same Campus Causes and New Moniker for those Hoping to Create More Student Representation at a Governmental Level
by Jessica Pollard

12

CHICKEN SOUP FOR THE BOOK NERD'S SOUL
A Dispatch From Wordstock—Portland's Very Own Book Festival
by Jason Mekkam



14

DECOLONIZING OUR EDUCATION
The New Major will be the First of its Kind in Oregon
by Shane Johnson

16

YIDDISH WORDS TO SPICE UP YOUR CHRISTMAS CELEBRATION
Grains of Salt
by Kasey Colton

19

"PLEASE DON'T CLIMB"
The History and Victory of Rights to Respect for Uluru Rock and the Anangu People of Australia
by Josie Allison



22

YOUR GRANDMA DOESN'T THINK YOU CAN FINISH THIS.
Millennial Attention Spans Aren't Shorter, There is Just More Information to Process
by Aurora Mak

24

THE INCLUSIVE BULLSEYE
Target's Creates an Adaptive Clothing Line for Children with Sensory Needs
by Josie Allison

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FEATURED THIS MONTH

Alexandra Louis is the Arts & Culture editor at The Pacific Sentinel. Her defining personality trait is her love for Jeff Goldblum.

Jessica Pollard is a geography major and English minor at PSU. She's currently burrowed inside of a pumpkin pie and not ready for winter.

Josie Allison is an international studies major who has been known to yell about donuts and Christmas music.

Andreas Bassett is a senior majoring in English. He is currently working on proving his theory that the Voynich manuscript was written in code for phonetic Latin.

Jason Mekkam studies English. He hates waffles but loves pancakes.

Kasey Colton is a double major in Philosophy and Arts & Letters. She's the proud inventor of the word "yidiom" and loves the smell of Dial antibacterial hand soap.

Aurora Mak is a lovely freshman at PSU and is studying Mathematics and Theater Arts. She enjoys being alone and Socratic seminars.

McKenzie Lee is a tired art student ready to hibernate over winter break.

Nuffer Rodriguez is a photographer, sculptor, and doodler studying Art Practices and Spanish at Portland State. They love good coffee, kale, and Yoko Ono. They struggle to stay hydrated and aren't sure if they should drop out of the Honors College. Please advise.

Savannah Quorum is in her second year of the PSU graphic design program. She has been writing for the Sentinel since January 2017. She also designed this issue's cover.

Shane Johnson is a business major and writing minor at PSU. He is a frustrated idealist, aspiring humorist, and pizza enthusiast.

WHO WE ARE

The Pacific Sentinel magazine offers an inclusive forum incorporating in-depth content from the PSU community. We advocate on behalf of the marginalized, explore the merits of cultural artifacts, and initiate interdisciplinary communication.

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WHAT'S HAPPENING

OPENING IN NOVEMBER

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The Disaster Artist

December 1

Chronicles the making of the infamous film "The Room." James Franco stars as writer/director Tommy Wiseau while Dave Franco plays Greg Sestero, author of the 2013 book "The Disaster Artist" and the actor who played Mark in "The Room." "The Disaster Artist" opens Dec. 1. Rated R.

Polaroid

December 1

High school photographer Bird Fitcher finds a vintage Polaroid camera, but soon discovers that red-eye isn't the worst to happen to those who have their pictures taken with it. "Polaroid" stars Kathryn Prescott, Tyler Young, and Mitch Pileggi, and opens Dec. 1. Rated PG-13.

Wonder Wheel

December 1

Alleged pedophile Woody Allen's latest effort takes place on Coney Island in the 1950s and centers on a woman's (Kate Winslet) struggles after her husband's daughter comes into town seeking refuge from the mob boss that she married. "Wonder Wheel" also stars Jim Belushi, Justin Timberlake, and Juno Temple, and opens Dec. 1. Rated PG-13.

The Shape of Water

December 8

Guillermo del Toro's most recent film centers around a mute woman's (Sally Hawkins) Cold War era romance with an aquatic scientific anomaly, played by del Toro golden boy Doug Jones. "The Shape of Water" also stars Octavia Spencer and Michael Shannon and opens Dec. 8. Rated R.

I, Tonya

December 8

A biographical retelling of Portland-native Tonya Harding's figure skating career and the attack on fellow skater Nancy Kerrigan that ended it. "I, Tonya" stars Margot Robbie, Sebastian Stan, and Allison Janney and opens Dec. 8. Rated R.

Downsizing

December 22

To solve the earth's overpopulation problem, scientists create a method of transforming humans into teeny-tiny versions of themselves to live in teeny-tiny gated communities. Married couple Paul and Audrey decide to join in on this, shrinking themselves and discovering a new way of life. Featuring Matt Damon, Kristen Wiig, and Christoph Waltz, "Downsizing" opens Dec. 22. Rated PG-13.

GOTTI

December 15

Gotti chronicles John Gotti's decades-long rise to become the boss of New York's Gambino crime family through the lens of Gotti's son. Featuring John Travolta, Pruitt Taylor Vince, and Kelly Preston, "Gotti" opens Dec. 15. Rated R.

Star Wars: The Last Jedi

December 15

The latest installation in the "Star Wars" saga picks up where "The Force Awakens" left off. Starring Daisy Ridley, Oscar Isaac, and poor-man's Keanu Reeves (Adam Driver), "The Last Jedi" opens Dec. 15. Rated PG-13.

Molly's Game

December 25

A film based on the true story of one of the biggest high-stakes poker games in the world, organized by Molly Bloom during the mid 2000s. "Molly's Game" stars Jessica Chastain, Idris Elba, and Michael Cera, and opens Dec. 25. Rated R.

Phantom Thread

December 25

Reynolds Woodcock, a high-profile dressmaker in postwar London meets his match with Alma, who throws a welcome wrench into his meticulously planned and executed life. She becomes his muse, and his love and jealousy for her grows until it reaches a breaking point. Starring Daniel Day-Lewis in what is said to be his final role, Lesley Manville, and Vicky Krieps, "Phantom Thread" opens Dec. 25. Rated R.

THOUGHTS & TALKS

.....

Queer Craft

December 2 & 3, 11 a.m. to 5 p.m.

In Other Words Feminist Community Center

Portland's winter queer craft fair will be offering baked goods, hand-made arts and crafts and more for two days this year. The fair aims to showcase crafts, cosmetics and confections created by artists from marginalized communities in Portland. At the start of December, it's the perfect time to stock up on gifts for the holidays.

Alfred W. McCoy at Powell's Books

December 4, 7:30 p.m.

Powell's City of Books

University of Wisconsin-Madison history professor Alfred W. McCoy's most recent book "In the Shadows of the American Century: The Rise and Decline of US Global Power" (2017) takes readers across time to explore the rise of U.S. hegemony. McCoy crafts future scenarios of the collapse of US influence and the rise of China as a global powerhouse. He will be speaking at the downtown Powell's.

Strategies for Dealing with Headaches for Queer & POC folks

December 5, 6 to 7:30 p.m.

Sea Grape Bath & Body

Sea Grape Bath & Body is offering a free workshop hosted by neurologist and queer activist Holly Hinson regarding the ever-inconvenient stress headache. The workshop will discuss methods of self-care and discerning when medical treatment is necessary. It is free and open to the public, with priority given to marginalized community members due to limited space.

Future of PDX's Tiny House Village Movement: Panel Discussion

December 10, 11 a.m. to 12:30 p.m.

Pacific Northwest College of the Arts

Hosted by the City Repair Project and the Village Coalition, this panel will feature prominent figures and advocates in the Portland tiny house community, which includes self-governing communities for the formerly houseless, such as Dignity Village or Hazelnut Grove. Panelists will discuss the benefits of tiny house villages, their legality, and how to make self-governance a reality. There will be a focus on the Partners on Dwelling exhibit, co-sponsored by Portland State's Center for Public Interest Design and in collaboration with the PNCA, which aims to show the impact design can have on housing security. The panel encourages attendance from students studying architecture or social work at PSU along with all members of the public.

The Moth Mainstage in Portland

December 11, 7:30 to 10:00 p.m.

Arlene Schnitzer Concert Hall

Storytelling radio show The Moth is returning to Portland this December, with five new stories. The Moth has produced over 18,000 stories told before live audiences, ranging from the narratives of unlikely heroes to enchanting and sometimes heartbreaking autobiographical musings from the likes of Dan Savage, Al Sharpton, Margaret Cho, and many others. Tickets available online through Literary Arts, prices range from \$15-80.

CONCERTS & EVENTS

Blitzen Trapper

December 8 @ 9

Revolution Hall

Folk-rock Portland-grown band Blitzen Trapper will be playing at Revolution Hall on December 8. The group will open with country-rock musician, Lilly Hiatt. Doors open at 8 p.m. and the show starts at 9 p.m. General admission is exclusively 21 and over, however minors will be permitted in the balcony.

Grizzly Bear

December 9 @ 8pm

Roseland Theater

Alt-rock group, Grizzly Bear, accompanied by alt-R&B solo project, Serpentwithfeet, will play on December 9 at the Roseland Theater. Doors open at 7 p.m. and the show starts at 8 p.m. The show is open to all ages.

REEL ROCK 12

December 14 @ 7pm

Revolution Hall

On December 14, REEL ROCK 12 will premiere four new short films at Revolution Hall that tell thrilling stories from the greats of the rock climbing world. The featured films will be "Break on Through" (documenting 19 year-old Margo Hayes's physical and mental challenges as she strives to succeed on some of the world's hardest routes), "Above the Sea" (following Chris Sharma's journey in the Mediterranean to establish the most difficult deep-water solo route) "Safety Third" (covering Brad Gobright's trials as he pushes the dangerous boundaries of free solo climbing) and "Stumped" (the story of Maureen Beck, a climber missing her lower left arm who refuses to be an 'inspiring' climber, but a great climber.) The event is open to all ages. Doors open at 6 p.m. and the show starts at 7 p.m.

BADBADNOTGOOD

December 15 @ 9pm

Revolution Hall

Hip-hop inspired jazz quartet, Badbadnotgood, is performing at Revolution Hall on December 15. The doors open at 8 p.m. and the show starts at 9 p.m. This is a 21 and over event.

Pedro the Lion

December 18 @ 9

Mississippi Studios

Alt-rock group Pedro the Lion will be reuniting after eleven years to play a line of shows in the Pacific Northwest. The band will play at Mississippi Studios on December 16, 17, and 18. Lo-fi pop group Advance Base will open the show. All events are 21 and over. The doors open at 8 p.m. each night, and the shows start at 9 p.m.

STRFKR

December 30 and 31 @ 9pm

Wonder Ballroom

Alt-indie electronic group STRFKR will play on December 30 and 31 at the Wonder Ballroom. The show will open with alt-pop group, Minden. Doors open at 8 p.m. and the show begins at 9 p.m. The event is open to all ages.

Mark Farina

December 31 @ 9pm

45 East

DJ and producer Mark Farina, known for his electro-house jazz, will be mixing at the Levitate 2018 New Years Eve party at 45 East. The event starts at 9 p.m. and goes until 2:30 a.m. Farina will play at the main stage while Champagne Drip, another electronic DJ, will be at a separate stage. The event is 21 and over.

ANIMATI

By Savannah Quorum

Throughout 2017, the Portland Art Museum has offered engaging and exciting exhibits from Andy Warhol to Rodin. Now, the museum has moved to something a little more contemporary but no less impressive: "Animating Life: The Art, Science, and Wonder of *Laika*." Founded in 2005, *Laika* is an animation studio based in none other than Hillsboro, Oregon that has been producing claymation films such as "Coraline" (2009), "ParaNorman" (2012), "The Boxtrolls" (2014), and "Kubo and the Two Strings" (2016). Although each of the films have their own unique style, there is a certain eclectic, independent quality that permeates through all of them. *Laika* films are made using stop motion animation of actual puppets shot in miniature sets that are crafted exclusively for the films. Every character, costume, building, and prop is specially designed and handcrafted. *Laika* studios is makes a point of paying tribute to intense, hands-on art of animation and the masterful art and craftwork that goes into it. A *Laika* film typically takes around three years to complete.

A visit to "Animating Life" helps explain what makes these films so unique. The beginning of the exhibit exemplifies the massive undertaking all that these films presented by showing the 16-ft tall skeleton puppet used in the movie "Kubo and the Two Strings". If the Goliath-esque figure does not evoke shock and awe by sheer size alone, next to it there is a wall of over 300 tiny faces each with an expression ever-so-slightly different from each other. These faces are instrumental in a process called rapid prototyping, in which animators

3D-print faces they designed on a computer and then replace the face of the puppet they animate with these models once per shot to animate the puppet. Not only does it take time to replace a facial expression of one or multiple characters in a shot, but there is incredible attention to detail in the development of the faces. Each one is handpainted after being printed to ensure the tightest possible control of color palette. For such a daunting task as this, *Laika* has an entire department consisting of 70 people.



all photos by Nuffer Rodriguez

NG LIFE



At the front of the exhibit room there is a timeline of animation innovations. Next to it, an enormous zoetrope that shows how images are turned into movement. On all four walls there are endless amounts of gorgeous concept art and samples of costume design (every character wears a specially designed set of clothing). Each wall is dedicated to a different film. This is also where the ideation and process is most visible, as the sketches and collages are paired with the final product with each element being intentionally and creatively engineered. Even tiny things, like the hands of the puppets, had small scars and scratches that served to give the puppets more character and individuality.

Towards the back of the room, there is an enormous eyeball puppet used in "Kubo," along with a video that shows the process of constructing it. Having very few precedents for what they are trying to accomplish, much of the development at *Laika* is done through experimentation. Every kind of material imaginable, from shower curtains to trash bags to dog chew toys, is tried out, with the goal of looking as much like the real thing (or the fictionally real thing) as possible.

At the center of the room lies the magical focal point: the fantastic garden from the movie "Coraline." Glowing from all corners and nearly 10 feet in diameter, it is no wonder this is the centerpiece of the exhibit. This set is from a scene wherein Coraline, the main character, gets a bird's-eye-view of a blooming garden planted in the shape of her face. Every plant, branch, and stone in the garden was handcrafted and designed to be animated, even if that meant employing ping pong balls and line wires to get the desired effects. The garden is the perfect place to take in every aspect on display. It shows not only how life is produced in *Laika* studios, but how their genius is able to create entire universes. In its totality, "Animating Life" will boggle the minds of anyone who has seen any of the *Laika* films.





Socialist Students takes Root at Portland State

Same Campus Causes and New Moniker for those Hoping to Create more Student Representation at a Governmental Level

By Jessica Pollard

The Socialist Students at Portland State University still have some qualms with former Portland State President Wim Wiewel and the Board of Trustees (BoT). Since 2013, students part of the PSU Student Union have repeatedly tried to confront Wiewel about issues like food insecurity and high tuition rates on campus they see as caused by an administration and governing board acting on self interest instead of student need.

While this summer the presidency at PSU was passed on to former New York Institute of Technology interim, President Rahmat Shoureshi, some remain unconvinced that much will change on campus without direct student involvement. "I'm pessimistic about President Shoureshi really being any different beyond just the words that he uses to describe what he is doing," Zack Pursley of Socialist Students said.

As reported in the *Portland Tribune* in November, higher education funding at a state level in Oregon has decreased spending almost 70 percent between 1970-

2011, according to the American Council on Education. That's part of the reason for the "extreme expression" identified on Oregon college campuses by the *Tribune*.

Brent Finkbeiner, President of Associated Students of PSU (ASPSU) the student body government, says he and Vice President Donald Thompson have yet to meet the new Socialist Students group. "Some of their platforms inherently align with some of the goals that Donald and I have this year. We want to focus on affordability and accessibility and accountability... how we actualize those things becomes very tricky, very nuanced," Finkbeiner said.

The Socialist Students group at Portland State is part of a national initiative sparked in Aug. 2016 by student members of the Socialist Alternative Party. There are almost 50 branches of Socialist Students at high schools, community colleges, and universities throughout the country. The iteration at PSU kicked into gear earlier this year. There are around eleven members, according to student organizer Olivia Pace. The group is collaborating with the Portland State

University Student Union (PSUSU) for a new campaign, Democratize PSU.

In the past, PSUSU has created campaigns around campus issues, ranging from faculty salary to rising tuition costs. These campaigns have manifested into campus-wide walkouts, rallies in the Park Blocks, BoT meeting occupations, and marches to the president's office. This summer, PSUSU was the center of a brief article, the "Campus Disrupt" series of the *New York Times* for their recruitment techniques, including the disruption of President Wiewel's convocation speech in 2015.

In 2013, the *PSU Vanguard* reported that the group had garnered over 500 members upon being established. One of the group's first major actions was in collaboration with the PSU American Association of University Professors and involved campus-wide walk-out on behalf of professors during union contract negotiation with PSU, and saw attendance reportedly around 1,000 PSU community members.

Democratize PSU differs from previous PSUSU and student-run campus

campaigns in that it is meant to umbrella the need to address several issues under one central demand backed by socialist ideas: establishing a student elected, student majority BoT. It seeks to address campus issues using socialist politics and revolutionizing the current BoT system, which has its board members appointed through a process involving the influence of the PSU President.

"It's much different to win these gains through asking the board or the administration or the president and then them just handing them to us; it looks much different when you win gains like these through collective resistance that aims at stripping undemocratically elected people in power of that power and handing it to the students," said Pace.

The gains include the reduction of administrator salaries, more affordable campus housing, freezing the ever-rising tuition, disarming the recently deputized campus police, increasing food security, and getting a campus-wide \$15 minimum wage for workers—an increase that would be funded by re-apportionment of administrator salaries. "It feels really daunting to have all of these things in front of you, and to have this kind of obfuscated power structure," Pace said.

Pace is referring to the BoT, which consists of 15 volunteer members including President Shoureshi, who is a non-voting member. Six of these members, including the student and faculty representatives, have direct ties with PSU as professors, students, and graduates. Nine of them attended an Oregon university or private school in the state. They convene as a whole four times a year and complete most of their work around issues of campus safety, finance and administration, and student and

academic affairs in separate committee meetings.

The BoT seats notable Oregon business-people like Pete Nickerson, former manager of Nike China; president of Columbia Investments, Ltd., Peter Stott; and Thomas J. Imeson, the current Vice President for Public Affairs for NW Natural Gas. In the past two years, Northwest Natural Gas has donated over \$30,000 in grants to the PSU Foundation—a board that pays over half of the President's salary and provides scholarships.

Finkbeiner feels the BoT has been responsive to student government so far this year. "I've said directly to [many Board members] that students feel because of your background that you are disconnected from us. And for some individuals, maybe that's the case. For many of the individuals I've met personally, that is not the case... I would say that one of the big things I would like us to do when we're questioning the powers at be is to separate the people and the process," Finkbeiner said.

Since the creation of the BoT in 2013, the board has increased tuition multiple times, deputized the campus police, and appointed President Shoureshi.

Shoureshi is an Iranian immigrant who told the *Portland Tribune* his experience being at college student in America during the Iran Hostage Crisis from 1979-1981 and fearing deportation makes him a supporter of maintaining a "sanctuary campus" at PSU. His salary is larger than Wiewel's, at \$599,988, representing an over \$59,000 increase. He's coming to PSU following a roughly 5 percent tuition increase, and budget cuts across the board.

Thursday, Nov. 16, Socialist Students and PSUSU presented their demand to the student body by putting on a rally in the South Park Blocks. The group marched inside the Smith Memorial Student Union cafeteria and Parkway North with a print-out of their central demand, and plenty of space for student signatures expressing support. Eventually, this will be presented to President Shoureshi in person according to Pace.

The event garnered a handful of signatures, as many students in Smith Memorial Student Union continued on doing their homework as the group spoke of campus issues over a megaphone. So far there are no faculty members involved with Socialist Students.

While the group has big ideas for campus change, they prefer to leave the mechanics of these changes for later. "These are things that we can hash out in the future...If we give students the power to be actually involved in those in a place where our administration has to listen to us, I think we can be engaged in that decision making process," Pursley said, "We want students to be the ones hashing out those specifics."

KEEP
ICE
off
Campus!

The ruling
body of this
college doesn't
represent us!

I can't
afford to live
on campus

I'm a grad
student with 2
jobs and I am
in poverty!

Chicken Soup for the Book Nerd's Soul:

A Dispatch From Wordstock—Portland's Very Own Book Festival

By Jason Mekkam

Oregon's largest city is a publishing hub and touts a city-block-sized bookstore as a premier attraction. In other words, Wordstock belongs here. "It would be weird if Portland didn't have a book festival," said Amanda Bullock, Director of Public Programs at Literary Arts, the nonprofit organization behind Wordstock. This year, on a damp, mid-November Saturday, 10,000 people flooded the South Park Blocks for on-stage events, pop-up readings, and workshops at the Portland Art Museum and surrounding venues. But by far, the literary festival's best offering were its author panels, which matched America's tumultuous socio-political climate in relevance, urgency and vitality.

Headlining was Ta-Nehisi Coates, on the last stop of his "We Were Eight Years in Power: An American Tragedy" book tour. Coates's 2015 "Between the World and Me" earned him a National Book Award, household name recognition, and de facto status as America's top black intellectual—a moniker that's given Coates pause. Rocking Nike Air Maxes and a navy blue hoodie, Coates spoke candidly to moderator Jenna Wortham of *The New York Times* (who herself teased Coates, calling him "Negrodamus"), about what he perceived as the "cult of smartness," in front of an at-capacity, Arlene Schnitzer Concert Hall audience. Coates positions his work as attempts to answer questions his curiosity asks. But as his celebrity grew, he became alarmed with how quickly his work was misconstrued as evidence he had the answers to everything. Coates held our culture's utmost reverence for "being right" responsible, and worried about

the creative, intellectual and journalistic ramifications of a society rewarding bloviating over investigating. "I think a lot of writers feel their credibility is seeded in being right. I don't think that's what people expect of me. I think they expect me to be honest," Coates said.

A collection of essays spanning the Obama years, originally published in *The Atlantic* where Coates is a staff writer, "We Were Eight Years in Power"'s title is derived from a quote by black, Reconstruction-era, South Carolina Congressman Thomas Miller. Lamenting, Miller questioned why his state would disenfranchise blacks and hinder black governance in spite of all the good black governance had done. What Miller failed to realize, said Coates, is that "the one thing that frightened them more than bad Negro government was good Negro government." Within this framework, Coates new book contextualizes the ascent of Donald Trump as a reaction to a black presidency—an angry response to a black government's failure to fail. "Had these folks verified all of the stereotypes that make white supremacy work, that would have been fine. That would have proved the point. The threat was that they did not prove the point," said Coates.

According to Coates, the Obamas, "with their Ivy league education, beautiful daughters, and a dog named Bo," are the best representation of what blackness has to offer. But he himself—a Howard dropout who, through self-determination and audacity, became one of the country's most prolific writers—too represents the best of what blackness has to offer. I couldn't help but think about how important Coates's work has been to the

black community as well the responsibility that comes with—a thought, apparently, that must have crossed Coates's mind as well. "I think about not embarrassing Black people a lot...maybe more than is healthy," Coates quipped.

At times, being in the audience felt like being at church—as if watching a sermon. As Coates spoke, a continuous chorus of "yes"s and "that's right"s broke out from black women around me. It was an awe-inducing experience to witness such a black response to a very black conversation in an overwhelmingly white space. Seeing everyone in attendance, of all shapes, sizes, and hues, give Coates a standing ovation at the panel's conclusion made me optimistic. Said optimism took a hit the next day, however, when Wortham tweeted, "Was 'Get Out' set in Portland?? People keep trying to take our photos and staring at our hair and telling us our 'look' is 'interesting.'" Instead falling back on pessimism, perhaps a realism reflective of Coates's work is more fitting. "Every human life ends badly," said Coates, referring to the inevitability of death, stressing we should all accept this and that, "the decision we make as humans beings is that it matters what happens in-between."

"Disruption: Feminist Digital Culture," moderated by Jazmine Hughes of the *New York Times Magazine* with authors Doree Shafrir and Ellen Ullman, focused on women in technology. All the more harrowing in a post-Weinstein America, the women reflected on life in male-dominated industry and shared their experiences of sexual harassment. When an audience member asked her what she'd do differently instead of saying, "Please don't touch me," to an unwanted

TA-NEHISI COATES

MODERATED BY: JENNA WORTHAM



workplace advance, Ullman replied, "I wouldn't say please." Shafir, Senior Tech Editor at *BuzzFeed*, promoting her new novel "Startup", and Ullman, who worked as a programmer at the beginning of the digital revolution, promoting her memoir "Life in Code: A Personal History," spoke vehemently about the importance of getting girls involved in coding in at an early age. Striking a note of persistence, Ullman urged women to "refuse to be sent away." Too the authors offered their takes on everything from James Damore to the obligation of social media companies obligations the age of fake news. The panel's tone was pragmatic and bold, rooted in knowing how much more difficult it is for women in tech and an unwavering belief in the strength of women.

The inclusive feel of this year's Wordstock wasn't happenstance. "Diversity is a huge goal, and that includes diversity amongst genres, diversity in where people are from, diversity of the publishers, diversity of race, diversity of sexual orientation... We really, really want

there to be something for everybody at the festival," said Bullock, of the work going into curating the 100 authors involved in the festival.

For nine years, Wordstock was held and run as its own independent organization until 2014. Unable to continue the festival on their own, they approached Literary Arts, a nonprofit aimed at cultivated and advancing Portland's literary culture, and asked if they'd be willing take over. "[It] was a long process of assessing whether we could do it, establishing partnerships with the Art Museum, *OPB* and the Library Foundational Consortium funding was key to the festival restarting as well," Bullock said. Literary Arts, a nonprofit whose aim is to further cultivate and strengthen Portland's literary culture, relaunched the festival the following year and has been running it ever since.

The real success of Wordstock is its ability to attract big, nationally recognized writers who may never have otherwise come to Portland while still highlighting and celebrating local culture, artists, and

businesses. "I think that it's similar to a lot of industries in Portland—you have all these people that are psyched to do their own small thing. And so there are like a lot of presses that are founded and run by like one or two people and their just like doing really amazing [things]," said Dora Athey of *Catapult Publishing*.

Arguably, the festival's most controversial moment came towards the end of the festival, when *OPB*'s Aaron Scott interviewed new-Portlander Chuck Klosterman, author of his most recent book, "Klosterman X." Speaking on the absurdity of magazine celebrity profiles, Klosterman talked about interviewing Taylor Swift. "She knows that many journalists want to be friends with these people that they cover, so she tried to kinda create this closeness, and I was immediately like, 'You're going too hard with that, like back off, we just sat down...'" said Klosterman. To which Scott interjected, "Back off, Taylor Swift!"

Who tells Taylor Swift to do anything?

Decolonizing our Education

The New Major will be the First of its Kind in Oregon

By Shane Johnson

Portland State University (PSU) is in the process of approving what will be the first Indigenous Studies major in Oregon. The proposal for the Indigenous Nations and Native American Studies (INNAS) Major has already moved through the College of Liberal Arts and Sciences and, if approved by the Faculty Senate and Provost, will be available for students at PSU beginning Fall 2018.

The major will expand the Indigenous Nations Studies (INST) program, which currently offers a minor. The proposal describes the INNAS Major as “a concentrated, decolonized study of Indigenous epistemologies and their value within a variety of contemporary contexts,” which explores themes including tribal governance and sovereignty, decolonization, sustainability, traditional and cultural ecological knowledge, and Indigenous science. Core courses will include “Intro to Native American Studies,” “Indigenous Women Leadership,” “Contemporary Issues in Indian Country,” “Indigenous Ways of Knowing,” and “Decolonizing Methodologies.”

During the 2016 calendar year, the INST program had 56 registered minor students, with similar numbers in previous years. Within the minor, approximately half of the students identify as Native and half identify as non-Native (primarily white). Social Science, Liberal Studies, History, English, and Anthropology are

the most common majors accompanying the INST minor.

“We’ve looked at [the proposed major] from two different perspectives. It’s not just a focus in Native American Studies, and it’s not just a focus in Global Indigenous Studies, but kind of the bridging of both,” said Josh Powell, program coordinator of Indigenous Nations Studies (INST). Powell provides administrative support to the unit, including budgeting and course scheduling, while splitting his time between INST and the School of Gender, Race and Nations.

The major has been a long time coming. “Our students have been asking for it for quite a number of years, and in some terms we have enough courses out that we can almost justify having the major as it is,” Powell said. Dean Karen Marrongelle of the College of Liberal Arts & Sciences and the Provost even encouraged a proposal, but Powell describes the largest obstacle being logistical. “Even though there was some momentum on campus... to get something like this into place, we structurally didn’t have the capacity to do so.”

The INST unit, while often praised during talks of diversity in the university, was always hopeful to see that support continued in other areas. It could feel forgotten at times, Powell acknowledged, when up against university capacity in

funding and faculty, but he thinks some of that support has finally materialized.

A turning point came when Cornel Pewewardy, Professor and Director of Indigenous Nations Studies, announced his retirement earlier this year. “A bunch of us got together and said, ‘How can we get this to come together?’” Powell said. Staff, faculty, and students all contributed to what he describes as a community effort over the summer to create a proposal that was unique and representative of the program. “In recognizing that Cornell had worked really hard to make it happen all these years, and with him exiting, we wanted it to come to fruition.”

Pewewardy is hoping to return as a Professor Emeritus, but his leadership and influence as Director was clearly significant and influential. With the major on the horizon, Powell hopes the INST department can, “attract someone as strong a leader as Cornell to step into that role and help us navigate these new waters.”

The INNAS Major will be a first among Oregon universities. This August, Governor Kate Brown signed Senate Bill 13, which required the Department of Education to develop K-12 curriculum about the Native American experience in Oregon. However, beyond additional minor programs at University of Oregon, Southern Oregon University, and Eastern Oregon University, there is little curriculum for students looking to

continue such studies as they pursue a higher education in Oregon.

"I feel [INNAS] would be an invaluable major that would be very important to a large number of students," said INST minor Serena Dressel. "Similar degrees are offered in colleges and institutions across Canada. Many of my classmates would have pursued the major if it were an option."

This presents an educational vacuum that the INNAS Major hopes to fill. Portland is home to the ninth largest urban population of Native Americans in the United States, with a community of an estimated 58,135 individuals. The growth of the INST program aims to better serve that population and expand the related educational opportunities for Native and Non-Native students alike.

"One of the things that makes our unit unique, is that it gives this community a home inside the Portland Metro area that allows them to feel at comfort, much the same way the Native American Student and Community Center does. Our program acts as a home to students, but an intellectual one," said Powell, "where they can feel that their traditional knowledge bases are honored, respected and expanded upon."

"[INST] has allowed me to be me," said Matthew Morsman, a member of the Confederated Tribes of Siletz Indians and coordinator for PSU's United Indigenous Students in Higher Education organization. "The ability to network with other students, to address the true history of the United States and contemporary issues... Being able to hear everyone's story that I have had class with, I feel their emotions as I can relate."

Departments such as the INST serve an important role nationwide, bringing knowledge and culture that has been structurally marginalized back into what is considered "traditional" academia. Powell noted the wide-reaching effect of colonization worldwide and the enduring

barriers that prevent the resurgence of Native American Indigenous knowledge.

"It's looking at a way of not only decolonizing our education, but re-indigenizing it a bit," Powell said. "Recognizing that although this knowledge base has been excluded, structurally, for some time, the knowledge base doesn't cease to exist."

The value of Indigenous Studies programs therefore lies in recognizing that Indigenous knowledge bases can coexist with traditional academic knowledge bases: for example, the experience of tribes that have worked with Oregon forests for thousands of years can supplement the scientific base of ecology, and vice versa.

"As an Environmental Studies major, I feel that the Indigenous Nation Studies minor program has added another dimension to my degree that makes me feel more connected to the environment than any science classes I have ever taken," said Dressel. "The coursework contains a variety of topics that help students to better connect to place while learning more about the history of the land that we occupy today."

The integration of varying knowledge bases, however, does not commonly see the support it has at PSU. The effort to create an ethnic studies concentration at Harvard has a four decade history and is still ongoing. Other universities have seen ethnic studies programs that are often poorly supported to begin with be cut back or consolidated— the University of Wisconsin saw a heated debate over the consolidation of its ethnic studies program in 2014. A University of Wisconsin Badger-Herald article at the time interviewed Afro-American Studies professor Michael Thornton who said, "Ethnic studies are in crisis, and departments have vanished in past years... It is not a new trend on campus and is only driven by a desire to save money."

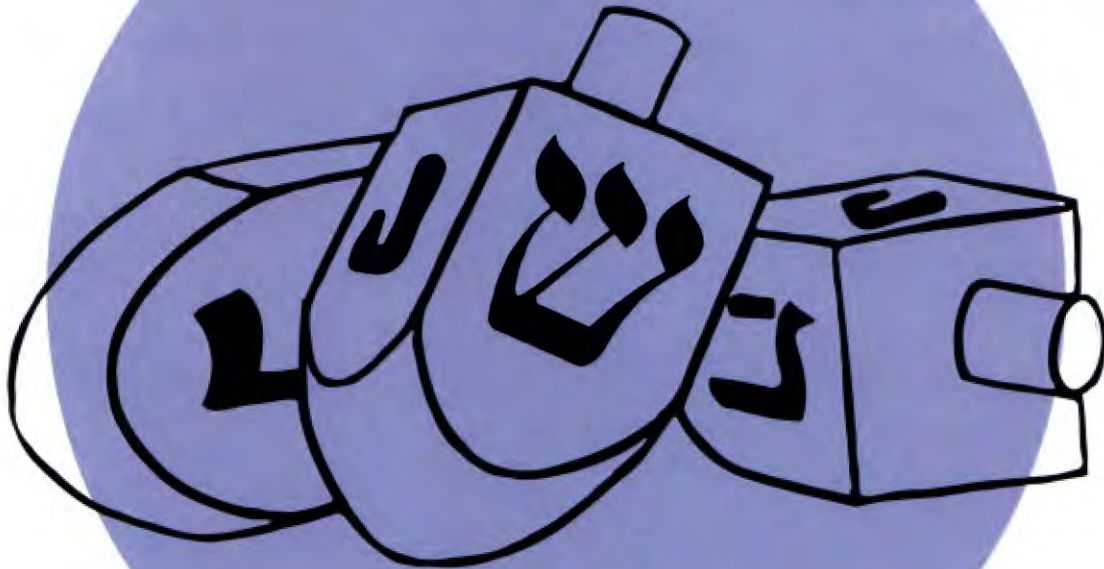
Powell did not reflect similar concerns of consolidation when discussing PSU's

recently established School of Gender, Race, and Nations, which combines four separate programs into a single school.

"I think from the time that school was formed, there was a recognition that there was an equity issue, in the sense that we had two full-fledged departments, [Black Studies and Women, Gender, and Sexuality Studies], and then two programs [Indigenous Nations Studies and Chicano-Latino Studies] that don't have that... So when they brought the four units together, it was with the expectation that all four units would eventually become a full program," Powell said.

Powell spoke hopefully about using the experience from the INNAS proposal process to help the Chicano-Latino studies program make a similar growth in the future. The School of Gender, Race, and Nations is itself in the process of developing a proposed Master's program. Powell sees that as a unifying prospect, with units such as INST serving as a building block for the success of the Master's program. Powell envisions it building a foundation, "that the Master's program is able to take and form to serve an even larger and broader community than if we were all separate... I think we're all tied together for a single, unified vision of what this school can become."

GRAINS OF SALT



Yiddish Words to Spice up your Christmas Celebration

By Kasey Colton

The holidays can be a stressful time for all of us. Between seeing relatives, stretching waistlines, and realizing you don't have enough money to get your mom the gift she deserves, there are times when swearing in English just isn't enough. Luckily under the guise of revivalism, you can use Yiddish, the language of Eastern European Jews and New York Hasidim. Impress your family by showing how multicultural you are and have a word for every situation this holiday season.

Bubkes— When a distant relative asks how much you're making as a freelance writer, "*bubkes*" would be a truthful response.

Ongepotchket— Excessively decorated to the point of tackiness. Think Clark Griswold's house in "Christmas Vacation," or most household Christmas trees.

Me vert tsugevoynt tsu di tsores— "We grow accustomed to our troubles."

Meeskait— an ugly little thing. You have to pretend your cousin's newborn, McKaylee, isn't a total *meeskait*, even though it looks like a mole rat got in a fight with a wasp colony.

Nosh—Hovering around the chip bowl while waiting for mom to finish up dinner.

Fress— Desperately shoving chips into your mouth because Uncle Jerry can't find the house, mom insists on not eating until everyone has arrived, and it's 9 p.m.

Bei Mir bist Du shayn— “to me, you're beautiful.” Whisper it to the glazed ham.

Shlemiel— Your well-meaning younger cousin who offers to carry the gravy boat, but trips on his own two feet.

Shlimazl— The one the gravy gets dropped on. While she's wearing silk.

Chutzpah— Nerve. Your aunt who announces her divorce over dinner has a lot of *chutzpah*. Your uncle who brings his new, much younger girlfriend to the meal has even more *chutzpah*.

Nafka— What your aunt shouts across the table at your uncle's girlfriend.

Potchka— Busying yourself without a clear goal. When your mother takes a sudden interest in how dusty your ceiling is just to avoid being at the dining room table.

Megillah— A story that could have been told in two sentences that your brother unnecessarily extended to a fifteen minute spiel.

Momzer— A bastard. Use this zinger to describe Harvey Weinstein, the U.S. President, or any number of men who lack basic human decency.

Shanda— A scandal, something you shouldn't bring up during the holidays, or nearly every day in the Trump era. Take your mind off of it by watching “Elf” for the fifteenth time.

Mishegoss— The irrational and inappropriate beliefs your dad's friend from college keeps spouting off as everyone else politely nods.

Mishpocha— Family, but the kind that includes everyone around your dinner table.

“PLEASE
DON'T
CLIMB”





The History and Victory of Rights to Respect for Uluru Rock and the Anangu People of Australia

By Josie Allison

"Please don't climb," reads a sign greeting tourists approaching Uluru Rock, standing as a subdued effort by the Anangu Aboriginal people to deter the violation of their sacred site.

Uluru Rock is an immense sandstone monolith in the heart of the Northern Territory in central Australia. Its enormous crimson mass dominates the arid landscape, rising 348 meters above ground—higher than both the Eiffel Tower and the Chrysler Building—with a ten mile circumference, not to mention the 2.5 unseen kilometers extending underground. Uluru's magnitude, however, is not solely owed to its immense size. Uluru was first revered by the Anangu Aboriginal people as a sacred site believed to be shaped by their ancestors. In the past 70 years, this sacred site has been repurposed by *Piranpa*, or "white people" in Pitjantjatjara, as a tourist attraction. Chains and ropes were

hammered into the rock so tourists can climb to the top and take photos. Motels, airstrips, and roads were developed to accommodate the traffic. For decades, the Anangu people have battled for ownership, rights, and respect restored to the land. After a series of portioned victories and unabated struggle, the Anangu people can finally see a ban placed on climbing Uluru in sight.

The Anangu believe Uluru was molded by ten ancestors during *Tjukurpa*, or, in the poor English translation, "Dreamtime." Before these ancestors walked its surface, the world was a featureless place. The Anangu say that these Anangu ancestors, or spirit people, began shaping the land as they explored it, creating formations like Uluru along their way. Uluru is esteemed as one of the most prominent sites; the Aboriginals believe they can connect with *Tjukurpa* and receive blessing from their ancestors just by touching the stone.

Uluru, the Anangu, and their encompassing lands had long been left in peace due to their isolated location, but ever since white men's first contact with the area, the Anangu people have seen this site seized and degraded for profit, and have been in steady struggle over the region.

The first white men visited the region in the early 1870s and named Uluru, Ayers Rock, and Kata Tjuta (another prominent, sacred feature) Mount Olga. Due to the landscape's harsh conditions, the area didn't see much *Piranpa* traffic. In 1920, the region containing Uluru was

declared the Southwest Reserve within a system of Aboriginal reserves established as sanctuaries. In 1940, the reserves were minimized to make way for mining development, and a dirt track leading to Uluru was carved eight years later, opening the floodgates to tourists and miners who made regular trips to exploit the unprotected, sacred land. The Australian Commonwealth recognized the rich opportunity for tourism in the area, and removed Uluru and Kata Tjuta from the protection of the Reserve, deeming it a park functioning under government legislation. As their world and *Tjukurpa* were signed away and converted to an attraction, the Anangu people took up arms in an unwavering fight to take back their land and rights.

Eventually, after a series of meetings, the territory was declared a National Park under the National Parks and Wildlife Conservation Act of 1975, and ownership was transferred to the Australian National Parks and Wildlife Service in 1977. The battle for ownership continued, and in 1979, possession of the peripheral lands surrounding Uluru and Kata Tjuta were restored to the hands of the traditional owners, but the National Park territory containing their sacred sites was excluded. This fruitless victory led to three years of lobbying by Anangu councils and officials to amend the claim and the bureaucracy that barred them from full ownership. Aboriginal-Australian artist and activist Vince Forrester stated in 1983 in the *Financial Review*, "We want Uluru back,

but not under [these] proposals... We want total management. We want land rights as land rights are supposed to be, and not watered down."

After three years of debate without consensus, then-Prime Minister Robert Hawke announced the handback, sparking controversy and opposition from Northern Territory government and tourism industry who feared that the transfer would threaten their capacity to capitalize on the park. The following years witnessed a series of political battles as the Anangu remained unyielding, all the while repeating to the public that their intentions as owners would not hinder tourist operations. Finally, on Oct. 26, 1985, hundreds of Anangu and Australian civilians gathered to witness the handover as the title deeds were passed to the traditional owners at the base of Uluru.

This was a massive victory for the Anangu people and for Aboriginal people across Australia. As he announced his intentions for the handover in the *Launceston Examiner* in 1983, Prime Minister Hawke remarked, "This is a historic decision and is a measure of the willingness of the government, on behalf of the Australian people, to recognize the just and legitimate claims of a people who have been dispossessed of their land but who have never lost their spiritual attachment to that land." While this statement rings true and the handover set in motion closer ties and communication between the Australian government and the Anangu people,



their land continued to be exploited and their voice continued to be muffled under politics and agendas. After the handover, the traditional owners leased the territory back to Commonwealth, initiating joint management of the National Park. This allowed sacred sites like Uluru and Kata Tjuta to remain as tourist destinations.

Before the repossession of Uluru, chains were hammered into the rock to assist tourists in their climbing the rock. Climbers have since consistently summited the rock, an inherently disrespectful act that has left a path of rubber from the soles of shoes that track up the rock and are visible from miles away. Furthermore, the tourist traffic and lack of waste facilities have left trash and a stench of urine in the area. Aside from the tourism's violation of the site, over 30 climbers have died in their attempts to summit Uluru in past decades. Nevertheless, the treatment of Uluru has been a consistent conflict between the Anangu and the Commonwealth, and the Aboriginal community has argued for years for a ban be placed on climbing Uluru.

The Anangu people report that they have felt coerced and pressured by the government over the issue. "Over the years Anangu have felt a sense of intimidation, as if someone is holding a gun to our heads to keep [Uluru] open. Please don't hold us to ransom," Chairman of the park board and traditional Uluru owner, Sammy Wilson, stated in *The Guardian*. Aboriginals have placed a sign as the

trailhead leading to the monolith that reads "Please don't climb;" however there has never been any jurisdiction prohibiting climbers. The sacredness of the site has been acknowledged without action, and has even been capitalized on by the tourism industry. Tours drive around the rock to look at ceremonial sites where the Anangu continue to perform rituals. The Uluru Travel Guide website trivializes the Aboriginal significance of the site by equating it to the tourist's appreciation. It says, "Uluru as it is known to the indigenous Aboriginal people, is a very sacred place. But visitors from around the world who come for an Ayers Rock tour have no trouble relating to the magic and power of this formation." The site later states "The Aboriginal people would prefer visitors to stay off their sacred site, but there are marked trails leading across and atop Ayers Rock. Visitors who aren't deterred by the cultural warnings will get spectacular views from the top of Uluru."

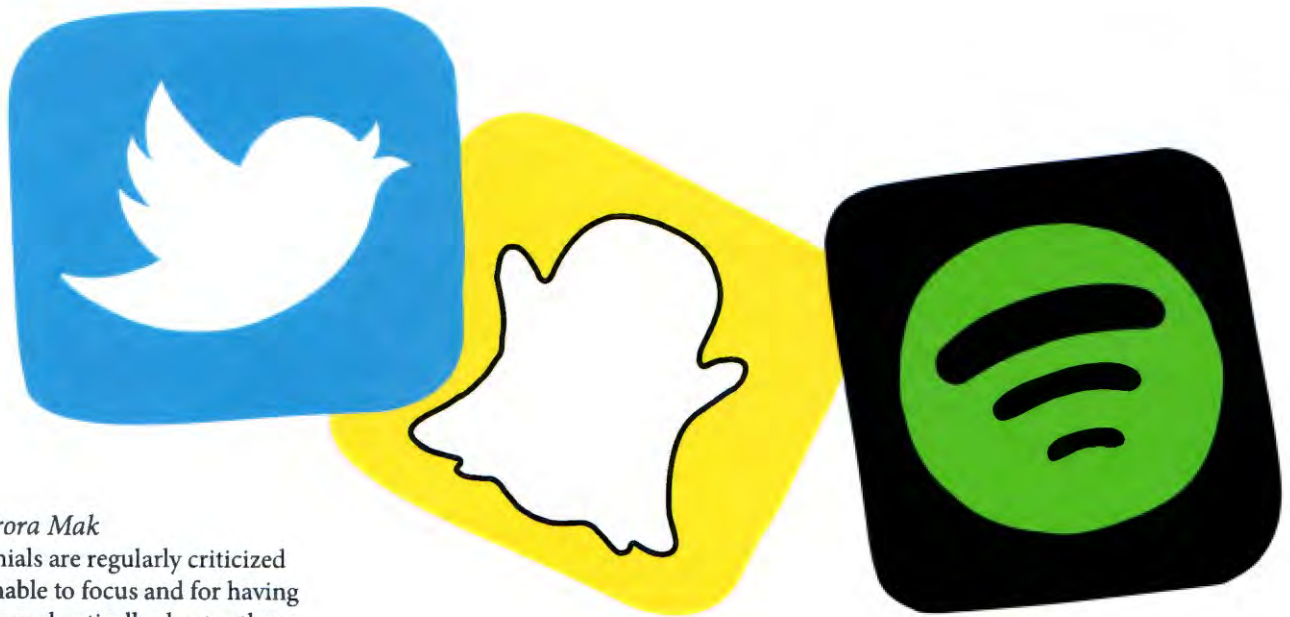
The recent push to prohibit climbing Uluru is residual from the Park's management plan for 2010-2020 that proposed that a ban be placed if fewer than 20 percent of tourists climbed the rock. It was reported that between 2011 and 2015, only 16 percent of visitors climbed, setting forth the announcement that a ban will be placed on Uluru on Oct. 26, 2019, a date chosen to celebrate the 34th anniversary of the handover. This decision breathes a sigh of relief and shout of triumph throughout the Anangu and Aboriginal community.

The ban marks an end to a 70-year conflict between the Anangu and a government that consistently placed dollars over indigenous rights. The exploitation, stifling, and ensuing struggle of the Anangu reflect a similar battle fought by indigenous communities across the world as they grapple with their local governments for rights and respect to their lands and community. Unfortunately, very few of these battles bear the same fruits that we have seen today in Australia. The Sherpa have been in constant conflict with the Nepali government over the unjust treatment of their community and their sacred Himalayan land. After a series of protests and strikes, they have seen very little progress in their movement rights and respect. The Standing Rock Reservation ten-month protest against the Dakota Access Pipeline and the government's heartbreaking disregard for their cries exemplifies the worldwide weight indigenous communities bear as they face threatening corporate and administrative interests. Although there is still much work to do in compensating the Aboriginal people, the Anangu people's long-due victory of Uluru is an event to be celebrated and reverberated around the world in the strife of indigenous communities. The Anangu story should resonate in the minds of tourists as they appreciate sacred spaces and be echoed in government halls as legislation is imposed on sacred grounds.



YOUR GRANDMA DOESN'T THINK YOU CAN FINISH THIS:

Millennial Attention Spans Aren't Shorter,
There is just More Information to Process



By Aurora Mak

Millennials are regularly criticized for being unable to focus and for having attention spans drastically shorter than their predecessors. Recently, BBC released an article debunking this myth that came to be when credible publishers *Time*, *The Guardian*, and *The New York Times*, released articles citing a 2015 study done by *Microsoft Canada* referencing *Statistics Brain*. Almost every headline published read something along the lines of “Our Attention Span is now Shorter than a Goldfish’s.” This gave more ammunition to the idea that Millennials and Generation Z are failures of all humankind, and it’s, naturally, all our fault.

This claim has merit in everyday life if one looks at the rise in social media platforms that model themselves to be quick and easy to absorb. Platforms

like the late Vine, which hosted six-second videos—the perfect length to digest a funny punchline or just plain nonsense—and Twitter, with its short, thesis-statement-length format that is rooted in its origin as a text-based service, bolster the notion that the users of these platforms can’t handle longer forms of communication. Not because there is just so much to see and absorb, but because younger people, as the older generations would have everyone believe, are mentally incapable of focusing on one topic for the amount of time it takes to log on to *Netflix* and to continue on from where you left off with your fourth re-watch of “Jane the Virgin.”

In the article *Time* published, it reported that the infamous study surveyed 2,000 Canadians over 18 years old, but hooked up only 112 individuals to an electroencephalography (EEG) machine to monitor their brains while the participants used different social media sites. Sites like the ones mentioned previously that are built to be quick snippets of information that take minimal time to absorb and filter, so it’s no wonder their results showed scattered focus throughout their subjects. That’s not news—that’s proof that time is a commodity that people don’t want to waste.

If this test was done with a group of people who read the town newspaper

every morning as their main source of information and the results showed that the majority of people who read the newspaper skip at least one section, the next day's paper would read "Newspaper is Dying: it just Takes too Long to Read." Millennials' attention spans are not getting shorter, the "newspaper" has just gotten much bigger. When the study was conducted, Twitter, Facebook, Instagram, Snapchat, and Vine were major sources of content for anyone with a WiFi connection. With five sources of fast media transfer for anyone to access, it's no surprise that users filter through it all at breakneck speed. Add that those platforms were not simply comic strips and political news like their media predecessor—the newspaper—but also a place to see photos of family vacations, posts from friends sharing their lives, and an easy way to stay connected with celebrities, it would be unrealistic to expect users to focus on only the celebrity news as they scroll through the melting pot of their timeline or feed. No one expects Millennials to do exactly that but the notion that attention spans are getting shorter seems to suggest just that. The brain has to be able to differentiate between subjects which is not a bad attribute for the masses to have—if that culminates itself in an EEG scan showing signs of a shortening attention span, I would proudly wear that badge around rather than confuse Trump's late night tweets as being remotely connected to a friend's wedding photos.

Except no one needs to wear that badge proudly, because that's not what's happening—BBC's article shows that no one's attention span is drastically diminishing. It's even evident in what major forms of entertainment are popular today. Along with Twitter and Facebook, *Netflix* has revolutionized how Millennials absorb narrative storytelling. Before streaming and DVR, people relied on reruns and scheduled airtime for shows on TV. Due to the fact that people couldn't be expected to catch every episode of

every show that aired on Friday night at 7 p.m, sitcoms like "Friends" or "Seinfeld", didn't have to be watched chronologically for them to make sense. Throw on any random episode of "Seinfeld" and it will be enjoyable, regardless if it's from the last season and the viewer has only seen four episodes in total.

Of course narrative shows existed prior to the rise of *Netflix*, but not in the quantity and popularity that they do now. Shows like "Narcos," "Stranger Things," and "Mr. Robot" are the bread-and-butter of today's television. Not because of their fun-time nonlinear antics, but because of the plot driven story with layer upon layer of conflict, character development, and overall excitement to see "what happens next." Platforms like *Netflix* and *Hulu* have helped this shift by giving viewers the chance to see every episode in the proper order on their own time. Binge-watching culture is built on this flexibility, and you can't watch any of these shows in just eight seconds. Monolithic shows like "Game of Thrones" would not work if every Millennial had that short of an attention span. They would not be able to grasp hold of millions of fans and compel them watch every episode three times and still consider the plot immersive with people losing track every eight seconds.

Time is the real currency that runs the world. If someone is late to the news, they've already missed twice as many posts about something much more current and crucial. Social media is built to let people know what's happening when it fits their time—be it when they wait for the bus or during commercial breaks.

The fact that Millennials and Generation Z are able to traverse the mess that is the internet without getting frustrated is a triumph to the adaptability of humans. This trait is not another phantom crisis for older generations to point as being the cause of "problems x, y, and z" that they must suffer through. The idea of broadening circles of communication has always existed among

humans, and yet now it's become thought of as the spawn of crazy child-adults who only care about themselves. Globalization didn't start with the beginning of the Millennials, the oldest of whom are now in their mid-thirties. They just made it more entertaining, accessible, and easier to absorb, no matter the amount of downtime anyone has.



THE INCLUSIVE BULLSEYE

By Josie Allison

For Stacy Monsen, dressing her child has not been a simple task. “For pants or shorts, I either size way up or buy pieces that are all function, no style,” she told *A Bullseye View*, Target’s corporate journal. She explained that shopping for her seven-year-old daughter with autism has not been easy. “She is not potty trained, which means finding clothes that fit is a challenge.” The lack of apt clothing for children with disabilities is a common problem for families. For these kids, who often already grapple with ‘fitting in’ and social scenarios, clothing that makes them stand out can exacerbate these issues. Monsen, who worked then as the design director for Target’s “AVA & VIV” plus-sized line, decided to put her creative and corporate resources to work. Gathering a group of designers, Monsen and her team researched and gained insight from parents and organizations for children with special needs to propose a line that would change the lives of parents and children with disabilities around the country.

Monsen and her team’s efforts culminated in a new adaptive apparel collection, released under the popular new “Cat & Jack” brand. Target’s first wave of special needs clothing, spearheaded by Monsen, debuted in August and is designed for children with sensory processing sensitivities. The collection features extremely soft fabric with heat-transferred labels rather than tags and flat seams to minimize sensory irritation, as well as one-dimensional graphic tees to avoid challenges with visual and depth perception. The line also includes leggings with more space and mobility around the hips for older children that may wear diapers. Julie Guggemos, Target’s senior vice president of Product Design and Development said, “This project was about meeting even more guest’s needs, and helping all kids feel more comfortable and confident. These pieces mean the brand can be even more inclusive.” Target released its second collection of adaptive apparel to address the needs of children with Down syndrome, autism, cerebral palsy, spina bifida, and more. Responding

to a resounding requests from parents and children for clothing that eases the process of getting dressed, the collection includes pieces with side-entry openings and zip-off sleeves, snap-closures in the back for children who use wheelchairs, and access to the abdomen for those with feeding tubes. Designers are working on removing the pockets from denim pants to minimize pressure points for children who have to sit for long periods.

A key aspect of these new lines is that the special features are virtually undetectable, and almost all of the designs are identical to the preexisting “Cat & Jack” collections. “We wanted to ensure that the children who purchase the adaptive clothing or sensory friendly clothing from ‘Cat & Jack’ didn’t feel that they were standing out in any way,” said Guggemos.

Target is not the first company to integrate adaptive collections. Tommy Hilfiger released its first line of adaptive clothing for children in Feb. 2016. The 22-piece set looks nearly identical to the brand’s general spring collection and



featured modifications such as magnets and Velcro in order to assist kids and parents in changing. Parents pay the same price as the mainstream collection's pieces. Tommy Hilfiger collaborated with Runway for Dreams, a non-profit organization that aims to increase the availability of stylish and functional clothing for kids with special needs. It was founded by Mindy Scheier, who used to spend late nights modifying her son's jeans to accommodate the leg braces he wears for his rare form of muscular dystrophy. In a discussion published on the Tommy Hilfiger's website about the line, Scheier commented, "Every detail was considered so the clothing is not only functional but looks exactly the same as the TH Kids collection." She says that her favorite piece in the project is the jeans because "that's where it all started. Seeing Oliver be able to dress himself and wear the same clothes as his friends is magic." These designs enable children to gain independence and confidence that

would otherwise be hindered by requiring assistance every time they need to change an item of clothing.

Tommy Hilfiger has now expanded the project to include clothes for adults with disabilities after an "incredible response" to their first release. This new line has 71-pieces in total and is again modeled off the brand's conventional collection. The designs include magnetic and Velcro closures to aid in getting dressed, and adjusted leg openings for braces.

Major clothing companies accommodating children with special needs indicates a resounding, positive step towards a more inclusive mainstream culture. Introducing easily accessed, affordable adaptive clothing that mirrors modern trends immensely facilitates the process of integration and independence for children and adults with disabilities, setting in motion future progress for inclusivity.

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