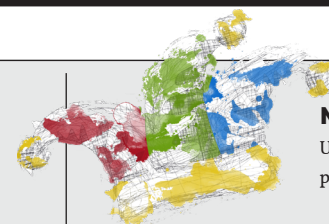


p2

CAMPUS CLIMATE ACTION

What is the University of Waterloo currently doing to address the climate crisis?



MUSTARD REVIEW

UW's Theatre and Performance program brings to you wonder. P7

FREE TAX CLINIC P4

The Accounting and Finance Student Association's annual Tax Clinic is back.

VARSITY VICTORS P9

Waterloo Warriors win silver at the OUA Women's Curling Championship.

INFRASTRUCTURE UPDATES P3

The Ontario government is providing \$6.4 million in infrastructure modernization funding for UW.

UW professor helps create synagogue for all faiths. P6



IWAN BAAN

feature

WRITE FOR IMPRINT
Imprint is looking for writers.
Email editor@uwimprint.ca



WWW.UWIMPRINT.CA
Check the web for all the latest campus and
community news.

CAMPUS ACTION ON CLIMATE CHANGE

PART 2: What are we already doing?

Nicola Rose
Managing Editor

In March 2017, the University of Waterloo established its Policy 53 – Environmental Sustainability, which outlines the University's responsibility in mitigating climate change and addressing the climate crisis.

"As an institute of higher learning and research," Policy 53 begins, UW "recognizes its unique responsibility to develop innovative and realistic solutions to pressing environmental issues."

Environmental Sustainability Strategy

In November 2017, UW released its Environmental Sustainability Strategy for 2017 – 2025, describing the University's sustainability aims and efforts. The Sustainability Strategy has three interdependent goals, one for each of UW's three major areas of sustainability initiatives:

1. **Academics:** Be a leader in sustainability education and research
2. **Operations:** Operate the campus sustainably
3. **Engagement:** Embed sustainability practices into campus culture

The strategy also outlines 27 specific objectives, which are specific actions the University plans to undertake, and five foundational actions that guide the University's overall approach to sustainability.

Development of the Sustainability Strategy began in 2015, when the University hired a full-time sustainability coordinator, Mathew Thijssen, established the President's Advisory Committee on Environmental Sustainability (PACES) and created working groups for each of the three major areas.

According to Thijssen, who now leads UW's Sustainability Office as the University's Director of Sustainability, these efforts were driven by "both student and employee interest in having a greater institutional response to sustainability."

"We asked students and employees and other stakeholders across the cam-

pus, 'what are some of the priority areas that you would like to see Waterloo take action on?'" Thijssen said. "[We found that] things like climate change, waste management, sustainable transportation and integrating [sustainability] into teaching and research [were emphasized], and that was reflected in the breadth and the ambition of the goals that we set in those areas," he explained.

Climate and Energy Action Plan

In 2017, the University of Waterloo developed a Climate and Energy Action Plan to achieve carbon neutrality by 2050. The plan, *Shift: Neutral*, lays out four key pathways for carbon reduction:

1. Improving efficiency and reducing energy consumption
2. Integrating low-carbon energy and diversifying supply
3. Minimizing indirect emissions
4. Offsetting remaining emissions

Shift: Neutral includes specific actions and short and medium-term targets to build momentum, as well as long-term planning for carbon neutrality and energy efficiency.

Divestment






In June 2021, UW became the eighth Canadian university to divest from fossil fuels, announcing a commitment to reduce the carbon footprint of its pension and endowment investment portfolios by 50 per cent by the year 2030 and achieve full carbon neutrality by 2040.

SWR Pledge

Additionally, UW is a Bronze Pledging Partner with Sustainable Waterloo Region (SWR), based on the University's commitments in the Climate and Energy Action Plan. In June 2021, UW received SWR's Sustainability Breakthrough Award, which recognizes an organization that has overcome substantial barriers in their path to sustainability.

Fair Trade Certification

Furthermore, UW is a Fair Trade Campus, meaning all University and student-run food outlets on campus offer sustainable

STATUS	2020	2021
 Not started	1	0
 Started	8	5
 Somewhat completed	6	4
 Mostly completed	9	9
 Completed	3	9

VIA UW

Summary of progress for the Environmental Sustainability Strategy objectives as of June 2021

options. However, franchises are exempt from this certification process, and many franchises on campus offer limited or no sustainable products.

Reporting and Tracking on Progress

UW publishes annual Environmental Sustainability Reports to track their progress in meeting the goals established in the Sustainability Strategy.

As of fall 2021, the University was behind on four of the 27 objectives, and tentatively on track or complete on three others, with some delays or complications caused by the COVID-19 pandemic.

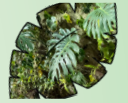
UW also measures their sustainability efforts through the Sustainability Tracking, Assessment, and Rating System (STARS), which tracks and compares climate and sustainability efforts by institutions of higher education. UW is currently rated silver and is aiming to achieve a gold rating by 2025 when the current Environmental Sustainability Strategy expires. As of January 2022, there are 10 Platinum, 133 Gold, 161 Silver, 43 Bronze and 17 Reporter institutions.

Student Engagement

As outlined in the Environmental Sustainability Strategy, UW aspires to be a leader in sustainability research and education. While sustainability content is available to students in all faculties, a focus on sustainability is not yet integrated into every academic program. The University also has numerous researchers and research groups whose work is focused on climate and sustainability challenges.

Student groups have played a vital role in advancing environmental initiatives on campus.

"Student pressure from groups like Fossil Free UW and independent students really drove the decarbonisation of our portfolio. Change might be slow and you might not get the progress you want right off the bat. But, if you're perseverant and you find people who want to spread your message as well, student advocacy can have a huge impact on how the university operates," said Jenna Phillips, the WUSA Sustainability Commissioner.



MAIJA SCHADE



Ontario provides \$6.4 million to UW for infrastructure upgrade

The funding is part of a \$13.8 million initiative to support UW, WLU and Conestoga

Chen Chai
Reporter

On March 3, the Government of Ontario announced \$13.8 million in funding for infrastructure upgrades across the University of Waterloo (\$6.4 million), Wilfrid Laurier University (\$2.9 million) and Conestoga College (\$4.6 million).

According to Ulrike Gross, Laurier's Assistant Vice President: Facilities and Asset Management, this is the last of a series of three payments announced in 2019 to modernise educational infrastructure across Ontario.

Recipient institutions have varying infrastructure priorities depending on their program offerings and academic priorities.

As stated in a press release on MPP Kitch-

ener-Conestoga's website, the University of Waterloo intends to use this funding to "enable blended and online learning to support micro-credentials in data science, AI and STEM as well as to increase access to training and experiential learning for international students."

UW also plans to use the funding for assorted building upgrades for electrical, generator, or automation systems.

"We're always happy to see additional funding for universities," said Vincent Macri, MathSoc vice president, academic. "They're very much underfunded in Ontario, which is unfortunate. I'm a bit perplexed the university is funding these new micro-credential programs."

I'd much rather see [UW] focus their resources on [ensuring] existing programs are adequately supported before adding on

these additional miniature programs."

When asked what instructors in the math faculty would like to see, Macri suggested instructors would like equipment such as tablets or projectors that could facilitate flipped classrooms, group learning and other pedagogical innovations.

WLU intends to put its funding toward science and arts buildings in Waterloo and One Market in Brantford.

"A good example is that we will be using the funds to improve the practice wing in the music building," said Ulrike Gross, WLU's assistant vice president of facilities and asset management. "This is a heavily used part of the music building and is outdated. The improvements will add more practice spaces and make them safer, brighter and more comfortable."

Conestoga College's funding will go to-

wards a new health sciences lab at Doon campus, the new Skilled Trades campus opening in 2022, as well as roof repairs, boiler replacements and other classroom improvements.

"The school of health and the trades are two examples [of programs] where we need to upgrade our equipment regularly. [The funding] allows us to take those priorities and make them happen," said Jacinda Reitsma, Conestoga's Vice President of Finance and Corporate Services.

"Funding like this is very important to colleges and universities because of the hands-on nature of our programs [...]. In the trades, or a machine shop, the types of technology and equipment they would have needed twenty years. It's a really key part to be able to invest where we need to." Reitsma concluded.

im
print

contact: managingeditor@uwimprint.ca

WE ARE

for

NEWS WRITERS



Preparations underway for UW AFSA's annual Tax Clinic

Saihaj Dadhra
Reporter

The Accounting and Finance Student Association's (AFSA) annual Tax Clinic will be preparing returns at no cost for community members on March 19th, 20th, 26th and 27th.

The clinic operates as part of the Community Volunteer Income Tax Program with the Canada Revenue Agency (CRA). Clinic volunteers have co-op and full-time experience in tax — with one preparer volunteering for the ninth year in a row.

The Clinic's volunteers have been preparing tax returns for low-income individuals and families for over 14 years at no cost. This year, Tax Clinic leaders Ben Ma and Eric Fong announced that eligibility requirements have expanded to include all students regardless of income level.

The Clinic is open to all community residents, including students from UW, Wilfrid Laurier University and Conestoga College.

In 2012, approximately 400 returns were prepared over three days, and seven years later, the Clinic grew to prepare over 1200 returns over four days. This year, the Clinic expects to complete a similar number of returns. Additionally, it is ready to prepare the previous year's returns based on the possibility that many students may not have filed their tax returns the past couple

of years due to the pandemic.

Volunteers attend a two-day training session that is run by two School of Accounting and Finance alumni, Ben Ma, CPA, CFA and Eric Fong, CPA, CA, CPA (Illinois), who have been leading the Tax Clinic since 2013 and 2014, respectively. Each year, the training session is updated to include pertinent information regarding preparation of the returns.

This year, the training included information about the simplified work-from-home deductions for individuals who worked from home in 2021.

The Clinic regularly sees returning clients, with many students using the Clinic throughout their undergraduate years. "Returning clients often praise the convenience of the Clinic, dedicated volunteers with training catered for their particular situations and the reliability of our experienced volunteers who worked in tax," Ma and Fong explained in an emailed statement.

The 2020 Tax Clinic was cancelled due to the first COVID-19 lockdown, and the 2021 Tax Clinic was modified to run virtually in a drop-off format. With COVID-19 restrictions lifting, the Tax Clinic is running in-person for the first time in two years in the Science Teaching Complex (STC), where multiple classrooms will be used to maintain social distancing.

For more information about the Tax Clinic and eligibility, please visit uwafsa.ca/taxclinic.

AFSA Tax Clinic
Free Income Tax Returns
Some conditions apply

To see if you qualify for our FREE services, please visit uwafsa.ca/taxclinic today!

Information on how to receive our tax-filing service included in link.

Swipe for more info!



SARAH MORASSUTTI

AFSA

Date
March 19-20, 26-27

Hours
10AM - 8PM
(Same hours of operation for all four days)

Location
STC 1012

COURTESY UW AFSA



Green entrepreneurship review: Private entrepreneurship

Jason Singh Sidhu
Reporter

The second event of the University of Waterloo's "Green Entrepreneurship Workshop Series," hosted in partnership with the Commission for Environmental Cooperation, was held on March 10. The first workshop focused on green entrepreneurship as a whole, while the focus of this event was mainly on how established companies can support new entrepreneurs and the importance of entrepreneurship.

This session was facilitated by UW's Majid Mirza, a PhD student in Sustainability Management and founder of ESG Tree. Mirza also has over 10 years of experience in international development and impact investing — investments made into an organization that have an environmental or social benefit in addition to a financial return.

The first speaker was Juan Del Cerro, the CEO of SocialLab and Disruptivo.tv in Mexico City. Cerro is an expert in social entrepreneurship and he explained how entrepreneurs could help with many problems that our environment and society are facing today. Cerro highlighted social enterprises, which are enterprises that acknowledge that problems like poverty or environmental destruction aren't going to fix themselves, meaning businesses have to take action and work towards solutions.

Cerro noted that we can't solve all these problems by ourselves; instead, we must

create ecosystems and collaborate with the people around us. He further delved into the three layers of collaboration — exchanges, contracting and co-creation.

Along with his presentation, Cerro also mentioned some tips for social businesses to succeed. Simply having a positive impact isn't enough, they must still aim to have the best product in the market. Additionally, social businesses need to have clear goals and work towards those goals in all areas. For example, if they decide to focus on a positive environmental impact, they cannot collaborate with a big company that is polluting the environment and takes part in greenwashing, which is basically when organizations make false claims on them being green. The social business must stay loyal to its morals and values.

The second speaker was Samira Khan, the Director of Citizenship and Market Development at Microsoft in San Francisco. Khan's presentation focused on the importance of collaboration between entrepreneurs and established companies. She spoke about how this collaboration has many benefits and profits for both parties.

Khan described how entrepreneurs are truly connected with their communities, whereas bigger and established companies aren't. Accordingly, entrepreneurs also have a better understanding of the community's needs, which allows them to come up with solutions for those problems sooner. If companies and entrepreneurs worked together, they could expand that solution much faster than either of them

could alone, which could greatly benefit both parties and their communities.

Khan also went on to talk about how this collaboration enhances trust within communities, facilitates reach and footprint and also demonstrates leadership. When companies work with entrepreneurs, they both become more profitable and sustainable as well. As entrepreneurs drive innovation, collaboration with other companies can lead to their innovations scaling faster, and those innovations could also inspire other firms to become more sustainable as well. Khan mentioned how established companies could help entrepreneurs by providing capital in many areas, from financial support to social and cultural connections.

The third and final speaker was Dr. Trevin Stratton, who is the National Economic

Advisory Lead at Deloitte Canada. Stratton spoke about how both entrepreneurs and big companies have a similar set of goals. For example, many established enterprises take environmental problems seriously.

Stratton also talked about how entrepreneurs and enterprises all have a unique set of skills and strengths, which can lead to a lot of success for both groups if they collaborate with one another. According to Stratton, major enterprises are often very serious about helping entrepreneurs and understand that entrepreneurs could assist in transforming their business in a positive way as well. Several large companies, such as Deloitte, have established programs to help entrepreneurs and encourage collaboration that will benefit their business as well.



CONESTOGA



PUBLIC SERVICE Graduate Certificate (Optional Co-op)

Put your degree to work. Find a career in municipal, provincial, federal government or the non-profit sector.

- graduate in less than a year
- 93% of employers report satisfaction with employee's college preparation for the work they are doing

*2018/2019 KPI Survey

Apply now for Fall 2022

www.conestogac.on.ca/fulltime/public-service

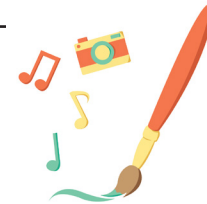
#THINKCONESTOGA

Green
Entrepreneurship
Workshop Series

Every Thursday in March!
Cost : Free
Register now: cec.org/events

UNIVERSITY OF WATERLOO | EcoInnovation Network | CEC CCA CCE

VIA CEC.ORG



UW professor helps creation of synagogue in Ukraine

Faliha Mukhi
Reporter

A unique, outdoor synagogue has been established at the site of one of the largest mass shootings of the Holocaust, following a suggestion made by Robert Jan van Pelt, a UW School of Architecture professor.

This prayer space, which is open to people of all faiths, is located in Babyn Yar, a ravine on the outskirts of Kyiv, Ukraine, where more than 33,000 Jews were executed by Nazi forces between Sept. 29 and 30, 1941. In the following years, the death toll in the ravine rose to 150,000. It has since been converted into a park featuring a few monuments that convey the horrifying history of Babyn Yar.

Van Pelt is a member of the Babyn Yar Holocaust Memorial Foundation's architectural board, a committee responsible for planning the future of the site. In October 2020, he conducted a series of lectures for his fellow board members to further their understanding of Jewish prayer spaces. During an informal discussion in one of these seminars, he proposed the creation of a synagogue to commemorate

the victims of the massacre.

Ilya Khrzhanovsky, the artistic director of the foundation, immediately approved the idea. "Before we knew it, it was literally going from a suggestion that I just made to, by the end of the meeting, ...'Let's do it, why not?' I was surprised [as] I had not really meant for this to be a practical proposal," Van Pelt said.

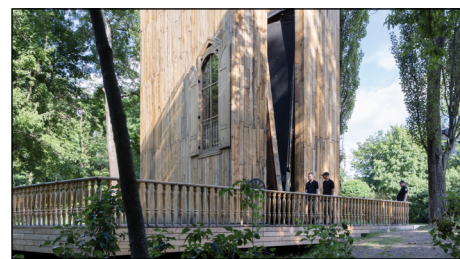
Designed by award-winning architect Manuel Herz, the synagogue resembles a pop-up book that unfolds into a three-dimensional space. The whimsical design of the building creates a juxtaposition with the sombre memorials in the park. Van Pelt described the intention behind the playful architectural style of the space, stating, "When you're dealing with... a tragedy [of this size], there is always a tendency to go for something that's very heavy, that's very pessimistic and we actually wanted to do something that was optimistic, that talks about resilience, that talks about the life that continues... and the promise that the massacre [won't] be the last [event that occurs] on this site."

The synagogue was built with 100-year old Ukrainian oak wood, paying homage to 17th- and 18th-century wooden synagogues that were destroyed during events

like the Holocaust. The symbols and iconography painted on the ceiling are also inspired by these historic Jewish spaces.

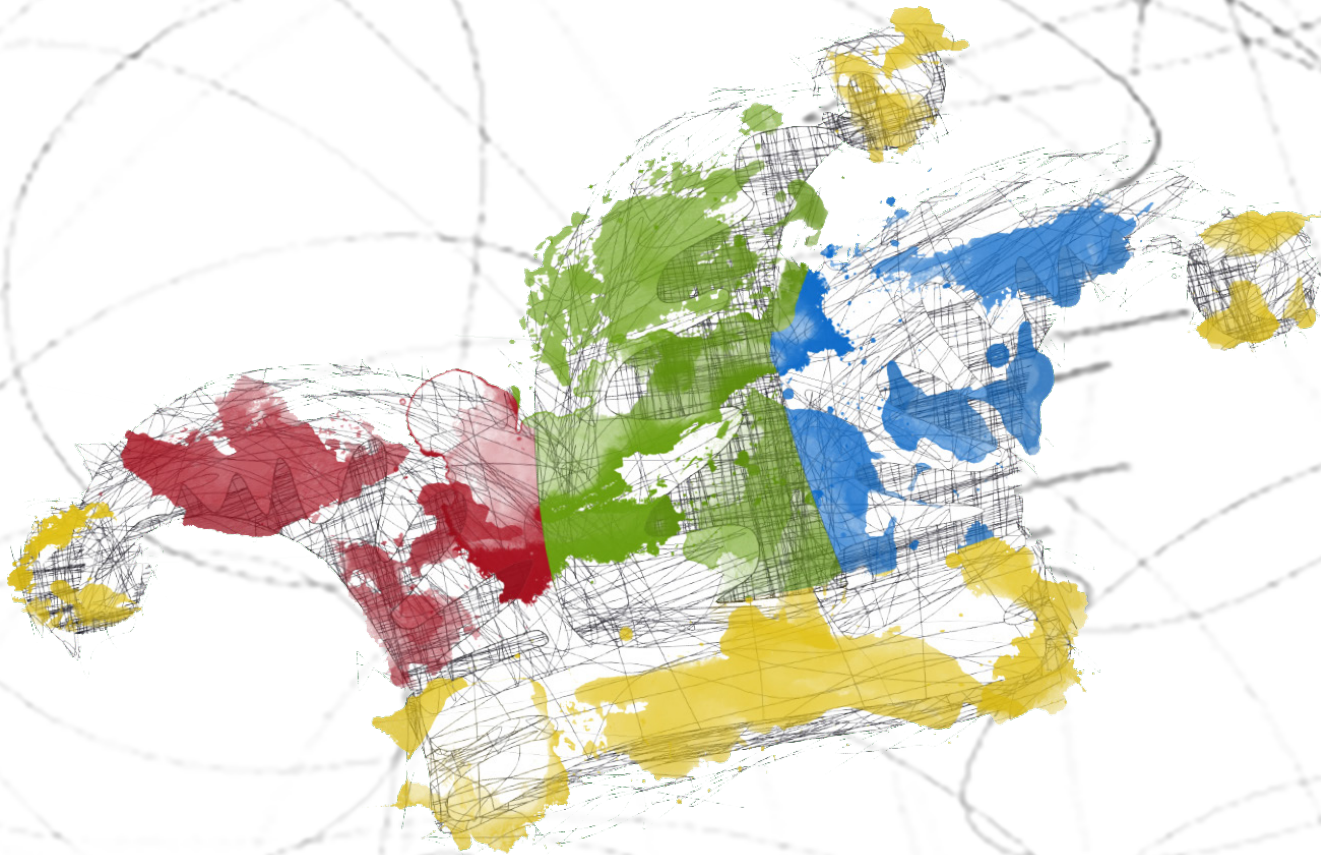
Since its inauguration, the synagogue has received positive reactions from

Ukrainians as well as from people around the world. It has also significantly improved the Jewish-Christian relations in the country, according to the chief rabbi of Ukraine.



Mustard: For healing the mind, body and soul

Kat Sandler's Dora award-winning screenplay comes alive at UW's Theatre of the Arts



WILLIAM INNES

Sharanya Karkera
Head Designer

Kat Sandler's 2016 Dora Award-winning play is being showcased by the University of Waterloo's Theatre and Performance Program from March 23 – 26 at the Theatre of the Arts, including a live-streamed showing on March 25 at 12 p.m., and it's a spectacle you don't want to miss.

At its core, *Mustard* is a play about love, loss, leaving and letting go. It's a tale about friendship, relationships — be they parent-child, husband-wife or boyfriend-girlfriend — growing up, moving on and finding magic where you least expect it. *Mustard* promises to make its audience giggle, cry, and in the words of guest-director Liza Balkan, “leave the theatre feeling buoyant.”

Mustard features a dysfunctional household with three central characters: a mother, Sadie, and a daughter, Thai, both of whom are dealing with their own versions of emotional breakdowns, and Thai's imaginary friend, Mustard, who has overstayed his welcome. Along the way, the audience is introduced to Thai's boyfriend, Jay, her absent father, Bruce, and two extraordi-

nary ‘boons,’ Bug and Leslie, who have come from a dark and scary land called Boonswal-lows to take Mustard back with them.

What makes these characters compelling is their relatability and colorfulness — as the story progresses, the audience is privy to new shades of the characters' personalities, including their insecurities, cleverness and aspirations. Balkan, a Dora Award-winning actress herself, shared a similar sentiment.

“What's so amazing about this play is that everyone will relate to the different characters very differently. Some audience members may connect with Mustard and the idea of an imaginary toy coming to life. Parents could connect with Sadie. Some students will connect with Thai. I'm remembering being sixteen and [experiencing] the challenges of a first love. I think everyone will connect very personally to at least one character if not more” she mused.

Balkan, who also moonlights as a writer, teacher and dancer, could not pick a favourite character.

“I adore them all! I adore Mustard because he is so present, like a child — there's no filter. You say what you say and that's so beautiful and [it's] so wonderful watching this magical character navigate figuring out growing up in their human world. But I relate most to Sadie, this woman [who] is

trying to figure out how to be a good parent, how to have a life herself and let go of a relationship.”

What sets *Mustard* apart from other plays is the fantasy world it creates on stage and around the audience. Kat Sandler's writing blurs imagination with reality, which coaxes the audience to lower their walls and give in to the wonder they indulged in their childhood, including remembering their own imaginary friends.

The production team further offers the audience a chance to experience wonder by inviting them to engage with an installation that reflects *Mustard's* theatrical points of emphasis in the engagement space 30 minutes before the production. Simultaneously, spectators in the theatre gallery are invited to immerse themselves in a thematic display meant to extend the world of the play into the world right in front of them.

For a comic-tragic play that can be goofy and silly at times, *Mustard* also explores the serious and scary things that come hand-in-hand with growing up, including divorce, alcoholism, suicide, mental health and teen pregnancy, which can be violent, tragic, funny, and magical all at once.

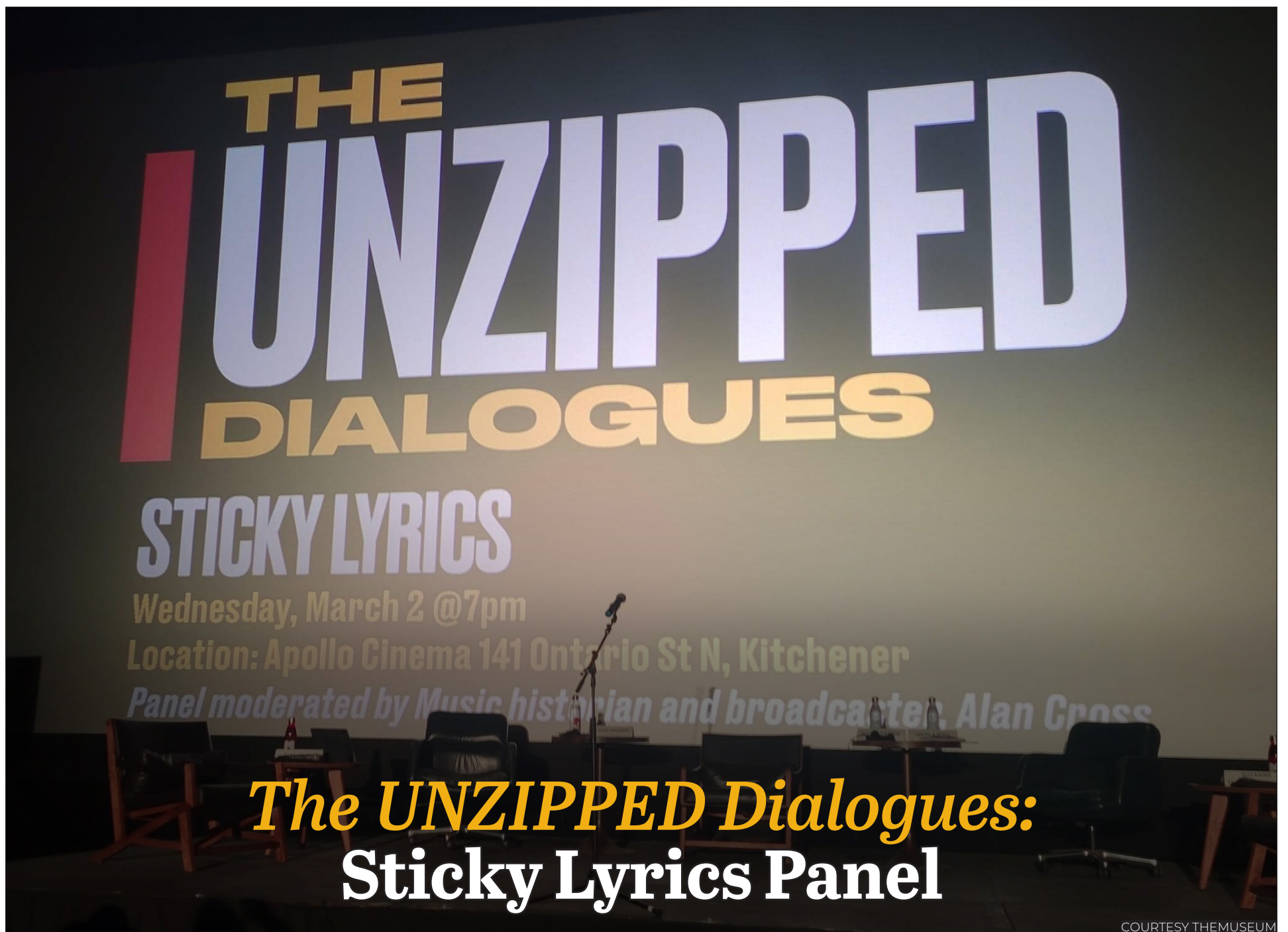
When asked about her favourite scene in the play, Balkan said, “There is a very magical date scene that is very surprising and filled with a lot of hope, desire, surprise, con-

fusion, open-hearted confession and magic. I [also] adore the scene between Thai, Jay and Mustard where a couple is having a very personal heavy-duty conversation [with] Mustard interjecting, and only one of those other two people can hear him — that's definitely a very fun and challenging scene.”

It's become a rare commodity to be able to sit in a room and laugh, think and feel communally. *Mustard* aims to create such a room. Even though it tackles some heavy-duty themes, *Mustard* doesn't provide any tidy resolutions or easy answers about love, family, and the lies we tell ourselves about loneliness, feeling needed, and the reality of growing up. Instead, it reminds us of our humanity, our struggles and our joys.

For anyone struggling with leaving comfort zones, changing comfort zones, changing relationship dynamics and just growing up in general, *Mustard* will find a spot in any of those people's hearts.

Tickets for Mustard are priced at \$15 for General Public, \$10 for Students and Seniors and \$5 via eyeGO. You can get your tickets at the box office by calling 519-888-4908 or visiting the box office website.



COURTESY THEMUSEUM

The UNZIPPED Dialogues: Sticky Lyrics Panel

Abhiraj Lamba
Arts & Life Editor

As part of their Rolling Stones exhibit, UNZIPPED, THEMUSEUM organised a panel discussion on “Sticky Lyrics.” The discussion focussed on controversial and inappropriate song lyrics in some of the popular songs of the past and was moderated by music historian and former radio broadcaster, Alan Cross.

Other panellists included singer-songwriter Julian Taylor, Alyssa Woods, a professor at the University of Guelph’s School of Fine Art and Music and Nicola Rose, Managing Editor of *Imprint*.

The discussion brought forward some interesting points regarding where the line is drawn in terms of controversial lyrics. “Lyrics

don’t exist in a vacuum,” explained Woods. In her opinion, any lyrics that have the broader potential to hurt people by spreading hatred and bigotry or raising body image issues are problematic.

Rose agreed with the sentiment and added that she believed “sticky lyrics” are those that “upheld existing systems of oppression.”

Taylor added that anything which insinuated violence was not okay. “If thoughts could kill, there’d be nobody here,” he said.

However, there was consensus among the panellists that they do not believe that usage of curse words makes songs in any way problematic or ‘sticky.’ Taylor stated that sometimes certain songs, as well as the context of these songs, call for more explicit words to be used. He gave the example of how songs like *Fuck tha*

Police played an important part in making white America aware of the police brutality against black people in the United States.

Another point on which the panel agreed was that they were not in favour of censorship. They explained how there is a line between calling out a person’s beliefs as problematic and outright censoring art.

The topic of censorship prompted an interesting discussion when Cross brought up the example of how he received a call from a woman when he was a radio broadcaster asking him to stop playing a song that talked about domestic violence, as the song was triggering to her and possibly to other victims of domestic violence as well.

Cross asked the panellists what they believed the correct response to the situation would’ve been and Taylor responded that he would

pull that song off the radio. Taylor noted that pulling the song from the radio or removing it from more public display wouldn’t be the same as censoring it, as fans could still buy records and CDs or stream the song.

While talking about triggering lyrics and domestic violence, the conversation moved to The Chicks’ *Goodbye Earl*. While the song addresses domestic violence and has often been highlighted as controversial in the past, Rose talked about how she doesn’t see anything wrong with the song. She explained her view that it is a song about “women taking their power back.”

This comment brought forth interesting discourse on how songs that seek to raise awareness of issues such as domestic violence can also be triggering to some.

Towards the end of the discus-

sion, the talk moved to the Rolling Stones and some of their more controversial lyrics. The chief example used was that of *Brown Sugar*, a song in which the singer lusts after a young slave girl. The panellists acknowledged that the Rolling Stones were provocative on purpose, with Cross saying, “they were sexist pigs and they were proud of it.”

Woods added that lots of rock bands in the 60s and 70s emulated what the Stones did, reiterating that “lyrics don’t exist in a vacuum.”

Taylor expanded on Woods’ point, addressing the effects of corporate influence on music and the popular music industry. “In the 70s, everyone in offices were dudes,” he said, and talked about how that gender imbalance played a part in ensuring misogynistic lyrics could thrive.

sports & health



WRITE FOR SPORTS
 Want to go to UW games for *Imprint*?
 You'll be able to talk to players, coaches, and fans!
 For more info, email sports@uwimprint.ca.

UW Women's Curling team brings home silver

Suhani Saigal
 Editorial Assistant

The UW Women's Curling team secured a silver medal at the OUA Women's Curling Championship.

"It felt great to win silver at OUAs this year. After coming just short in the quarter-finals for the last couple OUAs, making the final and winning the silver was a great accomplishment and something we're very proud of," said Katie Ford, the skip of the team.

UW hosted 14 other OUA schools when the championship resumed this winter, after a long pause due to the pandemic. The team finished 3-1 in pool play and earned two victories in the quarter and semi-final matches.

"This season has been tricky. Like last year, COVID disrupted our season mid-way through which made preparations for the OUA very limited. I think we got just under two months of practicing as a team before the government shutdown everything down, and then just over two months when everything opened up in the new year," Ford said.

UW beat McMaster University 9-4 in the quarter-final and Brock University with a score of 8-2 in the semi-final. The final game

"This season has been quite the challenge for us, but we worked really hard to make the most of the practices we had together and spend time connecting off the ice to become a more cohesive team when OUAs rolled around."

KATIE FORD

SKIP OF UW VARSITY WOMEN'S CURLING TEAM

ended with a score of 4-2 in favour of Wilfrid Laurier University.

"This season has been quite the challenge for us, but we worked really hard to make the most of the practices we had together and spend time connecting off the ice to become a more cohesive team when OUAs rolled around," Ford said.

There was a lot of uncertainty surrounding the championship because of COVID-19 and government restrictions.

"We didn't even know if OUAs were going to happen this season because USPORTS curling was cancelled early in the year, so there was a lot of uncertainty, but regardless, our team came out to practice every week no mat-

ter what because we love to play curling and even if the OUA didn't happen, there is always room to get better for next year," Ford said.

Ford believes that this win was a team effort.

"I wouldn't be a great teammate if I didn't mention just how proud I am of my fellow teammates. It's been such an honour to curl with these ladies and they set me up so well throughout OUAs," she said. "This may be my last year with the team, but the future of UW varsity curling is in great hands with Adrienne, Caitlyn, Shannon, and Kyra, and our amazing coaches Taylor, Bridget, and Jamie. This silver is just the beginning for the program and I can't wait to see what they continue to do."



imprint
THIS WEEK IN ATHLETICS
 GO BLACK GO GOLD GO BLUE
 WATERLOO WARRIORS

OUA PLAYOFFS

CRITELLI CUP
WOMEN'S BASKETBALL
 MARCH 16 | 6:00 PM | PAC (TOTZKE COURT)
VS MCMASTER
 50 FREE STUDENT TICKETS AVAILABLE FOR EACH GAME
GOWARRIORSGO.CA/TICKETS

WARRIOR RECREATION
FREE FITNESS CLASS
SocaiZe FITNESS
 SocaiZe Fitness is a creative blend of authentic Caribbean and African dance techniques, in harmony with effective fitness moves, resulting in a unique, non-judgmental and exhilarating dance fitness program.
MARCH 18
 3:00 - 3:50pm
 PAC Studio 1
 Register in advance at warrior.uwaterlo.ca

imprint STORE
ATHLETES OF THE WEEK

ELOISE LADYMAN
 SWIMMING
 GEOLOGICAL ENGINEERING
LUKAS WORMALD
 SWIMMING
 MECHATRONICS ENGINEERING

Wednesday, March 16, 2022 | Vol. 44, No. 25
 Student Life Centre, Rm 0137
 University of Waterloo
 Waterloo, Ontario N2L 3G1
 P: 519.888.4048 | F: 519.884.7800
 uwimprint.ca

Publisher: Andres Fuentes
 Executive Editor: Vacant
 editor@uwimprint.ca
 Editorial Assistant: Vacant
 Sales Rep: Vacant
 Distribution: Vacant
 Volunteer Co-ordinator: Vacant

Editorial Staff
 Managing Editor: Nicola Rose
 Creative Director: Jia Chen

News Editor: Alicia Wang
 Assistant News Editor: Jansher Saeed
 Arts & Life Editor: Abhiraj Lamba
 Assistant Arts & Life Editor: Pratyusha Varma
 Science & Technology Editor: Nicole Howes
 Assistant Science & Tech Editor: Felicia Rose
 Sports Editor: Safia Ahmed
 Satellite Campus Editor: Vacant
 Opinions Editor: Charlie Dickson
 Distractions Editor: Annie Zhang
 Head Designer: Sharanya Karkera
 Assistant Head Designer: Mahnoor Irfan
 Photo Editor: Andrew Yang
 Assistant Photo Editor: Vacant
 Graphics Editor: Sarah Morassutti
 Assistant Graphics Editor: Vacant
 Copy Editor: Eduardo Matsumiya
 Assistant Copy Editor: Vacant
 Video Editor: Andrew Yang
 Intern: Vacant

Production Staff
 Lizzie Smith, Maija Schade, Thenuka Suvendran

Imprint is the official student newspaper of the University of Waterloo. It is an editorially independent newspaper published by the Federation of Students, University of Waterloo, carrying on business as the Waterloo Undergraduate Student Association ("WUSA"), a corporation without share capital. Imprint is a member of the Ontario Community Newspaper Association (OCNA). Content is provided for general information, education and entertainment purposes only, and does not necessarily reflect the views of the Editorial Committee, WUSA, staff or advertisers. We welcome editorial submissions, articles, letters, photos and graphics ("Submissions") for publication in any edition of Imprint, subject to terms and conditions for Submissions, which are available upon request. Imprint does not guarantee that Submissions will be published. Imprint reserves the right to approve and edit any Submissions to be published. A Submission will not be published if it is determined to be libelous or in contravention of Imprint's policies, code of ethics and journalistic standards. Imprint may reproduce content, including Submissions, commercially in any format or medium. Imprint disclaims direct and indirect liability for reliance on or use of its content. Imprint is published every Friday during fall and winter terms, and every second Friday during the spring term. Imprint reserves the right to screen, edit and refuse advertising. One copy per customer. Imprint ISSN 0706-7380. Imprint CDN Pub Mail Product Sales Agreement no. 40065122.

Next scheduled post-mortem meeting:
 Virtual due to COVID-19

Next scheduled board of directors meeting:
 Virtual due to COVID-19

Imprint acknowledges that the University of Waterloo is situated on the traditional territories of the Attawandaron (Neutral), Anishnaabeg, and Haudenosaunee Peoples. The University of Waterloo is situated on the Haldimand Tract, land promised to Six Nations, which includes six miles on each side of the Grand River. Therefore, Imprint recognizes and respects this land that it is situated upon.



opinion



HAVE YOUR SAY

Submit your letter to the editor or your community editorial to opinion@uwimprint.ca. Find more opinions at uwimprint.ca.

“Manipulator Music” and the pathologization of interests

If you are reading this, you are likely a social media user. It is nearly inevitable, especially if you are a young person — a student, no less, given that the last two years have turned online platforms into a vessel for education. Regardless of the extent of your social media usage, there is little doubt that you have at least heard of an app called TikTok.

Granted, the issue I am about to explain is not merely a TikTok phenomenon — users of other platforms are not exempt from this. However, I have seen this issue occur most frequently on TikTok. TikTok is a hotspot for fandom culture, with thousands of youth building their online presences around their love for film, books, music or television. However, through expressions of fandom culture on TikTok, a concerning trend has emerged — the pathologization of interests and hobbies.

Scroll a little bit, and you will find a TikTok claiming that if you listen to Japanese-American indie-pop artist Mitski, you are a “female manipulator.” Scroll a bit more, and you may find another TikTok claiming that if you enjoyed the Netflix TV series *Arcane*, you need to go to therapy. Scroll even further, and you may find another TikTok saying that relating to the song ‘Little Dark Age’ by MGMT (which has been popular on TikTok for months) is a ‘red flag.’

To be a ‘manipulator’ is to be the cause of abusive relationships — someone who manipulates and controls others for their benefit. This connects interests to issues of trauma and emotional abuse. Therapy is often a treatment option for those struggling with mental health issues, and a ‘red flag’ is a glaring indicator that something is wrong. This is often used with regard to someone’s behaviour.

There are numerous problems with this language, especially given how prevalent it is. On one hand, you might argue that this is stemming from an increased awareness of mental health, and you would be right. Mental health, as a conversation topic, has become more casual over time. The importance of taking care of oneself and discussing mental health with loved ones is stressed through awareness campaigns and major organizations such as the Centre for Addiction and Mental Health (CAMH). Information about mental health is becoming more accessible, as a handful of psychotherapists utilize social media to provide

quick mental health education and self-care tips to the masses.

However, awareness is a double-edged sword, and in this case, certain terms that are often used in the context of discussing serious topics such as trauma and abuse (e.g., ‘gaslight,’ ‘narcissist,’ and ‘manipulator’) are being used frivolously to shame

felt conversation for you and your friend.

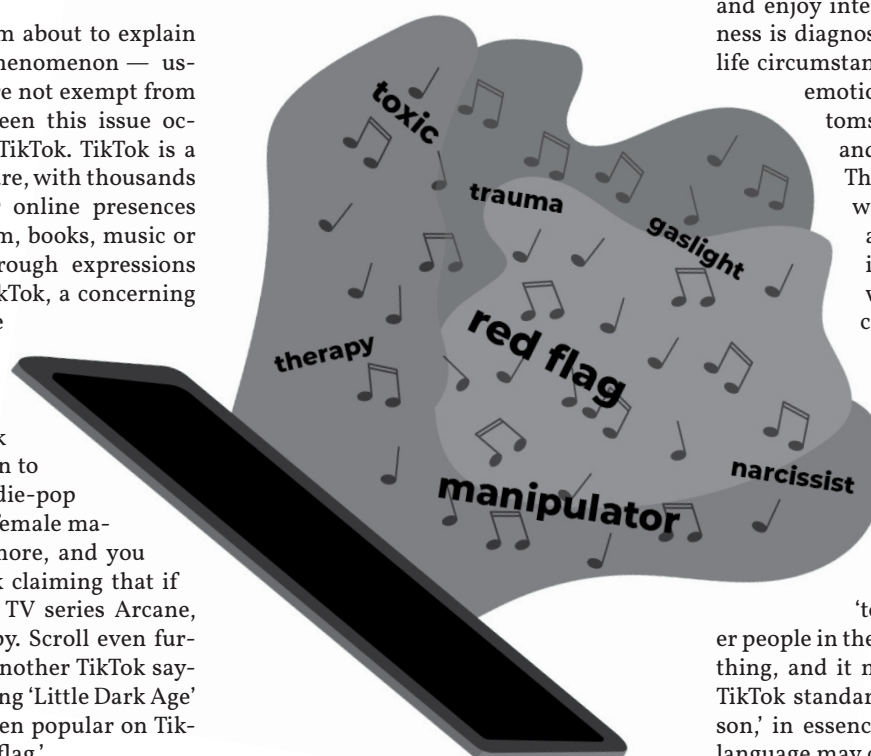
However, you cannot declare that someone needs to attend therapy or has a psychiatric illness based on a TV show alone — not even a therapist or psychiatrist can do that. You can be deeply affected by a severe mental illness and enjoy lighthearted media. You can be in a calm, healthy, emotional state and enjoy intense, dark media. Mental illness is diagnosed based on assessments of life circumstances and recurring cognitive, emotional and behavioural symptoms. Music taste is not a factor, and truly, it never should be. There are much more sensible ways of discussing therapy and mental illness (e.g., having a heartfelt conversation with the friend you are concerned for), rather than making jokes that only stigmatize the issue further.

As for the use of the terms ‘red flag’ and ‘manipulator,’ when discussing artistic taste, it is sinister to suggest that, because of their interests, someone may be a ‘toxic’ person who harms other people in their life. So, if you enjoy something, and it makes you a manipulator by TikTok standards, then you are a ‘bad person,’ in essence. The consequences of this language may cause people to feel ashamed for enjoying their interests.

Enjoying a song should not be a ‘red flag.’ It should not act as some sort of indicator that other people need to steer clear of you because you are a ‘bad person.’ On the other hand, one might develop a pious attitude about themselves when youth on TikTok have not yet pathologized your tastes, as if they are clean, innocent, and, by extension, a ‘good person.’ But tastes in media alone cannot determine whether you have, or have not, intentionally manipulated and hurt the people in your life and need to critically evaluate how you interact with others. We, as humans, all have an equal responsibility to be good to each other.

I hope that other people will recognize the use of pathologizing language in seemingly ‘harmless jokes,’ and its consequences. *Read the full article online at uwimprint.ca.*

Remy Leigh
 2B Gender and Social Justice



SARAH MORASSUTTI

people for their interests. Even if the intention is not to shame other people — and I am sure that many behind these memes mean no harm, and perhaps are even calling themselves out as well — mental health terminology deserves to be used with an air of sensibility. By failing to do so, one is pathologizing a large swath of people based on a harmless interest.

In the case of “If you like x, you need to go to therapy,” the joke is insidious because it stigmatizes therapy, which has been an issue for decades. The joke implies that if you enjoy a particular piece of media, there is something psychologically wrong with you, and therapy is a place where people who are ‘sick’ or ‘broken’ go.

While analyzing the themes of a TV show, you might notice that they are depressing or grim, yet you know a friend who finds comfort in the show. Specifically, they may relate to it because of a struggle they have experienced in their life, which may open a heart-



distractions

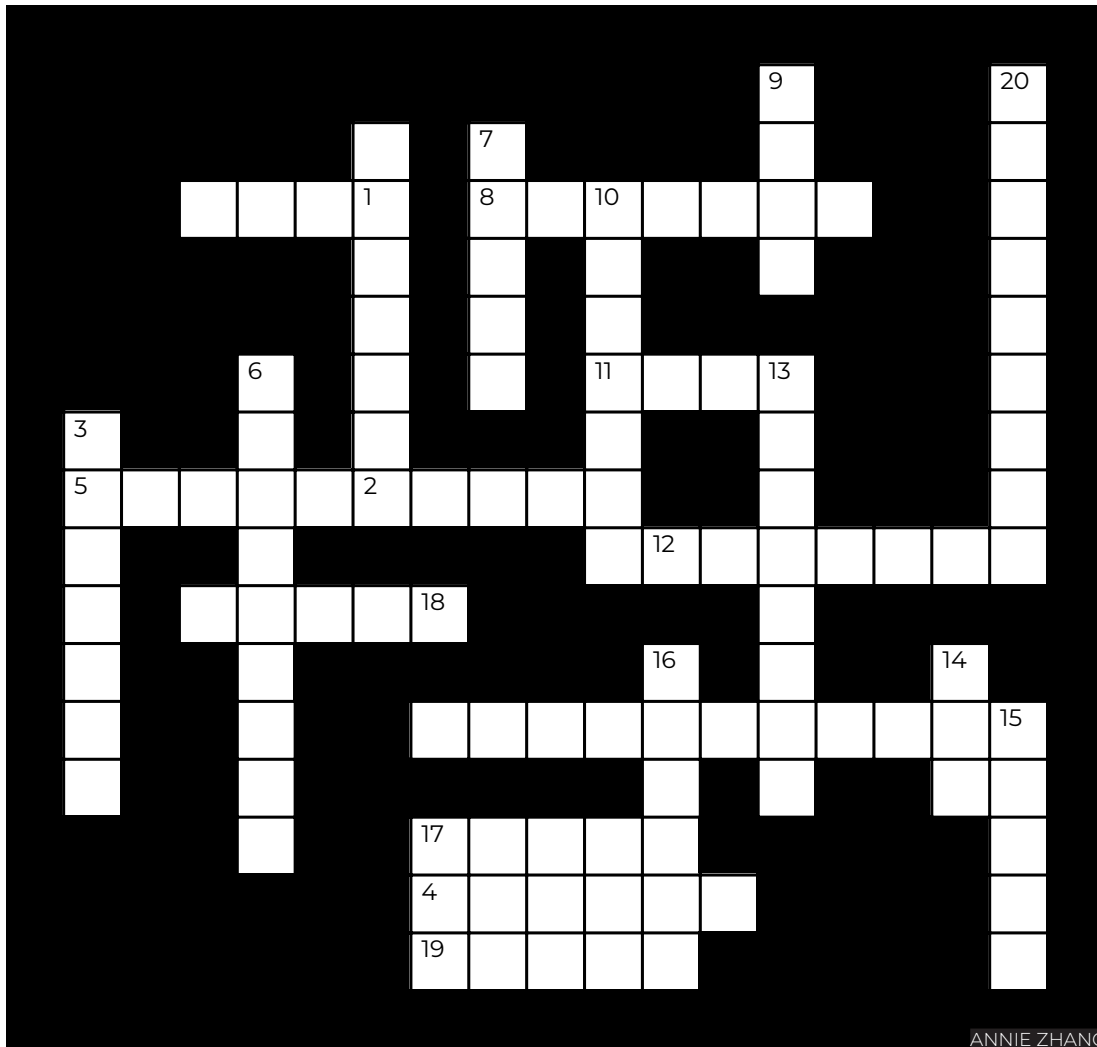


Q: WHY IS UW EVERY LEPRECHAUN'S FAVOURITE SCHOOL?

A: BECAUSE OUR COLOURS ARE BLACK AND GOLD!

Imprint crosswords

St. Patrick's Day



Across

1. Nuggets in a mythical pot, backwards
4. Hoedown instrument, backwards
5. Cereal brand mascot named Lucky
8. Surprise after showers
11. What skill really was, per a sore loser
12. Reasons for some celebratory street closures
15. Prankish, playful, and troublesome
17. Common subject of medieval art or stained glass
18. What golf and The Grinch have in common
19. Potter's practice

Down

2. City that dyes their river every year, backwards
3. It's served in fifths
6. Equine gardening equipment
7. Amulet on a bracelet, backwards
9. Spendable but not bendable, backwards
10. Bunratty Castle site
13. Type of shake, not a dance, backwards
14. Little dance performed by happy people
15. When spring arrives
16. Welsh's language family
20. Song sung in a gazebo in The Sound of Music, last word, backwards



LAST WEEK'S ANSWERS

